

## **The peculiarities of effective teaching through theater**

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**Abstract:** *The paper aims to be an overview of the use of modern technological means in the theatrical, environmental art environment, which has not been insensitive to new discoveries in visual and auditory communication technology. Although at the beginning of the emergence of the media, theater people were refractory, considering their use to be a dramatic phenomenon to dramatic art, now their use has become a constant.*

**Key-words:** *multimedia; theater; technology.*

### **1. Introduction**

If a quarter-century ago the idea of a mobile phone was a utopia, the Asimov novel's field of science is now almost panic if we do not have an internet access, communication, over-communication. Now we're writing, we're typing now. Movies have become three-dimensional. Improving computerization tends to create surrogate realities. Everything moves too high a velocity in geometric progression. Society, its transformations, the relentless rhythm in which it reconsiders its system of values, brings with it the duty of the theater, the most perishable form of art, to change its means of expression.

### **2. Theater - Multimedia**

And if in childhood we can escape into an unreal world of fairy tales, movies, novels with indestructible heroes and justice, it's because in real life these things are in the realm of impossible. Childhood is the age in which we are best able to accept the convention. We do that ... we imagine that ... and so everything becomes possible. It is the time when the idea of embarrassment is still not familiar to us. The life of the heroes imagined ensures the possibility of escaping from our own specific platter. When a child forgets about inhibitions, he does not self-censor.

That is why the idea of an education system through theater is one of the solutions that can substantially help in the process of individual development in the communicational side.

The purpose of this exhibition is not to target the formation of young students as future actors or theater people. It is important to understand that theater is an alternative, effective form of imaginative development, stimulating factors of creativity, a way to overcome natural personal inhibitions, a means by which the individual becomes more self-mastered, thus becoming a good communicator in society, particularly important in this society where the idea of communication is increasingly suffering. Thus, the role of the teacher, the specialist in theater, is essential. Just by reading a play, the student will not have a revelation about the idea of theater. Many times in school the organization of theatrical education courses is under the guidance of teachers who do not have a specialized training in the field. This is the reason why in most cases the results of such activities are modest at the level of spectacular achievement, and at the level of personal experience of the student in

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meeting the theater world for most is an insignificant, boring experience and not sometimes embarrassing.

That is why the presence of a trained teacher in the theatrical field is a necessity in support of such a course. Its role is of particular importance, I would say crucial. The set of information and the unconventional way of putting them into contact with the young learner can easily unbalance the pupil's value system. This requires a great deal of attention on how to conduct such a course.

Considering the age class of high school students, ie from the 9th to the end year, respectively the 12th grade, it should be taken into account that this is a very sensitive age in which the physical development and intellectuals are experiencing an explosive metamorphosis. It is the period when they are somehow out of their childhood and tend to adulthood. Sexual temptations arise, their capacity for understanding approaches the mature level. I emphasize these features to indicate that the way of communication with this age sample should be done with great care and delicacy.

Specifically, in my work as a teacher in a real-world high school, I had the opportunity to hold a theatrical and cinematic art course. Those enrolled in this course were volunteer students who covered the entire beach, from 15 to 18 years of age respectively. The purpose of the meetings was to familiarize pupils with the world of theater and film from the other side of the stage or screen, and its purpose was to materialize with a show or a small movie.

In approaching a more effective communication we opted for a completely empty room where everyone was scattered around. Each of the participants was a point in this circle, thus creating an equality report of communication. By infiltration among them, being also a point of that circle, I sought to capture their attention by trying to look at them all in the same eye, explaining them as clearly and succinctly as the purpose of this course. To break the ice of communication between us, I'm going to make a non-conformist autobiographical record asking them to ask me any questions I want at the same time. This is how I gave them the game matrix I had started using myself as an example. This was meant to spark the original rigid atmosphere so that the gates of communication began to open in both directions. The inhibitions have easily disappeared, the shy wall of shyness has begun to shake. Each of them took the place of the interviewee. The interest in delivering and receiving information has fluidized the channels of communication between us, which is absolutely necessary to create a relationship of honest and uninvolved interaction. It was a kind of casting if one could say so, in the idea that those who were subjected to verification were not forced to bear the pressure of the emotions that such an event normally calls for. From this exercise-interview I was able to understand the availability of each student in large measure in order to be able to distribute them in the most appropriate roles. The introduction of various exercises specific to the actor's training made the attention, involvement and interest of the learners at very high odds. There has been a creative environment where the self-censorship specific to the civilian environment has disappeared.

The classroom was like a lab. Some were struggling in front of the mirror with different dictionaries, holding a pencil in the mouth, others imitating different animals that were studying them... the work atmosphere was totally involved. The children gave free to the imagination, the anguish disappeared, the fear of stupidity, the fear of mistakes. They've even grown to be wrong here is okay, and it's even more necessary to test as many situations as possible to get what you can report. At the same time, they realized, they were aware of the importance of their work. They understood that their play was not a play. It is a special responsibility, and as a result it treated it with all seriousness. They often worked individually voluntarily to improve their performance in the desire to be as credible as possible, to be able to best communicate their message they had to convey. Interestingly, although not all of the

group's students have passed the stage test, they have not abandoned the course. They remained within the team and continued to participate in the exercises, but their involvement was channeled into the area of costume creation and decoration, that is to say the world beyond arlechin, hidden to the spectator. They were, in turn, sufleori, plateau secretaries, sun-sounds, light-designers. The end result of our teamwork was not necessarily the show. It was the pretext of achieving the importance of teamwork, where communication is the determining factor. Theater is a synthetic art where the communication of arts at the theatrical artistic event is the keystone of success. The workforce in the team has made the message that they sent to the audience the one they expected. Communicating with them as a teacher has made it possible through the characters they imagined on the stage to convey and stir emotion among the audience. Their power of information assimilation, processing and delivery took place in a relatively short time, proving once again the tremendous power of theater communication.

Certainly not all of the young learners will become actors, but I believe that when they have something important to communicate to an interlocutor or crowd they will be able to look directly into their eyes trying to make their message as clear and convincing as possible.

### **3. Conclusions**

The theater, this impersonal, oportunistic art in the sense in wich it sought the defiance given to mirror th reality of the time in wich it manifested, has succeeded in acceptingthe modern multimedia means to greatly change the way of performing a performance on scene. There is no insight that does not even depend on a coordinator.

The computer is used as the central organ of the act of creation. With him the artist shapes space and time breaking the boundaris between real an imginary. Moreover, he creates another reality that the spectacor comes in contact with and can influence. The high level technology that has been achieved facilitate huge possibilities for imagination to artistic expression. Probably in the theater soos we will witness the holograms that will pay the lead role in a show. And yet, these tehnicall possibilities, howeveer perfect they will not succeded in replacing the emotion transmitted by an artist. Actor, director, stage designer, choreographer, musician, if they do not transmit a message thet resonates with the wiewer`s feelings, then everything is technical and so. That is why, between technique and artistic feeling, a balance must be creates because man and car can work together in the name of art.

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