

Theatre And Primary Education

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SUMMARY

Theater is a branch of art that started with rituals with the existence of humanity and will continue to develop and live as long as it exists. It is undeniable that this art, which aims the good, the beautiful and the truth, provides cognitive, visual and auditory contribution to the development of all kinds of skills starting from childhood, therefore it has both an entertaining and educational function. The need to play, which is an unstoppable drive and desire starting from childhood, and the similar components at the core of the concept of play in the theater meet at the same origin; confirms the fact that the material at the core of theatrical art is human. The working group of this multi-center study consists of 100 educators who are actively teaching in primary education and have an average of 20 years of professional experience. A questionnaire consisting of 10 multiple-choice questions was applied to the teachers participating in the research, examining their thoughts on the contribution of theater to education. The impressions and common opinions of the trainers are that the theater for children (children's theater) and the drama lessons in the education curriculum in schools primarily improve children's learning by doing, and thus the theater also contributes to their education.

INTRODUCTION

Theater is a branch of art that started with rituals with the existence of humanity and will continue to develop and live as long as it exists. It is undeniable that this art, which aims the good, the beautiful and the truth, provides cognitive, visual and auditory contribution to the development of all kinds of skills starting from childhood, therefore it has both an entertaining and educational function. The need to play, which is an unstoppable drive and desire starting from childhood, and the similar components at the core of the concept of play in the theater meet at the same origin; confirms the fact that the material at the core of theatrical art is human (Akyüz,2019,1164).

Aristotle's characterization of art as imitation (mimesis), who brought the first definition against the phenomenon of art, which has been tried to be defined by art practitioners and art scientists for three thousand years, is completed with the inability of the Romantic period to be under the pressure of the art of introspection, euphoria, overflow, reason and logic. In the words of the French sculptor Auguste Rodin, while art is an effort of thought that wants to understand and explain the world, according to Freud, the adult's attitude towards life is the pleasure of "play" or, according to another definition, a step beyond reality, not the suffering itself, but the theatrical depiction of suffering. . As a matter of fact, when Gomrich said that there is no such thing as art, in fact, there are only artists, Tolstoy, after enlivening a feeling that one has always felt, the phenomenon of art so that others can feel this feeling in the same

way; he interprets it as a transfer through motion, line, color, sound or words (Ezici, 2005, p.122-127).

Huizinga, who put forward the idea that human civilization emerged as a game within the game and thus developed, says that everything that is the norm is a game in its formation, and the definition of the game is as follows: , but it is still possible to define the actor as an action capable of assimilation completely. The game takes place in an orderly manner, in accordance with rules that are free from all kinds of material interests and benefits, and creates group relations that emphasize that they are strangers to the ordinary world by disguise” (Huizinga, 2006, p.31).

Özdemir Nutku briefly summarizes the concept of game as follows: “Human beings are born homoludens, that is, people who play. Primitive man's recognizing, learning, acquiring knowledge and art began with play; It is the culture, the game, that creates the life of this person.” While play plays an important role in shaping the cultural structures of societies, it also helps to acquire knowledge and learn (Nutku, 2006, p.14).

Theater in Education (TIE: Theater in Education) is a method that integrates the forms and possibilities of theatre. Jackson (2002) stated that TIE is an identifiable movement. It began to emerge in England in the 1960s based on the needs posed by schools. He defined TIE as an activity that aims to provide a stimulating, challenging and even provocative experience outside of school for students. Likewise, according to Nicholson (2009), theater as a tool for learning and social change is a pedagogy that promotes art. On the other hand,

Bolton (2002) is performance for large audiences after short warm sitting procedures of TIE on dramatic art and pedagogy. Theater in education is a form of applied educational theater that is widely used in education. It can also include drama elements such as activity in education. It is the involvement of students in or out of the role and the discovery of problems or ideas by improvising through research (Jackson, 2002).

TIE are activities structured around a topic that often refers to school, with coordinated programs. The stages of TIE programs can be classified as follows: pre-performance, performance and post-performance stages (Uştuk, 2016).

STUDY METHOD

The working group of this multi-center study consists of 100 educators who are actively teaching in primary education and have an average of 20 years of professional experience. The age range of the participants was 28 to 63 (mean 42.67). The names, institutions and addresses of the participants are kept confidential because of their own request. 45 of the participant trainers work in private schools and 55 of them work in government schools. Some of the educators participating in the study stated that they partially applied the theater learning technique. A questionnaire consisting of 10 multiple-choice questions was applied to the teachers participating in the research, examining their thoughts on the contribution of theater to education. The results, including the extent to which the teachers used the theater as an educational tool, the effect of this method on the students, the level of feedback and their wishes about the subject were evaluated.

DATA ANALYSIS AND RESULTS

According to the results of the survey;

- While 67% of teachers agree with the idea that theater attracts enough attention among primary school students as an educational tool, 33% disagree.
- While 99% of the teachers agree that theater contributes positively to the education of primary school students, 1% do not.
- While 98% of the teachers agree with the idea that the theater should be permanent in the curriculum so that it can be used in classroom activities, 2% do not.
- While 78% of the teachers use theater as a learning method in their lessons, 22% do not.
- While 87% of the teachers agreed with the increase in motivation in students when the

theater method was used in the lessons, 13% stated that they did not.

- Regarding the cognitive developments seen in students after teaching with theater in lessons, 70% of the teachers stated that their participation in the lesson increased, 10% of them expressed that their creative thinking skills improved, 12% of them learned to work collaboratively with their friends, and 8% of them stated that their speaking skills improved.
- When the learning with theater method is used in the lessons, 65% of the teachers stated that they gained communication skills, 28% gained self-confidence in themselves and their environment, and 7% gained the ability to observe and listen.
- After the practice of teaching with theater in the lessons, about the positive developments in the students, 70% of the teachers said that they gained the ability to express themselves in the community, 15% had improvements in body language, 10% learned the use of gestures and mimics, and 5% learned to be natural. expressed.
- While 98% of the teachers thought that the theater activities in their schools were not sufficient, 2% stated that they were sufficient.
- All of the teachers stated that they directed their students to the theater for their extracurricular activities.
- All teachers agree that parents of students should also introduce their children to theater more often as an out-of-school activity.

DISCUSSION

The theater, which includes the act of playing; starting with the existence of humanity, continuing from the rituals of the first man to the present; It is a marvel of art that will continue to develop and live with it as long as human beings continue to exist. Carl G. Jung, who is known to be close friends with Freud, later said that man's separation and alienation from nature; states that science and scientific understanding depersonalize and weaken human beings on the one hand (Jung, 2016, p.91). According to Kupper, images are encountered in children's games and fantasies, just like in primitive human myths. According to him, the discovery of this situation, XX. It is one of the greatest discoveries of the century, and this discovery has opened up a new world of child development to children. (Kupper, 1957, p.33).

The source of a theater actor is seen in children with the purest appearance. Children's perception abilities are unmatched. Their motives to represent something in their plays are raw, real and creative. Children want to find the world anew and create it

themselves. They have an irrepressible enthusiasm for examining life. They are not content with the experiments of others. They love to play anything they want with lightning speed, to take another action while doing something. This is because of their fantasy powers. Is there a cedar over there? Here's a train for you: the locomotive starts activating its pistons, releasing steam and blowing its whistle; another is immediately set up in the compartment window and begins to gaze at the ever-changing landscape; another takes over the task of checking the tickets. Then you come to the station immediately, a porter carries the goods. A seat to the side becomes a silent automobile, and the footstool in front of it is an airplane, soaring into the blue sky. What is this? Theatre. It is also the most ideal theater and an exemplary theater acting (Özertem, 1979, p.13).

That's why the child is a natural, unprejudiced and good actor. Because the kid does it very professionally. Because the child believes in the game he will play, his concentration is not impaired, he is self-confident and natural. This creative power is the child's greatest wealth. However, this precious treasure is hidden and implicit in the child. To reveal this hidden talent, it is necessary to provoke, to help. The task of the theater will be to reveal this precious treasure in the child (Samurçay, 2008, p.7).

Explaining the impact and purpose of children's theater on children as "education through theatre, theater being educational and pleasurable, educating while entertaining, learning while teaching", Şener says in this context: "The child grows up in a hostile environment. The child who cannot be fed well, does not have the opportunity to read, and cannot obtain his natural rights; the child who yearns for many things constrained by poverty; The child who is closed to narrow apartment floors, sent from school to school, from course to course, overwhelmed by the fear of exams... These are children who have not lived their childhood. They have aged without growing up. The most beneficial theater for these children is the one that teaches them to rejoice as a child, enables them to use their energy as they wish, nourishes them with love, and strengthens them from the inside. Our children receive an adequate education in schools. Let them rejoice in the theater, enjoy life, love and solidarity. If they are going to learn, let them learn to live and let live, to be happy and to make them happy. Heavier tasks fall on adults" (Şener, 1979).

Although the use of theater in education in our country is older than many other countries, today, unfortunately, nothing new has been built in the

past. Education with theater, which is an important pillar of art, took place in schools in a didactic way only as a year-end performance. While teaching theater, it enables students to comment with thought and cooperation and develop a sense of responsibility. In addition, it provides a standard for the child to act comfortably in the society for his future, and improves his aesthetic awareness. In order for all these to be implemented for theater, it is necessary to include theater in education programs in a specific and effective way (Nutku, 1998).

The teacher should give some clues to the students and guide them. Games should also generally be based on improvisation. Therefore, school theater should be liberal (Cited by Alpöge, 2006).

The material of the theater is human. Theater, which is a branch of art that tells people to people, still uses people as a tool while doing this. Teaching and thinking while entertaining; The fact that this branch of art, which always aims to approach the good, the truth and the beautiful, contributes to the education of children, was answered positively by the survey results (99%) of the trainers, while it was negatively received by 1% of them. The impressions and common opinions of the trainers are that the theater for children (children's theater) and the drama lessons in the education curriculum in schools primarily improve children's learning by doing, and thus the theater also contributes to their education. At this point, it is thought-provoking that 1% do not see this as a positive method. This situation shows that the educators of the future in education faculties that train teachers in our country should be more involved with art and bring together the art of theater, which aims to serve humanity together with the existence of humanity. In order to contribute more to the students, it is necessary to increase the drama and theater courses in the education curriculum, revise the course curricula accordingly, revise them when necessary, and increase the weekly course hours. In the surveys, 98% of the trainers approve this. At this point, I think it would be appropriate to increase the knowledge and skills of our pre-class and primary education instructors in our country with in-service training courses. Perhaps in this way, we can increase the rate of 78% who use drama as a teaching method in classroom education to 100% in the coming years.

Again, the results of the survey show that; It is promising that the percentage rate of motivating the students to the lesson, which is one of the educational functions of the theater, is higher than the others. The increase in drama courses in the education curriculum will increase the participation

of our students in the course; With the development of thinking, speaking, body language, self-expression skills and cooperation with friends, it will contribute to drawing a more social and sensitive personality in later ages.

The results of the survey show that all of our teachers encourage their students to watch more theater and their families to introduce their children to more theater. This situation is pleasing in that our children carry the indications that they will be more sensitive and self-confident individuals in the future. At this point, a great job falls on the theater and playwrights made for our children in the global world that is developing day by day and in the local plan. The most important question to be considered is whether the theater and the topics covered today can fully reflect their world? In order to reach the child's world, what problems should the subjects express and solutions should be offered? At this point, it would be appropriate to reconsider the play repertoires of state and private theaters, the choice of subject in plays, and the forms and styles of staging. However, future studies will lead researchers to enlightening contemporary and practical applications.

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