

## THEATRE OF ACTION - A DIDACTIC CONCEPT FOR THE DEVELOPMENT OF PHYSICAL EDUCATION AND CREATIVITY

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### ANNOTATION

This article discusses action theatre, its developmental style, its role in the activities of preschool children, and the fact that movement, play, and order are elementary forms of action theatre.

**Keywords and phrases:** Action theatre, physical education, exercise, preschool, play, creativity, educator, music, pantomime.

### АННОТАЦИЯ

В данной статье рассматривается театр действия, его развивающий стиль, его роль в деятельности дошкольников, движение, игра и порядок – которые являются элементарными формами театра действия.

**Ключевые слова и фразы:** Театр действия, физическое воспитание, физические упражнения, дошкольник, игра, творчество, воспитатель, музыка, пантомима.

### INTRODUCTION

Action theatre is based on creativity and is a pedagogical concept that develops children's physical development, as well as emotional, social, cognitive, communicative abilities. "Creativity" is a multi-meaning, wide-ranging term that has recently been widely used in physical education classes and in various sports.

Action Theatre is organized through a creative approach that captures children's imagination, psyche and interests, allows and supports them to be creative and showcase their talents. Action theatre is of an integrative nature, developing children in physical activity, observing theatre balance and monotony of their activities with others, adequate movement based on certain rules and requirements.

Action Theatre is a comprehensive set of activities that combines areas such as physical education, art, dance, acting, social skills, psyche [1; p 4]. In fact, everyday movements and

everyday situations that encourage the invention of various action games are the starting point of action theatre [3; p 14].

The above considerations require clarification of how the Action Theatre supports learners. First, action theatre aims to help the child learn to act individually, to perform a specific task, role, or function, and thereby support their physical development. The most important aspect of action theatre is the formation of various creative ideas and the staging of action theatre based on this idea. In turn, the task of the educator is to encourage children to come up with new ideas and implement them, giving priority to their actions. It is not a specific topic but a methodological approach that is crucial to increasing creativity in children.

Second, it is appropriate to see action theatre not only as a creative exercise, but also as a goal and means of children's physical development. The approach through individual action and games not only encourages the child to be creative, but also provides an opportunity to nurture them through physical education. The theatre of action covers various areas of development of the child's personality through physical education and ensures their combined development. This is a unique form of action theatre, a means of expression and design. Depending on the type of movement used, different aspects of action theater can be listed, for example: body (or body) theater, dance theatre, sports theatre, or pantomime.

Historically, the theatre of action was founded by the University of Cologne, Germany, as a training concept. This concept was developed by Anne and Wolfgang Tiedt, who describe it as a set of actions in which "music and dance are inextricably linked and interact with each other" [2; p 26]. Play, music, dance, language, rhythm and movement are integral units that can manifest themselves in different facets. From a pedagogical point of view, it is very important that the process of creative work always comes first. Not the pre-prepared scenarios, but only the actions of the newly invented improvisation each time during a game with others is characteristic of the theatre of action [4; p 56]. Well-known movement techniques, such as pantomime, sports or dance, can be used for this, but the decisive factor is always the independent management of movement forms, the development of their own action contexts and their essence.

The use of action theatre in the educational process does not require a lot of material resources (various costumes, decorations, lighting fixtures, acoustic devices). Because action theatre is a "simple equipped theatre", ie a type of theatre that can work with existing things. Children's ability to experiment and play with their own movement and self-expression abilities occurs primarily when working with partners, small groups, and is guided by different learning methods. The exercise is the basis of the exercise, i.e. the concepts, assumptions and conditions related to the topic are expressed through as many different actions as possible [5; p 71].

For action theatre, a strong connection to action plays a special role. Theatrical play is determined not by text specifications or director's plans, but by the child's movement needs and capabilities. On the basis of action theatre developed an independent concept of action theatre, which includes the specific capabilities and needs of preschool children [6; p 4].

It is well known that pedagogical approaches are aimed at consciously stimulating and supporting individual learning processes. It does not happen by itself, but always has a specific function and purpose. If these goals are not justified, anyone can take as many pedagogical approaches as they want. To substantiate, action theatre uses arguments from anthropological,

life, and developmental psychology. Accordingly, it ensures the integration of creativity and physical movement. This defines the pedagogical nature of action theatre. In general, action theatre is designed to provide important pedagogical principles for teaching creative movement for a child between the ages of six and twelve.

Action theatre supports the ability of the child to independently combine play, music, dance, language, rhythm, and movement. Pedagogical observations show that no matter what role preschoolers play, whether horse and rider, car and car driver, or mother and child, they can easily take on all the roles at once, putting themselves in the place of people, animals or things and in the process are accompanied by language, music, or song. Over time, as the child's movements develop, the basic movement and expression skills disappear. But in them the connection between play and movement, music and dance, language and rhythm, can be imagined as an elementary sphere of life. It states that "a person can express himself creatively, demonstrate his basic skills and abilities, gain experience through communication, expand and apply his achievements" [8; p 16].

Another aspect that is unique to action theatre is action, play, and orderliness, which can be seen as the basic rules of a child's life. Anthropological research also shows that these three concepts are characteristic of peoples whose lives consist of play, discovering music, and dancing [5; p 56].

Action is a means of both action and expression at the same time. As a connection between the body and the environment, it establishes a connection between the inner and outer worlds. In fact, action can be seen both as a basic human need and as a basic human ability. In particular, "the role of movement in a child's life is more multifaceted. Thus, action can also be observed as an experience of self-awareness, feeling, social and secular experience, and creative expression" [4; p 28].

It is wrong to understand the theatre of action only from a sports point of view. Man moves not only himself, but also his environment, and from this he "moves". The correspondence between "internal" and "external" action signifies the vitality of man. In this regard, the child often does not have problems, on the contrary, their behavior and attitudes show how they feel and think [9; p 24].

Play is also a cornerstone of human life. From the game a person understands himself and the world. Like action, play can be seen as a basic human need and a basic ability [7; p 6].

The main features of the game include voluntariness, purposefulness, openness, diversity and so on. In addition, games are built on certain rules and conditions. The division into one or more roles in the game and the adherence to certain rules through these roles is defined as a condition. Children acquire many personal qualities and acquire information through games. In particular, they explore flexibility, independence, problem-solving, creativity, as well as an understanding of factual and social problems. As children learn, they play for their own benefit, that is, to enjoy the game.

Discipline is not one of the elementary actions of a child, it requires a certain stage of development. Nevertheless, it can be considered a major human factor for preschool children. In fact, man himself needs order and is able to establish order. A creative person tries to organize his life according to his desires and imagination. Not only in the fields of art (creation), but also in everyday life, man actively creates his life and environment. He strives to realize

his ideas. Therefore, self-regulation (or management) is a key issue in pedagogical activity [2; p 56]. Regularity in physical education classes depends on the child's individual forms of movement and expression. Engaging in movement helps children discover their potential and test them.

Overall, action theatre is an effective and successful activity for children, combining play, dance, and theatre play. It has a positive effect on the mood of children, and some activities become a regular, long-term and intensive activity.

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