Theatre Education and Individual Development: Teaching Practices from a Philosophical Humanist Perspective

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Abstract: Theatre in Education (TIE) stands at the crossroads of artistic expression and pedagogical innovation, offering a unique path for personal and intellectual development. Theatre is an expressive art form that has been acknowledged for its deep ability to spark human development in addition to its entertaining value. In this study, we examine the research on the connection between personal growth and TIE, with an emphasis on instructional strategies derived from a philosophical humanist perspective. A conceptual foundation for appreciating theatre's transformational potential in the educational setting is offered by philosophical humanism. The research goes on to examine TIE and how it is used as a teaching tool that cuts beyond conventional lines. Its possible effects on personal growth are considered when integrating film into the liberal education paradigm. As a dynamic instructional strategy that encourages creativity and self-expression, creative theatre education is investigated. The study's conclusion summarizes these many viewpoints and highlights the all-encompassing advantages of theatre education based on philosophical humanism. It makes the case that creative expression plays a crucial role in developing well-rounded people and supports the ongoing inclusion of these activities in educational frameworks to build people who can make significant contributions to societal and personal growth.
Keywords: Theatre in Education (TIE), Philosophy Of Humanist, Community Theatre, Cinema, Drama

1. INTRODUCTION

The majority of university theatre faculty members first encountered the performing arts as children, either by taking drama courses, playing in school plays, or seeing professional performances. The plays that are performed on high school theatre stages are probably not well known by theatre professors, despite the fact that theatre historians have backgrounds in directing and performance studies and they are familiar with Stanislavski's methods of acting (Javadi & Tahmasbi, 2020). While waiting for this year, Disney's Beauty and the Beast was the most-produced high school musical for six consecutive years. Teachers could not be aware of the educational justifications for presenting a particular play at that exact curricular point, even if they most likely studied Romeo and Juliet in high school. It's unlikely that many theatre teachers are aware of the precise number of pupils that enroll in high school theatrical programs (Del Giglio, 2020). In the field of education, the philosophy that guides instructional strategies has a significant impact on how teachers and students learn. Humanism is one such philosophical viewpoint that has a strong affinity with the fundamentals of education. Humanism, a belief in the inherent worth and potential of every individual, places great emphasis on the values, experiences and goals that shape our educational system. Four perspectives are involved in the teaching and learning process: those of the educator, the learner, the learning method and the learning situation (Elpus, 2022). For individuals working in theatrical teacher education, it is important that student teachers have experience in collaborative communities. Collaboration is essential for theatre professionals. Collaboration among playwrights, directors, performers, designers and technicians results in collaborative work. It's amusing that students studying theatrical education express a lack of sense of belonging to the faculty of education or the theatre department (McAvoy, 2020). In theatrical education, humanist philosophy promotes student-centered methods in which the instructor acts as a facilitator rather than a dictator. Within the confines of theatrical principles and methods, students are able to develop their own interests, ideas and creativity. Humanist theatre educators place a high value on helping students express themselves creatively and personally (Rombout et al., 2022). Through a variety of theatrical mediums, students are encouraged to explore and express their feelings, ideas and thoughts, enabling a more personalized and real approach to performance (Burnett et al., 2020). Highlights the fact that humanism places little emphasis on education or learning; instead, it views

education as having the aim of streamlining learning and enabling it via the instructor's interpersonal interaction with the student, which requires the teacher to remove the feeling of awareness and greatness. The importance of healthy relationships between teachers and students as a determining factor in language acquisition has been emphasized by a number of humanistic human language teaching approaches (Harding et al., 2019). In this study, we analyze the TIE of teaching practices from a philosophical humanist perspective.

1.1 A Humanist Journey in Theatre Education

The study (Bibi et al., 2021) was to examine how Pakistani theatre has changed over time, with a focus on the "Ajoka" theatre that was founded in the late 1800s under the country's military rule. Pakistan was ruled by a military dictatorship; hence, the celebration of liberal humanism principles was not compromised during this period. The research is to investigate how "Ajoka" theatrical plays and performances promote liberal humanism ideas. This article (Harris & Jones, 2020) explored the implications for the practical theatre of understanding performance as an emotive encounter, a physical expression of feelings and intensities. By means of auto-theory, which integrates affects theories, new materialism, post-humanism and individual stories; they construct an emotional encounter that ensnares individuals and things in resonance-producing relationships. The study (Hepplewhite, 2022) investigated the development of human connection online in digital applied theatrical practice and teaching using a philosophy based on acknowledgment and empathy. The pandemic of 2020 presented challenges for academic education and theatre activity. The responsive adaptations presented here are by curious about theatre, a collaborative digital learning initiative for university students and the Curious Monkey Theatre Company.

1.2 Philosophical Foundations in Theatre Education

The article (Hammer & Lenz, 2024) employs an ecological conceptualization of teacher agency to investigate how religious education (RE) teachers' agency might be developed to address by the use of forum theatre (FT) and action research (AR). The primary findings point to a change in the perspectives of educators staying away from transient objectives of using their authority and control to prevent struggle in the classroom and toward a process-oriented approach in which a "deliberation and embodiment strategy" as well as a "trust and power-sharing strategy"

replaced the avoidance strategy. The articles (Tuisku, 2015) provided the embodiment of upper secondary school student actors' acting techniques and provided one use case for pedagogy of embodied acting in youth theatre instruction.

The testimonies of students aged seventeen who participated in a workshop lasting a week that actualized the pedagogy of embodied acting have served as my source material. These resources unequivocally demonstrate how even a brief training session can cause actors to concentrate more on their bodies, especially on feeling and investigating their physiological responses. The performers simultaneously shift their attention to the present, highlighting the fact that theatre is a momentary art form. The research (Buchanan et al., 2022) looked at the ethical responsibilities they have to this land's Indigenous people.

They extended an invitation to colleagues whose research has focused on professional ethics education, the moral implications of systemic unfairness and the practical applications of the theory of ethics in the disciplines of education. It is evident from the replies they got that ethical issues in education are wide-ranging, including topics like teacher preservice training, higher education ethics, early development, care, leadership in education, ethics in relationships and communication. The article (Hassall & Rowan, 2019) aimed to highlight sustainability theatre production and performance techniques at Griffith University, Australia's Department of Contemporary used theatre. Theatrical production is known for its resourcefulness that can be criticized for its excessive power usage and waste.

The detrimental effects of conventional theatre production methods on the environment have permeated national and international theatre organizations' policies and practices. The study (Manzi et al., 2020) detailed how a medical school created a Forum Theatre-style workshop to prepare students to address the Racism they saw in clinical settings. The training on addressing racism in the clinical context was created to facilitate the integration of communication theory, cultural humility and talents for resolving conflicts among students, therefore equipping them for encounters that arise throughout clinical phases of medical school. The session was inspired by actual student experiences. The remaining sections of the paper are arranged as follows: Academic Studies of Theatre Arts is presented in Part 2, Theatre in Education is discussed in Part 3, Cinema in the Liberal Educational Model is presented in Part 4, Creative Drama Education is presented in Part 5, Stages of Theatre Education Development is discussed in Part 6, Theatre for Development or Theatre

in the Community is discussed in Part 7 and the paper's conclusion is presented in Part 8.

2. ACADEMIC STUDIES OF THEATRE ARTS

An academic study of theatre arts dates back to the beginnings of theatre itself. Given that the origins of theatre are acknowledged to be Greek, it makes sense for us to connect the analysis of theatre to the period in ancient Greece when it first emerged. As the cornerstone of a comprehensive education for people, the Wikipedia Encyclopaedia Online (2013) keeps up that the research of mankind, which includes the theatrical arts, dates back to the time of ancient Greece (Dimarogonas, 1992). The idea of the seven liberal arts developed during the Roman period included grammar, logic and rhetoric, arithmetic, geometry, astronomy and music. It is sufficient to say that studying theatre arts is a profitable field since it offers several areas of specialization. A theatre arts curriculum includes:

- Criticism, Theory and Dramatic Literature.
- Drama's Sociology and History.
- Theatre in the Classroom Children's Theatre: Community Theatre with a Creative Dramatic Style.
- The media: writing, broadcasting, film/video, radio and television.
- Sound effects and music.
- Creation and Implementation of Costumes.
- Construction and Design of Sets.
- Public relations and advertisements.
- Management of Theatre Professional and Publicity.
- Organization of Stages.
- Choreography and Dancing.
- Movement, Mimic and Acting.
- Directing a show.
- Studying authors, play criticism and playwriting.
- Makeup Application and Design.
- Design and Construction of Props.

These represent the multitude of abilities and expertise that a committed theatrical performer has. In today's world, these abilities are very beneficial. There is a chance that every graduate in theatrical arts will work for themselves. With the exception of purportedly professional fields like

medical science, the basic sciences, or technology-focused disciplines in our modern society, theatrical arts graduates from the aforementioned explanation are all-around who fit into every other career. Thus, there's no need for Theatre Arts Undergraduates and Graduates to be self-pitying about their livelihood.

3. THEATRE IN EDUCATION

The employment of theatrical approaches to enhance classroom learning is known as The Wikipedia Encyclopaedia (2013), which refers to theatre in education as drama in education. Winifred Ward first referred to theatre in school as creative dramatics (Zou et al., 2020). It is used the term "creative dramatics" refers to a teaching approach in the classroom that prioritizes literary enjoyment, practice speaking English aloud and self-expression. A leader guides players in Creative Drama, which is a process-oriented, non-exhibition, improvisational and informal theatre genre. Style of theatre is where they invent, recreate as well as reflect on human experiences using role play, improvisation, pantomime, movement and sound. Teachers who use theatre in the classroom cite their approach's focus on process rather than result. Drama education views the process as the goal in and of itself, while stage theatre productions emphasize practicing putting a stop to the final presentation. The judgments and choices made throughout the creation or improvised processes teach the students. By expanding on the actions and responses of the pupils and altering the imagined setting, the teacher in the classroom helps to create an episodic series of dramatic events.

4. CINEMA IN THE LIBERAL EDUCATIONAL MODEL

To tackle the relationship between philosophy and film, we propose liberal or humanistic education as a basic framework. The Spanish philosopher Jose Ortega y Gasset (Ortega y Gasset, 1930) released his *Mission of the University* in 1930, the year of L 'aged' and The Blue Angel. It is challenging to identify the purpose of universities in this regard. Although the times are quite different from Ortega's, we think that colleges should be dedicated to a broad understanding of culture. According to Ortega, colleges have to pursue three primary objectives.

Most people agree that the first two objectives are met: first, on campus, students get professional career training; second, the university offers the

information and abilities needed to do research. Universities should achieve a third objective, which is crucial to a liberal education paradigm. Ortega was referring to a particular idea to close the gap between the present and an increasingly difficult future, not the anthropological concept of culture. Social life is complicated and sometimes chaotic. If we don't add some rules to our instincts and urgent impulses, it might turn into a true pandemonium. We need some kind of guide or compass to help us navigate the maze of life. Culture serves as this compass, helping people and communities make sense of the world and choose what really matters. Thus, culture is neither a prerogative of the aristocracy nor the standard of living in a society. According to Ortega, culture is the living ideas system of all eras, which is a framework for organizing and comprehending the world and creating effective value systems.

5. CREATIVE DRAMA EDUCATION

As students assume roles in other cultures or write stories about them, creative dramatics aids in their understanding of those civilizations. Because they see characters from many angles throughout these exercises, children learn empathy. Tolerance is encouraged by artistic drama. Students can examine topics from several aspects and gain a diverse understanding of various subjects, including language studies, literature, social studies, history and citizenship education, by participating in creative dramatics (Bayraktar & Okvuran, 2012).

As such, it encourages critical thinking. Students and teachers can use a variety of techniques in creative dramatics, including improvisation, technical theatre, acting, dance, scriptwriting and role-playing. After participating in creative dramatics, students are more eager to take chances. Initially, students experience anxiety while engaging in creative endeavors, but with time, they gain confidence.

Students' attitudes toward learning and self-perception are enhanced by creative dramatics. Students who participate in creative dramatics had lower absence rates, according to research. Because creative dramatics help students study information, writing and drama all at once, they could help learners understand the topic better in class. Table 1 shows the difference between theatre and creative drama. Instructors can assist students in expanding their vocabulary and improving word memory by using creative dramatics. Creative dramatics helps students with their writing, verbal expression and listening abilities.

Table 1: Difference Between Creative Drama and Theatre

S.No	Creative Drama	Theatre
1.	Emphasizes the need for everyone to act, the need for them to be recognized, seen as well as heard and the need for them to learn certain skills.	Highlights celebrities who possess unique abilities, skills and a passion for their field.
2.	Enhances one's sense of space, self-control and gesture economy.	Develops voices and bodies that are strong, flexible and adept.
3.	Merges planned and spontaneous elements; combines improvisation and lines.	As important as set blocking and moves are, line-by-line precision.
4.	Develops enduring skill sets that are transferable to other professions.	Develops a solid set of theatre abilities for career professionals, or a "theatre skills-set."
5.	Investigate the act of making decisions. Occasionally chooses from a wide range of options.	Clever, creative decisions provide star power and individuality.
1.	Respect collective procedures and collaboration.	Trains solitary artists to be exceptional, one of a kind people.

6. STAGES OF THEATRE EDUCATION DEVELOPMENT

6.1 Theatre in Education (TIE)

This might refer to professional players performing in youth-focused plays in community or educational contexts. These performances are backed by theatre departments in higher education, resources and sometimes even interactive workshops.

6.2 Theatres for Young People

plays that are intended for a certain age group and do not focus on a single topic. These plays, which are based on classic tales, offer a much wider range of educational possibilities in schools than conventional theatre. It functions in smaller theatre settings, as a family drama as well as a touring school performance. But in Nigeria, they are not typical.

6.3 Theatre for Children

Usually, younger students are the intended audience for plays at theatres or schools. The presentation will probably aim for a modest amount of audience participation and the subject will probably be educational and amusing.

6.4 Theatre in Medical Education

Programs of work use active learning strategies, in part interactive workshops, or performances to focus on health education goals. Supported by sources outside the educational system and sometimes including adults in addition to children.

7. THEATRE FOR DEVELOPMENT OR THEATRE IN THE COMMUNITY

The definition of community theatre (CT) is sometimes given as theatre of the people. This suggests that the theatre comes from or it is drawn inside the neighbourhood in question, as shown by the performers, plot and performance space, among other elements. The theatre is prepared and performed by the public but with the guidance of a seasoned theatre professional. As opposed to a specific audience or audiences as in a regular theatre, the theatre is initially and purposefully directed for every member of the community in question. Depending on the circumstances, there will be differences in the methods it is created and the ways the community can contribute. Some examples of CT or theatre for development are:

➢ A drama incorporating the history and recollections of a certain locality or place.

➢ Acts from a young person's street culture.

➢ Performances are inspired by a people's way of life or experiences.

➢ Theatre projects focused on specific prison concerns.

➢ Performances that have a feminist stance while examining the lives of women.

The unique characteristics of CT have been attempted to be explained via the use of many models and concepts in recent years. There are perspectives that characterize it as an endeavor to construct an alternative lifestyle inside contemporary society, while another school of thought views it as a theatre that demands a receptive audience. According to these ideologies, CT has the power to question societal norms. This can be true in that CT and theatre for development can share tales that the media overlooks as well as highlight the significance of those stories by emphasizing the worth of individuals and their experiences.

Urban youth can be offered the option to demonstrate their creativity and value, or criminals given the chance to consider their excellent qualities outside of the label that has been placed on them. Any dramatic activities that take place outside of traditional mainstream theatre organizations and

they are meant to explicitly benefit people, communities as well as society are referred to as applied theatre.

Under the "applied" category are theatre programs such as drama education, theatre in health education, theatre for development, theatre in education, CT, heritage theatre, reminisce theatre and theatre in jails. While they obviously draw from various sources for various purposes, their ultimate goal is to impact humanity. It can be possible for young people living in metropolitan settings to demonstrate that they are creative and valuable, or for criminals to discover their potential beyond the label that has been placed on them. On the other hand, Helen Nicholson (Nicholson, 2014) used the term "applied theatre" to refer to any theatrical endeavour that takes place outside of traditional mainstream theatre establishments and it is meant to help people directly as well as communities and society as a whole. Prison theatre aims to provide inmates with fresh perspectives on themselves and methods of problem-solving. Heritage theatre, on the other hand, aims to assist people in celebrating the past and memories of their communities by creating a tale about the location and its residents. It investigates the competing forces acting upon and within the community. It is a well-known notion and procedure that the results of Paolo Freire (Freire, 2009), NgugiWaThiongo (waThiong'o, 1987) and Augusto Boals gear with regard to theatre for development or community theatre. In The Oppressed Pedagogy, Freire argued that dialogic education is pertinent and necessary as a necessary component of freeing the troubled. When Boal (Boal & McBride, 2014) appeared in Theatre of the Oppressed, he asserted that the creation of theatre was made by humans first and it opened the door for all subsequent discoveries and innovations. According to Boal, through the medium of theatre, we can watch ourselves, identify our shortcomings and envision our potential. The term "theatre" refers to a structure or outdoor space used for theatrical performances, stage shows, or motion picture screenings. Theatre, as used in dramatic arts or performing arts, defines a live event in which actors and actresses portray a real or imaginary event for the audience. Stage entertainers connect with the audience using a variety of techniques, including gestures, speaking, music, song and dance. The performance on stage is improved by the employment of artistic components, such as lights, stage props and painted scenery. Instances of theatre include plays, operas, ballets and musical theatre, a kind of drama in which singing and dance is crucial. Additionally, plays might be classified as tragedies, tragic-comedies or comedies. While Edwin and Alvin (Wilson & Goldfarb, 1991) list the components of theatre in brief:

- ➢ Performer,
- ➢ Audience,
- ➢ Director,
- ➢ Theatre space,
- ➢ Script: This comprises the dramatic character, dramatic structure, point of view and focus.

Movies are shown in theatres or cinemas. This cannot be seen as live-action like in theatres. A movie generator is used in a theatre to show the movie on a big projection display located in front of the auditorium. Speakers installed on the wall produce the sounds of the conversation and the music. Using technology like green screens and CGI (computer-generated images), a lot of effects, stunts and backdrops are used in movies since the action is not live as in a theatre (Dromm, 2019). The benefit of using close-up views of performers is that they can capture the nuances of emotions. Table 2 depicts the variance between cinema and theatre.

Table 2: Difference Between Theatre and Cinema

S.No	Theatre	Cinema
1.	A theatre is a structure or outdoor space used for dramatic performances, comedies on stage, or movies.	A structure with a movie theatre is referred to as a "cinema" in British English, which is the American counterpart of movie theatre.
2.	Include live events such as musical theatre, opera, ballet and dramas.	Involves movies.
3.	Live performance in which performers portray a fictional or actual event for the audience.	A movie projector is used to show the movie onto a big projection screen in front of the theatre.
4.	Using voice and body language, the performance must portray emotions.	When an actor's face is framed in close-up, the cinematographer can convey every nuance of emotion.

8. CONCLUSION

In summary, the strong connection between personal growth and the arts is shown by investigating TIE from a Philosophical Humanist perspective. Students' creativity, critical thinking and emotional intelligence should be encouraged, as seen by the focus on humanism in instructional methods. Informing, cleaning, uniting, instructing, enlightening, raising awareness and even entertaining are shared by theatres in conventional educational institutions, a purpose that is overlooked in creative dramatics but that participants inadvertently appreciate. Their shared focus seems to be on how theatre could have an impact outside of its boundaries and

whether it can become more integrated into daily life. Using theatre or drama as a teaching tool is known as educational theatre or drama. Put another way, teaching the material, subject matter and procedure via theatre and drama. The goal of the theatrical actions used is different. Although TIE at traditional higher education institutions concentrated on teaching theatre arts as a subject and undoubtedly prepared students for their desired careers in the arts. It can be possible to adjust teaching methods to changing educational environments by looking at the use of technology in theatre education, such as virtual reality or online platforms.

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