



Theatre Art for Education, Personal Development and European Citizenship

1. *Dramatic Art - evocation and artistic interpretation of the past; history brought in the present by interpretation and artistic evocation* **Historia del teatro español**

The Spanish theater like the European, arises linked to the religious cult. The mass, in the Christian religion, is itself a "drama," a representation of the death and resurrection of Christ. It is the clergymen who, in their didactic eagerness to explain the mysteries of faith to the mostly uneducated and illiterate faithful, create the first theatrical dialogues. They began by depicting some episodes of the Bible. These representations, which took place within the churches. Little by little profane and comic elements were added to these types of representations, which ended up leaving the churches and began to take place in public places: in the porticos and atriums of churches, squares, streets and cemeteries, In this way arose the “**Autos Sacramentales**” or **Mysteries**.

In parallel, the games of derision represented the jugglers (Mix of comedians and troubadours) emerged, they took advantage of the squares, markets, inns and courtyards of castles to stage customs and caricature the lives of important characters.

In the sixteenth century, larger and more appropriate premises were established and the new theaters were called “corrales”. One of them was the famous “Corral de Pacheca”, in Madrid; Finally, since the theater was already at the gates of the apogee, theaters were built. Famous theatres in Spain were “El teatro de la Cruz” (Cross’ theatre) and “El teatro del Príncipe” (the Prince’s theatre). Slight technical innovations were introduced by the Renaissance, the comedy, the entremés, the loa, the step, the drama and the tragicomedy were cultivated in the theater.

The sixteenth century is a moment in which several trends coexist: religious drama (Gil Vicente), classicism (Juan de la Cueva), the nationalist tradition (Juan de la Cueva). The most important work of this period is "La Celestina" by Fernando de Rojas. In reality it is a humanist comedy, made more for reading and reflection than for the scene, because it is very difficult to represent in the theater.

The 17th century is the Golden Age “**Siglo de Oro**” of theater in Spain. It is a time when social and political circumstances determine an exceptional situation, theater ceases to be a restricted event to become a competitive product, subject to the laws of supply and demand. An interesting theoretical debate accompanies the birth and development of this new way of understanding theater. Four authors are noteworthy at this time: Cervantes, Calderón, Tirso de Molina and Lope de Vega.

Lope de Vega is one of the most important playwrights of the theater of the XVII century. His most important works are *The best mayor, the king; Eribañes and the*

commander of Ocaña, Fuente Ovejuna; The major of Zalamea; The house without revenge; The knight of Olmedo; ...) General characteristics of his work: Lope de Vega is considered "the father of the Spanish National Theater"; Is creator of modern drama, known as "Comedies"; it mixes the tragic and the comic; Divides the work into three acts. It gives much importance and predominance to the intrigue and the female characters.

During the **18th and first half of the 19th** century in Spain important works from other countries were translated into Spanish and the translated works begin to be represented. One of the main reasons for the translation was the income that this work can report. The figure of the author-translator, so typical of this period is reflected in famous names in the 18th-century theater, Iriarte, Ramon de la Cruz, Moratín hijo ...

Tomás de Iriarte; Whose dramatic translations, some of which remain unpublished, surpass that of his original comedies and Leandro Fernández de Moratín, whose translations of Molière and Shakespeare which were very meritorious, alternate with their original production.

The 19th century is a time of change in Europe and also in Spain, as a political, social and economic revolution, as well as the so-called "industrial revolution", which changes the social composition of people. For the theater is a century of progress, first in the art of writing theater. There was a search for change and an artistic improvement, and at the same time new audiences appeared, a public formed by the bourgeoisie and the popular classes, generally uninstructed, who sought in the theater a form of entertainment and evasion. The authors moved from Classicism to Romanticism, and from this to Realism; Appears a naturalistic theater, while some authors create a poetic theater and others make glimpse already Expressionism. More theaters were created but these were smaller. The performances become closer to the audience. The actors interpreted as if they were actually in the intended place, ignoring the presence of the audience. This gives rise to new techniques of performance and training of the actor, while science and technology bring new advances in lighting, scenery and costumes. During the nineteenth century, one of the most agitated periods of its history lives. The century opens with the War of Independence, against France, and ends with the disaster of 1898, which means Spain lost of Cuba and the Philippines; with it concludes the Spanish dominion in America. The authors were employing more realistic details and the modern conception of director appeared. The authors of the late nineteenth century created three-dimensional characters placed in situations and places.

The Spanish romantic theater sought inspiration in medieval themes and presents a hero dominated by passions. The shapes and structures of the Golden Age " Siglo de Oro" are recovered, but with a sumptuous and sumptuous machinery and effects. The swallowed voice and the verse triumph. One of the most outstanding authors is **José Zorrilla** who stands out for combining the lyrical, the epic and the dramatic. His most important work is "**D. Juan Tenorio**".

The theater of the 20th century is marked by the Spanish civil war, is divided into two periods. The first of them (1920-1937), of increasing sign, and with two clear references, the dramatic work of Valle-Inclán and **theater of impossible** "teatro de lo imposible" of García Lorca, the only Spanish author known internationally. The second

period, less brilliant, recognized as a post-war theater, had two lines, the one developed and represented in Spain, defined as "a theater that amuses ideologizing", and the theater written in exile by authors like **Rafael Alberti and Alejandro Casona** among others.

- Theatre illustrating the national history – how theatre art can be used for teaching history and etic values

Theater is an art as old as mankind and every human being likes to describe himself to convey his experiences, to communicate with his fellow citizens, to teach his descendants ... Shakespeare used his works to describe how they lived in other countries Eg "The Merchant of Venice" - Italy, "Hamlet" - Denmark etc. From the middle ages the schools incorporated the theater as a didactic resource.

The theater is revealed as an educational instrument of the first magnitude for the formation of the person, regardless of age or origin. Dramatic art is most related to the history of our life. From this point of view, theater art integrates history, literature, sociology, philosophy ... and pedagogy. (Laferrière, G., 1997, 75)

In Renaissance Spanish schoolchildren participated in tragedies, comedies and tragicomedias, eclogues, mythological fables and farces, religious cars, colloquiums or almost dramatic dialogues, etc.

In 1538 the Statutes of the University of Salamanca in its title LXI orders: Item of each school, each year will be represented to comedy of Plautus or Terence, or tragicomedy, the first on the first Sunday of the octaves of Corpus Christi, and the Others in The following Sundays; And to the conductor who best performs and represents the said comedies or tragedies, be given six ducats of the ark of the study; And be judges to give this award the reader and Master-school. (Cervera, J., 1982)

We can conclude that school began to use theatre as resource in Salamanca and it was spread to other university cities. In the 17 th century appears pedagogical realism that relies on the power of education to improve man and society. The great figure of pedagogical realism is the **Comenius** who refers to the quality of the theater to facilitate and make pleasant teaching, precisely in his work Schola Ludwig speaks of school theater in terms of Ludus. Martin Luther also recognized the remarkable influence that theater could have on learning.

The theater in the educational roll at schools encompasses both para-theater and theatrical demonstrations. The former includes acts that are very close to academic and rhetorical activity: declamations or recitations, orations or speeches, panegyrics, public exposure and interpretation of puzzles; Contests and contests or colloquia, etc. The second includes the representations with all their pedagogical potential.

Cervantes and Lope de Vega had an essential role in the use of theater for moral purposes, the first represented imaginations through moral figures.

The theater at schools had a great acceptance very soon, in spite of the difficulties and the critics: works too long, places of representation uncomfortable and small ...

The concern to learn about didactics and pedagogy in the enlightenment focuses on the investigation of the functioning and meaning of primary school during Spanish illustration. The idea that school theater forms part of the educación appears explicitly in the Diary of G. M. de Jovellanos, where he intends to create a theater for teaching and school purposes.

The phenomenon of children's and youth theater as a scenic and pedagogical practice can be located fundamentally in the last century XX. We point to 1970 as an essential moment in the development and changes produced in the social treatment of creations dedicated to children and youth, on this date there was a change in the Spanish educational system. Other changes in educational systems such as the GBS favored the importance of literature in general and theater in particular in education.

The current pedagogy is based on a series of behavioral activities with the purpose of allowing the person to express themselves, the theater seeks the same ends through a series of artistic activities leading to creativity and communication.

Within the educational framework in which we move, teachers must seek imaginative solutions to the challenges that arise from the motivation and diversity of students. The theater can meet these expectations, in a world to a click of the computer or the tablet, the theater can be an essential complement, to attend a play is important, but to create a play can be motivating and can enrich the curriculum of the students. What is important are the objectives sought, the methodology used, the activities carried out, the cross-cutting themes, the attention to diversity, the involvement of the whole educational community and the evaluation we carry out of the activity.

The main objective of using theatrical art in pupils' education is to help them to better understand themselves and the world in which they live. Educators have to use theatrical techniques such as theater plays, improvisation and dramatic exercises Concentration, active listening, the ability to observe the environment and peers, their ability to make strategies for solving problems, flexibility of thinking, mobility Interior, timeliness of response, coordination, rhythm, time, self-expression Ability to express oneself), failure ability, ability to work individually or as a team, cooperate, relate correctly to situations and intelligently with peers.

Artistic education in general and theatrical techniques, in particular, increase the chances of personal, family, social, ethical and moral success, through a pleasant process, even fun, free of restrictions and the resulting hurry. Practical skills develop organically and unconsciously even during play and become skills.

History teachers can use theater to teach historical facts. Example after performing an activity on the invincible Navy we propose to represent an interview between FelipeII and a current reporter makes an interview to the very same king to explain to us why the failure is due. In this case radio program is recorded, but we have also done it as a play which had a high pedagogical value

<http://centros.edu.xunta.es/cpiocruce/etm/ainvencible/aies/index.htm>

The representation of historical facts in the theater is very motivating and illustrative for the students and brings them closer a better understanding of knowledge of historical facts with more realism; it has the inconvenience that we need more time, but to carry out a project of theatre can contribute to enrich the curriculum.

As in the times of Cervantes and the Jesuits the theater can be used to develop students' ethical values, self-esteem it also can contribute to their own personal development both in terms of knowledge of certain subjects such as history, literature, mathematics, etc. It'll also contribute to the development of transversal competences such as oral communication, written communication, problem solving, self-assessment, learning to learn ...

