

Educational Theater in Algerian Schools - Reality and Issues

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Summary:

School theater is considered one of the essential components of educational activities within the learning environment. Students present theatrical performances targeting a diverse audience that includes their peers, teachers, and sometimes their families. This type of theater falls under the concept of "educational theater," which aims to combine educational and pedagogical objectives. It can be conducted within a curricular framework as part of the academic syllabus or as extracurricular activities defined by the educational institution according to its pedagogical vision.

School theater is an effective tool for simplifying academic concepts and presenting them innovatively to capture students' attention, thus fostering their love for academic subjects. Additionally, it seeks to achieve a range of pedagogical goals, including the development of social values, building awareness of human relationships in real-life contexts, and focusing on positive interactions among individuals within their social environments.

Keywords: School, Educational Theater, Child, Children's Theater

1-Theater and the School: The Term and the Intersection of the Concept

1- School Theater:

School theater is a "pedagogical, educational, and learning-based theater, considered a component of the unit of artistic education and technological openness." It is also defined as "a theater that employs acting within educational institutions (primary and middle schools) as a theatrical technique to achieve predefined objectives, whether general or specific, targeting intellectual, emotional, sensory, and motor dimensions. This type of theater is supervised by the teacher."

School theater is a pedagogical medium that utilizes theatrical techniques for dynamic educational delivery by dramatizing curricula, simplifying scientific and literary materials, and deepening their impact on children through the joy

brought by the playful theatrical atmosphere. It is also a form of instinctive play where the teacher refrains from direct intervention in children's play, observes their needs, and helps them improvise through various sounds. Gradually, children develop an awareness and love for sounds, leading to their understanding of rhythmic and temporal sound patterns, followed by physical expressions such as dance, silent acting, and ordinary movements. Through improvisation, students also create and perform their own stories in the classroom, transforming the platform into a stage and using classroom furniture, including the teacher's desk, as props to embody dramatic play.

To achieve such objectives, the teacher must adhere to a precise and innovative methodology:

Immerse in the game: The teacher must place themselves at the heart of the game by sharing children's enjoyment without disconnecting at any moment. The teacher's role is that of a facilitator, offering feedback to validate what the children present in the game or exercise.

Understand the nature of children's play: Teachers must recognize that games and exercises represent a structured extension of the spontaneous play and free movements children engage in naturally. Hence, teachers should align with children's natural rhythms and integrate them with new proposals.

Avoid randomness in preparation: While the educational play may appear spontaneous, its preparation requires specific knowledge and structured methodologies. Teachers must ensure carefully crafted educational activities that align with the objectives of the dramatic exercises.

All pedagogical activities should be carried out through pre-prepared educational cards that fulfill the following goals:

Competitive games to enhance perception.

Movement and imitation games.

Silent acting and movement.

From imitation to dramatic games.

1. Children's Theater

Children's theater is a type of theater widely recognized worldwide, specifically targeting children to meet their needs in entertainment, knowledge, and education.

From this perspective, children's theater is broader than school theater because it extends beyond the educational institution to more expansive external spaces. Moreover, the individuals involved in producing it may be from outside the educational institution. This contrasts with school theater, which remains confined to the framework of the educational institution (e.g., nurseries, primary and secondary schools) and includes all activities defined by the school. Furthermore, the primary beneficiaries of school theater are students, as "school theater is closely tied to schools, their curricula, and teaching methods, making it primarily an educational tool."

On the other hand, children outside the formal education system can benefit from children's theater. Additionally, "children's theater is more diverse in topics and offers greater freedom in using actors and artistic tools compared to school theater." Children's theater is often produced under the supervision of professionals, while school theater is typically overseen by teachers and educators. Researcher Hassan Shehata highlighted this distinction, stating, "There are no decisive differences between school theater and children's theater as their objectives are nearly identical. School theater does not necessarily have to adhere strictly to curricular requirements. The differences lie in the resources available, professional acting, and spatial environments, but these are not decisive differences."

2. Educational Theater

Educational theater combines both education and teaching. It plays a significant role in raising social awareness and fostering a generation that grows up with educational and ethical values.

It is also defined as "an educational art form where methods and goals intertwine. It is rooted in creative and knowledge-based principles, often reviving heritage in an educational activity through literary, folkloric, symbolic tales, or children's rhymes."

From these definitions, educational theater refers to any type of theater aimed at promoting positive principles and morals, an objective shared by all forms of theater.

3. Instructional Theater

Some researchers classify instructional theater as a subcategory of children's theater. Researcher Malek Naama Ghali Al-Malki divides children's theater into two types: natural theater and instructional theater. According to him, instructional theater is "the type of theater performed by students under the guidance of a teacher, supervisor, or instructor, based on pre-prepared texts and integrated into the curriculum." This category includes:

Elementary Education Theater

School Theater

University Theater

Puppet Theater

Shadow Play

Radio Theater

Other researchers consider instructional theater to be a subset of school theater, arguing that school theater derives its name from being performed within the school premises. Both the actors and the audience are students. Thus, instructional theater is defined as "the type of theater where children perform pre-prepared scripts to present educational material and curricula in an engaging way, leaving a positive impact on the learning process."

This view also categorizes spontaneous theater (creative drama), puppet theater, and educational theater as essential types of school theater. However, these definitions are general and do not precisely delineate instructional theater, which, according to researcher Hassan Abdel Moneim Hamad, is "the use of theater as an instructional tool, presenting curricular material in a theatrical format, a practice known as curriculum dramatization."

Curriculum dramatization involves transforming parts of the curriculum into simple plays that students can perform under the teacher's supervision in classrooms or school theaters. Researcher Raed Mohamed Salama Abu Hadaf sees instructional theater as "a teaching method where students perform

dramatized roles under the guidance of their teacher to deepen understanding, facilitate recall, and present information in an appealing manner."

Hassan Abdel Moneim Hamad also notes challenges in this theater type, including the difficulty of dramatizing all subjects and the lack of published scripts for instructional theater. He emphasizes the need for educational ministries to encourage playwrights to dramatize educational materials and prepare guides for teachers and supervisors of children's clubs to facilitate the process.

A distinction can be made between school theater and curriculum dramatization. School theater involves a group of students presenting theatrical works that may not necessarily relate to the curriculum, aiming to satisfy a love of acting for an audience of peers and teachers. In contrast, curriculum dramatization is primarily based on educational content, performed in suitable settings (not necessarily a traditional stage), where the scientific content is reorganized and dramatized into meaningful activities to achieve educational goals.

While some argue that instructional theater encompasses all forms of theater carrying educational and moral messages (including university theater and children's theater), it can be presented within or outside the educational institution. Professional theater groups may perform outside schools, aiming to entertain children while instilling positive educational behaviors.

Despite the overlap between these concepts, instructional theater remains a dramatic art form directed at youth, aiming to develop them educationally, culturally, and psychologically, while creating a world of imagination, excitement, and enjoyment.

Foundations of Educational Theater

Educational theater is based on a set of principles and foundations that, if properly considered, can help achieve its intended objectives. These principles are as follows:

1. Elements of Educational Theater

Educational theater relies on the following elements:

1. The Teacher:

The teacher plays a dual role, acting both as an instructor of a specific subject and as a director when managing dramatized experiences. In this role, the teacher becomes a guide, planner, director, and facilitator.

2. The Student:

The student becomes an active participant and central to the educational process, engaging positively in the learning experience.

3. The Subject Matter:

This refers to the raw material that the teacher transforms into dramatized work, structured as situations and dialogue-based activities for students to perform.

4. The Teaching Environment:

This includes the atmosphere in which students spend most of their time. In educational theater, the environment is the classroom and its internal factors, which students contribute to preparing and organizing.

2. Philosophical Foundations of Educational Theater

1. Transforming and adapting the curriculum or parts of it into dramatized content based on dialogue and theatrical activity, turning events and situations into tangible, real-life experiences.

2. Utilizing multiple senses of the learner during the teaching process to enhance engagement.
3. Transforming the classroom from an unappealing space to an inviting and enjoyable environment.
4. Making the learner's activity, involvement, and positive participation the focal point of the educational process.
5. Redefining the teacher's role in educational theater from merely delivering information to being a guide, planner, and facilitator.
6. Considering the learner's nature and stages of cognitive, psychological, social, and linguistic development, as they are both the participant and performer.
7. Utilizing educational theater as a dynamic and direct communication tool that influences behavior, conveys knowledge, and fosters creative growth.

3. The Learner's Nature and Educational Theater

Educational theater takes into account the learner's developmental nature since the learner is both the performer and the audience. By understanding the learner's stages of growth, educational theater can be tailored to their cognitive, motor, linguistic, social, and moral development, ensuring scientifically and pedagogically appropriate execution.

a. Cognitive Development

Cognitive development refers to the mental abilities and systems a learner possesses based on their age. Educational theater should consider:

Engaging the learner's natural enthusiasm for learning by designing content that captures their interest.

Fostering independence, self-discipline, and personal direction.

Recognizing the learner as a social being and creating an interactive social structure to enhance their cognition and personality.

b. Motor Development

Theater activities rely heavily on learners' motor development. Principles include:

Teaching learners the required physical behaviors for performing dramatized roles.

Providing tools and resources suitable to the learners' skill levels.
Demonstrating roles for learners to follow and perform accurately.
Incorporating diverse physical activities to teach new motor skills.

c. Linguistic Development

Language is the primary means of communication in educational theater.
Principles include:

Using simple, formal Arabic to enhance learners' proficiency while avoiding colloquial expressions.

Structuring communication through the sender (teacher and acting group), receiver (learner), performer, and message (concepts and values conveyed).

Allowing learners to express themselves in standard Arabic during improvisational situations.

Emphasizing linguistic abilities by translating gestures and expressions into audible words.

d. Social Development

Social development is a process of interaction where learners acquire societal norms and behaviors. Principles include:

Exposing learners to social scenarios, experiences, and challenges to develop their awareness and progress socially.

Addressing problems faced by learners inside and outside school through theatrical works and finding solutions.

Encouraging collaborative efforts among learners by involving them in creating theatrical works.

4. Duration Appropriateness

The duration of the play should align with the child's age. It is well-known that overly long performances may lead to boredom and loss of focus. International educational standards recommend a duration of no more than 45 minutes.

5. Content Appropriateness

The topics chosen for educational plays should consider the child's age to ensure the content aligns with their experiences and comprehension abilities. Neglecting this may result in confusion or a lack of understanding.

6. Criteria for Selecting Educational Plays

Educational plays should adhere to the following standards:

1. The play's objectives should be clear and specific.
2. The language should be in formal Arabic.
3. The vocabulary should be familiar and accessible to children.
4. Limit the use of unnecessary words.
5. Avoid ambiguous or multi-meaning words.
6. The style and theme should suit the students' abilities and interests.
7. Use short sentences for prose and concise meters for poetry.
8. The subject should be related to the students' other curricular subjects.
9. The characters should appeal to the learners.
10. The play should not leave negative impressions, and antagonists should be portrayed in a manner that elicits ridicule rather than fear.
11. The topic should be simple and easy to follow.
12. The plot should have an engaging beginning and a comprehensive, fair conclusion.
13. Involve as many students as possible in the theatrical performance.

The Reality of School Theater in Algeria

Theater and Children in Cultural and Theatrical Institutions

Discussing the state of theater in Algeria as a cultural and artistic practice cannot be separated from the nature of the institutions that frame it. Among the most prominent of these institutions are cultural centers and theaters, which, despite their substantial legislative framework, often serve as examples of bureaucratic institutions that have gradually lost their local and national influence in shaping credible and effective cultural investments.

Since their establishment, these institutions have increasingly transformed into administrative structures detached from their original purpose as entities of strategic initiatives, project development, supervision, execution, and evaluation. They are caught between two conflicting authorities: a local authority with a limited cultural vision and an ambiguous relationship with the institution, and a central authority with administrative and financial control.

The cultural vision of these institutions does not arise from the demands of cultural investment but is instead shaped by an administrative perspective that views cultural activities solely in quantitative terms. For instance, children's culture is not treated as a forward-looking project with clear requirements, strategies, and mechanisms to ensure meaningful investment. There is a lack of immediate, medium-term, and long-term plans that work progressively towards predefined goals with a unified distribution of roles.

Today, theaters in Algeria lack the basic professional standards required at an international level, such as:

Libraries.

Laboratories for experimentation and research in children's culture, literature, psychology, and sociology.

Mechanisms to build a database of dramatic texts.

Internationally qualified directors and professional actors.

Scenographers and specialists in dramatic choreography.

Efficient management frameworks.

Systems to produce children's theater continuously throughout the year.

Regular distribution channels to cultural institutions capable of hosting such productions.

A Successful Example in Children's Theater

One notable and successful example in children's theater is the play "The Sons of the Nominal Sentence" by poet Ahmed Shalabi. This work addresses a crucial educational issue – teaching Arabic grammar rules – using an engaging, playful approach. Through dramatization, the actors captivate children's minds with lessons about the nominal sentence, simplifying complex grammar rules into an enjoyable and accessible format.

The poet employs theatrical techniques to simplify understanding by dramatizing the lesson, a method children love and eagerly anticipate. The use of dramatized performance plays a vital role in animating and visualizing grammar concepts such as the subject (mubtada) and predicate (khabar), as well as grammatical tools like kana and inna.

Despite its innovative simplicity, this method is highly effective. In the play, the subject and predicate are portrayed as two central characters on stage. They engage in a lively dialogue, enriched by dynamic movements and sounds that mimic conflict and reconciliation. This approach crafts an educational narrative tailored to primary school children, making complex concepts easier to understand.

The play consists of a single scene performed by two children on stage. Each child wears a costume that reflects their role, with labels identifying their characters: one as mubtada (subject) with a crown labeled "nominative" (marfoo'), and the other as khabar (predicate) with a similar crown. Through this creative and interactive performance, the play simplifies grammar rules in a manner that is both entertaining and educational.

Each character sits on a chair, displaying some arrogance, and begins the dialogue. During the conversation, each character rises from their seat, circles around the other, and engages in the following exchange:

Predicate: What's your name?

Subject: My name is Subject (Mubtada).

Predicate: (laughing) You say Subject? Your name is Subject!

Subject: Why are you laughing? Yes, my name is Subject. And you... what's your name?

Predicate: (proudly) My name is Predicate (Khabar).

Subject: (laughing) You say Predicate? Oh, what a piece of news!

Predicate: Yes, Predicate. What's it to you?

Subject: I find you to be quite arrogant.

Predicate: And I find you to be equally arrogant.

Subject: I'm rightfully arrogant – I'm always nominative (Marfoo').

Predicate: So am I. I'm always nominative too.

Subject: Arrogant one, I can bring someone who will change you from nominative to accusative (Mansoob).

Predicate: (mockingly) And who can change me from nominative to accusative?

Subject: Oh Predicate, be reasonable! Or I'll call someone who will make you accusative.

Predicate: And who might that be? Tell me – I'm not afraid of anyone!

Subject: Very well, wait. I'll bring one of my friends...

(Here, the Subject calls for "Kana," a grammatical particle that renders the Predicate accusative. "Kana" enters, embodied by a student, and the dialogue unfolds, with "Inna," another grammatical particle, also participating. This is illustrated in the following conversation:)

Kana: Oh Subject, dear Subject!

Subject: I'm here, Kana. I'm here, accusative, my dear – "Inna" has made me accusative!

Kana: (turning to Inna) What brings you here, Inna?

Inna: I've come to make the Subject accusative.

Kana: And I want to make the Predicate accusative.

Inna: So... what do we do?

Kana: Indeed... what should we do? We shouldn't both be here at the same time.

Inna: Then let's take turns – I'll make the Subject accusative sometimes, and you can make the Predicate accusative at other times.

Kana: Agreed. (Kana and Inna shake hands.)

Subject and Predicate: Look, Predicate, they're conspiring against us!

Predicate: Indeed, Subject. What should we do?

Subject: We, my friend, are the two pillars of a single sentence.

Predicate: Yes, yes... the Nominal Sentence.

Subject: Without you, I mean nothing.

Predicate: And without you, I mean nothing as well.

Subject: Let's unite, my friend.

Predicate: Let's unite, my friend.

(Kana and Inna approach them.)

Kana and Inna: Oh, friends, don't argue with us. Together, we give you new meaning. We are all part of the same sentence... the Nominal Sentence.

(Holding hands together)

All: Yes, yes... let's unite. Let's unite.

Fourth: Objectives of Educational Theater

1. Educational Objective:

Educational theater aligns with the nature of children and their inclination toward freedom and play. Whether participating in theatrical activities or watching them, children break free from the monotony and boredom of traditional educational methods. Theater introduces them to a world of enjoyment and excitement, transforming the dull atmosphere of learning into one filled with vitality and flexibility. The importance of educational theater lies in its ability to "transform dry material into something easily digestible, shifting the learner from a passive stance to one of active engagement. Learners feel like active members in both conveying and receiving information, ensuring that the material becomes deeply embedded and memorable."

By presenting educational ideas in a dramatized manner, educational theater provides direct experiences that immerse learners in the essence of information, rather than engaging with it superficially. As a result, learning becomes an enjoyable process that combines education, upbringing, and entertainment, positively impacting children's academic and cognitive abilities.

Educational plays typically serve a functional role by presenting scientific material in a simplified theatrical format that aids children in understanding

and comprehension, akin to the way poets compose educational poetry for easier memorization.

2. Developmental Objective:

Educational theater contributes to building the learner's well-rounded and conscious personality. "Children's plays have a profound impact on their upbringing and refinement, offering a unique value in individualized education through imitation—a fundamental aspect of theatrical art. Just as drama imitates human reality, the audience finds educational values to emulate in the theatrical text."

Children, by nature, are drawn to imitation, choosing characters from plays that inspire them and adopting their traits. School theater not only entertains children but also instills ideals such as loyalty, courage, honesty, heroism, justice, and cooperation.

Through theatrical activities, children learn important values like honesty, helping others, a sense of community, punctuality, and other behaviors that shape their character and ethics.

3. Psychological Objective:

Acting is among the most effective methods for achieving psychological relief. "Acting in a play or watching one often reduces psychological tension and alleviates suppressed emotions. It can address psychological issues such as shyness, introversion, and speech impediments."

Theater is not limited to entertainment and leisure but also serves as an effective means of communication, conveying ideas or emotions through language, body movement, facial expressions, gestures, and speech. It becomes a form of psychological therapy by releasing repressed emotions, unlocking suppressed energies, and fulfilling children's emotional needs, similar to music and dance. Additionally, it boosts children's self-confidence.

"Drama acts as a safety valve, expelling excessive emotions and restoring balance to individuals, achieving Aristotle's famous theory of catharsis."

Furthermore, theater can "positively address children's behavioral and psychological issues, such as aggression, by channeling their excess energy into teamwork. This integration removes isolation, encouraging interaction and ensuring success in theatrical productions."

4. Cultural Objective:

Educational theater is an emotional and intellectual vessel that channels students' interests and energies. By engaging in theatrical activities or watching performances, students' cultural awareness grows, and they gain insights into various activities incorporated into theatrical practices.

Theater combines multiple art forms. Exposure to theatrical texts enhances linguistic skills and aesthetic sensibilities. Training in acting and performance increases appreciation for theater, while introducing children to related arts like painting, directing, and scenography. Theatrical activities "revitalize theatrical life among students, fostering their ability to appreciate theatrical performances, a love for the arts in general, and theater in particular, while delivering its message to society."

Such artistic endeavors contribute to developing children's creative capacities and unlocking latent talents, especially in acting. It is observed that "many young people possess diverse but restrained talents. School theater can uncover and unleash these talents, enabling artistic expression and self-discovery, allowing children to merge with others, experience freedom, and feel a sense of participation."

5. Social Objective:

Educational theater strengthens social bonds between children and their teachers, as well as among peers. "School theater serves as a model for a micro-society, fostering group cohesion and loyalty. Within the shared space of the stage, everyone works toward a common goal. When guided appropriately, this goal can serve as an educational tool, effectively integrating theater into the educational process."

Educational Theater utilizes acting in schools as a means to help students understand their lessons, creating a connection between academic curricula and theatrical activities. It plays a significant role and fulfills numerous functions, including:

1. Enhancing the learner's various abilities (academic, linguistic, and behavioral).
2. Harnessing talents (such as recitation, acting, playing music, drawing, sculpting, and management) for educational theatrical performances, while elevating artistic and aesthetic appreciation.
3. Introducing students to the art of public speaking and acting, helping them master proper pronunciation, build self-confidence, and integrate into various aspects of life.
4. Breaking the monotony and boredom of rote learning by adding vitality, flexibility, and enjoyment to the educational process.
5. Infusing the school environment with a sense of joy and energy, motivating students to fulfill their duties, fostering a love for school life, and bringing a refreshing spirit to their activities, steering them away from idle routines that conflict with modern educational approaches.
6. Improving oral communication skills, enabling students to express themselves, their needs, preferences, and inclinations, while enhancing their ability to speak eloquently, articulate ideas effectively, and interact verbally with others through participation in theatrical roles and tasks.
7. Utilizing leisure time productively while enjoying theatrical activities.
8. Relieving tension and anxiety by channeling excess emotions and energy.
9. Developing children's skills in creative expression and playwriting by encouraging them to transform a story they've read into dialogue, with added elements they create themselves. This serves as engaging practice in written expression and theatrical composition.
10. Encouraging students to research and explore topics related to the play through reading books and magazines.

11. Cultivating the artistic taste of young spectators.

Given its importance and positive impact on student behavior, many educational authorities worldwide have developed plans and programs to activate the role of theater in both educational and developmental contexts.

Fifth: School Theater and Educational Issues

Some children may face difficulties adjusting to school, especially in its early stages, whether these are educational or behavioral issues. These problems can have a negative impact if not addressed properly by educators, particularly if the child hasn't been well prepared within the family. These issues vary according to their nature and the biological, psychological, and cognitive development of the child. School theater, with its educational and pedagogical features, can help manage children's tendencies toward aggression and antisocial behaviors, transforming them into more positive ones. It can modify their behavior, instill in them good and noble ethical values, and, on the other hand, inspire a desire for study, encourage ambition, and help achieve goals.

School theater provides the child with information, experiences, and cognitive and practical skills necessary for building a well-rounded and stable personality, facilitating their social integration within the community. This positively impacts the child by fostering a sense of belonging to society, encouraging commitment to school, and cultivating a sense of citizenship, patriotism, and loyalty to their country. Psychologically, the child feels independence, freedom, self-confidence, comfort, and security, avoiding boredom and routine. This is achieved through the theater's activities and programs, which present valuable and ethical content, making it easier for educational institutions, particularly schools, to nurture the child's development in a healthy manner.

In light of this, the researchers believe that children may display a range of behavioral and educational issues, some of which they learn from their social surroundings. These problems can lead to deviant behavior, and the child may become a dangerous individual who threatens societal stability and human

security. In this context, the school plays an essential role as a therapeutic, formative, educational, and instructional institution to correct and adjust these negative behaviors, guiding the child along the right path through its effective programs and activities.

We can also say that school theater, through its activities, represents "an intellectual activity that portrays a real or hypothetical human experience based on conflict in a constructed theatrical framework."

Thus, according to the researchers, school theater can contribute to the child's character development in line with the curriculum and educational goals. This can be observed in the following ways:

1 – Educational Issues:

1.1 Aggression and Hostility:

In the early stages of school, a child may experience various pressures and stresses that lead to aggressive behavior as an outlet, resulting in feelings of relief through actions like hitting and destroying objects within reach. They may exhibit hostility toward their peers, causing problems such as bullying and mistreatment. In this case, school theater acts as an educational tool to release these pressures and alter negative behaviors by replacing them with positive ones. By dramatizing these situations, children can experience them through a psychological-social lens, recognizing these behaviors as negative and avoiding them, especially by the end of the play. When a child sees their own aggressive actions performed on another child in a play, and the portrayal of sadness in those actions, it helps them reflect on their own behavior, feel guilty, and reassess the situation negatively. This leads to changes in their psychological state and a modification in behavior. They learn how to handle similar situations, depending on the theater's control over its elements, direction, and the acting skills of the performers, whether they are children or adults.

1. Screaming and Chatter:

Children often seek to attract attention to their actions, using simple tricks that may harm them and distract those around them, such as loud screaming, excessive chatter, and even attempting to harm themselves. Theater can help

eliminate these issues by involving children in acting, singing, or reciting, teaching them when and how to speak in a refined and thoughtful manner. Theater's ability to capture children's full attention, due to its unique qualities, can also play a significant role in modifying these behaviors.

2. Educational Issues:

According to the researchers, children may face several educational problems in school that negatively impact their cognitive, emotional, social, and moral development. These problems include school dropout, academic delay, school violence, and difficulty in adjusting and integrating. These issues arise from various sources, including family problems, peer groups, or poor treatment by educators. All of these affect the child's future and their development in a healthy manner. Below is a detailed explanation of each issue and the role of school theater in addressing them.

2.1 School Dropout:

School dropout is one of the negative social phenomena that children may face during elementary school. In such cases, a child may avoid school and isolate themselves from continuing their education due to certain pressures and multiple stressors, which could include family issues among others. School theater plays a role in combating this phenomenon by using its therapeutic potential through effective activities that address psychological issues, emotional conflicts, and negative behaviors in the child, as well as promoting social integration and commitment to school.

2.2 Academic Delay:

Academic delay is an educational issue that hinders a child's normal and healthy progress through school stages, preventing them from advancing to higher grades as expected, sometimes requiring the child to repeat a year. This situation has a negative impact on the child in multiple ways: psychologically, the child feels frustrated, emotionally tense, and mentally drained; socially, they experience boredom, dissatisfaction, and complaints. This negatively affects the development of their personality and physical health, leading to fatigue and exhaustion. School theater, through its performances, helps to calm the child's emotional turmoil, encourage social adaptation, and promote positive behaviors such as cooperation, competition, and positive conflict

resolution. These social processes contribute to the child's overall development, equipping them to contribute to society's future growth and stability.

2.3 School Violence:

School theater, through its active and purposeful activities, helps to address school violence by focusing on educating children with sound values and principles. It promotes the prevention of all forms of violence in the school environment, raising awareness about its dangers and spreading a culture of peace, tolerance, and love. School theater, as an educational, informational, and pedagogical tool, aims to build well-rounded, responsible individuals, preparing them to align with the values of society.

Conclusion:

From the above, it can be concluded that school theater plays a significant role in the development of the child's personality, serving as an educational and pedagogical activity within the psychological and social framework. It is directed towards achieving specific educational and pedagogical goals, which should be included in the curriculum set by the responsible authorities. School theater is considered one of the essential educational tools for shaping the child's character and preparing them in alignment with the social, economic, and cultural conditions of the country, ultimately improving their life conditions and moving them toward a better future.

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