

УДК 159.9

ФІЛІП'ЄВА Т. І.

Миколаївський національний університет імені В. О. Сухомлинського

РОЗВИТОК ІДЕЙ ТЕОРЕТИЧНОЇ ПЕРСПЕКТИВИ У ПСИХОЛОГІЧНІЙ ТЕХНОЛОГІЇ ДРАМИ

У статті розглядається проблема освіти через драму у процесі вивчення іноземних мов. Драма розглядається як психологічна стратегія, яка сприяє формуванню таких якостей як: співробітництво, взаємодія, самоконтроль, цілеспрямованість у навчанні, а також емоційний інтелект.

Ключові слова: творчість, драма, іноземні мови, театр, емоційний інтелект, цілеспрямованість.

Tell me and I will forget.

Show me and I will remember.

Involve me and I will understand.

Chinese Proverb

In educational spheres drama is shown to have many benefits. It is a safety-valve against stress, an outlet for self-expression and communication. In this way it leads to emotional maturation. Among the personal attributes that improve through drama and involvement in creative activities fluency in speech, self-knowledge, self-respect and self-confidence are cited. Creative educational techniques stimulate individuals to higher level thinking and functioning. Such techniques help see the world for what it might be, rather than being limited to the concrete reality of what it is. The more drama is introduced into formal education, the more responsive our students would become.

Considering the case of drama in the language context as a creative process and a challenge for creative thought the aims of this article is to draw attention to this problem. One of the aims is to define some misconceptions that drama may entail by a brief historical review of drama teaching we attempt. The other aim is to help promote drama as a pedagogical technique for teaching a foreign language by presenting the benefits it offers.

Drama as a teaching technique fosters not only students' linguistic and emotional development but it also is a challenge for creative thought and a means that contributes to the development of "education for being," as D. Fontana called it [5]

J. A. Milgram, a psychologist, practicing psychotherapist and lecturer points out that Education for Being is a human relations consulting service that utilizes an educational approach to promote awakening, personal growth, and well-being. Its area of expertise is in the psychospiritual dimension of living and aging. Primarily it promotes the development and evolution of consciousness and conscientiousness. (He calls consciousness to be intellect and conscientiousness to be love.) These personal features are developed in individuals leading to higher

states of functioning and overall life satisfaction. Consequently, while facing the challenges and opportunities that life presents the service assists individuals in their aspirations to actualize their potentials and realize their highest ideals The intention is similar for families, groups and organizations. It includes the recognition of individual value and respect for others. It increases in the development of nurturing and fulfilling interpersonal relations through communication and collaboration skills. It also facilitates the promotion of individual and social responsibility [8].

Theatre is regarded to be a form of Art that communicates feelings and emotions, thoughts and concerns. It originates since the appearance of communal life in the history of human civilization. Theatre and drama for educational purposes have been defined in many different ways. We may come across such terms as drama education, theatre education, educational drama or creative drama and drama teaching which abound in methodology books and papers. According to K. Elam traditionally 'theatre' has been taken to refer to performance whereas 'drama' has referred to the work designed for stage representation, the body of written plays [3].

B. Way defines more exactly that in the context of drama teaching however the terms have been used differently. 'Theatre' was thought to be largely concerned with communication between actors and an audience; whereas 'drama' was largely concerned with experience by the participants, irrespective of any function of communication to an audience [13].

The outline which was drawn by D. Hornbrook shows that in the 1980s and 1990s in England and many other countries there was a fairly pronounced division between writers and practitioners who advocated different approaches to teaching drama. Teachers who took a theatre approach talked about

'acting', 'rehearsal' and 'performance.' Teachers with a drama focus referred more to 'experience' or 'living through' improvisations [6]. In practice these tended to be more orientations in the work rather than rigid distinctions. However, as M. Fleming points out, the differences are crucial in understanding the way drama teaching developed and in legacies of these approaches which are found in contemporary practice [4].

In the 1950s there exists a stifling and uncreative approach to drama teaching. Children acted out in a rather formal way the words of others rather than developed ideas of their own. From the 1950s onwards the technique embraced more free forms of dramatic play and improvisation [12]. It was suggested that when participants are engaged in more spontaneous, improvised work (traditionally called 'drama') their level of engagement and feeling will be more intense and 'genuine' than when they are performing on stage (traditionally called 'theatre').

The theoretical perspectives on drama education were at that time drawn from writings on child play and the Humanistic School of psychology rather than on the theatre. The emphasis was on the personal growth of the individual through creative self expression and the search for personal meaning [11].

The influence of progressive psychology theorists as G. Kelly in the 1950s and his personal construct theory were also apparent in the advocates of drama in education. The personal construct theory urges people to uncover their own constructs with minimal intervention by the therapist [7].

The recent history of drama teaching when the separation of 'drama' and 'theatre' was happening was formulated by M. Fleming. He describes some steps of this development. The negative aspect of theatre practice when imposed prematurely on young people was being rejected. A more contemporary view of theatre practice is less authoritarian approach. There is a more fluid concept of what 'acting' and 'rehearsal' involve and there is greater acceptance of non-naturalistic approaches. Similarly there has been a change in the way drama has been conceptualised. The changed conception means that all drama in the classroom can draw on insights provided by the nature of drama as art and writings from theatre practitioners [4].

There arise some issues as to how the past and present ideas of drama are implemented in language teaching. Firstly, the traditional view of theatre reminds us that some approaches to drama can be static and lack the kind of creative dynamism that the participants often expect. Secondly, it provides a reminder that drama requires structuring and that drama techniques need to be learned by

the participants. Drama is no longer seen entirely as a natural activity which needs little intervention from the teacher. Thirdly, the teacher should be sensitive to learners' potential embarrassment. Only in this case drama approaches can blend elements traditionally associated with 'drama' and 'theatre', including elements of performance. Fourthly, the narrative of drama should not be complex. Fifthly, drama as a teaching technique brings out a number of deeper pedagogic challenges for a second language teacher.

Drama fosters and sustains learners' motivation as it is fun and entertaining. It can provide a rich experience of language for the participants because it engages feelings. Drama can only operate through active cooperation so a process is inevitably learner-centered. It contributes positively to the development of the learners' self-esteem and self-efficacy being a collaborative and participatory teaching approach [14].

Transferring acquired skills from educational settings to real life situations has always been a challenging task in education. Drama is a valuable means because it allows the creation of contexts for different language uses, thus fostering students' language awareness. In both language teaching and drama, context is the core of this kind of educational activity. Children talking and listening to each other in a dramatic play situation use language in a communicative way. They take turns, interact verbally, use body movements, gestures and facial expression, and listen to actively. In a role play children's verbal responses are longer and include more adverbs than in other situations [10].

The created situations place the emphasis on social interaction so they facilitate knowledge transfer from the classroom to the outside world. This happens because speech has its origin in social action. That is why life dramatic play and improvisation are advantageous to language acquisition.

Despite slight differences in the estimation of drama as a pedagogic technique by different scientists what gives it a unique value is the fact that it brings about students' creative thought and asserts language education as a creative process. That creative process, contrary to popular opinion, is socially supported, culturally influenced, and collaboratively achieved through instruction because its creative expression depends not on talent alone, but also on motivation, interest, effort, and opportunity.

It is known that children do not have a firm line of demarcation between fantasy and reality. Ideas from one realm can slip through into the other. Consequently, children may respond in nonstereotypic ways, but this is a trait that many adults find envi-

able. As both classic and contemporary studies of talent development suggest, it takes nearly 17 years of training and preparation to contribute to a field. Therefore, according to B. Duffy opinion, educators are in a unique position to influence creative development in human beings [2].

Drama, according to C. R. Rogers, is a structural aspect of experiential learning, so in the foreign language learning context it can include dramatic play and improvisations, story enactment, imagination journeys, theatre games, music, and dance. The emphasis in creative drama is process rather than product, so teachers have the freedom to take as much time as needed with their classes [11].

In this connection we appreciate the results of J. Basom's research which reveals the positive impact of drama on a students' physical, emotional, social, and cognitive development.

- Self-confidence. Taking risks in class and performing for an audience teach students to trust their ideas and abilities. The confidence gained in drama applies to school, career, and life.
- Imagination. Making creative choices, thinking of new ideas, and interpreting familiar material in new ways are essential to drama.
- Empathy. Acting roles from different situations, time periods, and cultures promotes compassion and tolerance for others' feelings and viewpoints.
- Cooperation (Collaboration). Theater combines the creative ideas and abilities of its participants. This cooperative process includes discussing, negotiating, rehearsing, and performing.
- Concentration. Playing, practicing, and performing develop a sustained focus of mind, body, and voice, which also helps in other school subjects and life.
- Communication Skills. Drama enhances verbal and nonverbal expression of ideas. It improves voice projection, articulation of words, fluency with language, and persuasive speech. Listening and observation skills develop by playing drama games.
- Problem Solving. Students learn how to communicate the *who*, *what*, *where*, and *why* to the audience. Improvisation fosters quick-thinking solutions, which leads to greater adaptability in life.
- Fun. Drama brings play, humour, and laughter to learning. This improves motivation and reduces stress.
- Emotional Outlet. Pretend play and drama games allow students to express a range of emotions. Aggression and tension are released in a safe, controlled environment, reducing antisocial behavior.
- Relaxation. Many drama activities reduce stress by releasing mental, physical, and emotional tension.
- Self-Discipline. The process of moving from ideas to actions to performances teaches the value of practice and perseverance. Drama games and creative movement improve self-control.
- Trust. The social interaction and risk taking in drama develop trust in self, others, and the process.
- Physical Fitness. Movement in drama improves flexibility, coordination, balance, and control.
- Memory. Rehearsing and performing words, movements, and cues strengthen this skill like a muscle.
- Social Awareness. Legends, myths, poems, stories, and plays used in drama teach students about social issues and conflicts from cultures, past and present, all over the world.
- Aesthetic Appreciation. Participating in and viewing theatre raise appreciation for the art form. It is important to raise a generation that understands, values, and supports theater's place in society [1].

To sum up we may conclude that the main challenges teachers and educators address to are to foster their students' creative development. One of the ways to gain this aim, among others, is to take into consideration D. Fontana's notion of "education for being". The idea of "education for being" means offering students the following:

- the right to express their own feelings,
- to give their view of events,
- to explain themselves,
- to reflect upon their own behavior,
- to have their fears and their hopes taken seriously,
- to ask questions,
- to seek explanations in the natural world,
- to love and be loved,
- to have their inner world of dreams and fantasies and imaginings taken seriously,
- to take their own engagement with life [5].

In taking the position that every child has the right to creative development language educators should acknowledge that several challenges have to be addressed. Firstly, creative teaching should be redefined and misconceptions about creative thinking should be confronted. Secondly, students should be provided with role models of motivation and persistence in creative thought, and arrive at more capacious ways of assessing creative processes and products. Thirdly, it should be acknowledged that teaching materials are limited by their very nature. Coursebooks are not the result of any interactive and creative process of classroom events. The real creative process of language learning lies within the nature of interaction amongst the learners and the

teacher. The principle goal of creative education and personal development was formulated by J. Piaget some 40 years ago ever since. He speaks of the necessity of creating men who are creative, inventive and discoverers, but not just simply repeating what other generations have done [9].

Drama is an appealing teaching strategy which promotes cooperation, collaboration, self-control, goal-oriented learning as well as emotional intelligence skills. Drama strengthens the bond between thought and expression in language, and offers good listening practice. Drama can become a main aid in the acquisition of communicative competence. Drama activities facilitate the type of language behaviour that should lead to fluency, and if it is accepted that the learners want to learn a language in order to make themselves understood in the target language, then drama does indeed further this end. One of the greatest advantages to be gained from the use of drama is that students become more confident in their use of English by experiencing the language in operation. Drama in the English language classroom is ultimately indispensable because it gives learners the chance to use their own personalities. It draws upon students' natural abilities to imitate and express themselves, and if well-handled should arouse interest and imagination. Drama encourages adaptability, fluency, and communicative competence. It puts language into context, and by giving learners experience of success in real-life situations it should arm them with confidence for tackling the world outside the classroom.

So as a teaching language, literature and culture technique drama is a successful method.

Список використаних джерел

1. Basom J. The Benefits of Drama education [Електронний ресурс] / Режим доступу: <http://www.dramaed.net.tourcd.pdf>.
2. Duffy, B Supporting Creativity And Imagination in the Early Years. [Електронний ресурс] / – Режим досту-

пу: <http://ebookscentral.com/book/27982/supporting-creativity-imagination-early-years-supporting-early-learning-s-#>.

3. Elam K. Semiotics of Theatre and Drama (New Accents). [Електронний ресурс] / Режим доступу: <http://ru.scribd.com/doc/128233815/Keir-Elam-Keir-Elam-Semiotics-of-Theatre-and-Drama-New-Accents-2002>.
4. Fleming M. Teaching Drama in Primary and Secondary Schools: An Integrated Approach [Електронний ресурс] / Режим доступу: http://www.bookfinder.com/dir/i/Teaching_Drama_in_Primary_and_Secondary_Schools-An_Integrated_Approach/1853466883/.
5. Fontana D. Personality-Education [Електронний ресурс] / Режим доступу: <http://www.amazon.com/Personality-Education-Psychology-education-Fontana/dp/0729100871>.
6. Hornbrook D. Education and Dramatic Art [Електронний ресурс] / Режим доступу: <http://www.amazon.com/Education-Dramatic-Art-David-Hornbrook/dp/0415168848>.
7. Kelly G. A Theory of Personality: The Psychology of Personal Constructs. W. W. Norton, 1963 – 190 стор. – [Електронний ресурс] / Режим доступу: http://www.http://bks4.books.google.com.ua/books?id=Sp5iH1deNNEC&lr=&hl=uk&source=gbs_navlinks_s.
8. Milgram J. A. An Experience of being [Електронний ресурс] / Режим доступу: <http://www.educationforbeing.com/services.htm>.
9. Piaget J. To Understand is to Invent [Електронний ресурс] / Режим доступу: <http://www.sk.com.br/sk-piaget.html>.
10. Play, Exploration and Learning: A Natural History of the Pre-School by John Hutt, Stephen Tyler, Helen Christopherson, Corrinne Hutt. [Електронний ресурс] / Режим доступу: <http://www.barnesandnoble.com/w/play-exploration-and-learning-john-hutt/1001884467>.
11. Roger C. R. Freedom to learn [Електронний ресурс] / Режим доступу: <http://www.panarchy.org/rogers/learning.html>.
12. Slade P. Child drama and its value in education [Електронний ресурс] / Режим доступу: http://www.educationvalue.com/author/Peter%20Slade&signed=on&classic=on&ref=bf_uu_fac_2
13. Way, B. 1967 Development Through Drama London: Longman. [Електронний ресурс] / Режим доступу: <http://www.hltmag.co.uk/jul06/mart01.htm>.
14. Williams, M. Psychology For Language Teachers Marion Williams and Robert L. Burden (1997) – New York: Cambridge University Press – Pp. 250 ISBN 7-5600-1969-2 (paper) U. S. [Електронний ресурс] / Режим доступу: http://www.readingmatrix.com/book_reviews/ronald_gray/book_review2.html.

ФИЛИПЬЕВА Т. И.

РАЗВИТИЕ ИДЕЙ ТЕОРЕТИЧЕСКОЙ ПЕРСПЕКТИВЫ В ПСИХОЛОГИЧЕСКОЙ ТЕХНОЛОГИИ ДРАМЫ

В статье рассматривается проблема образования через драму в процессе изучения иностранных языков. Драма рассматривается как: психологическая стратегия, которая способствует формированию таких качеств как сотрудничество, взаимодействие, самоконтроль, целеустремленность в обучении, а также эмоциональный интеллект.

Ключевые слова: творчество, драма, иностранные языки, педагогический метод, театр, эмоциональный интеллект, целенаправленность.

FILIPPYEVA T. I.

DEVELOPMENT OF THE IDEAS OF THEORETICAL PERSPECTIVE ON EDUCATION

The article deals with the problem of drama education while teaching foreign languages. Drama is an appealing psychological strategy which promotes cooperation, collaboration, self-control, goal-oriented learning as well as emotional intelligence skills.

Keywords: creativity, drama, foreign languages, theater.

Стаття надійшла до редколегії 13.02.2014 року.