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ARTS EDUCATION AND THEATRE PEDAGOGY AS A TOOL FOR EDUCATION IN THE 21ST CENTURY. POLISH CASE STUDY

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The article focuses on arts education and theatre pedagogy in the Polish educational context. Looking for the various methods of education suited to the 21st century, education in the field of art arouses an increasing interest. 21st century requires such skills as: critical and creative thinking, communication, cooperation, social skills, active participation, empathy etc. Art can shape these features and creates attitude of openness to another man, so education in the field of art should be the best element completing the formal education. The article shows two important concepts connected with education in the field of art in Poland at the beginning of the 21st century: arts education and theatre pedagogy. This article presents two artistic and educational projects, which were realised by students of Art and Media Education at University of Warsaw. In each of these projects were used the methods of arts education and theatre pedagogy in the cooperation with concrete external environment. During the first project: Tunnel raised to the third power, students from University worked with students of Academy of Fine Arts. During the second project: Manifesto/Body students realised the project with cooperation with High School in Warsaw. Discourse in 21st century education is focused on student's capacities to develop the skills to remain open and sensitive to their world. Learning how to be innovative, open minded, creative and imaginative is essential in a learning culture. Description of these projects allows you to see what are the ways of using the methods of arts education and theatre pedagogy in the field of modern education in Poland.

Keywords: *Arts education, theatre pedagogy, education through art, education, art project.*

Introduction

The education in the 21st century can only be of good quality if it promotes the creativity, initiative, critical reflection, ability to communicate and effective cooperation. The relationship between art and education has been considered for ages. Today, in the perspective on innovative world, this kind of education

(education through art; arts-rich pedagogy) is getting more and more important and appreciated but mainly in the field of non-formal education. Arts education and theatre pedagogy seems to have a positive impact to create these features and skills, which are the basis of future education: critical and creative thinking, motivation, cooperation, communication, social skills, active participation in society, empathy and attitude of openness to another human being. They can offer interdisciplinary and trans-disciplinary perspective to all areas of society. The impact of arts education and theatre pedagogy is noticed in the emotional, cultural, social and creative context. These educational methods can be used both in formal and non-formal education, because they open people to culture and make us realise that such methods in school and university education can be helpful.

Arts education

Arts education is not a new concept in Polish pedagogy, but the way of understanding this kind of work in the sphere of art and education is changing. There are three concepts in Polish pedagogical literature that relate to the relationship between man, art and education: aesthetic education, cultural education and arts education (Zalewska-Pawlak, 2017, p. 151). The term aesthetic education appeared in the literature in 18th century in Friedrich Schiller's *Letters upon the Aesthetic Education of Man* (Schiller, 2010). Polish theory of aesthetic education, formulated by Bogdan Suchodolski and Irena Wojnar in 60s of 20th century, emphasizes the two aspects of this education: education for art (training of sensitivity and aesthetic culture; teaching about art, its languages, art history etc.) and education through art (the impact of art on the whole person: the intellectual sphere, the moral and social spheres and the sphere of imagination and creative attitude) (Wojnar, 1980, p. 12). The term cultural education is connected with pedagogy of culture and its reinterpretation in 21st century. Cultural education is understood as a preparation for active, conscious and critical participation in culture (without distinction between high culture and popular culture). Cultural education deepens the knowledge and competences needed for the cultural interpretations of various products and texts of culture (Zalewska-Pawlak, 2017, p. 173). The term arts education spread in pedagogical literature at the beginning of 21st century. Earlier arts education was understood in Poland as educating future artist (artistic education). It was connected with teaching of artistic techniques and methods of creating works of art. Then the term was associated only with school education (art lessons at school). Nowadays the scope of understanding this concept has significantly expanded. It was affected, among other things, by Road Map for Arts Education (Road Map for Arts Education, 2006), which was created during World Conference on Arts

Education in Lisbon, Portugal in 2006. This Road Map "aims to communicate a vision and develop a consensus on the importance of Arts Education for building a creative and culturally aware society; encourage collaborative reflection and action; and garner the necessary financial and human resources to ensure the more complete integration of Arts Education into educational system and schools" (Ibid, p. 3).

In the above-mentioned Road Map there is a lot of important information about goals of arts education. It is underlined, that arts education is "a universal human right, for all learners, including those who are often excluded from education, such as immigrants, cultural minority groups, and people with disabilities" (Ibid, p. 3). This kind of education equips people with skills, which are necessary in 21st century: e.g. being creative, flexible, adaptable and innovative. It encourages them to "express themselves, critically evaluate the world around them, and actively engage in the various aspects of human existence" (Ibid, p. 5). As you can see, this way of understanding arts education is not limited only to the techniques and methods of creating art. The importance of the concept of arts education is growing in Poland and in the world. It seems that today the concept of arts education has the widest range of meaning compared to the concepts of aesthetic education and cultural education. However, it should be pointed that the boundaries among these three concepts are fluent: arts education, aesthetic education and cultural education. Sometimes it is difficult to establish sharp limits separating these three terms.

Theatre pedagogy

Theatre pedagogy has been present in Poland for only dozen or so years. It appeared in 2005 in newly opened The Zbigniew Raszewski Theatre Institute in Warsaw. Theatre pedagogy integrates both art (theatre, performance) and education to develop language and strengthen social awareness. It has developed separately from drama education. It is widely recognized in Germany (as *Theaterpädagogik*), from where Justyna Sobczyk brought it to Poland (to The Zbigniew Raszewski Theatre Institute in Warsaw). Among many educational activities of theatrical nature, theatre pedagogy distinguishes those that are characterized by egalitarianism, based on the participants' experience and inviting them to discuss the reality using the language of the theatre (Pedagogika teatru, 2018, p. 5). Theatre pedagogy is embedded in a changing socio-cultural reality. The basis of the approach of theatre pedagogues to working with people and the community are: individualization, emancipation and democratization of culture in the 21st century, subjectification of a man and social groups, affective culture (appreciation of the sphere of impressions, feelings, emotions and sensations), mediation between meaning and impression, artist and recipient, one

man and another man. Theatre pedagogy can be describes in eight points (Pedagogika teatru, 2018, p. 23-24):

1. Subjectivity of a participant in theatre activities – the most important in this kind of activities is a man (regardless of his age and his function).
2. Attitude of dialogue – sharing topics provided by everyday life; watching life and experience of the participants, their problems and issues which are important for them.
3. Co-participation and co-responsibility– combining the function of an actor and a viewer; co-creating the theatrical situation; co-responsibility for the process of creation; changes are made by the whole community.
4. Spontaneity and expression – giving the space to allow the artistic element take priority over correctness; spontaneous artistic action is more important than formal correctness.
5. Improvisation – improvisational character of a theatre situation / theatre event.
6. Theatrical process – theatrical work is a project created by a cooperating and co-experiencing group, therefore it is more important what happened in the team and in each participant than the formal end and final result.
7. Removing the boarders between performers and viewers – drawing all viewers into action; avoiding the situation of focusing only on talented participants, which inhibits creativity.
8. Attitude of the animator of theatre activities – the theatre pedagogues do not impose, do not force an effect, only propose and endorse.

The concept of theatre pedagogy is associated with a change in the perception of the role of a theatrical spectator. This is not a person who only passively receives the spectacle from their seat, but it is a subject that creates the meaning/significance itself. The perspective from which a single viewer is watching/receiving the spectacle/performance is unique and exceptional. During the theatre pedagogy workshops this perspective is brought out and appreciated. This individual point of view is the first step in the work of theatre pedagogue. The most important is to realise how many and how various these individual perspectives are. Theatre pedagogy "opens the head".

Students' artistic and educational project.

Every year students from our department (Faculty of Education), who specialize in Art and Media Education, carry out a special annual project. The very important assumption of these projects is a cooperation with some external environment. This kind of cooperation can open our students to different problems and find ways to solve them, to diversity of languages even in

thematically similar environments and to variety of methods of work in the field of art in different society. During this projects we try to combine arts education and theatre pedagogy. I would like to present two projects which we have recently realised: The Tunnel raised to the third power (2018) and Manifesto/Body (2019). In each of these projects we worked with a different group of people.

The tunnel raised to the third power.

The tunnel raised to the third power was an artistic and educational project implemented in collaboration with Academy of Fine Arts in Warsaw. The basic element of the project was common and creative activities of two groups of students: the first group consisted of students of Art and Media Education (University of Warsaw) who were prepared to work as art educators in artistic institution. In the second group there were students of Graphic Arts (Academy of Fine Arts), who were involved in the course of Multimedia Design. The main purpose of this project was integration of two environments at the stage of higher education. This clash of two societies seemed important due to the fact that these two groups in the future (after graduation from their studies) meet in the same institutions of art to work together (as art educators and as artists). The students of Art and Media Education and the students of Academy of Fine Arts together took part in the whole creative process:

1. From the idea to artistic and educational activities, looking for inspiration and technical possibilities.
2. Through creating a project/artistic activity (interactive installations and designing educational activities, that are an integral part of the installation).
3. To organization of an exhibition and conducting educational and performative workshops for interactive installations created by them.

All participants were divided into six groups – each of them included both students of Art and Media Education as well as students of Academy of Fine Arts. Students implemented this whole process together, thanks to which the educators had opportunity to co-create artistic projects and students from Academy co-designed and co-led educational activities. Thanks to this shared experience, both groups of students (from University and from Academy of Fine Arts) had opportunity to get to know each other's working styles, working methods and the language which they use in the space of art. It may facilitate their communication and understanding in the future relations on artistic and educational grounds in art institutions (cooperation between educators and artists).

Students were working together from October 2017 to May 2018. During the first stage (October – November) they worked during workshops based on the project "Tunnel. The importance of humanity for the future" (2012) created by Polish artist Piotr Grabowski. It was an unique artzine survey, designed by Grabowski for the audience during his exhibition in 2012. Our students tried to work on questions in Grabowski's artzine, they constructed their own questions, reconfigured the questions created by themselves using computer programs, checking what impact on creative process has the posthumanistic entity/object. During the first part of our project the students from University and Academy of Fine Arts had worked separately for most of the time. They had not been divided into six group yet. This division was made in the end of the first part of the project (during November).

In the second stage of our project (from December to the end of March) each of six groups designed interactive installations based on the question they selected. From the beginning of design of installation each group had to take into account the presence of an active recipient, engaged in artistic and educational activity. To help them with this task, they took part in a series of artistic and educational workshops in the Centre of Contemporary Art Ujazdowski Castle in Warsaw, which was prepared by educators from department of education in the Centre of Contemporary Art. It was to be an inspiration for their designed interactive installations and educational / performative activities with audience. This kind of workshops combined elements of arts education, theatre pedagogy (and especially performative education). It was very important part of our project, because first of all: the participants could see how these methods are used by the educators from artistic institution; second of all: our students could integrate in their small mixed six groups (people from University and from Academy of Fine Arts).

When the ideas of the installations of each group were completed, they were in the first place accepted by professor from Academy of Fine Arts – Piotr Welk, who was responsible for the possibility of realizing students' installations from artistic and technical sides, secondly by PhD Barbara Kwiatkowska-Tybulewicz from University of Warsaw responsible for educational aspect.

During the last part of the project (April and May) the students worked together to complete the installations and complement them with educational and performative activities with the recipients. It was an integral part of the project which was not divided into educational and artistic parts. Contemporary artists are increasingly using pedagogical forms of action, expanding the field of art with experiments of an educational nature (Claire Bishop calls this sort of artistic project: art-as-pedagogy). The educational turn in contemporary art, which is

noticeable in the 21st century, requires a change of the educator's way of thinking about the ways of incorporating art into pedagogical practices. Art becomes today not only an artistic activity, but also an element of scientific activity (for example art based research). During the project "Tunnel raised to the third power", students have consulted a psychologist of creativity to verify if designed by them activities could be accepted by the recipients.

During the final part of our project (26-30 May 2018) the students have organised the exhibition in Autonomy Gallery in Warsaw. They showed five interactive installations (one group failed to finalize the project) and carried out the educational and performative workshops with the audience which was the integral part of the project.

The implementation of this project showed, great difficulty in cooperation between arts educators and artists. Each of these two groups felt comfortable only in their areas (educators in educational sphere, artists in the sphere of art) and it was very difficult to encourage them to any activity in the other space. Leaving the comfort zone is necessary to get familiar with the forms of work and the way of thinking of the other entity in the field of art (educators – artists). The understanding what is the most important for the other group (art for artist, recipient for educator) could help in the future to improve cooperation between artists and educators in artistic institutions. It is especially important in the face of expanding field of art in 21st century, when artists and educators meet in the same space to work together. Educational turn in the contemporary art (Bishop, 2012) requires from each participant of art field (not only artists and educators but also curators, space designers etc.) cooperation in creating artistic and educational activities in the space of art. Our project, which was focused only on these two groups: future artists and future arts educators, was the first step to attract and pay attention to the importance of combining these groups at the stage of their higher education.

Manifesto/Body

The project Manifesto/Body was implemented in collaboration with XV Comprehensive Secondary School named after Narcyza Żmichowska in Warsaw. It is a specific bilingual school with subject being taught in both Polish and French languages. Artistic and educational activities within this project were realised during six weeks (February and March 2019) in the space of school. The final exhibition was shown during Theatre Festival TFAŻ, which takes place in this school every year. The project's coordinator from University was PhD Barbara Kwiatkowska-Tybulewicz. In this project were also involved Bogumiła Stachurska, theatre director and theatre pedagogue and a teacher of Polish

language from this school, Justyna Dudkiewicz. This project assumed creative and performative use of core curriculum and sometimes exceeded it slightly.

At the beginning (December 2018 – January 2019) during workshops students of Art and Media Education in cooperation with Bogumiła Stachurska created a basic concept. As the final of this project was planned for the Theatre Festival TFAŻ, the subject of the project had to be connected with the topic of this year's festival: Body. The second thematic scope that we wanted to take into consideration was related to the 110th anniversary of The Futurist Manifesto (1909). In the first part of the project students were considering how they could combine these two concepts: body and manifesto. They were acquainted with cultural texts about manifestoes in 20th century (in the space of art, theatre, society and education). They looked for the best methods of work with the pupils from the school.

During the second part of the project (February – March) we worked with the pupils from the school. 27 pupils were divided into three groups: Word / Image / Movement. In each group there were three or four students who were responsible for the workshops in their group. During the six weeks each group worked in their formal field (field of words, field of images, field of movement) and tried to consider the following problems:

What does it mean to manifest for the teenagers?

Against what or for what do they manifest today?

The age of manifestoes is over, does manifestation make sense in the 21st century?

Can the body be a tool of manifestation?

Students used the methods of arts education and theatre pedagogy in work with teenagers. Pupils got to know The Futurist Manifesto and other various forms of manifestation in the past and in contemporary culture. The most important thing in this project was to give possibility of expressing their own manifestoes and oppositions in the space of school. School space (as an example of formal education) is not associated with a place of consent to manifest. Thanks to our project, teenagers could present their dissatisfaction, opposition, fear, sorrow, the need to change, hope in the space of school. Their manifesto was noticed. The young, using words, pictures and body, talked about the problems of teenagers in contemporary culture. They talked about environmental awareness, loneliness, cyberbullying, hate speech, lack of free time. But the most often and most strongly they pointed to the huge pressure of success exerted on

them by parents, teachers and society. They manifested against this pressure, which is not possible for them to be handled. On the other hand, they manifested for acceptance. The youth needs acceptance in 21st century. This postulate should be particularly taken into consideration by teachers and parents.

During the last two weeks we worked together to produce something which could be a combination of effects of work of all three groups. We created the short movie, a recorded verbal manifesto and a spatial object with the mannequin. We combined these three elements into one installation Manifest/Body, which was shown during the Theatre Festival in the end of March (28-30 March 2019). Thanks to Manifest/Body project the teenagers from high school got to know the methods of contemporary arts education and theatre pedagogy. Moreover they could say something important about their life using artistic language. It is true that we "literally see in our mind's eye" (Eisner, 2001, p. 8). During this project we ask questions less about what we know than who we are.

Conclusion

Art and education are the partners in building understanding between people. It is visible in art history and in the context of contemporary art (Kwiatkowska-Tybulewicz, 2016). Art is both the manifestation of culture, as well as the way of communication of cultural knowledge. Educational sphere is on one hand a transfer of knowledge about culture (teaching about arts and culture), but on the other hand, this is a space which encourages and prepares to change the world, change the culture and create a new society. Arts education and theatre pedagogy are a perfect combination of power of art and education. They provide ways to develop performative attitude and allow imagination and visualisation to be the central process in developing communicative competences. Today the educational system should incorporate cultural knowledge and expression with promoting cultural diversity. This can be achieved through arts education and theatre pedagogy in both formal and non-formal educational spheres. The cooperation of various environments has become indispensable in education in the 21st century. Arts education and theatre pedagogy, due to their interdisciplinary nature and emphasis on importance of imagination, creativity and innovation, are an ideal educational tool for the modern world, full of diversity and ever-changing circumstances.

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ХУДОЖНЯ ОСВІТА І ТЕАТРАЛЬНА ПЕДАГОГІКА ЯК ІНСТРУМЕНТ ВИХОВАННЯ У ХХІ СТОЛІТТІ. ПРИКЛАД ПОЛЬЩІ

Барбара Квятковська-Тібулєвіч

Стаття присвячена дослідженню художньої освіти і театральної педагогіки в польському освітньому контексті. У пошуках різних методів навчання, що підходять для ХХІ століття, освіта в галузі мистецтва викликає все більший інтерес. ХХІ століття вимагає таких навичок, як: критичне і творче мислення, спілкування, співпраця, соціальні навички, активна участь, емпатія і т. п. Мистецтво може надати допомогу у формуванні цих навичок і відношенні відкритості до іншої людини, тому освіта в галузі мистецтва є кращим елементом, який завершує формальну освіту. У статті охарактеризовано дві важливі концепції, пов'язані з освітою в галузі мистецтва в Польщі на початку ХХІ століття: художня освіта і театральна педагогіка. У статті представлено два художньо-освітніх проєкта, які були реалізовані студентами відділення художньої освіти і медіаосвіти Варшавського університету. В кожному з цих проєктів використовувалися методи художньої освіти і театральної педагогіки у поєднанні з конкретним зовнішнім середовищем. Під час першого проєкту – «Tunnel raised to the third power» – студенти університету працювали зі студентами Академії мистецтв. Під час другого проєкту – «Manifesto / Body» – учні реалізували проєкт у співпраці з Вищою школою у Варшаві. Дискурс в освіті 21-го століття зосереджується на здатності студентів розвивати навички відкритості і чутливості до світу. Навчання тому, як стати інноваційним, відкритим, творчим та оригінальним, має важливе значення в культурі навчання. Опис цих проєктів

дозволяє побачити, які існують способи використання методів мистецької освіти та театральної педагогіки в сфері освіти в Польщі.

Ключові слова: художня освіта, театральна педагогіка, освіта засобами мистецтва, освіта, арт-проект.

ХУДОЖЕСТВЕННОЕ ОБРАЗОВАНИЕ И ТЕАТРАЛЬНАЯ ПЕДАГОГИКА КАК ИНСТРУМЕНТ ВОСПИТАНИЯ В XXI ВЕКЕ. ПРИМЕР ПОЛЬШИ

Барбара Квятковска-Тибулевич

Статья посвящена художественному образованию и театральной педагогике в польском образовательном контексте. В поисках различных методов обучения, подходящих для XXI века, образование в области искусства вызывает все больший интерес. XXI век требует таких навыков, как: критическое и творческое мышление, общение, сотрудничество, социальные навыки, активное участие, эмпатия и т. д. Искусство может помочь в формировании данных навыков и в отношении открытости к другому человеку, поэтому образование в области искусства является лучшим элементом, завершающим формальное образование. В статье охарактеризованы две важные концепции, связанные с образованием в области искусства в Польше в начале XXI века: художественное образование и театральная педагогика. В этой статье представлены два художественно-образовательных проекта, которые были реализованы студентами художественного образования и медиаобразования в Варшавском университете. В каждом из этих проектов использовались методы художественного образования и театральной педагогики в сочетании с конкретной внешней средой. Во время первого проекта – «Tunnel raised to the third power» – студенты университета работали со студентами Академии искусств. Во время второго проекта – «Manifesto / Vody» – учащиеся реализовали проект в сотрудничестве с Высшей школой в Варшаве. Дискурс в образовании 21-го века сосредоточен на способности учащихся развивать навыки открытости и чувствительности к миру. Обучение тому, как быть инновационным, непредубежденным, творческим и оригинальным, имеет важное значение в учебной культуре. Описание этих проектов позволяет увидеть, каковы способы использования методов художественного образования и театральной педагогики в сфере образования в Польше.

Ключевые слова: художественное образование, театральная педагогика, образование средствами искусства, образование, арт-проект.

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