

# Teaching Human Rights through Educational Drama; How Difficult Can It Be? A quantitative research with in-service teachers in Greece

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## Abstract

The recent refugee flow in Greece has found Greece unprepared both on a political, financial, but more importantly on a social level. At a time where humanities, social studies and arts are considered low priority subjects in Greek curriculum, teachers are met with a challenge of how to maintain a human rights respecting culture with their students.

This paper attempts to offer a valuable bridge between human rights education elements and educational drama as a methodological approach. A 20-hour drama workshop training was given to 170 in-service teachers of all disciplines and levels in Greece, during the first semester of 2019-2020, focusing on human rights and more specifically on refugees. The research was conducted in three phases (a. before the training, b. after the training and c. after the end of school year), with questionnaires consisting of closed questions and 5-point Likert scales and multiple choices possibilities of answers.

The paper focuses on the participants' assessment of the training, regarding their expressed teaching challenges. It also presents how the teachers evaluated the tools and methodologies of the educational drama training as per item, in terms of immediate utilization by themselves. Most importantly, they give information of actual implementations they took under, as a result of their training, as well as the factors that enabled or discouraged them in actual applications - including the Covid-19 effects in everyday school life, due to a 2,5-month lockdown in the country.

**Keywords:** interdisciplinary approach; quantitative research; teaching practice

## 1. Introduction

Within the last six years, well over one million people have passed the Greek borders in search of refuge, as a result of wars and persecution. Until 2016 the vast majority of them passed to other countries through Greece (United Nations High Commissioner for Refugees, 2016). During the last 5 years a good few tens of thousands are trapped within the Greek borders, as a result of international agreements (EU-Turkey statement, 2016). Although Greece has a long history of immigration, migration and refugees either to or from its borders, the current situation is a lifetime experience for our generation. The Greek society, and more specifically the education community, found themselves unprepared in including this human wave in terms of respect of their rights, their dignity and their life needs. Large numbers of refugee students remain out of Greek schools,

although it is their right to be educated (United Nations High Commissioner for Refugees, 2020). At the same time, the educators of all levels and disciplines are challenged with the fact that human rights education and the respect of human rights are high values that are not proven in everyday life and practice (Amnesty International, 2019).

## 2. Theoretical background:

### Mapping the fields of Human Rights Education and Educational Drama

Human Rights Education (HRE), a rather newly established field of about three decades, comprises a vast variety of practices, aims and targeted groups, in relation to creating a culture of respect, as well as claim of human rights (Tibbits, 2002, 2017). This flexibility in forms and models of human rights teaching is only essential for the field, as according to the United Nations [UN] (2011) and their Declaration of Human Rights Education and Training, this is a field that should include different dimensions of human rights teaching: *about* human rights (the history, the conventions, the institutions); *for* human rights (emancipatory education to empower people in claiming their rights); but also *through* human rights - that is to say, undertaking procedures that are respectable to human rights, students' and teachers' jointly (article 2). According to the UN declaration, which is considered the main reference point of the field, HRE is a procedure which lasts for a lifetime, and shall use any language, means or method appropriate to individual target groups, taking into account their specific needs and conditions (article 3). Also, the role of arts as an appropriate training and raising awareness language is especially highlighted; the arts are mentioned specifically as "desirable" and "suitable" means of the process, "which should be encouraged for use" (article 6). In other words, educators, who should be trained in HRE by their states' responsibility (article 7), shall undertake different paths and utilize different teaching strategies, in order to serve HRE's purposes, which are knowledge, democratic procedures and emancipation (Bajaj, 2018; Flowers, 2017).

In dealing with the arts and the democratic procedures they can undertake, it is inevitable to focus on the collective and collaborative art of theatre, and more specifically, its educational hybrid, educational drama (drama). This is a distinct theory, practice and research field, which combines aesthetic elements of theatre for educational purposes and within an educational framework (Hentschel, 2010; Neelands & Goode, 2015). It is a workshop-based type of educational procedure, where its process is usually more important than an artistic product to be presented to a broader audience (although this is also possible). This field is also broad in aims, as it can focus in training a group about theatre as a language and artform, or can use this language in order to enable the participants to talk about social issues (Kempe, 2010; Franks, 2006). This experiential, experimental, active and exploratory approach to knowledge concerns the participants holistically: their mind, their knowledge, their spirit, their body and their emotional world (Fleming, 2001). The drama workshop participants are able to immerse into imaginary worlds using a number of theatrical and dramatic techniques and methodologies and research their given issue through different angles, following the magic rule of "what if...?" (Stanislavski, 1946). Within the safe environment of an imaginary space, the participants study real life issues without

ensorship or fear of being judged. The only real-life consequences for participants are the opportunities for reflection and re-negotiation (Neelands, 2004).

In this experimental approach, the teacher is not the theatrical director who rules his group of actors how to act; rather the opposite. The teacher becomes a democratic facilitator, who ensures that all voices are heard and respected, that the procedures are followed and that the participants are empowered individually and collectively in their own pace. This approach enables a number of social skills to be exercised, such as active participation; collaboration; collective creation; communication; accountability; empathy; multiple perspectives on an issue; expression of feelings and thoughts; negotiation and dialogue verbally and non-verbally; emancipation etc (Gallagher & Ntelioglou, 2013; Lenakakis et al., 2019; ÜVET, 2011). In this sense, the polyphony and diversity of drama workshop participants can only be considered as a treasure for intercultural exchange, rather than an obstacle (Kondoyianni et al., 2013; Pammenter, 2008; Sting et al., 2010). Moreover, the drama workshop itself is a space for active human rights exercise, an ensuring methodology for “Human Rights Education *through* human rights”.

Different meeting points of drama and HRE have been the focus of different studies internationally, such as relating active citizenship skills with drama processes (Gallagher et al., 2020; Pigkou-Repousi, 2012, 2016; Winston, 2007), employing drama methodologies such as role play with active human rights knowledge levels (McGaughey et al., 2019), democratic values and human rights being explored through the drama workshop approach (Szasz, 2017; Tanner, 2018; Ulubey & Gözütok, 2015) and many others. Much fewer studies have explored the training of in-service teachers on human rights (Choleva & Lenakakis, 2019; Kati & Tsiaras, 2020; Tuncel & İçen, 2016; Ulubey & Aykaç, 2016). The field, however, could certainly be expanded.

In this paper, the authors attempt to propose quantitative data of bridging HRE and drama in training in-service teachers on the use of drama for HRE teaching. Our main concern is to provide evidence that a drama training can enable active teachers in undertaking democratic drama procedures in their teaching of human rights, immediately. It also seeks to provide additional information of the specific practices teachers find more applicable, as well as their work-related factors that may empower them for or discourage them from undertaking such practices.

### 3. Method

#### 3.1 Participants

The research was conducted between in-service teachers in Greece, who were motivated in dealing with human rights in their teaching, using drama pedagogy approaches in doing so. The research subjects were 170 teachers who participated in an educational drama workshop training on human rights, focusing on refugee issues. The participants were women and men of different ages, teaching experiences and educational levels of service. The research sample was selected through a convenience sampling technique.

#### 3.2 Research framework

The research was built around this 20-hour Educational Drama workshop on Human Rights, focusing mainly on Refugees. The training workshop was created in 2015, by two collaborating

bodies with different expertise: the Hellenic Theatre/Drama and Education Network, a scientific, non-profit association; and the Greek office of United Nations High Commissioner for Refugees. This training is the core of the joint program of the two institutions “It could be me; it could be you” (Choleva, 2021), which has been implemented around the country, to this day. The two bodies, with the collaboration with local education authorities issued open calls for free participation, to which the teachers applied for.

The training was implemented during the first semester of 2019-2020 school year, with the workshops having being realised in 8 Greek cities and towns for different groups. The trainings took place outside school hours (Friday evening, Saturday and Sunday), were offered for free and were not related to any accreditation to teachers’ development within their schools, other than certifying their attendance. Participation in the research was realised on an anonymous and voluntary capacity on behalf of the teachers, in three different phases: a) before the training, b) after the training, c) after the end of the school year.

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### **3.3 Description of intervention – the training structure**

The drama workshop consisted of five sections, combining educational drama and theatre methodologies and techniques, combined with information about human rights (Choleva et al., 2021). The structure of the workshop followed drama facilitation principles, related to the Bruner (1963) spiral of constant circles between creation, sharing, and feedback between the participants. For the first part of the training, the participants were initiated to the drama workshop with team building drama activities and games, in order to bring about a joyful, team spirit, and create a safe environment, so as to establish ground rules for the three-day work. Gradually the games transformed into activities where the issue of family origins and narratives came about, with the participants sharing stories from their families’ past. In the following activities the participants were invited to mainly use their bodies to create collaborative dynamic still images (Boal, 1992, 1995) in sub-groups. Their images were inspired by the material gathered by the shared narratives, in combination with a series of documents distributed to them: photographs, poems, folk songs, refugee real testimonies, statistical graphs of refugee flows globally, and the Universal Declaration of Human Rights (UDHR). When the images were ready, the plenary was able to build upon the sub-groups’ work, utilizing educational drama techniques such as improvisation, role playing, *hotseating*, *thought tracking*, *alley of consciousness*, *cop in the head*, (Choleva et al., 2021, O’Neil, 1995). Feedback discussions after each sharing connected the group’s piece with specific supported or violated human rights, as referred to in the Universal Declaration.

The second part of the training consisted of a simulation game called *Passages* (United Nations High Commissioner for Refugees [UNHCR], 1995). For this role play game the participants were divided randomly to new sub-groups, which were transformed into families; the sub-groups were distributed role-card templates, in order for them to build a profile (names, ages, specific roles in the family, working background, political, religious and other beliefs, education

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levels, sexual orientation etc). This rather tense simulation game consisted of a series of role plays and guided improvisations, and reflected the violent and stressful journey refugees may have to overcome until they reach a receiving country, in their struggle to find refuge. At the end, a series of wind-down activities and games was offered.

The third section consisted of inputs by invited experts in human rights and refugee rights, mainly members of UNHCR Greece, as well as staff from asylum centres in Greece (lawyers, educators, coordinators). In this part the participants were given historical background and participated in a discussion about the UN, the universal declaration, the treaties that Greece has ratified, the legal commitments of the country in relation to the refugees, as well as data of the current situation of the refugees in the country.

In the fourth part of the training, participant teachers underwent additional experiential drama and Boal status activities more focused on social relations of power (1992), social roles constructions and social issues debates. These materials were mainly demonstrated as conversation starters, related to society structures, social roles, status and power relations within society.

The fifth part consisted of a series of reflection activities and discussions about facilitation, drama methodologies and human rights. The training was completed by wind down games.

### 3.4 Measures

Our research is based upon three questionnaires that were specifically constructed and distributed during the three research phases. The questionnaires consisted of demographic questions, as well as closed-ended questions with the ability to answer on a five-point Likert scale (Cohen et al., 2007; Mertens, 2009; Robson 2002). The third questionnaire (phase c, after the end of school year) consisted of additional closed-ended questions with the ability to answer with multiple choices. All questionnaires included several sets of information, however, this paper focuses on the variables related to: a) participant teachers' assessment of the training, regarding the challenges they express when it comes to teaching human rights and employing drama methodologies; b) the teachers' assessment of the tools and methodologies presented during the training, as tools to be employed by themselves in class; c) the actual implementation of training elements in their work, as a result of their training; and finally d) the factors that might have enabled or disabled them from implementing training elements in their work.

### 3.5 Procedure

For the first and second research phases (before and after the training, respectively), the data was collected by questionnaires distributed in paper (N=170). At the end of the school year, the third questionnaire was sent to all research participants by email (google form), which was filled and returned (N=122). As participation was anonymous, the research subjects were given unique random codes, under which they were to answer all three questionnaires. Teachers were informed about the scope of the research, the procedure, as well as their capability to opt out at any point. Minimum participation in this research is completing the training and filling at least two out of the three questionnaires.

### 3.6 Data analysis plan

In this paper the main focus is to explore the degree to which the educational drama training elements can contribute to in-service, formal education teachers' teaching of human rights related issues. More specifically, the experiment measures the impact a 20-hour drama workshop on Human Rights and Refugee has on different levels: a) the teachers assessment of the training, in relation to their expressed teaching challenges, b) the teachers' assessment of the training elements (as applicable by themselves, immediately), c) their actual implementation of drama pedagogical elements in teaching human rights related material, as a result of the training, and d) the factors that enabled or discouraged them from doing so, in real life circumstances. The paper's interest is also to explore the degree that the participant's sex, and educational level of teaching affect their answers. According to the above axes, this paper focuses on 3 research hypotheses:

H1: The participants' views of training elements after the training remain unchanged after the end of school year.

H2: Participants' sex does not affect their answers.

H3: Participants' educational level of teaching does not affect their answers.

The data collected were analysed through SPSS 23. The analysis of the data below follows three steps: firstly, the component analysis will be performed and the reliability of the scales will be verified, with the use of Cronbach A coefficient. Then, descriptive statistical analysis will be performed for the three phases of the research. Then, the Research Hypotheses will be tested with non-parametric tests, (Wilcoxon test, Mann-Whitney test and Pearson r coefficient).

## 4. Results

### 4.1 Sample profile

The experiment (the drama workshop training) was implemented eight times so the sample was taken from eight different Greek cities and towns. The sample of this research were 170 teachers who serve actively in formal education in Greece, the vast majority of whom were females (88,3%). The sample was distributed in different educational levels with 38,7% teaching in primary school, 23,9% in high school, 17,2% in kindergarten, 17,2% in upper secondary education (lyceum), and 3,1% in tertiary/adult education.

### 4.2 Reliability verification

For the study of the scale "Challenges of teaching human rights through drama" (phase a), the research team mobilised 11 items. The coefficient of Cronbach A gives us a satisfactory result that is .759. For the study of the scale "Training Assessment related to expressed teaching challenges" (phase b), 11 items were used. The results of Cronbach A were very satisfactory, of .903. For the scale "Training Assessment related to expressed teaching challenges" (phase c), 3 items were mobilised, with a very high result of a, at .817. For the scale "Assessment of training elements" (phase b), 11 items were mobilised with Cronbach a .880. The scale was repeated in phase c, with identical items (11), and a very satisfactory result of a, .911.

### 4.3 Descriptive statistics

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Before the training (phase a), the participants expressed various difficulties they face in their everyday teaching related life, especially when it comes to approaching human rights related issues and employing drama pedagogies in doing so. For the variable *Challenges in teaching*, a 5-point Likert scale was used, in order to explore how challenging different items were (1. *not at all*, 2. *a little*, 3. *so and so*, 4. *much*, 5. *very much*). Participant teachers expressed a number of items that exceed their teaching within their classroom but they do, however, affect their work. By order of higher average values, they express that lack of educational material and resources, as well as a suitable space, limit their work, and they express their difficulty in dealing with stereotypical/racist attitudes expressed by their students, colleagues and parents as well. Lack of time is also an expressed challenge (see table 1).

After the training (phase b), the sample assessed the workshop according to their initially expressed teaching challenges, by using the same 5-point Likert scale. The same items were repeated, which participants graded the level that the training helped them in dealing with. All items were assessed highly (mode values between 4 and 5), with teachers showing great satisfaction of their initial needs (see table 1). It is interesting that the higher the challenge, the higher the participants' satisfaction in the training is expressed, in related tools given.

Table 1: Teaching challenges and training assessment as per item

Challenge	Expressed challenge before the training			Assessment of training as per challenge expressed		
	St.			St		
	mean	deviation	mode	mean	deviation	mode
Lack of human rights educational material	3.64	1.127	3	4.24	.873	5
Lack of drama educational material	3.33	1.186	3	4.34	.833	5
Lack of space, suitable for a drama workshop	3.33	1.423	4	3.86	1.029	4
Stereotypical/racist attitudes by students' parents	3.27	1.034	3	3.78	1.058	4
Stereotypical/racist attitudes by students	3.1	1.089	3	4.11	.774	4
Stereotypical/racist attitudes by peer teachers	2.61	1.143	3	3.83	.985	4
Lack of time to deal with human rights within my subject	2.6	1.141	3	3.77	.878	4
Lack of interest of human rights actions, by colleagues	2.58	.989	3	3.69	.969	4
Lack of equipment	2.53	1.268	1	3.83	1.093	4
Lack of time for drama methodologies within my subject	2.5	1.174	3	3.93	.851	4
Lack of support by school authority	2.13	1.085	1	3.7	1.135	4

The 5-point Likert scale was also used for the variable "Assessment of training elements, as applicable by me". The scale was assessed by participant teachers on two different research phases, namely b) after the training and c) after the school year. The scale was repeated in order to explore possible shifts, through time (see below, on hypothesis tests). The sample gives very high scores for training elements per item and as a whole. By their answers, it is evident that the initiating activities and games are regarded as easier to use, while more elaborate techniques like introducing real life documents or invited guests to the class are regarded as more challenging (see table 2). It is also understood that the quite tense simulation game *Passages* comes more as a shock to the participants right after the training, as more complex and advanced activities and facilitation qualities are demanded in order to facilitate it in the classroom. However, it is interesting that

teachers' assessment of this item actually goes higher after the school year. It is probably evident that the initial shock retreats after a while, as teachers are able to reflect and deconstruct the game's activities, demystify them and adapt them to their classroom's needs.

After the end of the school year, the teachers declared that they actually undertook activities in their class, as a result of the training at 74,6% (n=91). In the variable "Training elements I undertook with my class after the training" multiple choices of answers were possible. It is really interesting that the participant teachers' choices relate to the assessment of application they expressed above: the elements are listed by the percentage they represent within the research sample, and form almost identical list with the above scales (see table 2).

Table 2: Assessment of training elements (per item) on two research phases: after the training and after the school year; Training elements implemented by participant teachers during the school year

Training element	Applicable items after the training			Applicable items after the end of school year			Items used (%)
	mean	St. deviation	Mode	Mean	St. deviation	Mode	
Warm up and wind down games	4.7	.557	5	4.47	.706	5	44
Team building activities	4.47	.811	5	4.45	.694	5	41,8
Activities/games for initiating human rights	4.47	.745	5	4.53	.606	5	30,6
Activities for initiating dialogue culture	4.45	.712	5	4.39	.781	5	25,9
Still/dynamic images (Boal)	4.42	.718	5	4.16	.870	5	22,9
Educational drama techniques	4.24	.820	5	4.10	.995	5	21,8
Theatre techniques	4.26	.768	5	4.11	.841	4	17,1
Relative documents (UDHR, graphs, photos)	4.18	.785	4	3.98	.881	4	12,4
Educational materials for initiating human rights	4.11	.919	5	4.07	.925	4	13,5
Invited guests from the field for information	4.02	.966	5	3.98	.961	4	6,5
Simulation game ( <i>Passages</i> )	3.68	1.212	5	3.80	1.301	5	4,7

The participant teachers listed the factors that enabled them to undertake the above activities, related to their working environment and conditions. The most important factors seem to be the ability to embed such methodologies and themes within the (already tight) time frame in their disposal, as well as the strong motivation of students in engaging with them. Suitable space, the school culture, as well as positive attitudes by the administration and peer colleagues seem to be also quite important for teachers, in order to undergo such activities (see table 3).

Table 3: Factors that enabled teachers engage in human rights related activities through drama methodologies

Factor	f	%
Possibility of implementation within my teaching hours/school timetable	64	37,6
Students' motivation	58	34,1
Positive attitude/culture of school for similar activities	36	21,2
Cooperation with peer colleagues	35	20,6
Supportive school principal	35	20,6
Suitable space for such activities	34	20
Existing framework for similar activities (events and projects as a school tradition)	14	8,2
Suitable equipment for similar activities	8	4,7



Lastly, a small number of participant teachers (n=31) who declared that they did not manage to engage in human rights activities, or employ drama methodologies, list the factors that mostly discouraged them from doing so (see table 6). As the research was conducted during the school year 2019-20, where there was a nationwide lockdown in March (coinciding with the third term of school year), it is only understandable that the covid-19 abrupt changes in school life disabled teachers from implementing additional thematic activities and/or employing experiential approaches such as drama methodologies. Lack of time is also expressed as a main limiting factor, as well as the abrupt change of student group available, for a good quarter of the participants. Small percentages of teachers express their difficulties related to the culture of their school (unsupporting principal and/or colleagues), as well as the lack of sense of preparedness they had. It is highly interesting, however, that none of the answering participants regarded the training elements as non-usable/non-applicable by themselves, although this was an available option.

Table 4: Factors that discouraged teachers engage in human rights related activities through drama methodologies

factor	f	%
I had planned activities but Covid-19 lockdown did not allow me to forego	20	64.5
I did not have the time	14	45.2
I did not have a consistent student group throughout the year	8	25.8
The school culture was not positive for similar activities	4	12.9
I did not feel confident enough in order to facilitate myself such activities	4	12.9
There was no collaboration with peer colleagues	3	9.7
The school principal was unsupportive	2	6.5
There was no suitable space/equipment available	2	6.5
I did not find anything useful/applicable by me in the training	0	0

#### 4.4. Hypotheses tests

The research team attempted to explore whether the assessment of the training elements remains the same after a while, or the first impression tends to fade out. At this point, due to the nonparametric nature of the above data, the same sample Wilcoxon test was used in order to test the variance of the values between two phases of the research: after the training (phase b) and after the running school year (phase c). Considering *Research Hypothesis 1* the given two hypotheses for the Wilcoxon test are:  $H_0$  ( $p > 5\%$ ) = the initial assessment of training elements remains the same after the end of school year, and  $H_1$  ( $<5\%$ ) the initial assessment of training elements does NOT remain the same after the end of school year. The Wilcoxon test ( $p 48,3\%$ ) confirmed the null hypothesis, showing no evidence of statistically significant variance in participants' assessment between the two research phases. That is to say, the participants' views of how usable the training elements are (as per item) by themselves, do not change even after nine months and possible attempts of implementation in their classes. The Research Hypothesis 1 is thus confirmed.

Table 5: Participants' responses according to sex (Mann Whitney test)

Scale	Men (mean)	Women (mean)	p (%)
Teaching challenges (before training)	83,21	77,27	58,9
Training assessment	46,43	66,71	13,9
Tools assessment (after training)	80,16	75,98	69,8
Tools assessment (after school year)	60,36	54,96	59,3

In order to test additional possible variances in the above variables by the factor of participants' sex, the non-parametric independent samples Mann-Whitney test was used. For *Research Hypothesis 2*, participants were divided into men and women and the test was applied in order to explore possible statistically significant differences between the two subgroups. The null hypothesis ( $H_0: p > 5\%$ ) would prove homogeneous sub-samples, while the  $H_1$  hypothesis of the test ( $p < 5\%$ ) would prove different sub-samples. Studying the levels of a) teaching challenges of human rights and drama methodologies, b) the training assessment in relation with the challenges expressed; c) the training tools assessment as per item, after the training, as well as d) after the end of school year and possible attempts of actual implementation by themselves, the results of p are well over 5% (see table), thus the null hypothesis ( $p > 5\%$ ) is confirmed, giving no evidence of statistically significant variances between men and women. The Research hypothesis 2 is thus confirmed (see Table 5).

Table 8: Participants' responses in relation to their educational level of teaching (Spearman Coefficient)

Scale/ educational level of teaching	p (%)	correlation (r)
Teaching challenges (before training)	0	.298
Training assessment	46,43	n/a
Tools assessment (after training)	80,16	n/a
Tools assessment (after school year)	60,36	n/a

Possible correlations between the above variables and the educational level of teaching were explored through the non-parametric Spearman coefficient. The participants were divided in subgroups according to the educational level they serve: i) kindergarten/pre-school, ii) primary school, iii) high school, iv) lyceum and v) tertiary education/adults. The given hypotheses of the test were  $H_1 (p < 5\%) =$  statistically significant differences between sub-samples and  $H_0 (p > 5\%) =$  no differences between sub-samples. The Spearman coefficient showed significant positive correlation between the Challenges in Teaching Scale and the educational level of participants' environment (.298), depicting that the higher the teaching level, the higher the challenges participant teachers feel that they face. The Pearson coefficient showed no other significant variances between sub-groups in terms of assessing the training according to their expressed challenges, or assessment of tools given, as per item (see table 8). The Research Hypothesis 3 is thus partially confirmed.

## 5. Discussion

This research has attempted to bridge drama pedagogies and elements of human rights education, to a training of in-service teachers in Greece. The quantitative findings of the research were based on the data offered by 170 teachers of formal education settings in 8 cities in 2019-20, the majority of whom were women. All educational levels were represented in the research. Before the training the participants scored a number of work-related challenges, concerning lack of educational materials for human rights and educational practices available to them, lack of time framework and suitable space, the stereotypical/racist attitudes of students and student's parents, as well as the lack of support for related actions within their schools' culture. Our research has shown that participants assessed the training very highly, according to their expressed challenges, but not only that: the higher the challenge participant expressed, the more beneficial the training proved, in terms of tools given to the teachers for dealing with them. This means that according to participant teachers themselves, an experiential, participatory drama workshop of 20 hours can offer different approaches, practices and techniques in order for them to work around their challenges.

The sample also assessed the elements of the drama training for human rights per item, as applicable by themselves. All of the items were scored very highly, showing that teachers consider drama elements as immediately applicable by them, which is supported in previous studies as well (Danju & Besim, 2020; Desai, 2017; Lenakakis, 2004; McKay & Sappa, 2020; Sappa & Barabasch, 2020).

Moreover, they scored more highly the "easiest", simplest and initiating activities, with the more complex techniques receiving slightly lower scores - but still quite high. The levels of assessment and item scores remain at the same level, with no statistically significant variances, even after the end of the school year, confirming thus the paper's 1st Research Hypothesis. The participant teachers also informed that they actually undertook applications of training elements with their students within the same school year, at a level of 75%. Interestingly, the frequency of application of tools follows an almost identical order to the assessed training elements; that is to say that the easiest the training element assessed, the more applied showed to be by teachers, proving in practice their assessment of applicable elements.

In terms of work-related factors that enabled or discouraged teachers from applying new practices they trained upon, the factor of time was significant for everyone. The majority estimated that being able to include training elements within their teaching hours was crucial; on the opposite, the teachers who did not manage to experiment were restricted by time limitations, especially because of the abrupt interruption of school life due to Covid 19. Another factor for teachers proved to be the human material in their hands: on one side participants expressed that students' motivation for more of these practices was important for them to continue, an element met in educational studies of teachers' difficulties (Boldrini et al., 2019). On the other side, teachers found it impossible to experiment with new approaches in cases of non-consistent student groups, as they were forced to change their school environment or meet with different students in their class through platforms every day. However, none of the participant teachers felt that the drama training elements were of no use to them, although this was an available option; this finding is in direct relevance with previous study of the authors (Choleva & Lenakakis, 2019, 2021).

In our research findings, participants' sex is not related to their answers, thus confirming our 2nd Hypothesis. This finding agrees with previous research already conducted (Choleva & Lenakakis, 2019, 2021). In terms of educational level of teaching, our data supports evidence of a correlation between the expressed challenges of teachers before the training: that the higher the level of teaching, the stronger is the feeling of the challenge. All other variables in our research had no supporting evidence of variance between educational levels of teaching in our sample thus partially confirming our 3rd research hypothesis. This, again, agrees with previous research of this field (Choleva & Lenakakis, 2019, 2021).

This paper has focused on quantitative findings of a research conducted within a school year in 170 in-service teachers in Greece. It is beyond its scope and ability to deal with knowledge levels of participants, or evidence of their actual applications in their student groups, although it would provide valuable information for the field. Further research could also include wider scale samples of teachers, even outside Greece, in order to provide opportunities for comparisons.

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