

THE ROLE OF DRAMATIC PADAGOGY IN DEVELOPING TRANSVERSAL COMPETENCE ON STUDENTS

Diana Adela REDEȘ, PhD.,

Aurel Vlaicu University of Arad, Romania,
adela_redes@yahoo.com

Dana Eugenia DUGHI, Ph.D.,

Aurel Vlaicu University of Arad, Romania,
dana.dughi@uav.ro

Editha Margareta COȘARBĂ, PhD.,

Aurel Vlaicu University of Arad, Romania,
ecosarba@yahoo.com

Henrietta TORKOS, Ph.D.,

Aurel Vlaicu University of Arad, Romania,
torkos_henriette@yahoo.com

Abstract: „The old didactic theatre must be replaced by, let us say, pedagogical.” (Augusto Boal). Lifelong learning education can be ensured also with the dramatic pedagogy learning curricula due to the specific of student’s competences that can be improved and valued in formal and nonformal learning on promoting skills, attitudes a key-competences, social and positive values. The key-competences frame has a transversality characteristic but the most important is to identify the life key-competences you need to ensure, along with the selected methods used to achieve them. In this study we propose dramatic pedagogy methods to develop the acquisition of knowledges and skills of students and also to highlight their benefits thru drama teaching. The impact dramatization curricula in formal learning context encourages all students to participate to activities using their creativity or to express their personalities in solving problems, to express their imagination and most off all to be authentic. All teachers can use on their learning context planning such as dramatization, as a significant element of their teaching according with the used drama methods. Dramatization as an art form involves cohesion and mutual cooperation between students and teachers. It encourages students to think positively about themselves, to learn and

believe in their own growing abilities. Dramatization as an educational method, through integrated approaches of learning contributes permanently to adapt and to design curriculum for students need of learning and to increases the perspective of expansion knowledges outside the curriculum, to free movement and to research on the worldwide science.

Keywords: *dramatic pedagogy; storytelling; formal and nonformal education; lifelong learning key competences.*

Introduction

The 20th-21st centuries, based on specialized literature, are representative of the directing schools, more precisely by the new trends manifested in the field of acting studies that contributed to the influence exerted by the dramatic art on pedagogy with theoretical and practical arguments, making it possible to revive that force of attraction visible to the public in human history since ancient times.

According to Lehmann, in order for the theater to find and keep its place in the world of developed environments, it must become the place of "real meetings", where "aesthetically structured life and that of everyday life intersect".

The action of the "here and now" type, the moments of life spent in the theater are experienced together by spectators and actors (Lehmann, 2010, 10). Likewise, Brook, speaking about the immediate theater proposed by him, also highlights the characteristic of the theater to manifest itself in the present.

The uniqueness of the characteristic is the fact that it can offer collective satisfactions, which cannot be found either in movies or in everyday life, at home or on the street, at the psychologist or in the circles of friends (Brook, 2008, 111-112).

The new theatrical trends have greatly influenced the change in the methods used in the training of actors and the development of the actor's pedagogy. According to Balme, the actor's pedagogy is the field of teatrology in which several general research fields are found, related to the dramatic art, to the theater, respectively those related to the pedagogy of the actor researching the efforts to reform the theater. Thus, the methods and theories related to actor training in the 20th century are extremely eclectic, they combine tradition and the new, personal ideas (Balme, 2008, 27).

Balme also highlights three decisive theoretical trends regarding the change in the relationship between the actor and the role. These are represented by Stanislavski's theory based on experience and involvement (involvement), the theory of "detachment" proposed by Brecht and Mejerhold (detachment) and Grotowski's theory of "self-

renunciation" (Balme, 2008, 22).

Balme also emphasizes that the application of dramatic pedagogy can be noticed in other fields, not specific to dramatic art, especially in the field of applied theater and applied drama, where the central goal is not the acquisition of professional acting virtuosity, but rather the development of the capacity for integration and awareness.

In his vision, the theater represents the combination of capacities physical and cognitive, and interpretation is the basic element of many types of activities that develop team spirit (Balme, 2008, 27-28), Konstantin Stanislavski emphasizes creativity, imagination, communication, ability to concentrate, relax, knowledge and sensory recognition, affective memory and Jacques Copeau brings simplicity, sincerity, naturalness to the center spontaneity, liveliness and the annihilation of inhibitions. Bertolt Brecht privileges curiosity, observation, teamwork, interactivity, empathy and critical attitude.

So, the acquisition of lifelong learning skills represent a right for students regardless of background, abilities and age criteria. The behavior of a child or student reflects on different factors as family, school and wider community, also individual factors that include knowledge, skills, attitudes and characteristics of the person. The role of lifelong learning skills is to contribute to the personal emotional and social development of children and to ensure their physical, mental and social well-being. Lifelong learning education thru dramatic pedagogy contributes in promoting positive values and creates real opportunities for applying skills along with specific learning needs of students.

Also, International institutes as the World Health Organization promotes as well important values: communication competences, decision-making skills, personal competences, self-awareness, creative thinking, socio-emotional competences, critical thinking, empathy, self-reflexive attitudes and behaviors, coping with stress, interpersonal and problem-solving skills. Along with these recommended key life skills for master also the most important issues are the use of adequate methods to achieve academic competences of students.

Teaching approaches has to include active participating methods, also cooperative and experimental methods to allow students to learn through their own life experience and practices activities and to play an active role in the educational process.

The specific methods used in the classroom for students to acquire life log learning key-competences include group discussion, storytelling techniques and story analysis, demonstrations, simulations situations, drawing activities, role playing activities and dramatization. This paper will insist on the dramatization method and the benefits of its use in teaching for the purpose of ensuring lifelong skills acquisition of students.

The influence of dramatic art on pedagogy is extremely complex and it can be found in one form or another in almost all fields and at all levels of educational activities.

Dramatization Method in Teaching Process

Dramatization as an educational method applied in teaching process, students don't have to act or to interpretate a perfect dramatization but the goal is to act short dramatic improvisations for acquiring specific skills and abilities, knowledge to be applied in real issues and to develop critical thinking, to achieve self-confidence and perception to different problem-solving situations.

The dramatization curricula encourage students to be creative, to express their personalities, to express their imagination and to act originality in solving - problems. So, through direct experience of drama acting there is the possibility to transform characters so students will express their creative potential individuality. The role of drama acting is to interpretate dramatical activities towards actor's experience and it is realized using dramatical methods and also with theater techniques improvisation. This perspective of drama education has the main objective to prepare for the real performance. It is considered really to be creation and improvisation, rather than performance and exhibition.

The natural creative potential of everyone is a real potential that can disappear, if it isn't educated or stimulated. Creativity manifestations shows the potentiality and the uniqueness of every person and represent the ability to perceive facts in a different perspective, to identify a problem when the others are not aware of, to find a solution in a new, original and effective way. Each teacher can use creative dramatization, as part of his work as one of the methods used. It is an art form that involves cooperation and mutual cooperation between student-student, student-teacher and teacher-student. It suggests that students generally learn to think positively about themselves and to believe in their growing abilities.

Theatrical pedagogy belonging to the category of applied theater and drama achieves the connection between theater and institutional education, being argued through several theories related to personality development, theories about play, pedagogy based on constructivist pedagogy, experiential learning, flow theory or Erving Goffman's theory.

Elements of dramatic technique in various forms are present in the history of language teaching and have the role of effective tools in practicing games that develop verbal, non-verbal communication and that prepare individuals for lifelong learning and professional

development for everyone. In order to study and practice a specialized language in professional development, it is necessary to use activities based on elements of dramatic technique - games of role, simulations, dramatic art, improvisational theatre.

The benefits of using dramatization in the teaching process include: expression context of the student feelings, increasing self-esteem, confidence and trust thru facial expressions mime or body movements, involving specific abilities, attitudes and skills, offering active participation in teaching process to explore to act actively and creative an unknown approach curriculum to solve problems to develop creative and artistic skills and to assure responsibility and sense of learning community.

Personality development, the formation of the skills necessary for lifelong learning also include encouragement, the development of the attitude for communication, self-expression, spontaneity, playful spirit, practicing the game, developing creativity and emphasizing self-confidence, creating physical and mental harmony, dispelling inhibitions, increasing concentration and self-discipline, feeling empathy, developing critical thinking strategies, developing memory, affective memory, showing mutual trust and cooperation.

We emphasize that the skills developed through dramatic methods are useful and necessary in any life situations, having a universal character and ensure the development of various personal competences (affective awareness, self-confidence, self-control, trust, adaptability, innovative predisposition, initiative, optimism), social competences (empathy, charity, tolerance, cooperation, effective communication, conflict resolution, openness, team spirit).

All experience accumulated in the field of personality development, experiments and results related to this activity, the techniques and exercises developed for this purpose, in the work of some theater people - for example Viola Spolin (1963), Keith Johnstone (1989), Tom Salinsky and Deborah Frances-White (2010) believe that all they can also be applied in other fields and activities with other target groups, especially with a pedagogical purpose, but even therapeutic. Specialists from other fields - pedagogues, psychologists, doctors, sociologists - recognized the potential hidden in the techniques, exercises, games used in the training of actors.

Studying the actor's pedagogy, it is observed that in the preparation of the actor, role play represents a form of central activity, the idea emphasized by several acting teachers: Jacques Copeau (Copeau in Rudlin, 2010, 59), Deborah Frances-White and Tom Salinsky (2010), Viola Spolin (1963), Peter Brook (2008), Joan Littlewood (Littlewood in Baker, 2010, 131), Keith Johnstone (1989), Robert Cohen (2007).

By means of theater and applied drama, new relationships and

interdisciplinary interferences between different fields have been and are being born, depending on social learning needs, thus opening up new ways and possibilities for lifelong learning achieving competencies.

Dramatization method applied for developing transversal competences

The trends of modeling the new type of spectator-performer, student-performer relationship emphasizes with the use of theater for pedagogical purposes, and according to Ackroyd, these functions of the theater are not actual, but we notice the applied theater and applied drama itself as new ones.

Joan Littlewood's ambitious project, entitled "The Fun Palace", can be considered also an anticipation of applied theater and drama. Littlewood therefore recognized the latent potential of drama, generating social changes and personality development and psychological satisfaction in role-playing games and can develop a critical awareness in relation to reality.

Due to its objectives, performance theater can be considered among the forerunners of theater and applied drama as well, trying to materialize modeling, influencing the viewer, encouraging active participation. Students on their interpreting and performing drama or playing role they have to be aware of specific element as the scene (created or spontaneous scene space to performed dramatization or playing role); a paraphernalia selection made in collaboration also original and creative as well; the group of students acting as motivated and willing actors, and a facilitator-teacher to observe and coordinate the students drama acting.

The real advantages upon students on interpreting drama will contribute on developing on key-competencies, personal and professional competencies ensuring also their transverse characteristic. Acting drama students will perform on applying the new experience in new context if they acquired skills should help them in learning new life learning experiences.

Dramatic pedagogy methods will offer to all actors the perspective of a fantasy worlds a real world to be aware of, to express their thoughts, ideas feelings and actions with each other thru communication skills; to act different role, different types of behaviors and personality-types using critical thinking. Also, students will be able to respond to social demands; to be prepared for social and professional life; to involves in the activity of continuous learning and self-assessment of student's competences; to allow the utilization of the entire educational experience on the development of the curriculum; to act the role of a partner in education in the process of teaching, learning and evaluation

process.

Dramatic pedagogy therefore develops free thinking and action, creativity applied in the formation of the child's personality. The characteristic of this method is the game, the formation of life skills based on lived impressions; dramatic and complex dramatic techniques are the forms of organizing the activity within this program and these methods have the advantage of activating the child from a cognitive, affective and action point of view, putting him in a situation to interact with others. Dramatic pedagogy offers also the possibility of individualizing the learning experience and the free expression of personality.

Drama techniques and strategies are successfully adapted in working with students and always have finalities through dramatization, drama activities, storytelling, role-play, fantasy drama, mime and pantomime theatre improvisation, forum theater, hot chair, vocal thinking path of conscience, character of the wall, frozen images, etc. Specific instruments used in dramatization method will exercise voice, creativity, imagination, teamwork, active-concentration and movement. Dramatization acting implies emotional and also intellectual impact upon the participants and also upon the audience. Its influence is associated with „a mirror” to see and discover ourselves, to understand human motivation and behaviors as well and to extend our learning perspective through stories that picture our life differently social and cultural periods. (Network, 2012)

Conclusion

School must be inspiring and teaching process should ensure learning and develop competencies for school success and in real life. Dramatization, as a pedagogical method, can provide the suitable learning context in different scientific subjects, or concepts, on learning language and developing communication skills, developing mathematics abilities, social sciences skills, social interactivity and to stimulate creativity.

Another real benefits and skills for the comprehensive development of students using of the dramatization method can be mentioned on the following: increasing self-confidence of students that will develop through dramatization method that will develop their future personal development; promoting imagination and creativity, known as an original content for dramatization, even Albert Einstein according that: "imagination is more important than knowledge."

Cultivating empathy by making characters types and interpreting different roles and acting new context situations and different cultures to promote tolerance with others. Cooperation activities dramatization offers opportunities to creative abilities and skills to all. The

dramatization cooperative process involves collaborating teamwork, interactivity, open discussion and negotiation skills that all the participants will learn to listen to cooperate and to accept others input and opinions.

Drama plays ensures concentration in exercises and role playing interpreting in front of class or in public so students will develop their movement and voice, their thoughts and will maintain attention to coordinate the play role and to interpretate the leader role each one of them.

Communication competence will improve thru language skills that are in the center of each dramatization act or art dramatization that facilitate understanding others background and believes. Creative dramatization and improvisation theatre is encouraging communications and non-verbal feelings and ideas. It will also improve the voice, the words articulation and persuasive speech too. Observation and listening skills are also developed through playing dramatic exercises and improvisation.

Another challenge for improving student's perception world-wide context is developing creativity in solving problems thru drama research and improvisation activities to express better their expectations, their emotions, dreams that otherwise can't be express. Students thru drama acting have the opportunities to interpretate and to be someone else exploring his new role and to aspect solutions and different options relating with real life problems. The educational environment in a safe one for students in which their actions and discussions consequences are not taking any risk at all as in the "real" life. This secure educational learning environment enables conflicts problems, and it leads to find solutions to make proposes and tests solutions that is most important consideration for the dramatization existence.

Drama acting also express humor, for expressing emotions without any fear of any consequences that will reduce stress and even aggression and will promote better social behavior and relaxation that is important to increase students physical and emotional reactions.

The process of creative dramatization, by moving from idea through action involves self-discipline, trust, physical development, social conscious thru exercises, social interaction between members to gain thrust in personal values, to upgrade the flexibility, to create improved movements of self-control and self-esteem of the students.

Creating positive attitudes and social values thru dramatization implies consciously or even unconsciously students to explore how their beliefs and views or beliefs will match or not with attitudes and beliefs of other students or teachers as facilitators.

Another dimension of dramatizations is esthetic value that is cultivated

with essential dramatic and educational theatrical tools that can achieve considerable attitude thru art forms to confirm their identification and their understanding and self-reflective attitudes. So, teachers are directly responsible for growing and increasing education students generations who will cultivate culture and science by reading books and cultivating theatre.

Dramatic pedagogy values dramatization as one of the educational methods through an integrated approach to learning, but also through transversal curricular models and permanently contributes to the adaptation of the curriculum in favor of the learning needs of students and increases the need to expand knowledge and train transversal skills outside the curriculum, through a non-formal approach to education and through scientific research.

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