

# As a theatre pedagogy helps in school

It's hard to imagine an actor who'd learned to play, only reading and hearing about how others do it. Actor studying acting for himself. Or imagine that the Director "forgot" about the audience, and thought about how to capture his attention, how to make partner what is happening for the poor viewer performance will not take place, even if he patiently sit out in the hall for two hours.

This feature of the theater, for which he ought to love all the teachers — the need for maximum personal include everyone in the process of theatrical action. Children can get great pleasure from playing and improvisation, and that's what so few in the standard school.

Source: naturedigital.blogspot.ru

In addition, the Directors have noticed that when students learn the basics of acting, they learn many things useful in life far beyond the stage. They overcome the psychological barriers, they have increased motivation to understand the world, they learn to perceive the artistic images of art, and developing communication skills.

So why not use the tools developed for the training of actors to solve difficult pedagogical tasks at the school? The characters of mathematical symbols and homemade knitting needles

The theatre has a lot to learn. Pedagogical practices that find in the theater a source of educational tools, combined in a special system — school of theatre pedagogy. And today, she gives the answers to many of the challenges facing education.

## The principles of a theatre pedagogy

A rare teacher of literature have not tried to play the lesson of the fable role-and we all went through school performances for various holidays, when the main roles go to those who know how to speak loudly. If it happens randomly, if the teacher not set any tasks, except "time to finish the show on March 8" or "diversify the activities of students in the classroom", the use of this little.

Theatre pedagogy does not necessarily presuppose the use of drama.

This view of the process of education as a dramatic performance which draws the participants on an emotional level.

Remember this: the word "cheerful" we should talk more cheerful and "fun" — more fun? Methods of comrade Dynin is not theatre pedagogy.

Source: Frame from the film "Welcome, or no trespassing" (1964)

Theatre pedagogy is a practical branch of contemporary psychology and pedagogy of the art, implementing in education the principles of the eventfulness, accommodation, personal creative action and improvisation, linking the intellectual, sensual and emotional perception.

Psychologist Tatiana Klimova, senior lecturer in cultural studies and aesthetic education of the Moscow Institute of open education (this is one of the few institutes on methodological level sistematizirovat various existing theater pedagogy), explains why traditional notions of teaching as the transmission of knowledge, skills and abilities in the modern world do not work.

Tatiana Klimova  
psychologist, senior lecturer in cultural studies and aesthetic education mio

Today, the most brilliant teacher can't compete with the media environment. Online available lecture by Dmitry Bykov, and rare teacher of literature will be able to compete on the level of knowledge at the level of provocation, ingenuity, paradoxes. Teacher this competition should win due to the fact that only he can give — at the expense of another quality of communication. The teacher should be the organizer of the educational environment, the Director, who organizes their space lesson is that it is a dramatic field interaction.

Theatre pedagogy (as part of the pedagogy of art) offers an open and creative environment for live communication. The dialogue in this artistic and creative environment can be on any topic (from science to religion), but it is always a holistic picture of the world, the simultaneous development of emotional and intellectual abilities of the student.

### It might be interesting:

Experiments of the 90s: school boys-gardeners in St. Petersburg

**The principle of event-related** means that during class should occur is something that participants of the action changes the world. Before you the event occurred, you were a little bit different, thought a little differently, acted differently. Through the experience of event a person develops.

**The principle accommodation** determines that the event cannot be the result of external conditions. It can only be the result of personal experiences, open.

Education in theatre pedagogy becomes a territory **personal creative action**. In the process of teaching creative freedom can be limited gradually

through the circumstances, challenges and difficulties that must be overcome, but not through prohibitions. Under this principle, all competences are the result of a personally significant discovery, rather than imposing dogma.

And finally, **the principle of improvisation** — a distinctive feature of theatre pedagogy. Before you think a good actor should act. Spontaneity and immediacy are the qualities that reveal the potential of the child, but often "jammed" the traditional educational system. And teacher, who himself may not be immediate, afraid to improvise, not teach other.

Tatiana Klimova  
psychologist, expert on theatre pedagogy

Theatre pedagogy — it's about meaningful. Here, as on the stage, immediately see the "deception" of Stanislavsky. "Or out of tune really exists?" — very important for formation time. *One teacher simulates the training, it is not happening this personal discovery in the classroom. And another really explores, reflects, doubts, and so — teaches, and it is not a question of knowledge, not memorized names and dates.*

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## As a theatre pedagogy is present in schools

### Tools that every teacher can use in their lessons

As you enter the class? Do you think the roll call in the log is the best way to intrigue students for the next 35 minutes? As you complete the class? Is it desirable for pupils what you say, do they have time for the lesson to make discovery meaningful for them personally?

Theatre pedagogy introduces to a regular school the techniques that are practiced in acting and directing training. They allow you to take attention, to speak beautifully, to feel the dynamics of what is happening in the classroom. Help to activate the passive guys and to cope with the excessive energy is too active. Many of them are connected with the sense of time, understanding how to organize a 40-minute lesson to gradually "warm up", pass the point of climax and comprehend what happened. Understanding how you use the space in the classroom is to arrange desks in a circle or think through the lesson so the children moved in groups from one corner is also connected with theatrical practice, which is the concept of mise-EN-scene.

Student life in the Soviet Union and the United States

Victor Iliev, author of one of the most authoritative textbooks on theatre pedagogy, says:

"Start with anything, not just class. You should surprise a class"

In an interview, Victor gives an example:

Comes the teacher brings a box that says: "Guys, it's an ancient papyrus. The problem, solved 2.5 thousand years ago. Any child who sits at a computer, try a little to solve this problem? And the children decided 2,5 thousand years ago." We prepared this lesson with some of the Perm school, it seems, the second. Open the box, and there really made of ancient papyrus, an ancient book, and the problem could not solve. And only after some time when parents have interfered in the process, solved this problem. Tell me, isn't that interesting, is it not the lesson of sense perception?

Like the acting training, a variety of techniques of theatre pedagogy in the lesson aim to the students should not just "thinking", but living material through one's own action here and now. Action is a personal decision and a dilemma, and setting themselves in the place of historical figures, and more, allowing you to relive the material through their own experience.

On 69 minutes, this famous film you can see an example of using the tools of theatre pedagogy in physics lesson.

Source: Novel "the schedule for the day after tomorrow" (1978)

Or remember a fragment of the film "Live till Monday" in which the hero Vyacheslav Tikhonov tells the story of Schmidt. He's not playing with the students any scene from the story, but it builds the lesson so that the children themselves through the paradox of discovering the motives of historical figures. It is engaged in directed stage readings, this is called "effective analysis of the play and the role".

Episode from the movie "Live till Monday" (1968)

### The knowledge of the culture through an artistic image and your own creativity

Various theatre practices can be actively used by teachers of literature and other Humanities subjects, in order to prevent children using their own creativity through work on the artistic image was part of the cultural space. Here we are talking not only about using particular tools, but about creating with children, theatrical classes and entire productions. It often happens that a love of the theatre extends beyond one class and one lesson "grabbing" the whole school.

Elena Aleksandrova  
teacher of Russian language and literature, Tomsk oblast

Theatre pedagogy is a look at school through the prism of theater. And the value that it is beyond the scope of this lesson. One of the principles of theatrical pedagogy: what are you doing in the classroom, must be of relevance to students, should hurt them personally. If the child will treat any object as a conversation about life, and not as part of the school curriculum, he will be out of school himself to read books, watch movies, go to the theatre.

Elena Aleksandrova says that she has always been passionate about theatre. The creativity of the guys at literature lessons moved to the stage of the school theater, and a library of books on theatre pedagogy gradually began to contact her colleagues, teachers Onlinencaa high school, which is located in the small village of Tomsk region.

All kinds of events that make up the school everyday life and allow everyone to "try on" outfits and the atmosphere of other epochs — is also the use of theatrical methods. Newtonew wrote about one such incarnation of the St. Petersburg school.

In Moscow the interest in theatre pedagogy show the whole gymnasiums and lyceums, Directors who understand that art Wednesday has a powerful stimulating effect on children. Among them is "Class-Centre" Sergey Kazarnovskaja, one of the first institutions of such format, when the theatre becomes an integral part of school life. The Moscow chemical Lyceum of the children, the future physicists and chemists, upon admission taking consent for mandatory participation in theatrical and musical circles. At the Lomonosov school in Sokolniki there are seven school theatres.

A fragment of the play "the Noodle" by students of the school "Class Center" and parse the fragment with the Director — Director Sergey [write my essays](#) Kazarnovsky.

And such attention to the theater by chance: it allows you to relax, create something that does not leave others indifferent. And he creates space for informal communication, is filled with universal meanings — such spaces are so few modern children.

## **Trips to the theater**

Teachers can be "special agents" of the theatre among the younger generation, to teach children to understand art and bring them into the auditorium. Therefore, another area of theatre pedagogy develops at the intersection of the interests of the school and professional theatre.

Every theater needs the audience, and at some point the theaters realized that the audience must be educated.

There is quite a developed system of preparation of the child for the encounter with the art, designed theatre and Museum educators. The essence of this training lies in the ability to talk to the child about what he sees before going to the theatre, Museum or other art space and discuss with him his emotions and feelings after.

The ability to engage in the dialogue about art we need to develop, and for this they organize various events for teachers in secondary schools. For example, at the Bolshoi drama theatre named Tovstonogov in St. Petersburg two years acted Pedagogical laboratory is a long term project, during which teachers of St. Petersburg schools got acquainted with the theatre and the tools of theatre pedagogy through a series of trainings, seminars and creative projects. Regular workshops for teachers and theatre classes are held in the Theatre named after A. S. Pushkin in Moscow.

Psychologist, head of special projects of the Moscow drama theater. Pushkin Olga Shevnina shares his experience at the training school (and not only) to the perception of theatrical performance.

## **It might be interesting:**

7 Russian classics about the school and the teacher

Theatre pedagogy has become a popular topic in the agenda of various theater festivals. If your city is a major theatrical event — be sure to check the programme of events, certainly there are master-classes for teachers from theatre teachers. Of course, in one master class no one will master the whole system, but feel of how to operate these or other approaches is possible. For a deep dive, there are refresher courses at the Moscow Institute of open education and the Herzen state pedagogical University. Herzen.

Theatrical pedagogy is not a "magic wand", which at one stroke will solve all problems: find the "point of wonder" in the classroom—and immediately increased motivation, improved emotional atmosphere and show creative initiative. There are no miracles. But a systematic and meaningful reference to theatrical practices, personal improvisation, to the artistic way of making the school routine in the space of intellectual and emotional discovery.