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THEATER AND DRAMA AS A FORM OF EDUCATION IN THE CONTEXT OF EDUCATION AND SPIRITUAL SECURITY

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In my article, I presented the special qualities of education through art in the concepts of educators such as H. Read, B. Suchodolski and I. Wojnar. In the theory of aesthetic education I refer to two educational concepts: education for art and education through art.

The Art shapes the attitudes represented by man. It makes him sensitive to the world in which he is developing. Art is designed to bring the young man closer to social and cultural life and enrich it. In the drama section, I refer to the concept of B. Wey associated with the effect of drama through the senses: taste, smell, touch, hearing and vision. Senses are the basic means to stimulate the imagination. Theater and drama classes play a special role in the development of the child's spiritual security. I also present outstanding theatrical activities related to the festivals of children's theaters in Poland and their educational and artistic values. In the second part, I present examples of activities of children's theaters, which deserve special attention.

Keywords: Education, aesthetics, art, drama, children's theater, education through Art, personality development, spirituality development.

I The Aesthetic education

The mutual relationship between environmental impact and shaping social attitudes – moral is one of the most important issues in the study of human development and education in the humanities "The statement that human development is achieved through its participation in the objective world of civilization also implies the indivisibility of personality and the integral nature of all educational measures: mental education also engages the will and feelings, moral education also refers to the intellect, aesthetic education has its consequences both in the aesthetic sphere sensitivity, moral attitudes, cognitive acts" (Wojnar, 1994, p.11). Submission to the impacts of the social environment is an inseparable element of the development of the individual. When this process is purposeful and organized by this environment, it influences the shaping of a sensitive, empathic and conscious human being - spiritual experiences. The art of education is indispensable for developing proper social attitudes. Her presence in human life is an inexhaustible source of experience. The combination of upbringing with art gives people the opportunity to know and

understand many aspects of life. "For art can teach a man such a vision of the world, which will make him see not only means and tools in him, but human landscape and sources of new personal experiences. Aesthetic education in the strictest sense of the word includes the inspiration of creative activity and the education of sensitivity, which means the synthesis of emotional and cultural behavior" (Wojnar, 1984, p. 199). The transformations in the understanding of the concept of upbringing through art that have taken place from the emerging Pedagogical Progressivism to contemporary pedagogical research were to shape the internal moral image of the individual and prepare it for a dignified and uplifted participation in the social space. "Fundamentals of the New Education movement are connected with the most important philosophical theories of their era. This movement particularly pointed to these connections with philosophical issues, which, on the other hand, corresponded to the practical educational issues posed by life itself, through educational experience and a new approach to education. For this reason, with the total recognition of the theoretical values of the New Education, we must define this movement and its epoch as an era of practical experience in the field of aesthetic education" (Wojnar, 1964, p. 141).

II The Education through art

Independently from of the adopted concepts of upbringing, the cultural development of the individual and its value in the process of its formation remain the fundamental element. The concept of education exposing the moral and aesthetic aspect of man's education is described by H. Read education through art. As she emphasizes in her book I. Wojnar "Herbert Read analyzes the role of art in the general development of man, in the implementation of the integral education program allowing for the development of creative instructions appropriate for man. Stresses the necessity of the continuity of the educational process, in which the art plays a special role: in terms of both self-expression and the ability to observe and evaluate" (I. Wojnar). By creating artworks, participating in music making and creating performances, we enable the child to develop a creative attitude. We stimulate his imagination and allow to the organization of a variety of social situations. This intermingling of art and education takes place on two levels. The first one is direct contact with works of art and objects regarded as artistic, while the other is an independent expressive activity of every human being. As B. Suchodolski writes "Aesthetic education includes two zones of educational activity, very closely related to each other, but different and requiring differentiation. Aesthetic education – education of aesthetic culture, good aesthetic taste, ability to evaluate and experience artworks, as well as the culture of its amateur activity" (Suchodolski, 1965, p. 22).

It is worth emphasizing, therefore, that aesthetic education shapes man both through the aesthetic experience associated with receiving art and through the

practice of creative activities. Through these two zones of influence art affects the shaping of attitudes that a human represents and sensitizes him to the world in which he develops. In this way, it supports the process of shaping personality already during childhood. Art brings the young man closer to social and cultural life and enriches it.

Through meetings with the art, which are implemented in museums, concert halls and theaters, the child has the opportunity to learn about human reality, analyze attitudes and behaviors, and feel the beauty of the works of art, musical or theatrical developing their aesthetic culture. We enable. The child's contact with both regional and national art strengthens his cutter's identity and shapes his moral attitudes based on and humanistic values.

III The Theater and drama in education

Education both through art and art becomes invaluable in shaping the attitudes of modern man. Educating through art, we reach for various artistic fields. These include, among others painting, sculpture, literature, music, and finally theater. Particular importance is attributed to activities directly related to the theater. It shapes in a unique way the sensitivity of the recipient and leads to spiritual elevation through social situations created in the eyes of the recipient. In education through art, we can assign a unique meaning to educational drama.

Educational activities related to theater and drama allow for a special form of expression that allows the release of the internal human potential, its emotions and views. Theater is a kind of creator of our insights, it is a complex, often non-verbal form of interactions. The presentation of certain behavioral models by direct means allows the recipient to freely create a relation to the existing social situations.

This unique significance of the theater and its impact on the audience has already been noticed in ancient Greece. The meaning of the lofty spirituality of a man created by a suitable constructed spectacle was described by Aristotle in his reflections. By creating the aesthetic category known as mimesis, he showed the importance of reflecting a specific reality by creatively transforming it. He emphasized the essence of these activities from the perspective of a human-perceived world, not only what it is but what it should become. Performances become an analogy to the real world, which allows you to create reality and transform it in relation to real space. The survival layer depicted by the author in the work is to enable the survival of the situation as existing. Thus, it stimulates the imagination and stimulates the internal feelings of the recipients. Of particular importance in this sphere Aristotle attributed the tragedy.

Particular importance in this sphere is attributed to the ancient tragedy, and therefore a theatrical form based on the theme of conflict between the aspirations of the individual and the outside world (guided by destiny). "According to the

definition of beauty, which is based on the appropriate size and order, in the case of tragedy talks about its size and its artistic design, and thus: on the unity of action, the appropriate system of events combined with the adventures and recognition, the right choice of heroes, the mental content of their statements, the appropriate language form adapted to the type of work, and finally the stage exhibition. The whole structure is targeted intentionally. It is to lead to the survival of a certain type of emotional shock and to bring about a specific pleasure that takes place through catharsis" (Aristoteles, Retoryka, Poetyka, 1998, p. 312). It was this key concept created by Aristotle that made it possible to perceive the emotional attitude of the viewer to the role played by the actor. Intensifying experiences associated with experiencing art allows you to experience a variety of emotional states from joy to sadness. The concept created by Aristotle has become a source of analysis for many generations of researchers such as Jung and Freud.

Very momentous action in the field of training moral attitudes and personality development through meetings with art is to educate the aesthetic culture of the young generation " We apprehend aesthetic culture as one of the possibilities in the pursuit of full and optimal human development, to deepen his personality expand personal culture; it includes a circle of phenomena related to art, its understanding and experiences with beauty and creativity; on the other hand, considering its social aspect, it should be stated that it largely defines the style, quality and level as well as the aspirations of specific communities. [...] The scope of aesthetic culture includes not only the ability to use art, recognize its forms and types, the ability to react accurately to its structure, accurate assessment, etc., but also the ability to see aesthetic ability in nature, in everyday surroundings and in life and in other people" (Gołaszewska, 1994, p.197).

Following this, the aesthetic experience "experience of a man who associates with works of art or creations of nature, thanks to which he reaches the aesthetic values embedded in them" (Szczęsna, p. 60), associated with the implementation of the drama allows you to shape the character of the other person and his spirituality. As K. Pankowska writes "The drama is based on a fictitious imaginary situation that arises when several people in a common space present something that is not present at the time, using their bodies and voices as means of expression. This situation requires the participants to have full emotional and emotional involvement in its presentation. Feeling and experiencing help in deeper and more personal approach to a specific problem, and fictitious experience can be transformed into real experience" (Pankowska, 1990, p. 13).

The drama as a method used in the educational process is a source of deep impact on the emotional and social development of the child. Free techniques

stimulate the child's internal emotional potential. They stimulate his creative attitude and contribute to his faith in his own strength. As H. Machulska writes "To be able to realize, you need to learn, and the child to want to learn, you must believe in yourself" (Way, 1995, p. 7).

The drama allows you to go beyond the directly received information. It enables experiencing the concepts learned, creating from them a source of experience and imagination. Every impression and observation allows condensation of experiences, it determines the paths of social and emotional development of young people. Thanks to free situations, a new value of contact is created, symbolic communication. As K. Pankowska writes "In this activity it is not difficult to note attempts to build the child's own "I" and isolating themselves from the outside world. Thanks to the dramatic expression, the child gets to know himself better, that is, his own psychophysical construction, his own personality" (Pankowska, 1990, p.19).

The drama's interests refer to the child's intellectual predispositions. His imaginations or sensible emotions. The variety of situations presented in free scenes encourages children to actively participate.

IV The Drama and the senses

Among the various research related to the influence of drama, the concept formulated by B. Wey deserves special attention.

It was based on the use of the senses as the basic means to stimulate the imagination. We find here a reference to the concept of New Education, where the possibility of direct experience of the world around the child is the main source of cognition and experience. In his concept of drama, B Wey emphasizes the special impact on the stimulation of sensual and deep entry into the situation. The first of the areas of work with drama described by the author are sounds. They allow you to determine both events, characters and space. As B. Wey writes "The children perceive sounds emotionally, not intellectually. Therefore, any type of noise will evoke images and ideas for stories, and a long sequence of sounds may suggest a whole story" (Way, 1995, p. 62). The exercises related to the implementation of sounds stimulate the imagination of children and stimulate the ability to create a variety of spaces. In this way, they enable to individualize the character of created ideas. They build a conviction in children that every idea and space is important. B. Wey emphasizes that "All these factors are important and we must hope that we will be able to arouse and build faith in ourselves in the next stages of the drama, add boldness and develop the ability to dress thoughts in words" (Way, 1995, p. 64).

Another sense described by B. Wey is the vision that allows to give new meanings to objects already seen earlier. It also allows the use of ready-made images in drama, directing the child to the right thought path. Another sense that

makes it possible to stimulate internal associations is the touch. The direct experience of perceptible objects creates a series of associations and feelings. Another factor that arouses the child's imagination is the smell. By using additional means such as bread, oranges, etc., we can create certain associations or ideas related to the perceived smells. The fragrances can become an impulse to create new content and stories. The last is the sense of taste. It is just as stimulating as the sense of smell. It may concern not only the direct experience of taste, but also stimulate the imagination of the flavors that accompany the free situation. As B. Wey writes "These exercises can make each day more interesting, make us feel more active and aware, they can also make it easier for us to get to know and understand other people, and consequently to perceive their views and ways of feeling different things more closely" (Way, 1995, p. 67). It is the freedom of expression through drama and interpretation, allows the child to create intuitively create social and internal – spiritual. It is also an important source of cooperation with others. Her unique character of creative activities shaping the attitude of spiritual nurture through sensitivity to other people and the emotions associated with it.

V The Drama in practice

On the basis of my own research concerning my doctoral thesis, I researched creative schools, which are an educational alternative for the current education system. Among the schools that use knitting creative theater and drama should replace the School of Creative Activities in Zielonka. In SAT, the FETA theater festival is organized annually to stimulate students' creativity, enrich them with experiences related to exhibited plays and enable them to directly contact the audience. This enables the development of personality through direct contact with the presented spectacle.

I would like to present examples of research on the child's theatrical expression. In the children's theater festivals, I distinguished the following: Review of children's art "Fairy garden" or Overview of children's theaters in Tarnogród. Every year, in Krajance, there is an Overview of Children's Theaters "Golden Masks". The best children's theaters from all of Wielkopolska take part in it. Also in Pacanów, thanks to the initiative of the European Fairytale Center, "Rivalry of Theater Masters" takes place in which the best children's theaters from all over Poland take part.

The aim of the activities organized theatrical presentation is to inspire children to take on new artistic activities and to enable the exchange of experiences among educators covering the care of children's amateur teams.

The Theatrical activities and drama refer to the inner activity inherent in every human being. They stimulate him to act, experience and shape his attitudes. During the drama situations, the behavioral patterns are formulated in a

spontaneous way, the imagination of the child and his independence in thinking develop.

The Theater activities are directly related to the upbringing, education and spiritual security of a human being, especially during his childhood.

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ТЕАТР І ДРАМА ЯК ФОРМА ОСВІТИ У КОНТЕКСТІ ОСВІТИ І ДУХОВНОЇ БЕЗПЕКИ

Барбара Сарті

У статті охарактеризовані особливі якості освіти засобами мистецтва в концепціях педагогів, таких як Г. Рід, Б. Суходольський та І. Войнар. Автор статті звертає увагу на дві концепції в теорії естетичного виховання: освіта для мистецтва (мистецька освіта) і освіта засобами мистецтва.

Мистецтво формує відношення людини. Воно робить її чутливим до світу, в якому вона розвивається. Мистецтво покликане наблизити молоду людину до соціального і культурного життя і збагатити її. У частині статті, в якій йдеться про драму, приділена увага концепції Б. Вей, суть якої зводиться до вивчення впливу драми за допомогою почуттів: смаку, запаху, дотику, слуху і зору. Почуття є основним засобом стимулювання уяви. Театральні і драматичні гуртки грають особливу роль у розвитку духовної безпеки дитини. У статті представлені видатні театральні заходи, пов'язані з фестивалями дитячих театрів Польщі та їх освітніми та мистецькими цінностями. У другій частині представлені приклади діяльності дитячих театрів, які заслуговують на особливу увагу.

Ключові слова: освіта, естетика, мистецтво, драма, дитячий театр, освіта засобами мистецтва, розвиток особистості, розвиток духовності.

ТЕАТР И ДРАМА КАК ФОРМА ОБРАЗОВАНИЯ В КОНТЕКСТЕ ОБРАЗОВАНИЯ И ДУХОВНОЙ БЕЗОПАСНОСТИ

Барбара Сарті

В статье охарактеризованы особые качества образования средствами искусства в концепциях педагогов, таких как Г. Рид, Б. Суходольский и И. Войнар. Автор статьи обращает внимание на две концепции в теории эстетического воспитания: образование для искусства (художественное образование) и образования средствами искусства.

Искусство формирует отношения человека. Оно делает его чувствительным к миру, в котором он развивается. Искусство призвано приблизить молодого человека к социальной и культурной жизни и обогатить его. В части статьи, в которой речь идет о драме, уделено внимание концепции Б. Вей, суть которой сводится к изучению влияния драмы посредством чувств: вкуса, запаха, прикосновения, слуха и зрения. Чувства являются основным средством стимулирования воображения. Театральные и драматические кружки играют особую роль в развитии духовной безопасности ребенка. В статье представлены выдающиеся театральные мероприятия, связанные с фестивалями детских театров Польши и их образовательными и художественными ценностями. Во второй части представлены примеры деятельности детских театров, которые заслуживают особого внимания.

Ключевые слова: образование, эстетика, искусство, драма, детский театр, образование средствами искусства, развитие личности, развитие духовности.

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