

Eurasian Journal
of Humanities and
Social Sciences



Pedagogical Values of Psychodrama in Children's Theatre Performances

**Sarwa Malik Salman
Alzercoshe**

Bassam.iqq@gmail.com

University of Baghdad - Faculty of Beautiful Arts - Department of
Technical Education

Dr.Hussein Ali Harf

University of Baghdad - Faculty of Beautiful Arts - Department of
Technical Education

ABSTRACT

The Children's Theatre includes different styles such as singing theatre, brides, dramatic theatre and shadow imagination... so we must take into account these forms, during the process of directing and acting the privacy of children, and in order to deliver the educational message properly and influentially we need therapeutic characters on the stage making it an important means of raising the child and developing his personality and modifying his behaviour by influencing drama therapy such as This character has been used in the majority of theatrical performances with psychological problems. Here, the educational values of Psychodrama must be invested in children's theatre shows. Educational values are not attained and children's instructions and treatment are conveyed. The researcher has drafted a title for her tagged research: What are the educational values of Psychodrama in children's theatre performances.

Chapter 1 also identifies the importance of research and its beneficiaries and identifies the objective of research that is defined in the disclosure of: educational values of psychodrama in children's theatre performances. The researcher also identified the basic terms dealt with in the research.

The second chapter was devoted to the theoretical framework of research and previous studies in it. It included two studies, dealing with the first:, Psychodrama and the second research: the children's theatre and educational values of psychodrama. Some relevant studies were also used and discussed and then identified some indicators produced by the theoretical framework and previous studies.

The third chapter identified the methodology and procedures of the research and identified the research community, which includes (6) theatrical performances. The researcher selected a sample of her research at random (2), which is in line with the research objective, a play (rainy colors – bahlol Al-akual).

To measure the research objective, the researcher discussed and described the psychodrama-themed scenes in each of the research sample, to reveal the achievement of the goals for which they were set, to reach the results, and by presenting the findings, the researcher reached the most important conclusions and therefore the recommendations and proposals made by the researcher.

Keywords:

Educational Values _ Psychodrama _ Children's Theatre

First: the problem of research and the need for it:

The importance of the child's theatre comes in how to persuade and influence the behavior of the recipient (child), to give him educational

and cognitive values, and to address changes in personal dimensions of them: (psychological, physical, social dimension), as a form of dramatic art and did not stop at a particular type or subject, Diversity and innovation of topics and ways of remedying it have become fundamental qualities, This diversity came from the growing creative abilities of theatre art and its great ability to collect and reduce science and literature of various kinds. And the process of creating a theatrical show directed to children, must address problems and ills through art (Theatre) For some psychological situations and attitudes that may affect some children, especially those left by war in recent times, and our need to invest methods and techniques Aesthetic and psychological treatment of our educational problems is an urgent need.

The Children's Theatre lacks the use of some theatrical means and techniques through which the idea is simplified and communicated to the recipient (The child), among these means is psychodrama, where the theatrical actor uses it to embody the character, whether it's (Human, animal, imaginary) And it takes from the situation or attitude as a sign that reduces the features of the personality clearly to communicate educational and artistic connotations From this point of view, there was a need to analysed children's theatre performances, The levels of use of psychodrama by many directors at the Children's Theatre varied and did not take its significant and influential role in a manner consistent with the levels of perception of the child indicating the content of the show So the researcher tries to reveal those pedagogical values of psychodrama and their significance and shape, So the researcher framed the research problem as a logical and objective question to investigate to answer it: what are the pedagogical values of psychodrama in children's theatre performances? Thus, there became a problem of the necessity of studying and researching it. From this point of view, the researcher chose the subject of his research and identified it as follows:

"Educational values of psychodrama in children's theatre performances."

Second: The importance of research: The importance of research has been highlighted in the fact that it may be useful to:

at the Children's Theatre (authors, directors, actors 1-

2- Researchers from graduate students in the Faculty of Fine Arts

3- The actual (practical) practice of the psychodrama program can be used and employed "in human development centers, mental health centers, and addiction treatment centers (hospitals).

Third: Research Objective: The current research aims to

Reveal the pedagogical values of the psychodrama in the presentations of the children's theatre

Fourth: Research boundaries: The researcher identified the limits of her research as follows

1- Children's theatre performances based on psychological themes of a psychodramatic nature.

2- Children's Theatre in Iraq

.)3- Children's Theatre Shows (2015-2020

Identification and definition of terminology : **sixth**

First: (Psychodrama)

1- (Mohammed Nobi/2004) defined it as: "A collective guiding method whereby the examiner plays one or more roles on the stage under the supervision of the examiner, with the participation of other individuals with the aim of overcoming some problems, conflicts and unrest through dramatic representation using certain technicalities such as playing and reversing the role." (Mohammed, p. 91, 2004).

2- Abd al-Rahman/2004 is defined as: "One form of collective psychotherapy based on the principle of automatic performance, where the patient freely acts onstage, allowing him to vent, and in the framework of the use of multiple techniques of psychodrama". (Abd al-Rahman, p. 166, 2004).

3- (Dina/2010) Psychodrama sees it as: a projective method that allows a person with a

problem, or a group of people with problems to make a dramatic presentation expressing their frustrations and attitudes in which they have been deceived, violently or abusively, in a micro-social environment where they are free from anxiety and fear." (Dina, p. 141. 2010).

The researcher therefore drafted the procedural definition of what offers...

psychodrama: a type of collective-psychological therapy, which assists the child in finding new solutions to his or her psychological and behavioral problems, with the aim of alleviating certain internal conflicts (emotional-disorderly) according to the criteria and specificities of each specific stage of the attending and targeted age group in the child's theatre.

Chapter 1: (Children's Theatre)

1- (Yusuf/1967 defined) it as: "The theatre that is given to children provided that it fits their age, enters the joy in their hearts and simultaneously feeds them the spirit of heroism, magnanimity, love of goodness and beauty" (Yusuf, s44, 1967).

2- (Abbas/1982) defined it as: "Performances by adult, professional, amateur or puppet theatre artists of young people, whether in theatres or theatrical halls, are part of educational means" (Abbas, p. 195, 1982).

3- (Waard/1986) defined it as: "A means of communicating the good experiences of boys and girls, these experiences expand their perceptions and make them better able to understand people" (Waard, p. 46, 1986).

The researcher came up with a procedural definition appropriate to the procedures of her research...

the children's theatre as: a theatre whose presentations are directed by the (director), which takes into account their levels of awareness according to their age, reduces psychological conditions (psychology) and exposes them to educational applications (principles, knowledge and educational directions) through the use of theatrical therapy or so-called psychodrama.

Chapter II. First research (psychodrama)

First: The genesis of the psychodrama

The term " psychodrama " consists of two words: self, drama, and the meaning of behaviour and representation. The synthesis drama "Psychodrama", called a form of psychotherapy through theatrical techniques, traces the origins of psychodrama to nearly 80 years ago (1911) in vienna by Moreno, though Moreno discovered that when children were allowed to express their problems, they achieved significant therapeutic results. Psychodrama is a kind of psychotherapy, but in an innovative way its primary function is to exempt one's deep emotions and feelings by representing roles that have to do with attitudes that have occurred in the past, that are occurring in the present or that may occur in the future, where there are signs that are foreshadowing their occurrence. in order to recover from any psychological conflict with a role in it, and this conflict is the individual's inability to solve or overcome problems, Or is characterized by his inability to adapt to the pressures he faces and thus his lack of acceptance of his life as a final result, which may relate to the past, present Or expected future life situations, trying to get a deeper understanding (foresight), and achieving the current emotional discharge of the individual (venting), Moreno made that emotional venting one of the main objectives of the psychodramatic session. (And I let him freely choose the scene he represents) to recover his unpleasant experiences and live it back on the stage, but he's here. (In accordance with the principle of "spontaneity"), he disclaims his imprisonment at the time of his experience for fear of serious consequences.

Second: The objectives of the psychodrama:

the psychodrama (theatrical psycho-representation) as a method of modifying, modifying and shaping human behaviour aims to achieve the following objectives:

Reorientation and reeducation of the individual. 1-

2- Achieve compatibility and proper social interaction

3- Psychodrama can be used to integrate his (guided) knowledge of the things that face him in the future, far from being actually dangerous

if it passes later, as well as to give him confidence and knowledge of his ability to cope with the conditions of life. "(sahar, pp. 45, 2020).

Third: The elements of the psychodrama as identified by Moreno:

First: pivotal character (hero) or patient:
Subject Patient

He plays the main role on stage, and he is required to be himself and to portray his own world, not to be an actor, because the actor is forced to give up his true personality in order to fulfil the role set out for him by the play's author. A patient (the hero) is free to express himself or herself as he or she wishes and to say or do everything in his or her mind without limitation, which is the meaning of spontaneity. This includes free expression of oneself by both verbal and non-verbal means, which is known as venting through representation (Ibrahim, p. 15, 1994).

Second: The director (therapist): The term of the output here is used for excitement i.e. (psychotherapist) who performs the following functions:

1- Responsible for the preparation of the theatre for the dramatic event, supervising the processing of music, lighting and decoration.

2- Responsible for transforming the story of the patient (the hero) that he tells to the group into a detailed dramatic event with some dialogues as well as a screenplay of events, and responsible for transforming the dramatic construction of the problem into a representative story.

3- Responsible for moving actors and champions onstage in terms of orientation and helping actors understand and reach a sense of roles they play.

Third: Team of auxiliary therapists (auxiliary channels): Egos Auxiliary

(assisted ego) This term is called a person who participates in psychodramatic therapy with the aim of helping the hero (patient) to see his problems. I am an important person who plays a role in the life of the hero, so the personality of the parent, a mother or a teacher varies and in short, the ego can be an important or secondary figure in the life of the hero..

These auxiliary therapists have three main functions, including :

First/ The role of representatives portraying important figures in the patient's world.

Second/ therapeutic role where they are important in guiding the patient and solving his/her problems.

Third/ Social researcher function where they collect the necessary information on the situation, its history and the circumstances surrounding it ". (Moataz, p. 22, 2012).

Fourth: Audience: a group of attendees or viewers, choir In classical theatre, the course represents the public opinion of the patient, since his or her responses or comments (which ranges from laughter to gentle banter to violent invasion) reflects the extent to which society accepts or rejects the hero's The more the patient's sense of loneliness is overwhelming, the more in-session he needs an audience he understands and accepts. On the other hand, the hero (patient) depicts or reflects what is going on in the public. The audience itself in the patient, and sees the patient as his or her deputy or representative, expresses and pronounces his or her name.

Fifth: Stage : and this place performs psychodramatic therapy, there are no specific conditions for this theatre, and its traditional form exists only in training places, although some prefer it to be circular, allow movement and rise slightly above the Earth's surface, and all conditions can be overlooked to somewhere where this is done.

Some problems that psychodrama procedures can be used to deal with include:

the area of behavioural and psychological problems: first/

- Theft. - Social skills training-
- •Exam anxiety. - Weak self-esteem-
- Shame. Attention disorders-

Fourth: The Benefits of Psychodrama

- 1- Psychodrama in the first place teaches an individual how to solve their problems that are related to feelings, especially those enshrined in the toxicity of an individual's behaviour from adaptation and communication with others.

- 2- Psychodrama deepens man's self-esteem as it helps him with more compatible responses.
- 3- Developing imagination and change skills (which are important for anyone's mental health).
- 4- Contributing to a person's culture is a combination of psychology and drama that is one of the arts of acting

While the above points offer the tangible utilitarian aspect of psychodrama, at the same time they are the theories that seek to apply in the field of human psychology, the unique advantages of psychodrama: psychodrama has many characteristics and advantages, the most important of which are:

- 1- Economical method of treatment in terms of time, effort and practical results.
- 2- Loved and accepted for students guided .
- 3- Help reduce psychosocial anxiety factors

Second Research (Children's Theatre)

First: The importance of the Children's Theatre: The Children's Theatre is described as a pedagogical means of achieving an aesthetic goal, as described in the studies and research of all its orientations and curricula as a broad space of education and human meanings in the child's conscience.

The importance of theatre is that it achieves the following children:

- 1- The child's amusement and enjoyment
- 2- Develop the child's ability to express
- 3- Acquire educational and moral values
- 4- A means to relieve psychological stress and reduce psychological stress.
- 5- The development of artistic and aesthetic taste, and the importance of the child's theatre with its thrills and excitement as a subjective privacy. Through that drama, the child absorbs well the laughing attitudes and troubles that carry a great deal of adventure, the world of the child is simply an exciting world. Moving, Anxiety, pulsating, surprising world. (Jabbar, p. 22, 2019) This is the children's theatre. Moreover, it is an open school of ethics and aesthetics, addressing the senses of the child by relying on attractions such as suspense and amazement and achieving three important elements (entertainment,

education, mentoring), and to be more understanding of the children's theatre.

Second: Children's Theatre Characters

The characters of the Children's Theatre belong to two important pillars: good and evil, and that all characters who write for the Children's Theatre in their heroic and secondary roles embody noble and vice qualities, so as to create conflict between these characters, "In the absence of one of them, it is all the characters that help create the rest of the elements, such as suspense and amazement, that the actor is an essential element of the theatrical show. The child is usually influenced by these characters so that they can be imitated after the show." (Marzuki, p. 37, 2014), the characters in the children's theatre (depending on their forms) are divided into four types:

- 1- Human figures .
- 2- Animal characters .
- 3- Fictional characters .
- 4- Technical personalities .

The researcher finds that it is these qualities that make the character important and influential, The child can interact with her and be attracted to her, and acquire the values and behaviour of that personality. In order for the actor to embody those theatrical characters onstage, he needs a formal specification that matches them. It is therefore necessary to design theatrical psychodramatic scenes according to educational and psychological dimensions and to change methods and techniques through the use of psychodrama skills.

Thus, children in psychodramatic plays are left with a wide space to express themselves freely, and the director tries to be through one scene, a particular situation or even a question to the public. (The child) is in the preparation of the theatrical show, asking him to participate in the play itself where he goes through the psychodramatic stages as I mentioned above, including the training phase of the text before starting the stage of the theatrical - practical, and another example of rounding the picture "He asks the pupil to imagine himself on the stage with a fictitious person, and he has to have a dialogue with him, leaving him full freedom to determine what he does and what he says (...) Another way is to make psychological plays for children that

contain texts that deal with others. For example, dealing with vendors, banks, hospital or library, And it's okay that these texts contain situations that represent difficulties or obstacles that are overcome. Access to a suitable solution, as well as to some theatrical texts that include dialogue with the pen, sun, sea or moon, Self-expression in the face of a problem, situation or issue of " (Ezzo and Ismail, 71, 2008), this is how children's plays have a therapeutic character. psychodrama has the ability and effectiveness to help the child explore the world around him and modify behaviour in an effort to possess what he/she knows as a Sudanese. (both psychiatric and mental), as well as reducing emotional conditions and finding treatment for these psychiatric illnesses indirectly

, the children's theatre seeks two goals under the slogan "psychodrama", including:

1- (therapeutic character) where the show detects pent-up physical and psychological objects among children and society in an attempt to realize the idea of cleansing

2- (Moving viewers to a state of emotional compatibility between them through their participation in the Child Theatre, through which the Child Theatre can achieve psychosocial treatment, which Moreno asserts in its treatment of psychodrama. "Thus, he says, showing incentives and contexts of relationships between people, leads to people being aware of their relationship with others, and then recovering from their crises.) (Medhat, p. 7, 2006) Therefore, the goals of the Children's Theatre are multiple, including therapeutic-psychological, educational, entertainment and educational .

Indicators resulting from the theoretical framework and previous studies:

1- Psychodrama helps express positive feelings as (joy, fun, love of wisdom) among children and away from negative feelings as (fear, pain, stress, sadness).

2- Psychodrama offers the opportunity to satisfy the different needs of (the child) such as their need to (play) or unload excess kinetic energy, through which they can correct themselves and recognize the strengths and weaknesses of their personalities, as well as endeavor to alleviate

feelings of inferiority and introversion that reveal the child's problem .

3- It creates a positive interaction between children without feeling bored and lukewarm, through the interconnectedness of the relationship between actor and recipient, thus producing a participant show in the children's theatre and not just a republican show like the rest of the theaters .

4- The psychological drama "therapeutic, preventive, educational, training, and used in theatrical drama across its various levels is one of the most prominent new developmental roles of the theatre in its positive relationship with society, and because the drama is a psychological need at the level of acting, directing and backward elements of creativity .

-5- Contributing to a person's culture is a combination of psychology and drama that is one of the arts of acting

Chapter III

First: Research curriculum: The researcher relied on the descriptive curriculum that is consistent with humanities, especially literature and the arts, because it means ((describe, record and analyse what is being done and includes the current phenomenon currently present and its composition and processes prevailing).) (Abu Talib, p. 94, 1990).

Second: The research community: The research community is determined by presentations based on psychodramatic scenes and written for the period of (2015-2020), thus identifying the researcher (6) theatrical performances.

Third: Research tool: In order to maximize the scientific objectivity of this study, research requires the development of an analytical tool, and therefore the researcher has adopted the theoretical framework indicators as a tool through which the presentation can be analysed.

Fourth: Research sample: After the researcher has set the limits of her research with the presentations of the Children's Theatre from (2015- 20202) and through the expansion of the time area and volume of presentations during the period, the researcher selected the current research sample at random according to the following reasons:

1- These presentations are consistent with research requirements, subject matter and objectives.

2- The presentations included educational-psychological topics, of a psychodramatic nature, which the researcher found to contribute to enriching research.

Based on the foregoing, the researcher selected her from the presentations, which included the following :

- a. Rainy Color Text, by kefah Abbas .
- b. The text of Bahlul Alakul, by Hussein Ali Harf

Search Samples Table

Director	Directing year	Author	Play name	D
Raad maan	2012	kefah Abbas	Rainy Color	1
Hussein Ali Harf	2015	Hussein Ali Harf	Bahlul Alakul	2

Fifth: Analysis unit: The researcher (scene) will be adopted as an analysis unit, with a view to reaching the content of the presentation sample, as it gives an accurate description of the functioning of the pedagogical values of psychodrama in children's theatre performances

Sample Analysis: First Sample: Rainy Color Play/2012

Written by Kefah Abbas, Director: Raad Maan

Analysis: The director sought to build the dramatic show on a dual system. The text was written towards two lines, one realistic and the other imaginary, in order to achieve the element of pleasure and fascination of the child, as well as the rich imagination of the child, deepening feelings, enriching feelings and developing responsibility.

The director's lush imagination helped him weave this construction. And they offer simple but influential events and diverse characters that fall between familiar characters and unfamiliar fictional characters, The conflict, which went one way but did not disperse, caused the recipient to experience a state of tension and suspense. conflict, although simple, has educational objectives, such as emphasizing hygiene and

adherence to parents' directives s daily life is known to the recipient, The pedagogical values of the first scene go back to the general concept of becoming aware of realistic references. At the beginning of the scene, the child paints the moon and leaves the place buzzing with chaos, the brush and colors dirty, all accepted by the recipient. (Child) Being coupled with the forms and formations that are in fact in accordance with his or her experiences of living mind.

(the scene is over)

Second Sample/Play: Vitamin World 2005 Written by Hussein Ali Harf

Play analysis: The theatrical show has taken on the big challenge or (Vitamin scientist) The subject is based on selected lessons from the educational curriculum in an interesting and enjoyable theatre art framework ranging from singing, comedy, pedagogical content and scientific subject And it goes beyond the tedious dry nature of the purely scientific material, in a manner based on suspense and the spread of fun and joy and the passage of scientific material in a streamlined and transparent manner, as the text consists of easy, understandable and uncomplicated dramatic formulations Based on the text's structure based on the conflict between good and evil, There are characters with love and sincerity, doing good and working hard to achieve survival, And other characters who can only be evil characters, selfish people who don't like doing good, who strive to spread disease and harm. The diversity of characters within the text has helped to diversify and gradually grow events in line with the actions of those characters. In turn, the characters have diversified between human personalities such as the character of the doctor, assisting bricks and fictional personalities such as the character of the milk master, the character of the vitamin group (F, B, A, E, D), the personality of the master of the epidemic and diseases (rickets, anemia, eczema, etc.), the presentations deliberately introduce the scientific material in an educational-recreational-psychological form.

(the scene is over)

Chapter IV

First: Results:

1- The child's psychodrama show is based on the vast imagination and creativity of its manifestation .

2- Dramatic personality has a wide space in the diversity process at form and action level because of its multiple forms, it may be human, animal, or fictional creatures, but it has the capabilities to mimic a child's psychology.

3- Dialogue is a tool for expressing a person's decisions, thoughts, beliefs and feelings, so dialogue must fit the character's nature and mental and psychological level of the child.

4- Venting is essential for children both in normal life and in the life they live in theatre.

5- The educational values of psychodrama have an effective impact on the feelings and feelings of the recipient (the child) because of the intellectual content that comes on the basis of a dramatic and scientific educational aesthetic.

Second: Conclusions

- 1- The child's theatre lacks the psychological aspect for the purpose of achieving educational and educational functions in a way that is not customary, but ultimately refers to the nature of the subject formulated from it.
- 2- The child's physical, mental and emotional changes and changes in behaviour are the path of development that helps them to perceive sensory and mental .
- 3- The work of psychodrama in children's theatre shows is based on a system that inspires reality in a new way to be aesthetic
- 4- Psychodrama can be used in children's theatre performances to reflect the realities of educational-scientific values in building its world .

Third: Recommendation

- 1- The researcher recommends that the directors of the Children's Theatre be theatrical scenes by age groups, taking into account the psychological and mental characteristics of children.
- 2- Introduction of an educational curriculum on the treatment of psychodrama and its use in the subject of children's theatre in the departments of art education in the Faculty

of Fine Arts and the Faculty of Basic Education.

Fourth: Proposals: The researcher proposes to undertake a study on:

- 1- Comparative study of the treatment of sodiodrama and psychodrama in the child's theatre .
- 2- Technical and educational recruitment of psychodrama therapy in children's theatre texts.

Foreign and Arabic Sources

- 1- Ibrahim, Asma (1994) Use of psychodrama to reduce children's emotional disorders, unpublished doctoral thesis, Faculty of Girls, Ain Shams University, Cairo
- 2- sahar , Cotan, Therapeutic Theatre, Arab Renaissance House, Beirut. 2016
- 3- Moataz Muhammad Ali Gabr, The Exotic Features of the Dramatic Character in Fantasy Films, University of Baghdad, Faculty of Fine Arts, Master's Thesis, G. M., 2012
- 4- Lena, Adil Jassim, the role of representative activity in the calendar of aggressive behaviour among middle-level students (thesis of an unpublished master) University of Baghdad, College of Fine Arts, Department of Artistic Education, Baghdad, 2005
- 5- Ezzo, Ismail, and Ahmad Hassan, Teaching Theatre, Al-Massira Publishing and Distribution dar, T1, Amman, 2008
- 6- Jabbar, Beams, Theatre Clinics Studies Towards Alternative Theatre, Arab Theatre Authority, 1, UAE Sharjah, 2019
- 7- Marzuki, Mustafa, Sekodrama Pedagogical, p1, Persia Press, 2014
- 8- medhat, Abubakar, The Art of Psychodrama Netting between Actor and Viewers, Alfun Academy Theatre Magazine, number. 13, 2005.
- 9- Mohammed Al Nubi, Muhammad Ali, Attention Disorder Accompanied by Excessive Activity in Persons with Special Needs (Concept and Treatment) Faculty of Education, Azhar University, Wa 'el Publishing and Distribution House, 1, Oman, 2009