

Role of theater in promoting identity and the development of the capacities of adolescents, Jurun experience (Case Study)

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Extract:

The current research aims to develop the capacities of the adolescents, which is considered one of the important stages and sensitive in terms of building human is an individual and building a community in terms of being an entity. The current research also focuses on promoting the positive values of this category and interest in developing their skills and to highlight attempts to support and assist that group which can offer innovative and innovative solutions through training on some important experiments monitored by research. It also appreciates the various initiatives being offered to that category. The research aims to promote the values of national identity and human values and nationalism in general. The research records some of the problems facing the community, to highlight the importance of the value of work and its benefit to the individual and society and the benefit of this for the state.

The current research used the descriptive approach that is because it has an excellent ability to study the situation in a systematic scientific way and to provide realistic, correct and accurate results on the situation which are studied. That approach is commensurate with the situation we are studying, as it can describe a comprehensive, good, adequate and sufficient description which is required in order to arrive at the correct and sound results.

This research included a case study through Jurun experience; it is an important experiment that has spread the theater in all Egyptian villages and it began to make plays out and quickly received acceptance and was welcomed by the people of these villages where the texts were proposed by the villagers in proportion to the problems they face and suffer from. The experience touched the problems of the villagers, so the reaction was impressive, one of the most important findings is that attention to adolescence creates a healthy society in the future, and that theater plays a prominent role in addressing the

problems of society. It has a sensitive role in education and instilling positive values in individuals and societies and the research found that there is a wide gap between rural and urban people, The difference is in the level of thinking and culture due to lack of potential and the spread of negative habits.

Keywords: Theater, theater, education, adolescents, children, teacher, village, prep, primary, abilities, skills, classes, talent, innovation, creativity, thinking, identity, home, education, ignorance, countryside, Beware from Mastka Play, Days of the Week Play, Lion Flying Play, Kafr El Ghalaba Play.

Introduction:

Building a healthy society requires a high human capacity that can face the problems of life and solve the crises of countries and societies, by offering innovative solutions, and the extent of interest by States in that human energy, and what distinguishes a society from the other to providing a new climate for skills development and capacity building to achieve progress and glory. We hope to do so constantly while paying attention to the wealth we possess but we do not take care of them as required. The State can order individuals who have reasonable mental abilities to perform certain tasks in dealing with problems which surrounds them and threatens their community.

This is the result of the new treatment that qualifies individuals to deal with the difficulties they face in a good and healthy manner.

We must take care of proper education through attention to childhood and adolescence and what we help for these two groups which are distinct from other groups, as they may carry the banner of state and society and solve all the problems facing our society and constantly harass us.

Jurun theater experience is considered, which we focus on in the case study, with the current search, which means childhood.

It is a stage that is witnessing the beginning of the emotional and intellectual formation of man. It is a very important experience focused on a very sensitive aspect at an

important stage of human lifetime; it is a stage that must be properly rectified so that in the future we will find a healthy society, as this experience works to address the problems of villages through the theater. The experience has reached the countryside, the people welcomed and adopted it and worked to maintain and strengthen it, and it achieved results through the response of people to theatrical performances, and it created generations of peaceful , acceptance , have a culture of dialogue , renounce racial , sectarian violence , the response of terrorism , extremism and promote national identity open to the values of justice and freedom.

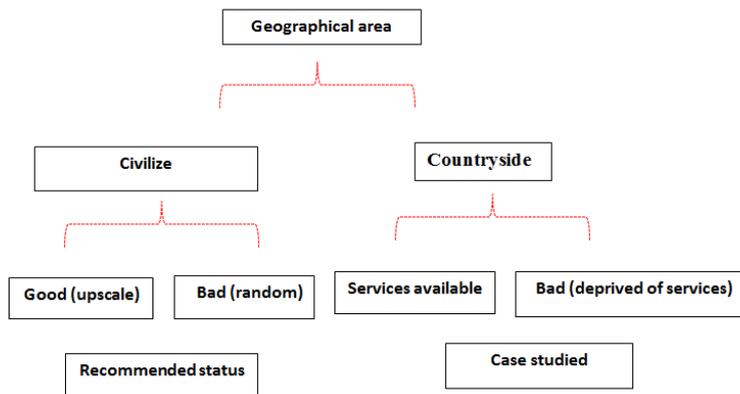
Research objectives and importance:

1. Develop and multiply the capacities of adolescents.
2. Strengthen the national spirit and identity of these adolescents.
3. Develop and raise the awareness and cultural level of adolescents, and to encourage and stimulate the free work of adolescents.
4. Strengthen the capacities of adolescents through art in general and in particular theater.
5. This research also aims at the impact of work on the life and importance of the individual.
6. It also means taking care of the various initiatives that adolescents and young people are trying to provide.
7. Current research is concerned with training in various fields of work through theatrical works.
8. The purpose of the research, through a theatrical text, is to raise awareness of the importance of the difference between obtaining an academic certificate as something separate from the labor market.
9. The current research seeks to strengthen and strengthen the national identity of adolescents by focusing on integration into society.

Targeted:

In this research we will focus on adolescents and children aged 13 to 16 years where this stage is the most suitable for job training thus providing an opportunity for the early consolidation of national identity and understanding of the situation.

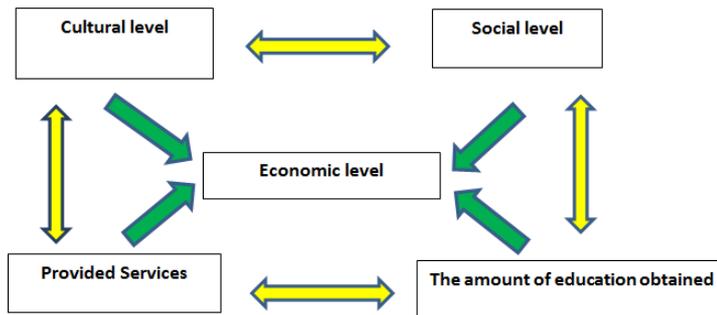
We will focus more on adolescents and young people with such contradictions at various levels whether social, geographic, and cultural or the reality of living, each of these groups has a special way of life through which they can learn about information. We can show these divisions as follows:



Indicators to focus on:

1. Relationship between social level and services.
2. The relationship between the spirit of identity and the economic level and the amount of education for adolescents.
3. Relationship between skills, social level and community culture of adolescents.
4. The relationship between change, learning and age.
5. The relationship between the national spirit and skill at, and from social integration.

It is possible to present the different relationships between the previous indicators in the following:



We see through this drawing that there are interrelated relationships between all elements. There is no element affects the other without being affected by it, so we will prepare a complex set of services that we can provide. In an attempt to find radical solutions crucial to the individual's shortcomings in the specific area, as well as raising awareness, and broadcast the spirit of free action across the theater, and provide the appropriate text for it, which would work to integrate the free work and develop the capacities and skills of adolescents and promote identity.

Research problem:

The problem of research is the obstacles and difficulties that impede the development of adolescent skills, as well as the problems that prevent the consolidation of their national spirit, because of the social situation in the country, where we have already mentioned it in the introduction. We also seek to identify the extent of the ability of various tools to find solutions that fit that problem, and provide appropriate treatment that clearly contributes to avoidance of these conditions and problems, through the development of capabilities and the strengthening of identity and the establishment of belonging, while recognizing the potential of the theater and its ability to do so.

Based on the above, we can reach the central and central question of this research:

Main research question:

What extent the theater and its various activities can have a positive impact on the students of the preparatory stage? As it is the early stage of adolescence, and whether it can develop intellectual skills, creative potentials and different capacities which helps to consolidate and cherish identity and belonging, through (the case study of the theater).

Several sub-questions arise from this question:

1. The theater has a positive impact on middle school students, what is this effect?
2. How can we use the tools of the theater to raise awareness in the intellectual side of adolescents?
3. How can the development of the national spirit and identity of adolescents?
4. What is the best way to enhance the spirit of competition among adolescents?
5. How does identity promotion of intellectual awareness help adolescents plan for the future correctly and correctly?
6. How can this group participate in the labor market and enter it, by developing various skills, especially economic?

Research Methodology:

The descriptive approach is appropriate for the situation covered by this research, where the researcher believes that it is necessary to exploit this approach and invest its various potentials in the study of the scientific problem addressed by the current research in that situation and phenomenon; this method can describe the phenomenon through an organized scientific method, through which we can come up with a number of interpretations that correspond to logic and reality to a large extent. So as to include evidence and evidence to assist the research to identify the necessary frameworks for the problem addressed in the research, and that the method will help the researcher no doubt to reach the results of sound and correct and accurate by addressing the case and study the phenomenon

correctly. The descriptive approach seems realistic in dealing with problems, so that he can extend the researcher quantitative description of the phenomenon or problem, as well as extended external description of the phenomenon which is a qualitative description.

Definitions:

Adolescence:

A period of time or a certain stage of human life, beginning with the end of the late childhood and continuing to begin the stage of adulthood and it characterized by changes in the social, mental, physical and emotional state.

Theater (Children's Theater):

It is a real theater with all elements of its knowledge and vocabulary, from the dramatic text through the preparations for the theater, and form it through (or elements of production) director and producer, and the attention of representatives to perform their tasks, and themes suited to the characteristics associated with the child's age, and production suited to the creative abilities of children.

Identity:

Linguistic identity is a term derived from the pronoun "he"; it means the reality of man and his attributes, and the identity is used to refer to the characteristics and features of the individual personality.

Identity defines a term as a set of characteristics possessed by individuals, driven by those characteristics to achieve uniqueness, and these characteristics may be shared by a group of people, whether in the state or society.

Another definition of identity is that it means everything that is shared by a specific group of individuals, or a social segment that works to build a public environment for a state, and is treated according to their own identity.

National Identity:

The characteristics of each nation, which translate the values of belonging to their children, and is important in raising the status of nations and prosperity and progress. Without which the nations lose the meanings of stability and existence, but that their existence is equal or not, and must be certain elements of national identity, some from one nation to another

Refer: Ibrahim Wajih Mahmoud, Adolescence Characteristics and Problem, p29

Refer: Mary Elias and Hanan Kassab, Concepts and Terminology of Theater and Display Arts, p. 105.

Refer: Mohamed Ibrahim Eid, Identity, Concern and Creativity, p. 671 I University Knowledge House Cairo, Egypt 2002, I 1, 2002.

Refer: Hassan Khalifa, Ideology, Cultural Identity, Modernity and the Presence of the Third World, p211.

Capacity Development:

In the previous years, the definition of capacity development overlapped with the concept of capacity-building, where they were used in tandem, and despite the correlation between the two terms, their connotations were different.

According to the United Nations program, the concept of capacity development is more comprehensive, because it best reflects the program approach.

That approach is based on the idea that each context must include some capacity. Using that capacity base as a starting point, and thus supporting national efforts to retain and strengthen it.

Capacity development often refers to the process of building, creating, managing, using and maintaining capacity, and that process originates from within and builds on the potential of existing national capacities.

The definition of capacity-building:

Usually refers to the process that supports only the initial stages of creation and capacity-building, which are based on the assumption that there are no capabilities to be launched from. It therefore appears to be less comprehensive than capacity development.

Theoretical framework:

The research focuses on the relationship between the promotion and consolidation of the national spirit and the spirit of identity, and the development of adolescent skills through theater and the use of its tools in the development of skills. The sub-questions also highlight the importance of the relationship between the use of the theater and its use in development and skills in order to strengthen the national spirit and consolidate that identity among adolescents.

Developing children's creative capacities:

"Creativity" is a word used in the fields of psychology in order to identify certain characteristics, and personal characteristics, such as originality, spontaneity and sharp intelligence. Literary literature refers to everything that is innovative, original and fruitful.

According to many education scientists and psychologists, genius is manufactured and cannot be inherited, as the factors of education, environment, marinas and preparation are all essential elements, as well as those who love nature with talent, since heredity cannot in any way provide only the seed, and then must be instilled. This seed suitable and suitable soil, and then work to provide a good climate for her and nurture before the opening and maturity.

We should to distinguish between intelligence and creativity, where there is no necessarily a correlation between the two, since the standards of intelligence and knowledge is not the right standard to measure the level of creativity and originality, and there are many scientists who prefer to distinguish between two types of mental abilities.

The first type is the abilities that we can measure through known intelligence tests, and the second type of exceptional capabilities, the so-called "creative abilities".

Factors of Creative power:

Fluency:

It is the presentation of some creative ideas that are diverse, in that they have the ability to brainstorm ideas profusely and continue in an easy and literate way.

Flexibility:

Flexibility is to accept the difference in position at any given time, with the extraordinary ability to reach creative solutions in which there is difference, renewal and innovation, with freedom from traditional and routine ways of thinking, to get rid of stereotypes, surrender and surrender to the widespread and prevalent beliefs.

Sensitivity to problems:

Refer : Bernard Fawazou - Translation of Munir Asr, The Growth of Intelligence in a Child, p35

The creator can quickly discover the errors that exist, and can identify the areas of weakness and lack and lack of speed at an amazing and above the other in a clear way and also allow him to sense problems and sense of urgency.

Originality:

The creator does not repeat or quote the ideas echoed by those around him. The non-submission of the idea to the various ideas that are widespread and popular opens the door to judgment by virtue of originality, and avoids repeating the thoughts of other people or adopting the traditional solutions they adopt.

Continue and keep the trend:

Creativity is characterized by the ability to focus accurately in the field of interest for very long periods, as creativity is not considered a fast-moving things, nor is it involuntary or

performed by a man's pardon, where the creator has the ability to focus, which is accompanied by constant attention to a particular goal. Despite obstacles and distractions, where he can overcome the obstacles and difficulties and overcome them.

Ability to detect relationships and configure connections:

Creative thinking is often based on a new system of relations between relationships and each other, as well as can be linked to the world of experience and emotional self.

Access:

It is also called "exploration," which means the ability of the creator of the vision, as well as the creative mind the ability to penetrate the high barriers of space and time, and the possibility of seeing what is behind them, where there are many areas of human knowledge unknown, which disappear behind the surface manifestations of things. And the ability to reach those unknown and remote areas, in the best representation of what scientists intends to achieve in overcoming obstacles and barriers.

Refer: Yaqoub Al-Sharon, Development of Creativity as a Goal of Protecting the Egyptian Child, a study presented to the seminar on President Mubarak's document on a contract of protection for the Egyptian child and his care.

Creative ability to perform analysis and installation:

The ability of the creator to move from the mind of the simple to the boat and from the past to the present and then can move to the future, as well as his ability to move from concrete to abstract and unusual to the extraordinary. All thanks to the imaginative abilities possessed by the creator.

The ability to organize ideas:

This ability is meant to be able to rearrange ideas in a way that can lead to clear and new results away from the traditional and typical.

How to develop creative abilities:

Scientists have also been able to emphasize that we can enhance our creativity and creativity through training or pedagogy, which will help create a social climate that stimulates, fosters, nurtures and preserves creative thinking. Stimulating and encouraging diverse and innovative responses necessarily leads to the communion of the original responses associated with the behavior of the individual, as well as the congratulation of the person for each new idea arises and produces the development of its ability to respond to the original.

The role of the environment surrounding the child:

The emergence of a child in a group characterized by tolerance in error, not overdoing criticism, always digging its members and encouraging differences helps, of course, to train creativity and develop its talent.

Encouraging success leads to adventurousness, risk and success. Therefore, the family must have a climate of acceptance, safety and non-intimidation for renewal, adventurism and independence for behavior development in children, as well as thinking habits.

Final Report of the Seminar on the Promotion of Pre-School Education in the Arab Republic of Egypt - Publication of the National Center for Educational Research, in cooperation with UNESCO Regional Office for Education in the Arab Countries - June.

A child can learn from an early age "- by Boris Linkin - Journal of UNESCO Message No. 204.

Respect children's imagination:

We need to respect children's imagination and not to disrupt it, and to avoid believing in the minds of adults that their thinking is only right and correct and that children's thinking is necessarily wrong and incorrect. Parents are keen to guide the child to reality on an ongoing basis, believing that this is the useful and correct scientific thing. The child whenever he is

moved in the skies of imagination, they are thus facing his imagination and hinder its growth, and in the face of his imagination the magic doors.

Respect the abilities of gifted children

In order to enhance the abilities of the gifted child and to develop his or her creative talents, we must respect his opinion, take his questions seriously and seriously in answering them, participate in the search for the problems he faces, and engage him in dialogue on various issues and discuss them in proportion to his mental level and intellectual abilities. We also expect to be issued by the child work suited to his abilities, and not assigned to what does not commensurate with his abilities and potentials.

Attention to creative tendencies for children:

In order to enhance children's abilities and develop their talents, we must provide them with a good climate that helps them to cope with different tendencies. We must provide them with the opportunity to challenge the abilities that the child possesses, within the limits of the child's abilities. We also give the child the freedom to work in various fields that are consistent with his tendencies and orientations, and to help him continuously to innovate and create by using his talents.

Children's freedom of drawing:

We should not give children coloring books that contain ready-made drawings, and do not burden them with transferring them from models or books. We need to respect his imagination and make room for creativity in his imagination. He chooses the subjects he likes to draw, to reflect whatever he wants, and paint what he paints, which he loves and tends to. We should not restrict him in a particular way or perspective, so that we blow up the energies, potentials, abilities and talents, and to awaken creativity, art and good expression.

Scientific Formation "- Author: Marian Beser - Translation: Ahmed Mahmoud Soliman - Publisher: The Egyptian House of Interpretation and Translation 1966.

Work to increase children's experiences:

The child can use more polished and mature skills by practicing activities that require and always seek the meanings and information. As well as by activities that broaden the horizons of knowledge and understanding, and expand their perceptions, thus enhancing their creative abilities and enhancing their potential and creativity.

Answer for children's questions:

Children face situations they do not understand, just because they do not have an answer. Therefore, we have to give the holiday some of the things that arouse the children's anger towards questioning, so that they are used to the task of asking the questions with famous question tools, including when, how, where and why?

Our main role should be to guide the child to seek answers for himself, whether it is the question of educators or the search of books, the testing of various possibilities or even observation, not just asking questions, learning the different ways of thinking. The various problems that arouse the child's attention and influence are not related to a specific or specific age.

Creating clubs for hobbies:

For students, gifted children in science, photography, painting, handicrafts, music, postage stamping, or different identities and other tendencies, and we can have their own clubs. This will enhance children's desire to learn and increase their enthusiasm for honing their talents, and the development of their abilities. Thanks to the allocation of places to exercise their hobbies.

Dramatic and creative play:

The Psychology of Play "- by Susanna Miller - Translation by Ramzi Halim Yissi - Publication of the General Authority for Book 1972

When a child wants to imitate a fireman in an imaginary cage, he puts a pot on his head for cooking. He imagines that the

container is the helmet of the firemen, and when he wants to imagine that he is climbing into space, he is woven from nylon bags.

Children are always looking for familiar materials around them for use in their own toys, and children resort to this in the absence of real materials, so that they get closer to reality in their play and use of the instruments they play, and the child reaches new elements of creative thinking and innovation whenever the activity of acting role plays or animating the child to access and search for unfamiliar and new ideas.

What is the positive impact of the theater on the target group?

This section deals with a number of elements:

1. The relationship of art to education.
2. Theater and education.
3. The influence of theater in the personality of the child.
4. The role of theater in the development of artistic taste.

The relationship of art to education:

It is meant to link the concepts of theater, education and the school, where the researcher methods to the concept of the application of the theater, which means the applications of the theater on the educational process, and the concept of applied theater to promote the individual belonging to the community, and within all educational institutions, whether regular or non-Regular.

The second point is the dialectical relationship between education and theater through the use of theater in educational activities. It has become an important and consistent part of the curriculum and study plans, both in the school theater and in the educational drama, as well as the special way of using drama in the educational process.

Refer: Mohammed Shahin al-Gohary, Children and Theater, p67

Theater and Education:

The educational theater is based on an educational philosophy that the student is the focus of the educational process, and that the following principles (exploitation of the senses of the student, the student's self-participation and activity, transforming the dramatized material into live experiences and attitudes, taking into account the psychological side of the student, turning the class into a mini theater). They must use theater in education.

It is possible to divide the forms of the educational theater to (School Theater, theatrical drama, Class Theater)

(such as Theater and skills development, theater and the development of theatrical aspects, theater and the development of social and emotional trends, theater and development of aesthetic taste).

As for the theater of children in terms of nature, importance, educational functions, conditions and characteristics, the children's theater works to enhance the child's ability to express his emotions and opinions, as well as expertise, knowledge and trends.

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For children's theater in terms of nature, importance, educational functions, conditions and characteristics. The theater of children works on the theater and its impact on the personality of the child.

Playing as an educational mediator shapes the personality of a child of various dimensions, so educational toys play an active role in organizing the learning process when it is best to supervise, organize, and plan.

What impact did a proposed drama program have on promoting and developing the life skills of adolescents and children?

1. Enhance the life skills of adolescents and children.
2. Provide a tool that evaluates life skills, through which it is possible to identify the levels of performance of adolescents and children in those skills.
3. Provide a program in theatrical activity may contribute to the promotion of some necessary skills and life of the adolescent and the child.

How to use theater tools for intellectual awareness of teenagers?

There is no doubt that the theater of adolescents and children of dramatic and artistic means exciting and enjoyable in the establishment of the emotional, psychological, human and national content of adolescents and children, in terms of their souls and their minds and thoughts from an early stage and advanced in their lives, and is associated with the famous Arab proverb (science at the age of stone in stone) In the field of theater, although this was not the traditional and direct approach.

Especially the preparatory stage, which is the age of puberty, and rapid growth, in which the rate of physical growth varies, and girls precede that development. On the literacy side,

however, there is a continuing conflict between the preference of boys and the preference of girls.

The feeling of the sexes increases at that stage, where they seek to prove it, and both are interested in their own emotions and others, as well as looking for values, and also open to the world; you find them to deal with its problems.

This is why we use drama experience in teaching to instill values in the curriculum because of the importance and seriousness of this stage. Teachers must implement the curriculum, especially in science, and prepare them to face their own problems, which teachers follow in the journey of delivering curriculum experiences to their students.

This information leads us to several questions: Is the dramatic entrance to theatrical education through the curriculum or can some of the other theaters to be more effective than the school theater? Is there a possibility that students will be able to play representative roles in the school theater themselves, or are the roles they play in order to understand their significance in the school theater, or do they consider it merely a formality that makes no sense without losing the effort and time, and perhaps playing it after its representation? Are educational goals achieved in the school theater, and are working to promote learning or is it unnecessary? Is the desired and expected benefit from the use of a play ready for the theater of government or non-governmental or even the theater of another state, or is the preparation of a play within the scope of the State with the participation of representatives from outside the school?

The love of children and teenagers for acting and their tendency to watch television programs on television and spend long hours in front of them, especially children in primary, lower and middle school, is very important. The symbolic projections of children and adolescents should be made aware of natural and physical objects. Those interested in writing about these two categories benefit from this.

The play should not end with the end of the curtain in the end. The aim is not only to raise adolescents and children, in front of them or what is heard, in terms of cynical and serious expression during the play, but the goal is to increase their early awareness of the assimilation of values of all kinds and aesthetics of form in this area. We can talk about the quality of the values that must be instilled by the government, school and government in adolescents and children.

Theoretical values: It is an expression of the tendencies and interests of children and adolescents, in order to discover knowledge and facts, as well as to achieve balance between things, on the basis of what they are, and the behavior of the two groups in those values is characterized by intellectual, experimental and, critical mental orientation.

Economic values: Children and adolescents are characterized by these values in terms of useful interest, where they are keen on collecting ATV games for game the child, and the games are special property for children, and adolescents are keen to collect money and work to increase, where they have a practical view of people and things..

The aesthetic values: Adolescents and children care about the aesthetic aspects of the things that surround them. They look around themselves the look of composition and form coordination. This is not confined to the artists who deal with them, but extends to the connoisseurs of art, all teachers, as well as those who are interested in it.

Religious values: Children and adolescents adhere to the religious principles that are instilled in them through school or parents, as well as seeking to win the satisfaction of God, and always strive to be a good example of their action.

Social values: Children and adolescents love their peers and tend to help them and, sit with them, where their behavior is flexible, not emotional or selfish.(16)

Refer : Dr. Mohamed Shaheen el Gohery, Child & Theater,P.

From all these, we can conclude that the classification of values does not in any way indicates that we are able to encompass all types and kinds. This is one of the most difficult things, but we must focus on the child's beginnings in theater for children from all various aspects.

How can the national spirit and identity of adolescents be nurtured?

The Egyptian identity must be redefined, as it is a revival of the cultural and civilization components, as well as all that has shaped the Egyptian personality throughout its history, which cannot be achieved by the contradictions in education and the current social levels /standards. New generations should know their history to know the meaning of that homeland, and also comprehends the secrets of its power, as well as aware of the victories and conquests, and that the generations know the meaning of homeland with understanding, faith and love.

The aim of this is that these new generations are prepared to sacrifice for the sake of their homeland, and not to abandon it and immigrate abroad to learn. The restoration of this identity is a reconsideration of astronomical differences in education, and what we offer our children in principles, history and geography, and how to make an identity of those astronomical differences Levels in education.(17)

The building of identity is an integral part of human construction. We can restore the Egyptian and national identity from the pharaonic and contemporary history, where their components come from the historical and cultural point of view, excluding the fabricated battles.(18)

The drama has entered the institutions, factories and private companies in the United States, through specialized teams training staff and employees to use theatrical techniques for relaxation, self-recreation, revitalization and venting.(19)

I think that the reason is due to the deterioration, which is basically the scarcity of the expert theater teacher, which is

related to the role of the absence of a special department specialized in theatrical education and independent in the faculties of specific education so far, where is considered the faculty entrusted with the rehabilitation and preparation of qualitative teacher.

17- Refer : Ibrahim Wagih Mahmud , Adolescent & its Characteristics,P.59

18- Refer: Dr. Ihab Eissa el Masri , Tarek Abdel Raoof ,Education Values, ðical , its Meaning & basics,P.115.

19- Ibid,P.232

The theater is studied in the educational media departments as a sub-division, and thus the student is unable to collect the sufficient quantity of the necessary educational curricula required for practical and scientific rehabilitation.

It should be initiated through the establishment of a department of theatrical education in each of the colleges of specific education and that the section is independent, and aims to rehabilitate and prepare a qualified theater teacher, and that the section to consider the requirements of the labor market, whether Egyptian and Arab governmental or private. Also a well-trained theater and well-trained teacher in accordance with international quality standards, in order to be able to manage the theater process in the school; training, teaching, creative and open to the curriculum.

And the issue of development and building the citizen in my opinion if adopted in the achievement of a scientific vision based on the basis of research and benefit from the experiences of others. We will be a few steps away from achieving the comprehensive development aimed at and seeks it, but it deserves the merit of the great Egyptian people, and the examples always show dignity, patriotism and support for the homeland

Theater and its role in the development of spirit and identity

Applications of the theater.

Case Study

Al-Garn Theater (20)

Director Ahmed Ismail, in the theater project known as the "El-Garn Theater", which is adopted by the General Authority for Culture Palaces in cooperation with the Ministry of Education, offers a remarkable artistic experience, in an attempt to create a living relationship between the audience and the actor to go beyond enlightenment or education to a radical position Of the prevalent themes.

Through his study «A vision for cultural development in the Egyptian countryside, the project is a model of the theater» Director Ahmed Ismail of his concept of cultural development as «a systematic process integrated based on the inherent potential in groups, individuals and reality; to develop emotional and mental capacity intellectually, creatively and critically. In order to represent and embody a set of goals and values. The most important of which is to strengthen the belonging to humanity, to the homeland and to Arabism, to develop mechanisms of collective action and to establish importance. As well as to develop public creativity, respect the other opinion, uphold the value of tolerance, here in the (dry up the sources of extremist thought, which stems from all forms of terrorism, moral and material). This means that individuals will have the opportunity to develop their own identity as well as to express themselves with the utmost freedom, to live with other cultures through tolerance and to promote human ties within the historical personality of modern man without coercion or hatred.

The experiment also describes the Egyptian countryside (which represents more than half of the population, whose values have prevailed over the second half, devoid of any cultural activity, except for some structures that are rare in number and

empty in terms of content as culture houses), emphasizing that the countryside is more needy For that development).

It requires that all individuals possess their state, enjoy their share of government support and resources, and require the media to highlight the multicultural structure of the wider society so that we can see their sources and income with them in a critical dialogue that can illuminate their different positions through a deeper theory of freedom and wealth; providing the necessary and safe ground for developing the community's ability to choose.

The Egyptian countryside is the biggest challenge in establishing a comprehensive renaissance because of the acute problems that exist between old and new. This is achieved through inconsistencies in various aspects of life, from values and ideas, through production methods and patterns, which are mostly external production. In the context of society, the countryside bears witness to the greatest lack of planning, devolution of the mind and waste of natural and human resources.

This introduction refers us to the issue of the failure of the national modernization project to solve the agricultural issue and the inability of its social and economic policies to solve the bulk of rural people's lives, relationships and activities.

As a result, there was a deep gap between separate worlds, among them the more modern elites and the masses who descended from a rural culture, which in turn led to psychological, social and economic tensions and divisions that became sources of instability and obstacles to effective nation building.

The importance of intellectual, cultural, artistic and literary activities, their role in addressing these motives / causes, the phenomenon of terrorism and violence, as well as the promotion of identity and the dissemination of the spirit of patriotism among the members of society, and popular culture, as the methodological basis necessary to achieve the vision on which to

base and based on the desired cultural development. And this is reflected in (the project of the theater for cultural development and the construction of open theater.)

From this point of view, the director Ahmed Ismail worked in five villages across the three axes of his project, in 2007-2008-2009-2010, with the students of the preparatory stage, and then with (with the adults in those villages themselves, The construction of open theaters to the future). As well as to promote the ambition to establish a comprehensive renaissance that can cover the Egyptian villages thousand, along the country and its geographical space stretching to the periphery; each become "the center of enlightenment in the fields of arts and literature," as he put it In the documentary book issued by the General Authority for Culture Palaces under the title "Theater of the traction - Harvesting the second phase - 2010, 2009, edited and edited by Imad Mutawea, and unveiled the level of activating each of the seven activities desired from "poetry, story, popular games, collecting village tales, folk songs, theater and plastic arts" cultural, educational and qualitative problems, and methods of development in the next stage.

And in fact, the use of artists and writers of each province, in cooperation with teachers of junior high schools, and in the share of activity available to all school students, in the period of time that extends to the gap to be an hour a day, and a period of sixteen hours specific to each activity, in order to achieve joy and respect for the other opinion and dialogue, and did not leave all activities of the cultural development of the theater of the jar, to chance blind, but was subjected to each of these activities to the central supervision by the «distinguished artist Or a great writer in his field of specialization, to Scold a group of senior directors of the Egyptian theater and the Public Authority for Cultural Palaces in all locations« .

Theatrical activity in the second phase targeted 2009/2010

It was agreed between the theater team work at that stage on some elements, and foundations, the most important are:

The importance of the opportunity for children wishing to participate in theatrical experience, regardless the stander of their talent through discovering the specific talent of dialogue, ideas, acting, composition, Decor , also consolidating the feeling of the importance of talent and good atmosphere of good expression.

It was agreed between the theater team work at that stage on some elements and foundations, the most important:

The importance of giving children the opportunity to participate in theatrical experience, regardless of the level of talent, and thus discover the talent of quality "dialogue, ideas, representation, writing, critical discussion, decoration," in addition to enhancing the sense of the importance of that talent , And provide a good climate to express them.

Emphasize the importance of collective creativity for children, and ways to activate it, as well as represent the mechanisms and values of collective action, so that the final text stems from their discussions and ideas as well as the problems that surround them and see it important in their daily lives.

The villages that were referred to their plays were started and followed up through the periodic reports of the project, as well as the evaluation and observation of those reports, and sent to the participants again.

Follow-up and observation of sites on the ground, through field visits to them, accompanied by the texts of each site; in order to make comments centrally.

The play "Science Noor"

50 students participated in the creative play workshop at the site of the village of "Abu Diab Gharb" in Qena Governorate,

and were able to present more than one idea related to environmental subjects surrounding them such as

- Early marriage
- Girls' education
- Revenge

The text of Al-Elam Noor "Science is Light" was the one that was settled. It deals with the problem of educating girls in Upper Egypt in Egypt, which in turn leads to another problem of early marriage.

This was done through the character of Nour and the father, mother and brother Saad. It discusses the text of the power of traditions of ignorance , intolerance and the negative effects of this education, and marriage of girls.

The story revolves around the refusal of Nour's father and her brother to teach her, which led her to be deprived of education and sadness at that, and look at her colleagues who go to school sadly, and they look at her mingled with sadness and joy, not only to deprive them of education. The reason for his ignorance is to sell eight carrots as only four, as a victim of ignorance and because of his deception by the buyer.

Based on this position the difference in the text convinced the father of the importance of education, renounce ignorance almost lost land, and then succeed Sheikh Saleh convince him not to marry his daughter Nour only after learning.

The play "Al-Nour" protects the teenager in the preparatory stage from the rebellions and independence trends that lead to dropping out of education. The play emphasizes the importance of education. This is due to the student's continuing education in good and progress in the intellectual and cultural level, as well as developing his mental, and protects him from homelessness, ignorance and backwardness.

The play also calls for non-compliance with the accepted traditions and the rigid heritage, which the text embodied in the saying: "the girl to her walnut and his land," in the fight against

the idea of early marriage and illiteracy. So the play invites the teenager not to obey the customs and traditions and accept them not to accept things on the top and without thinking about. It begins to think and benefit from them and to keep and avoid harming them, which in turn enhances the capabilities of neutrality and thinking, and protect them from the families of ready-made statements.

Play “Kafr El Ghalabah”

29 Students participated in the creative workshop in the village of Al-Dabaia in Ismailia and were able to present many good ideas inspired by the problems in the village, including:

- Education
- Spraying mango with pesticides
- Sewage
- The railway crossing

The idea of the "SOS" is what has been settled. His idea is fully consistent with the objectives of the project. He discusses some special problems, which in turn represent a serious threat to the safety, health and security of citizens such as mixing drinking water with sewage, sewage problems, and others.

As noted above, the observations were also made by raising questions in children and urging them to answer them.

The play deals with many of the problems of the Egyptian village, which in turn lead to drop out of education, the spread of diseases, the aggravation of crises, and the lack of sense of belonging, which is the phrase that began the play, namely: "SOS, SOS , in our country they will hate us.

The play begins with a couple of bridegrooms, the beautiful bride and her bridegroom. During the wedding, the beautiful bride is replaced by another ugly one, which surprises the bridegroom, and cries: "I do not have the bride." He just goes to the mayor to ask him to replace the bride, "one of the important projections of the play" We will make it clear”.

The mayor tells him that there are problems far more important than those he says, and begins to list the important problems in the village, including the problem of sewage, and the lack of attention of officials, which causes the contamination of drinking water because of mixing with sewage, and in turn cause some people with kidney failure, as well as the problem of railway crossings, where it does not work and disrupts staff and students, as well as the problems of curricula in education.

The projections in the text are that the ugly bride represents the corruption that engulfs and encircles the country, where the dialogue between the mayor and that bride begins "corruption", and ends with asking the mayor of corruption to leave.

The play raises the audience's anger and attention to think about the problems that the citizens, which leads to the strengthening of the spirit of belonging and participation of people in their concerns and problems, where the text raises critical thinking in the citizen in the problems surrounding it, and ways to solve and deal with

The Flying Lion

21 students participated in the creative workshop in the village of Balat "New Valley" and presented some ideas such as

- who planted harvested
- The Flying Lion

It was the text of "Lion Flying" is the one that has been stabilized, for the quality of his idea and similarity with the atmosphere of Tales "Kilila and Damnh" and "thousand night and night," a magical atmosphere that is full of wild imagination, and the quality of the dramatic plot that has the ability to formulate the idea in the form appropriate children world.

The play revolves around the values of good and evil, through characters created by the imagination to be able to push the events forward, and to make evil its own power, which is the

flying lion, which causes frequent harm to the village either to the villagers or to devour cattle.

The play includes different events between citizens and each other and between them and the king, who seeks to eliminate the lion, who leads the village through traditional methods depend on the management, and indeed could not get rid of the lion by force, until the idea of the small princess.

The princess's idea is that defeating Assad, who is evil in the play, requires knowledge of the secret of his power, as well as his weakness. The princess went to the forest to contemplate, and it happened that she met some friends who presented him with a creative and innovative idea of getting rid of the lion. Dress of disappearance) that enable them to approach the lion and the surrounding.

Indeed, the princess was able to make the dress of disappearance, and I knew from the frog by virtue of its proximity to the Lion's Lion Lion's Flying Lion, which lies in the powder painted by his body and adds to the bones becomes stronger.

The idea of the princess was to put the hypnotist to the dam so that she could catch him, and put him in the cage, with the help of the guards; until the village to calm down again.

The play develops children's imaginations and imaginative abilities to think creatively and creatively about the problems they face, through a fairy tale that expands the child's perception and inspires diversity in thinking, as opposed to individuality.

The play also emphasizes that there is no one who has the truth alone, but must work together and participate, and avoid extremism and violence to achieve the required, and stresses that cannot eliminate evil or violence by force alone, and the play pointed to the use of the King to force only when he sent his skilled soldiers. For the elimination of Assad has not succeeded in that, since power is not the only solution, she notes, which also

supports the need for creativity and innovation to solve problems.

Through the text we can understand the importance of communication between the citizen and the government, and how important it is to solve the citizens' problems and respond to their demands.

Play Days of the Week

Al - Shawashna Village - Fayoum

25 students participated in the creative workshop, and presented several ideas on the market, sewage and garbage problems. The text of the "Days of the week" was the one chosen, as it touches on the problems of the village strongly, namely: drinking water, sewage and irrigation water, and garbage.

The play also sarcastically describes the farmer's situation and the problems he faces, such as sanitation and burning of straw and the damage that result from it. The farmers invented a sewage solution, by conveying the drainage through the channel, which directs the land directly through a pipe, such as washing dishes and clothing and throwing dead animals.

This prompted the farmers to go to the health unit to ask about the damage caused by what was happening. In turn, the doctor told them that the sewage contains germs and bacteria, and infects people with many serious diseases such as schistosomiasis.

The show also pointed to the need for each individual himself not to wait for others to do the same, and also pointed out the lack of garbage boxes and accumulation in the streets, and farmers go to the offer to the local unit employee, telling them that the possibilities do not meet the existence of garbage containers in the village and do not allow the delivery of sewage.

The play focused on the main objective, which is the problems faced by the villages from the accumulation of garbage and pollution of the canals with sewage and the lack of potential in the villages, which leads us to discuss the budget through the

House of Representatives, for the geographical redistribution thereof; according to their needs, so that the citizen does not think about moving to another citizen, and the play is expressed by the song of the artist Medhat Saleh (your rejection, my time, my place I want to live in a second planet)

We are talking about the lack of belonging that results from the problems faced by the citizen constantly, so we have to provide human resources, even if the cleaning of canals and garbage collection and the presence of sewage, the most basic rights that must be provided to the human sense of belonging to the state.

Play a computer from Maska

Damira Village

"For real facts occurred in the village of Damira under the name of the gold pipe"

27 students participated in the creative workshop. They presented a computer play by Mustaqah, which tells the story of a family suffering from some physical problems. These are natural problems that every man is expected to pass by. The father has several children. The eldest daughter is about to get married. Marriage, and has another son in the army, which raises the size of the obligations and responsibilities that fall on this father. This scene begins the play

On a normal day, the play begins. The boys go to the ground and the girls go to fetch the milk from the animals. During the lunch, the father discusses with his children about the conditions of planting and the land. The children complain about the pesticides and the polluted seeds, which also affect the crop, and tells them that Farajullah is close to getting a job for his children, and his children desperately say that it is impossible to get a job opportunity for diplomas in the event that the high-ranking people do not get jobs.

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lunch, the father discusses with his children about the conditions of planting and the land. The children complain about the pesticides and the polluted seeds, which also affect the crop, and tell them that Farajullah is close to getting a job for his children. His children desperately say that it is impossible to get a job for diplomas in the event that those with high qualifications do not get jobs, in reference to unemployment in society.

The show highlights the role of the mother in trying to help her husband in the difficult material conditions experienced by the family, and go to the wall of destruction, and in the treatment of the text of the problem of the effects, the mother believes that this wall is a treasure, go to the wheel to settle on that fence in an attempt to break the talismans treasure and satisfy. The wife of the woman, the guards of the place or the elves, the Daguerre gets the money of the wife and the gouache that is in her, and has not reached the treasure yet, forcing the wife to disclose this to her family in an attempt to retrieve what was taken away by the djala. the wheel.

The narrowness of the situation is the main objective of the play, especially in the poor villages, which leads people to search for the quick wealth, through the effects, which is happening continuously in Upper Egypt, although it is the right of the state must emphasize the love of the state and identity, Feel the love of the state and its interest in him will be more careful.

The play drew attention to the repeated memorials that occur in the name of antiquities and treasures, as well as keen to raise awareness of the importance of the pesticides and seeds intact and not cheated so that the farmer counts a good harvest and benefit the state

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