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Стаття присвячена аналізу цінності вербального матеріалу в становленні цілісної картини світу слова. Освоєння символічного змісту слів дозволяє сформуванню цілісної картини цього світу в єдності логічного і нелогічного, чуттєвого і раціонального, образу і ідеї, незрозумілого і зрозумілого, несвідомого і свідомого.

Ключові слова: цінність слова, картина світу особи, несвідома свідомість.

The article is devoted to the analysis of value of verbal material in formation of integral picture of the world of word. Mastering of symbolic maintenance of words allows to form the integral picture of this world in the unity of logical and illogical, sensual and rational, character and idea, incomprehensible and understandable, unconscious and conscious.

Keywords: value of word, picture of the world of personality, unconscious consciousness.

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THEATRE, RELIGION AND SPIRITUALITY

Joan Lazarus

The article is devoted to the problem of religious intolerance in the community. The author characterizes the models of personalized spirituality in the work place and the presence of spirituality in the performing arts. Special attention is paid to the problem of spiritual hunger among teens. The author accentuates on the inherently spiritual essence of theatre teachers' work that awakens good in each person and promotes development of spiritual world of a personality.

Key words: spirituality, spiritual hunger, religion, “nutritious” theatre programs, connectedness, and compassion.

There is a principle which is a bar against all information, which is proof against all arguments, and which cannot fail to keep a man in everlasting ignorance. That principle is contempt prior to investigation.

Herbert Spencer

These are incredibly powerful and empowering moments that happen [unexpectedly] in classes. If I don't throw whatever we're doing out the window and address them, I think [I'm] being irresponsible. My charge is to educate.

Rebecca Jallings, Teacher

Hate crimes and religious intolerance, unfortunately, are not things of the past in the United States. I know of isolated incidents where children are subtly excluded from social gatherings when their friends' parents learn they are not the "right" religion. When one of my students was in high school, he experienced overt religious discrimination. Some people in his community learned that his mom identified herself as a pagan. They reacted with violence, setting a fire on the walk to the student's home and burning hateful messages in his front yard. My student was harassed on the way to school and at school. These behaviors, and the attitudes leading to them, beg for interrogation, discussion, and action.

Seth Wax (2005) presents four models of personalized spirituality in the work place and includes the presence of spirituality in the performing arts, specifically in theatre and music. In his paper about religion and spirituality for Project Zero, Wax offers James' understanding of spirituality.

William James (1903/1985) argued that ["the spiritual"] consists of attitudes, ideas, lifestyles, and specific practices based upon a conviction "one, that the visible world is part of a more spiritual universe from which it draws its chief significance and, two, that union or harmonious relation with this 'spiritual more' is our true end." (2005, 382)

Other than the occasional holiday decorations, in many U.S. public schools and higher education settings there is a palpable silence around issues of spirituality and religion due, perhaps, to concerns about laws requiring separation of church and state. This silence may be confusing or disconcerting to young people for whom their faith or their family's spiritual beliefs are a vital part of their

identity. Assumptions about organized religion in general, stereotypes about specific faiths, confusion between spirituality and religion, and uncertainty about legal issues can leave educators unsure of how to respond to issues that might come up in school. Young people, “religious” or not, can become vulnerable to criticism and misinformed about students or faculty with whom they must work closely.

D. Michael Lindsay (2003), a consultant for religion and culture to the George H. Gallup International Institute reports on findings from a recent Gallup Youth Survey.

The spiritual hunger among teens is remarkable. Millions of teens attend church and youth groups regularly. Teenagers express a burgeoning interest in learning about other faith traditions, yet most remain faithful to their own orthodox beliefs. They are persuaded that faith is an important component in their lives, and many of them want to deepen their religious understanding.

The Gallup survey showed that 92 percent of teens consider their religious beliefs important to them. A third say faith is the most important influence in their lives. That number goes up to 52 percent for African-American teens. Close to four in ten say they pray alone frequently (42 percent) and read the Bible at least weekly (36 percent).

Ninety-five percent express belief in God, and 67 percent have confidence in organized religion. Over half (55 percent) call themselves "religious," with an additional 39 percent referring to themselves as "spiritual but not religious." (2003)

As Lindsay describes it, many adolescents, like many adults, have a spiritual hunger which can be viewed as a desire to be of purpose, to understand the world, to make connections and feel included, to make sense of seemingly senseless events, and to gather our best hopes and see them fulfilled. If young people—or the adults in their lives—do not recognize that their restlessness, rebellion, or need for privacy or constant stimulation may be unfulfilled spiritual hunger, then young people will try to fill themselves up with material things—drugs, alcohol, sexual activity, shopping, eating, video games, social networks, and other “foods” readily available in our culture. “Nutritious” theatre programs—those engaged in best practice—can offer adolescents a place to feed their spiritual hunger, a safe harbor in which to question, explore, find meaning, and make a difference in the world without imposing specific religious or denominational beliefs. Professional educators can make misinformation and incidents of prejudice or religious

discrimination opportunities for inquiry, tolerance, expanded appreciation, and a nourishing opportunity for spiritually hungry young people.

After September 11th, Jason Ewing (2002) and his class “did a lot of talking about stereotypes, a lot of talking about why it is that cultures are perceived in certain ways. I brought in some Muslim literature. I brought in some literature from Africa that was not Judeo-Christian in its beliefs. I brought in books about animism. And we looked at them and said, “Wait a minute. How does this change our beliefs [about others]?” (Ewing 2002).

Deb Alexander (2002) had occasion to interrupt some misconceptions about Judaism while teaching her middle school students. They were discussing *The Diary of Anne Frank*, (Goodrich & Hackett 1958) and Deb was talking with her students about anti-Semitism during the Nazi era.

I chose to tell them the stories that my grandparents had told me about surviving the Holocaust. I also used several visuals to tell Anne Frank’s story. Halfway through my presentation, one of my students asked me, “Are we all Jews?” At first I thought he was being a smart aleck, but then I realized that he had no idea what a “Jew” was. It turned out only five members of the class knew that Judaism was a religion. I needed to back up and explain Judaism. Now I was in very sticky territory because I didn’t want to be teaching a religion lesson. Students asked, “What does a Jew look like?” “How can you tell if you’re Jewish?” and “Hitler looks like a Jew.” This actually led into an entirely new lesson that proved to be an excellent experience for both the students and myself. We ended up tying the discussion into the Martin Luther King, Jr., holiday and the oppression of African Americans in the United States. (Alexander 2002).

Abi Pierce found her eighth graders eager to learn about others’ beliefs.

We chose the theme of labels and stereotypes and [they] developed [an applied theatre piece] that centered around a Muslim teacher and her diverse class. I saw a few students step up as directors and others got excited about writing and scripting the show; a couple were all about finding sound cues and one student made an excellent editor. They were so accepting of and encouraging to one another. I was happy with the final product, but I will never forget the process and all the moments we had as a class leading up to it. We learned a lot about each other through the process and shed some tears together. (Pierce 2011).

Holly Stanfield (2002), a teacher and a performing artist from Kenosha, Wisconsin produces provocative theatre pieces and musicals with

students. Two of her recent shows touched on the subjects of prayer, religion, race, and other areas of difference. In the first, she staged Mark Twain's "The War Prayer," written originally for choir, symphony, and soloist. The same year her students also did *Parade*. This musical is set in Atlanta and is based on the 1912–1913 Leo Frank case. Holly describes the show and why she chose to produce it.

A Jewish man [is] railroaded and accused [of] a young girl's rape and murder. Eventually he's lynched. The show approaches race issues, Black/White [issues,] Judeo/Christian issues, North/South issues, [and] male/female prejudice issues. It goes through the whole gamut of issues that we faced at that point in our history. It gave] us an opportunity to discuss some of those things in class and let the kids think. And I think they're old enough to think. I think they want to. Some of them don't. Some are going to be really uncomfortable, but this is an elective. If they want to come and meet us at this level, and they're ready for that discussion, then they'll come. (Stanfield 2002)

In her essay, "Recognizing Spirituality in a High School Theatre Program," Jo Beth Gonzalez (2011) describes how and why theatre is inherently spiritual and why both are relevant in secondary school theatre.

Several years ago, my high school was victim to a rash of male teen suicides—seven, as a matter of fact—over the course of three years. After the first suicide, I received permission from my principal to stage the award-winning one-act play, *Eric and Elliot* by Dwayne Hartford (2004). The play metaphorically honors the search for hope following suicide. I partnered with our county's Suicide Prevention Coalition and we made preparations to present the play and a post-show talkback for the community. As this process developed, more suicides occurred. Instead of shutting our project down, our school administration supported additional performances and talkbacks, albeit under revised conditions (Gonzalez and Donnelly 2008).

Upon reflection, staging *Eric and Elliot* was a spiritual adventure. During a conversation with the playwright in which we discussed metaphors and symbolism in the play, Hartford explained that in his mind, one of the characters was a Christ figure. The cast and I thought we had thoroughly dissected the play. How had we missed that strong imagery? Were we truly oblivious to the allusion that Elliot, the older brother who has committed suicide, returns to life explicitly to teach his younger brother Eric how to hope? Or as a teacher am I conditioned to skirt references to Jesus Christ,

knowing that my principal discourages me from staging shows like *Godspell*, *Children of Eden*, and *Joseph and the Amazing Technicolor Dreamcoat* because of their blatant Biblical content? In my classrooms and rehearsals I avoid deep discussions about religious dogma, for I fear privileging one religious denomination over another, or being accused of proselytizing or creating a situation where students will proselytize. But is any public school dogma free? I look at the typical holiday repertoire of our school district's vocal and instrumental programs and resoundingly answer "no!" Yet, as we learned, *spirituality* was a powerful component of the *Eric and Elliot* project. I believe—intentionally or not—spirituality is a powerful component of every theatre endeavor my drama students and I take on.

The [United States] government legislates that public school employees adhere to the separation of "church," i.e., institutions that impart religious dogma, and state; it does not legislate separation of spirituality and state. So how is spirituality different from religion in relationship to high school theatre? The American Counseling Association describes spirituality as "a capacity and tendency that is innate and unique to all persons. It moves the individual toward knowledge, love, meaning, hope, transcendence, connectedness, and compassion" (Hancock 165).

An acute need for *connectedness* prompted support for our performances of *Eric and Elliot*. The play spoke to the spirit of our community and our common humanity. Deborah Conklin, pastor of Peace Lutheran Church in Bowling Green, Ohio, asserts, "that 'spirit stuff' is the exploration into what it means to be human. Spirituality involves "whatever it is that is seeking acceptance, inclusion, beauty, justice, equity, love, acknowledgement, identity, and contribution," for the human heart seeks these in order to live (Conklin 2001). A broken heart searches for healing. The need for healing in our community compelled our administrators to support the play and talkbacks because the project was designed to help our community heal its broken hearts.

Our work as theatre teachers is inherently spiritual because theatre exists to examine the human condition. Unlike conventional education, "in which the things you learn today often cannot be applied to daily life but must be stored away for future application" (Ryoo et al. 2011, 137), high school theatre becomes a refreshing oasis that immediately permits theatre teachers, by way of the work itself, to spiritually awaken our students. To

participate in the development and performance of a quality high school play is an expression of spirituality.

Staging a play allows audiences “to find their own truth” that addresses and attempts to make sense of issues pertinent to the lives of the community, such as 9-11, Hurricane Katrina, the 2011 tornadoes that ripped apart communities in Mississippi and Alabama, and my own community’s struggle to make sense of multiple teen suicides (Ryoo et al. 2011, 134). This leads to spiritual awareness, and awareness leads to healing—to a change of thought, heart, and ultimately, behavior. As a testament to the potential for change that critical spiritual pedagogues strive for, five years after our performances of *Eric and Elliot*, our county’s Suicide Prevention Coalition held a celebratory event both to recognize those who are working hard to spread awareness of suicide prevention and to share that these efforts are reducing suicides in our region. (Gonzalez 2011).

The restorative, nurturing and healing effects of a quality theatre program—whether through socially engaged work, or inclusion of disenfranchised students, or democratic, learner-centered instruction—is, as JoBeth Gonzalez (2011) said “a spiritual experience.” In *Theatre: Its Healing Role in Education*, Richard Morse (2011) writes “what greater gift can we provide for our young people than in conveying a proper estimation of who they are? Certainly a vision of their true natures and capacities forms the underpinning of all else (14). With a little boost from us, our children open the windows of thought to a different world, where alienation, frustration, and violence are replaced by connection, self-esteem, and the celebration of community” (244).

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Стаття присвячена проблемі релігійної нетерпимості у суспільстві. Автор надає характеристику моделям персоналізованої духовності на роботі та присутності духовності у виконавчому мистецтві. Особлива увага приділяється проблемі духовного голоду підлітків. Автор акцентує увагу на духовній основі роботи викладачів театрального мистецтва, в ході якої у кожній людині пробуджуються хороші якості кожної людини та яка сприяє подальшому розвитку духовного світу особистості.

Ключові слова: *духовність, духовний голод, релігія, „живильні” театральні програми, почуття зв'язності, співчуття.*

Статья посвящена проблеме религиозной нетерпимости в обществе. Автором дается характеристика моделей персонализированной духовности на рабочем месте и присутствия духовности в исполнительном искусстве. Особое внимание уделяется проблеме духовного голода среди подростков. Автор акцентирует внимание на духовной сущности работы преподавателей театрального искусства, в ходе которой пробуждаются все хорошие качества человека и которая способствует дальнейшему развитию духовного мира личности.

Ключевые слова: *духовность, духовный голод, религия, живительные театральные программы, чувство причастности, сочувствия.*

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