



THE THEATER AS A DIDACTIC STRATEGY TO DEVELOP EMOTIONAL INTELLIGENCE IN THE CLASSROOM: A HUMANIST VISION

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ARTICLE INFO

Article History:

Received 09th February, 2021
Received in revised form
14th March, 2021
Accepted 20th April, 2021
Published online 20th May, 2021

Key Words:

Theater, Didactic Strategy,
Emotional Intelligence.

ABSTRACT

Theater is a recreational, artistic, and educational activity. But above all it is enriching that offers you a comprehensive opportunity to complement education with the skills that students seek to develop. It is important to consider that educational life is evolving and above all is advancing by leaps and bounds, it cannot be taught in the same way as our teachers taught us, there are currently countless new pedagogical methods that are put into practice, who is only the end is to obtain beneficial results, for this process that we know well as teaching-learning. It is important to consider that educational life is evolving and above all is advancing by leaps and bounds, it cannot be taught in the same way as our teachers taught us, there are currently countless new pedagogical methods that are put into practice, who is only the end is to obtain beneficial results, for this process that we know well as teaching-learning. The theater not only brings us closer to this artistic part that we all know by its very nature, it allows us to live a new way of educating, transmitting knowledge using innovative tools, which allows a more effective approach towards the learning that is intended to be achieved.

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Citation: Luis Eduardo Ordoñez Kuc and Daniel Antonio Muñoz González. "The theater as a didactic strategy to develop emotional intelligence in the classroom: a humanist vision", 2021. *International Journal of Current Research*, 13, (05), 17371-17372.

INTRODUCTION

Theater is a recreational, artistic, and educational activity. But above all it is enriching that offers you a comprehensive opportunity to complement education with the skills that students seek to develop. It is important to consider that educational life is evolving and above all is advancing by leaps and bounds, it cannot be taught in the same way as our teachers taught us, there are currently countless new pedagogical methods that are put into practice, who is only the end is to obtain beneficial results, for this process that we know well as teaching-learning. It is important to consider that educational life is evolving and above all is advancing by leaps and bounds, it cannot be taught in the same way as our teachers taught us, there are currently countless new pedagogical methods that are put into practice, who is only the end is to obtain beneficial results, for this process that we know well as teaching-learning.

The theater not only brings us closer to this artistic part that we all know by its very nature, it allows us to live a new way of educating, transmitting knowledge using innovative tools, which allows a more effective approach towards the learning that is intended to be achieved.

The theater and its importance in education: Education is sensitive to experimentation, research and change, so it is of utmost importance to go hand in hand with the demands of an unknown future but which we must face in order to be competitive in the globalized world to which we will send our students. Theatrical pedagogy can be defined as a teaching methodology that uses dramatic or theatrical play to develop learning. It was born after the end of the Second World War, in the context of the civil disaster that meant, especially for Europe, the development of the war, since once the war's debacle was over, it was not only in material terms, but also It was expressed in child psychology, of the children who lived through the tragedy. In this context, the possibility is opened to propose new formulas to overcome post-war traumas, but also to open new fields of study and practice of non-behavioral education. Immersed in this reality, the first projects that include the use of games in educational matters appear.

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The best example in this area is represented by the fact that the newly formed Organization of Nations. The goal is not to teach them to perform plays, but it is okay to use the same method if teachers want to turn improvisations into presentations for an audience. If the presentation is based on a written text, the group can use the exercises and improvisations as part of their rehearsals. I have never been able to make a detailed schedule or curriculum regarding what will be done and when it will be done. It depends a lot on 1) the group, 2) everyone in the group, 3) the atmosphere of the moment, and 4) all the practical aspects such as space, stage material and time. So, truly, the course and its workshops always have improvisation included, no matter how well planned it is, or how many hard copies there are of the purposes and contents of the course.

Below I describe some of the games and exercises that I use and explain why. These are the simplest examples to adapt to teaching. The most important thing is, in my view, that the teacher has always used and analyzed them before, to determine what he has experienced and learned. After this, you can decide which method and exercise, and especially why, you want to use in your own teaching experience with a group (Tinnti, 2001).

Until now, from a purely theoretical point of view, theater cannot be taught. Because only in an isolated way can techniques be taught (dramatic, didactic, pedagogical ...), transmit knowledge (historical, literary, philosophical ...), experience different languages (corporal, vocal, with objects ...), give scenography instruments (light, sound, make-up, decoration.) to allow students, at a certain time (schedule), in a delimited space (classroom), with a required energy (people), to do their own learning. Perhaps it is also a way of teaching theater. If we investigate further, we may possibly find a training model that allows us to unite these points of view based on the demarcation made between them. But how can we carry out this type of intervention without talking about a subject itself, if we are in a school and we want to help students learn through it? Perhaps because there are many definitions for various situations, and we have never tried to clarify them. Should we say theater or dramatic art or dramatic expression when we talk about this activity? The word changes its meaning according to the situation of the users. Perhaps we have a problem with teachers and artists who do not have the adequate training to teach such a subject, and perhaps we can try to design a training model based on the mixture of art and pedagogy, the miscegenation of artists and pedagogues. For example, the expression dramatic art identifies different situations or fields depending on whether it is used by artists, researchers, creators, teachers, or pedagogues.

Conclusion

Despite the diversity, we cannot deny the uniqueness of these multiple places of practice and theory, and for this reason reference is frequently made to multidisciplinary and interdisciplinarity. What is the limit and the point of union between art and pedagogy? How to define dramatic art in the world of education? Should we favor the process, the product, or both without distinction? How many difficult questions to answer and problems to solve to define what drama is in teaching! In the first place, we could say that dramatic art is considered a subject; However, many people believe that it is an excellent pedagogical tool for teaching other curricular subjects. In both cases we can say that we are talking about a Social Education.

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