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<https://doi.org/10.5937/int-themed-bg25013L>

The use of drama in working with selected fairy tales at the first stage of general education

Abstract

The aim of this article is to explain what drama is and to present the author's own proposals for how this method can be used in working with fairy tales. This is an important issue because drama, as an educational and upbringing method, can be applied in Polish language education to enhance understanding of the deeper meanings in literary work. In the article, the author outlines the essence of drama, noting that while it shares many features with theatre, it differs from it significantly. Above all, drama is based on the spontaneous role-taking by students, meaning there is no place for rehearsals or a director. Another distinctive feature of drama is conflict, through which participants learn how to cope with difficult situations in everyday life. The paper also discusses the functions of drama, highlighting its role in developing key competences such as: communication in the mother tongue, learning skills, interpersonal, intercultural and social competences, as well as civic competence, entrepreneurship, and cultural expression. Additionally, drama fosters a creative attitude, imagination, emotional development, and empathy. The author also presents practical applications of using drama in working with the following fairy tales: "Cinderella", "Thumbelina", "The Little Match Girl", "The Ugly Duckling", and "The Emperor's New Clothes". Working with fairy tales and drama, one can also use modern technologies, which will certainly make the classes more engaging.

Keywords: *drama, definition and functions of drama, essence of drama, use of modern technologies in education, use of drama in fairy tale analysis.*

1. Drama and its definitions

The etymology of the word drama comes from the ancient Greek language, where *drao* means to do, to perform, to act, although according to some researchers the word can also be translated as to fight, to struggle. In this context, drama should be considered as an activity consisting in coping with adversities (Pankowska, 2000).

The analysis of the subject literature in terms of the meaning of the word “drama” itself allows us to draw generalizations that this concept appears in four meanings. Firstly, drama should be treated as a method of creative education, used to support subject teaching, stimulating pupil’s intellectual skills on the one hand, but primarily influencing his or her comprehensive emotional development on the other. As A. Dziedzic emphasizes, it is impossible to separate educational and upbringing activities in the educational process, as they intertwine, creating a whole. The use of drama in various classes during conveying different subject content also enables shaping personality “towards emotional, volitional, moral and philosophical maturity” (Dziedzic, 1999: 9).

In this method, pupils’ activity is important, as it allows pupils to be better motivated to work and demonstrate their vivid imagination and creativity. By taking on a role, pupils can identify with other people who find themselves in a difficult situation, which allows them to look for solutions, try to look at the topic from a different point of view, and also teaches pupils how to make decisions. In a word, as B. Way (1995: 23) emphasizes, this method comes down to “practising life”.

It should also be noted that in the English educational system, drama is not only used as a teaching and educational method, but has a more established position because it appears as a separate subject (Szymik, 2017). A. Dziedzic shares the following on this subject: “English drama, as a school subject of an educational and artistic nature, is actually unique among other world education systems. Although in many countries separate classes called theatre exist, said classes are primarily focused on theatre education” (Dziedzic, 1999: 13). It is worth emphasizing that drama classes are taught by teachers with theatrical and pedagogical training, and take place in a theatre hall specially equipped for this purpose.

Drama can also have another meaning: as a type of stage work with origins dating back to the first half of the 19th century. Typical features of such stage work are: not adhering to the principle of three unities, i.e. time, place and action, the presence of characters from different backgrounds and combining tragedy, pathos, drollness and triviality. These theatrical forms gained popularity among viewers owing to touching plots and bright effects manifested in decorations, costumes or exaggerated acting (Zielińska, 2013). The current shape of this artistic form was influenced by the pedagogical and artistic activities of K. Stanislavski, the works of B. Brecht, the ritual theatre and the psychotherapeutic activities of J. Grotowski. This type of stage work comes down to improvisation, but not for the benefit of the audience, but for resolving life conflicts through fictional events and situations (Dziedzic, 1999).

The last meaning in which the word drama appears is a therapeutic method created by Dr. J. L. Moreno in Vienna in the early 1920s. This method is based on role-playing and the use of spontaneous expression of emotions. It is a form of group therapy in which participants explore their emotions, conflicts and experiences by staging various situations in a controlled environment. Psychodrama is used in psychotherapy, education, coaching and personal development (Pankowska, 2000).

After this general review of the literature, it can be concluded that drama, even due to its etymology and being identical to the word drama in the literary meaning, primarily denotes a type of theatrical form and this understanding of the word seems to be the oldest, at least in the Polish language. However, for the purposes of this study, drama will be used in its meaning as a teaching and educational method used in subject classes to activate pupils. Obviously, this method is derived from stage techniques, but it cannot be equated with theatre classes and traditional staging of literary texts developed as part of Polish language education.

2. The essence of drama

In school reality teachers very often use theatre-based games, stage illustrations, puppet shows and other paratheatrical forms, incorrectly calling them drama. Therefore, it is important to discuss the essence of this method to avoid its infantilization and confusing it with theatre (Kucharska, 2010). Of course, drama draws a lot from theatre as it is primarily based on playing a role which, thanks to its spontaneity, comes close to a life role, which is “natural, authentic behaviour determined by specific family relationships, professional, social and societal situations” (Szymik, 2011). It is also worth adding in this context that in drama, pupils do not play roles written by the director, but the participants “are in the character” and are therefore completely engrossed in it. It is important for the role offered to the pupil to have clearly defined features that are relevant to the problem that will be solved thanks to drama (Królíca, 2006). Remaining in the character serves to build a boundary between fiction and reality, which is related to the smooth transition from the sphere of reality to the sphere of fiction and vice versa. M. Królíca (2006) writes that when engaging in drama the participant operates in a borderland space, i.e. in the area existing between the real world and fiction. This creates a sense of security because it allows one to face a difficult situation in an “unreal” reality, where one can relieve his or her anxieties or look for a solution to a difficult problem.

An important element of drama is conflict, which is necessary to interest and engage pupils and to motivate them to work. This conflict is naturally associated with a struggle that may end in an undivided victory or a compromise. From a social point of view, the latter solution is more desirable because it does not entail significant emotional losses but provides satisfaction to both parties. Drama is a method that allows pupils to acquire the ability to play out conflicts, through enacting conflicts in the safe environment, hidden behind a role. Moreover, drama provides the opportunity to recreate the situation with new elements developed on the basis of accumulated experience. Dramas also allow one to gain knowledge about how others resolve a given conflict and whether it falls within the boundaries of values and attitudes accepted by the individual (Jezierska-Wiejak, 2004).

Drama is always based on a certain story in which characters appear trying to solve a problem in a specific situation. We can therefore quote J. Bruner (2006) who claims that drama is a kind of narrative that structures experience. However, to better understand the narrative nature of the drama, it is worth quoting the words of K. Witerska (2011):

“Drama, however, is not only a fictional story that begins with the allocation of roles, which consists in performance through the creation and presentation of roles, and ends with a discussion. The drama plot is repeatedly interrupted and subjected to various cognitive procedures thanks to the use of expansion strategies which utilize tools consisting of drama techniques (conventions) and didactic means. The strategies used by the teacher, such as stopping or slowing down the drama, transferring the experience to a symbolic level, using analogies or paraphrases, provide the opportunity to look at the plot from different points of view, expand understanding, solve problems and develop new meanings for the analyzed elements of the real world.” (Witerska, 2011: 75)

For the sake of completeness, it should be recorded that drama has a two-dimensional character, because it cannot be limited only to building a story, but when working with this method, one should pay attention to the reflective sphere, which comes down to processing experiences into abstract categories. If this area is omitted, the main idea behind drama will be lost, as pupils will not be given the opportunity to understand the mechanisms of operation of the individuals and society (Witerska, 2011).

3. Functions of drama

Within the framework of international cooperation between twelve countries, including Poland, research was conducted to examine how drama influences the development of Lisbon Key Competences (*DICE – Drama Improves Lisbon Key Competences in Education*). The obtained results confirmed that the use of drama in education enables and facilitates the development of five of the eight key competences:

- communication in the native language,
- ability to learn,
- interpersonal, intercultural and social competences as well as civic competences,
- entrepreneurship,
- cultural expression (DICE Report).

The results of the conducted research indicate that drama influences many areas of children's/pupils' development. It should be emphasized, however, that these are certainly not complete data, because, as K. Pankowska (2000) notes, not all impacts are measurable, and their positive effect is not always immediately visible and can sometimes be delayed.

In addition to the competences mentioned, the literature on the subject emphasizes that drama allows for better self-knowledge. When a pupil takes on a role, they draw on their own knowledge and experiences, referencing social stereotypes and imparting their own personality traits to the character. However, after analyzing one's role and role of others, the image of a given person and one's own characteristics are often verified, which allows one to get to know oneself and often to change and better understand one's image of the world (Witerska, 2020).

Drama is intended to trigger person's creative attitude because it is based on spontaneity, often requiring a departure from stereotypes and the search for new solutions. Drama theorists (Michałowska, 2008; Pankowska, 2000) emphasize that this method provides the opportunity to express oneself and one's thoughts without the feeling of being criticized or not accepted. This strengthens the confidence of young people, who become more independent from their environment, are not afraid to express their own opinions and tackle challenges, and expand the boundaries of their capabilities, as they have a strongly developed need to be involved in their own lives.

Development of the creative attitude indicated above requires imagination i.e. the ability to create new images, objects or phenomena based on previously acquired experiences. Everyone is born with this ability, but it may not be fully developed due to a family environment that suppresses

the fantasies of children who are eager to invent various stories. Modern schools are also frequently not conducive to developing imagination, as they mainly focus on acquiring knowledge and practical skills verified through tests. However, thanks to drama, pupils have the opportunity to come up with many situations, behaviours and statements. This gives them the opportunity to experience things they would never have had the opportunity to experience in their lives. Imagination is necessary in adult life; it is used, for example, when planning many different situations related to home or work life. Imagination is used when designing a house, a garden, furnishing interiors, but also when planning the course of a business meeting, a conference and many other professional tasks (Pankowska, 2000).

Another advantage of using drama is the development of interpersonal relationships. This method is based on working in cooperation with others, which opens participants to other people and teaches mindfulness and respect for others. Moreover, in drama one plays different roles, sometimes he or she is directed by someone and sometimes he or she has to direct someone else, which leads to the acquisition of maturity in taking responsibility for one's own partner. D. Michałowska (2008) adds that thanks to this form of activity, participants become more tolerant towards other people's opinions, values and beliefs and learn to be open and honest in their words and behaviour.

Another benefit of using drama is its impact on pupils' emotional development. D. Dziamska (2010) notes that currently in the home and school environment, the main requirement is for pupils to be polite, which leads to suppression of emotions, which then often manifest themselves in the form of violent or uncontrolled outbursts. Working with drama allows pupils to express emotions, name them and analyze them, as G. Zielińska (2013) writes on this topic:

“Drama allows you to read emotions and feelings from body language and learn how to deal with them. Drama has many excellent strategies for dealing with quick, thoughtless reactions when the emotional mind does not think about what it is doing, is faster than the rational mind and the speed of its reactions excludes reflection or analysis.” (Zielińska, 2013: 54)

Some opponents of drama believe that this method should not be used because it affects emotions, which is dangerous. K. Witerska aptly responds to this accusation by stating: “Yes, drama touches on emotions, but life touches on emotions every day. We can avoid methods such as drama, but we cannot avoid life” (Witerska, 2014: 23). Working with drama allows for a better understanding of emotions in a safe environment, and in a way

creates the conditions for testing certain behaviours, which also prepares participants for everyday situations.

It should be added that owing to drama, participants learn empathy because they have the opportunity to observe different human behaviours and reactions to the same situation. They can look at a given problem from different perspectives, and during exercises said participants talk and name the feelings experienced by different people, which makes them more sensitive to other people. This is what A. Gałązka (2019) says about it:

“The capacity for empathy encourages a person to follow certain moral principles and undertake moral actions. Drama is a method that has a huge impact on the development of empathic abilities and verbal and non-verbal social communication skills in children of preschool and early school age.” (Gałązka, 2019: 153)

It can therefore be observed that owing to drama, the teacher can develop pupil's personality in a comprehensive manner, bringing out the desired personality traits in a pupil, important for the achievement of teaching and educational goals. Drama not only affects the individual participant, developing their intellectual, emotional and creative abilities, but also helps shape peer relationships, which in the future translates into social attitudes and develops cooperation skills.

4. The influence of fairy tales on pupils' development

Fairy tales are universal works, appreciated, read and discussed with pupils in every culture. Their popularity does not wane despite the development of technology and civilizational changes. Due to the incredible value of these works, parents reach for fairy tales to introduce their children to these texts. Fairy tales also constitute a “core repertoire” of school reading, frequently introduced in nursery schools and then discussed in more detail in primary schools. Thanks to this, fairy tales become a cross-cultural link, connecting children speaking different languages and living in different countries. It is worth recalling the words of B. Bettelheim (2010), who wrote about works belonging to this genre: “a fairy tale is a primer from which a child learns to read in his own mind, a primer written in the language of images. It is the only language through which we can understand ourselves and others before we mature intellectually” (Bettelheim, 2010: 10).

It is therefore clear that fairy tales have a huge impact on the development of young readers, and many publications have been written on this subject. These publications strongly emphasize, above all else, that these

works of literature reach the subconscious of the recipients, thus allowing recipients to better understand many complex issues of human life (Bettelheim, 1989; Chęcińska, 2003; Kulikovskaya & Andrienko, 2016; Rutka, 2016; Zipes, 2006, 2007).

Now, when many young people have mental health issues, it is important to support pupils in their emotional development. Fairy tales provide an opportunity for aiding recipients in emotional development because the reader can identify him or herself with the protagonist, which makes these works important in shaping attitudes to life, which is also confirmed in the subject literature, where the following words can be found:

“The special contribution of fairy tales in the psychosocial development of children is seen in the timeless message they convey: difficulties, often unexpected and unfair, necessarily accompany the human path, but if one could face them with courage, then he dominates the obstacles and is declared a winner. Understanding the dynamics prevalent in the fairy tale hero/heroine’s journey, which typically leads from misery to the highest development, could reveal to us as therapists and youth workers, some ways to help children but also adults, on their uphill path of their lives.” (Koutsompou, 2016: 217-218).

In addition to the fact that fairy tales can support pupils’ psychological development, they also bring numerous educational benefits: fairy tales help develop aesthetic sensitivity, which allows for openness to the values conveyed by literature, and also allow for a better understanding of which behaviours are accepted in society and which, however, are not conducive to building relationships.

Fairy tales stimulate the intellectual development of the pupil, creating in his mind a kind of pattern that organizes the world. While listening to or reading a literary work, many processes of analysis and synthesis, comparison, and noticing cause-and-effect connections occur in the mind of a young reader, and this, in turn, translates into the ability to think logically. Contact with literature also improves memory and focus. We must also bear in mind that fairy tales, especially those written by H.Ch.Andersen, improve pupil’s speech, developing it in terms of lexis, grammar, and syntax, and introduce the young reader to the world of cultural symbols expressed through language. This allows the recipient to understand the cultural code, because owing to fairy tales a pupil knows the values assigned to colours, objects or characters, e.g. gold is reserved for everything that is good, hence the golden-haired princesses, etc. (Lisowska, 2013).

Only the most important benefits that pupils draw from being exposed to the content of fairy tales are listed here. One thing is certain, fairy tales

must be included in the repertoire of works read and discussed, because they are based on universal moral truths and express the human longing for beauty, goodness and justice, i.e. the values that give meaning to human existence. When discussing a fairy tale, it is worth using new technologies, such as an audio recording of the story read by an actor. Such a professional performance will additionally serve an expressive function, as it will influence the emotional sphere of the students. One can also use a film adaptation of the fairy tale, especially when working with younger learners.

5. Own research methodology

This section will discuss the methodological premises behind the research. First of all, it is worth determining the subject of the research, which consists in drama based on selected fairy tales discussed with younger school-age pupils. Fairy tales were selected due to their comprehensive impact on child's development. The theoretical goal of the research is to describe the general and specific objectives included in the core curriculum of the first stage of education in the Polish education system, which can be achieved through the use of drama techniques in work with selected fairy tales. The practical goal is to describe practical solutions based on drama, concerning selected fairy tales discussed with pupils of younger school age.

Research problems were established for the purposes of the study. The first problem is theoretical in nature and asks: What general and specific goals, as defined in the core curriculum for the first stage of education in the Polish educational system, are achieved through discussing fairy tales using drama techniques? The second problem is practical in character and addresses the following question: What drama-based activities can be implemented when working with younger school-age pupils and discussing selected fairy tales?

In order to answer the research problems, the hermeneutic method was used, which is utilized both in the humanities and pedagogy (Maszkiewicz, 2015; Adamska-Staroń & Łukasik, 2012). Hermeneutics as a methodological orientation enables understanding and interpretation regarding "the process of identifying the meanings and values organizing educational reality and its interpretation" (Milerski, 2011: 13). The use of hermeneutics allows for the understanding of a text through the coexistence of two planes: the meanings recorded in the work, as well as the experiences and beliefs of the reader. It is important because, as Gadamer (2004) indicates, the interpretive situation would not come into existence without interpreter's own ideas, as the interpreter participates in bringing the meaning of the text back to life.

For the purposes of this study, an analysis was conducted of the core curriculum of the first stage of education (Journal of Laws, item 356, as amended), i.e. grades I-III. This document analyses the general and specific objectives that can be achieved by working with fairy tales through utilizing drama. The analysis took into account the findings regarding the role of drama and fairy tales presented in the earlier sections of the article.

Selected fairy tales were also analyzed in terms of their educational content, which should be highlighted when working with younger school-age pupils. The extracted meanings were also translated into practical activities using drama, which will allow pupils to better understand and interpret the universal content inscribed in fairy tales. The solutions developed in this way can be used in Polish language education at the first stage of school education or in theatre classes.

6. The general and specific objectives of the core curriculum achieved by discussing fairy tales through utilizing drama

The discussion on the results of the analysis should begin by emphasizing that the general objectives of education at the first stage of education were included in the core curriculum in relation to four areas of development: physical, emotional, social and cognitive. The analysis shows that working with fairy tales through using drama allows for achievement of goals in as many as three areas.

Regarding the aspect of the emotional development of the pupil, the goals will be as follows:

1. the ability to recognize and understand one's emotions and feelings and to name them;
2. the ability to recognize, understand and name the emotions and feelings of others; the need to create relationships;
3. the ability to present one's emotions and feelings through simple oral or written expression and various artistic forms of expression;
4. the ability to become aware of the feelings experienced by other people while trying to understand why these feelings occur, as well as to differentiate the forms of their expression depending on age (Journal of Laws item 356, as amended).

It is clear that by using drama to analyse and interpret fairy tales, skills will be developed which will aid in developing awareness of own feelings and feelings of others, as well as the ability to express experienced emotional states and an empathetic view of another person.

Drama activities conducted when discussing fairy tales will also allow for the achievement of the goals set out in the core curriculum in the next area, i.e. the social area. It is worth mentioning here those goals that are closely related to the issues under discussion, and these goals are as follows:

1. awareness of values recognized by the home, school, local and national environment; the need for social activity based on these values;
2. the ability to name learned values and evaluate other people's behaviour
3. the ability to independently express one's social expectations and needs;
4. the ability to show respect to colleagues and adults, including older ones, and to show it through simple forms of expression and appropriate behaviour (Journal of Laws item 356, as amended).

It is worth emphasizing that the above-mentioned records show that drama activities implemented on the basis of fairy tales help develop pupils' important skills related to identifying values and understanding their importance in interpersonal relationships. Above all, however, these activities aid in developing the need to act consistently with the adopted axiological system.

Combining drama activities with discussing fairy tales will also enable the achievement of cognitive objectives, which are included in the core curriculum of the first stage of education as follows:

1. the need and ability to think independently, reflectively, logically, critically and creatively;
2. the ability to use Polish language correctly in speech and writing, allowing for independent activity, communication and effective learning;
3. the ability to understand legends, historical facts, traditions, elements of material and spiritual culture and the concepts and symbols associated with them, such as: family, home, nation, homeland, country;
4. the ability to independently explore the world, solve problems and apply acquired skills in new life situations (Journal of Laws, item 356, as amended).

The above-mentioned provisions show that drama activities utilizing fairy tales serve to stimulate the intellectual, linguistic and cultural development of the pupil, and their primary goal is to prepare him or her for independent and critical thinking and conscious functioning in the world of culture.

The core curriculum of the first stage of education also includes specific objectives, formulated in the form of outcomes assigned to scientific disciplines, bearing in mind, however, that education in grades I-III is of an integrated character. With reference to Polish language education, working with fairy tales through using drama will allow for the achievement of various goals related to the development of listening, speaking and reading skills.

In the case of listening, the skills of experiencing and taking in a literary work, i.e. a fairy tale, will be developed, which usually takes place before the analysis and interpretation of the work. Furthermore, pupils will improve their ability to attentively perceive the messages spoken by their peers during the performance of the drama.

Thanks to the integration of drama activities and fairy tales, the following goals related to speaking will be achieved, i.e. a pupil:

1. selects an appropriate form of verbal communication and own behaviour, expressing empathy and respect for the interlocutor;
2. speaks fluently and clearly, using spoken language techniques appropriate to the situation: pauses, changes in intonation, tempo and volume;
3. expresses himself/herself in a structured and developed form on topics related to experiences, tasks, school situations, reading or cultural events;
4. discusses the content of consumed texts and illustrations; gives meaning and titles to images and text fragments; selects an appropriate form of verbal communication and own behaviour, expressing empathy and respect for the interlocutor (Journal of Laws, item 356, as amended).

These provisions indicate that the implementation of drama techniques based on fairy tales will serve to develop the ability to create logical statements, adapted to the communication situation and the recipient.

In the context of the discussed issue it is also necessary to recall the goals that relate to the development of reading skills. Fairy tales can be read by the teacher, but they can also be read independently by the pupil, which can help improve the technique of reading aloud or silently. In addition, reading comprehension should also be developed. This was expressed in the language goals, according to which a pupil completing early school education performs the following procedures on a literary text:

1. identifies characters and events in literary works, establishes the order of events and their interdependence, distinguishes important from less important events, distinguishes between the main and secondary characters; indicates traits and evaluates characters, justifies his/her assessment;

2. indicates an event that changes protagonist's behaviour, defines the mood in the work; distinguishes elements of the fictional world from reality; real entities from media entities, realistic entities from fictional entities;
3. experiments, transforms the text, creates creative stories, e.g. the further fate of the hero, composes the beginning and ending of the text based on illustrations or a read fragment of the work (Journal of Laws item 356, as amended).

It should be noted that analysing fairy tales through drama techniques allows not only for isolating elements of the presented world, but also for experimentation, which serves to develop pupils' creativity.

The analysis of the core curriculum for the first stage of education shows that drama activities based on fairy tales allow for the achievement of many general and specific goals. Active pupil involvement guarantees high-quality education that will enable the development of key skills, but also a fuller understanding of oneself and the world.

7. Practical solutions – using drama in working with selected fairy tales at the first stage of school education

This part presents practical solutions for using drama to better understand fairy tales and, above all, to reach figurative meanings related to the humanistic values contained in these works. Of course, these solutions are merely suggestions that the teacher can freely modify depending on his or her group of pupils. Below are solutions for the fairy tale "Cinderella" as written by C. Perrault and the works of H.Ch. Andersen: "Thumbelina", "The Little Match Girl", "The Ugly Duckling" and "The Emperor's New Clothes". When working on a fairy tale, it is also worth using modern technologies, especially professional actor recordings, film adaptations, as well as an interactive whiteboard, which can be used to conduct short reading-comprehension quizzes. These activities will precede the drama-based tasks.

"Cinderella" by C. Perrault

First we shall present solutions regarding "Cinderella" fairy tale. In this work, children's attention should be drawn to the relationships that exist within the main character's family. Therefore, after briefly explaining who Cinderella lived with, pupils should be divided into groups of 4 or 5 and asked to present what a typical day in a fairy-tale family was like. Pupils should also be instructed to try to imagine examples of actions performed

by the characters and dialogues between the stepmother and her daughters, as well as between them and Cinderella. After assigning roles, pupils can begin acting out sample scenes.

After this activity, a teacher should discuss children's experiences. It is worth asking pupils to answer the following questions:

- How was Cinderella treated by her stepmother and her daughters?
- How did Cinderella feel?
- What behaviours and statements from the stepmother and her daughters hurt Cinderella?
- How did Cinderella react to being mistreated?
- What characteristics did Cinderella have?
- What kind of treatment did Cinderella deserve?

During the discussion, it will probably be said that Cinderella was used in the family for hard work, that she was treated in a disrespectful way, even though she did not deserve it, and on the contrary ? she required support because she had experienced the difficult loss of her mother. Pupils will also notice that the fairy-tale heroine was a good-hearted person, subordinate to her stepmother and her daughters.

After this discussion, pupils can be asked to divide into new groups of 4-5 and act out scenes in which they show what the atmosphere in Cinderella's house should be like. After completing this exercise the drama participants should answer the following questions during a group discussion:

- How was Cinderella treated – what was said to her, how was she addressed?
- How did Cinderella feel now?
- How should people treat each other so as not to hurt others?

The proposed exercises are intended to develop pupils' imagination and empathy towards other people. Said exercises are also supposed to lead pupils to the general conclusion that one should treat others with respect and offer them support, and thanks to such an attitude, interpersonal relationships will function properly.

“Thumbelina” by Hans Christian Andersen

Another fairy tale read and analyzed during early school education is “Thumbelina” by Hans Christian Andersen (H. Ch. Andersen). This fairy tale is a longer story and includes numerous secondary characters, which, of course, serves to make the story of the main character more attractive and show that a person has to struggle with various obstacles before he or she achieves happiness. Due to the size of this piece of literature, after briefly discussing who the main character is and listing the supporting

characters, it is worth dividing the pupils into groups of 2 or 3. The task of each group will be to reenact a specific event from Thumbelina's life. Below we list some suggested example scenes.

1. Visiting a fortune teller and receiving a seed.
2. Thumbelina is born from a flower bud.
3. Kidnapped by a toad.
4. Thumbelina is freed by the fish.
5. Journey with a butterfly.
6. Kidnapping by a beetle.
7. Staying with the mouse and caring for the swallow.
8. Mole's wedding plans.
9. Escape with the Swallow.
10. Meeting the elf.

Before acting out the scenes, it is worth asking pupils to try to get into character, present what the protagonists might have said and how Thumbelina might have felt in these different situations. It should be emphasized that pupils should try to show, through words and gestures, what emotions the main character experienced.

It is worth ensuring that pupils present individual scenes consistently with the plot of the work, which will allow for arranging events in proper order and reconstructing the content of the work. After completing this task, a teacher can make a timeline of events or give pupils the events already written down in chronological order. We can use an interactive whiteboard for this purpose, or a quiz created with tools such as Kahoot, Quizizz, or Wordwall. Then, referring to children's experiences from the drama exercise, teacher and pupils can together write down Thumbelina's emotions.

This activity will aid children in realising that Thumbelina experienced many painful emotions: fear, terror, rejection by the beetle family, helplessness, anxiety, and a sense of being misunderstood when the mouse pressured her to marry the mole. However, in the end she was able to experience happiness thanks to swallow's help. It is therefore advisable for children to realise that life consists of various situations, and that difficult moments are often followed by moments of peace.

“The Little Match Girl” by H. Ch. Andersen

Another fairy tale worth working on through using the drama method is “The Little Match Girl”. Ending of this work differs from other fairy tales because it ends with the death of the main character, which is quite unusual for a fairy tale. This text will certainly be very moving for young readers due to its difficult subject matter – abandoned, lonely children, deprived

of support from their loved ones. According to G. Leszczyński, such literary texts can be categorized as “rogue books” – that is, “deeply moving, disturbing the rhythm of everyday life, changing the world” (2007: 7). However, the same researcher points out that touching on difficult topics may imply the danger of brutality and “treating previously silenced topics with too much literalness and anatomical precision” (Leszczyński, 2007: 135). However, in the case of H.Ch. Andersen’s fairy tale, this does not happen, as the author softens the painful meaning of this work by writing that the girl moved to a “wonderful, blessed place” (Leszczyński, 2007: 301) and was thus freed from the cold and hunger, i.e. her painful earthly life. The confirmation that she had moved to a better world was supposed to be the smile on her frozen face.

Reading this text is significant for educational reasons, as it familiarizes pupils with difficult topics such as death and suffering. Here it is worth recalling the words of J. Strzelecka: “Pedagogy that does not undertake education in the aspect of suffering alienates from reality and creates an untrue, wishful, almost virtual image of the world” (2011: 211).

Regarding the proposal for drama exercises, in order to develop empathy in pupils, a teacher can ask them to trace the outline of a human figure of one of the pupils on a large sheet of paper. Pupils’ task will then be to sit around this outline and try to imagine that they are a selected part of frozen heroine’s body, e.g. her fingers, feet, mouth, stomach, eyes, etc. Then, sitting in silence and with their eyes closed, pupils should try to imagine it and take on the role of selected body parts and talk beginning their statement as follows: I am girl’s feet, we are... ? here pupils should put their suggestions. This exercise is intended to make children aware of girl’s difficult situation and her suffering.

An interview with the heroine might be an interesting proposition. One of the female pupils would have to take on the role of a fairy-tale character, and the children would ask questions, e.g. What did you feel when you lit the first match? Why didn’t you want to go home? In a larger group children can be divided into smaller groups, with one person taking on the role of a fairy-tale character and the others asking questions.

To ease the painful ending of the fairy tale, a teacher can suggest that pupils try to imagine a different ending. Drama participants will work in teams trying to show how the story could have ended differently. Usually, pupils show that the main character is seeking help from other people, which can be a good opportunity to reflect that if pupils are in a difficult situation, suffering for some reason, they need to tell someone else about it – parents, teachers, and a solution will certainly be found.

“The Ugly Duckling” by H. Ch. Andersen

Another popular fairy tale that is most often discussed with pupils as part of Polish language education is “The Ugly Duckling”. In this text attention should be drawn to the emotions of the protagonist, who is not accepted because of his different appearance. This fairy tale will be an excellent opportunity to develop pupils’ sensitivity and empathy. This text offers many possibilities that can be selected depending on the specificity of the class group.

One of the simplest tasks will be for pupils to take on the role of the ugly duckling. In the case of working with younger participants who have trouble verbalizing their feelings, there is a drama exercise called “walking in hero’s shoes”. During this exercise pupils will move around the room to the rhythm of the main character’s different emotions:

- as a duckling on the farm – e.g. uncertain, curled up, sad;
- as a duckling during its winter migration – e.g. withdrawn, frightened;
- as a swan after discovering that it is a beautiful bird – e.g. proudly, joyfully, lightly.

After completing this exercise, you can try to describe how the ugly duckling felt at different stages of his life.

Another variant of this exercise will be an activity requiring from pupils to take on the role of an ugly duckling who endured humiliation on the farm where he was hatched by a duck. Pupils are to move around the room as if a chick were doing so, and at a specific mark given by the teacher they must freeze while striking a pose. The teacher would approach each pupil to hear how the ugly duckling felt. The task can be repeated by asking participants to imagine two other situations in which the main character found himself. The first should be his lonely journey during the winter, during which he stayed for a while in old woman’s cottage, and then lived in moorland. The next scene should be about the time when the ugly duckling discovered that he was a swan.

This exercise will be an introduction to discussing, on the example of the ugly duckling, how people who are different from their peers in some way feel and what they experience, thus providing an opportunity to develop an attitude of tolerance and acceptance of otherness.

It is also worth moving on to the social drama exercise after discussing the feelings experienced by the main character, so that pupils can better understand the figurative meaning of this work. For this purpose, a teacher can use a technique called “expert’s mantle”, in which a teacher will play the role of an expert who will give his fictitious name and surname and intro-

duce himself as an employee of the municipal office. The teacher can tell the pupils that the local authorities have received numerous reports that there are children in schools, who are disliked, rejected and not accepted, and are often ridiculed by their peers, and therefore a team of experts should be appointed to help solve this problem. Pupils will be divided into small groups (depending on class size) and will present the views of experts: parents, teachers, psychologists, and school principals. The goal of the drama participants will be to develop ideas on how to solve this problem and then present solutions.

Finally, the teacher should thank the pupils for presenting their proposals and close the meeting. In the next step, in order to fully disengage pupils from their role, a teacher can tell them that they have just watched a report from a meeting between a representative of the municipal authorities and various experts who provided valuable ways to help pupils who are not accepted at school. Maybe now they, as pupils, can say what they would do if they found out that there was a child at school who was being rejected by his or her peers. Finally, it is worth asking pupils to complete the sentence: "Today's class made me realize that..." This will provide feedback to the teacher on whether and to what extent pupils have understood the figurative meaning of the text (Gudro-Homicka, 2015).

"The Emperor's New Clothes" by H. Ch. Andersen

Another interesting piece of children literature is "The Emperor's New Clothes" fairy tale, which provides opportunities to work through utilizing drama methods to discover important life truths presented under the amusing story of the emperor pretending to be wearing beautiful and unique clothes when in fact he is parading naked before the crowd.

In order to better understand the motivations behind the actions of the servants, as well as the monarch himself, pupils can be asked to act out short improvisations concerning the following events presented in the fairy tale:

1. Watching the weavers work by the good old minister.
2. Inspection of garments by an honest courtier.
3. The emperor trying on clothes.

Pupils' task will be to take on the roles of the characters, and first of all they are to present dialogues between the impostors and the people looking at the fabrics. Then the pupils who will play the minister, the courtier and the emperor are asked to express aloud their thoughts and doubts related to the fact that they cannot see any results of weavers' work. After acting out these scenes, pupils should discuss what the characters were saying as

they looked at the robes. It would be good if this activity became a basis for reflection on the issues of why people sometimes lie, what guides them in their actions, and what will now happen to the old minister and the courtier.

The pupils can then be asked to act out the scenes again, but this time show how the fairy tale characters should have behaved when they uncovered weavers' lie. It is worth emphasizing that pupils must address each other in a polite manner, because one should never insult another person. After the drama participants have replayed their scenes, the teacher can invite them to analyze what they said to the cheaters. This, in turn, will become the basis for drawing conclusions about how to react to lies.

Conclusion

In the conclusion, it is necessary to refer to the research problems presented in the methodological part of the work. The first one concerned the general and specific objectives included in the core curriculum for the first stage of education and implemented through the use of drama activities based on selected fairy tales. The analysis shows that the use of drama exercises in working with fairy tales allows for the development of many skills of pupils in grades I-III, which mainly concern development in the emotional, social and cognitive areas. The use of this teaching method also enables the development and improvement of pupils' skills in the field of Polish language education, including listening, speaking and reading.

Regarding the second problem, concerning practical solutions for working with fairy tales through using drama techniques, an attempt was made to select appropriate techniques for each fairy tale so that, through practical activities, pupils could better understand the topics presented in the text. Thanks to various techniques, such as improvisation, taking on a role, interviewing the protagonist, creating a different ending, walking in protagonist's shoes and the mantle of an expert, the authors aimed to present universal issues, the awareness of which is important in shaping the right attitude towards life.

The proposed practical solutions provide an example for early school education teachers of how to work with fairy tales in order to develop awareness of feelings pupils are experiencing, ways of expressing them, as well as to develop understanding of the emotional states of others, which will allow, in turn, for the development of empathy and a reflective attitude towards other people. These methods and techniques also aim to build awareness of social relations and the values that should guide pupils in in-

terpersonal relationships. Of course, this is not possible without the ability to think logically and the capacity for critically evaluating the surrounding reality – traits which are also developed through drama.

It should be added that when analysing and interpreting a fairy tale, it is worth using modern technologies that stimulate students' motivation. Tools such as Kahoot, Quizizz, or Wordwall work particularly well when identifying the elements of the story world. In addition, one can use professional recordings of these works or interactive versions of the fairy tales, which are very popular among students.

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Примена драме у раду са одабраним бајкама у првом циклусу општег образовања

Циљ чланка је да објасни шта је драма, као и да представи ауторкине предлоге како ова метода може да се користи у раду на бајкама. То је важно истаћи, јер драма као дидактичко-васпитна метода може да се користи у настави мајерњејезика за боље разумевање скривеној значења у књижевним делима, односно за читање са разумевањем на вишем нивоу. Ауторка приближава суштину драме, указујући да има многа заједничко са позориштем, као што је синонимно преузимање улоге од стране ученика („улазак у лик”), али и да се веома разликује од њеа. Додатна карактеристика драме је конфликт, који омогућава учесницима да уче како да се носе са тежим ситуацијама у свакодневном животу. У раду је ипак објашњена функција драме, са напласком на то да она развија кључне компетенције: комуникацију на мајерњем језику, вештину учења, интерперсоналне, међукултурне, друштвене и грађанске компетенције, предузетнички дух и културно изражавање. Поред тога, драма омогућава развој креативности и маште и помаже у развијању емоција и емпатије.

Ауторка је представила практичне могућности рада са драмом у следећим бајкама: „Пейељуга”, „Палчица”, „Девојчица са шибцима”, „Ружно јаче” и „Царево ново одело”. „Пейељуга” нуди прилику да се инсценирају поједине ситуације, у којима ученици најпре показују како је изгледао типичан дан јунакиње и како су је преживљавале маћеха и полусестре. Након тога изводе сцене које представљају идеалну породицу. Ова вежба показује колико је важно како се односимо према другој особи и значај начина на који комуникацирамо. „Палчица” се обрађује кроз крајке импровизоване сцене, у којима ученици приказују најважније догађаје и осећања јунакиње. Та активност помаже учесницима да схвате да човек у животу наилази на теškoће, али да после лоших тренутака долази срећа. У „Девојчици са шибцима” ученици се уживљавају у изабране делове тела смрзнуће девојчице како би боље замислили ситуацију у којој се јунакиња налази. Могу да предложе и друштини завршетак како се не би задржали у осећају туге и пошашности. „Ружно јаче” омогућава примену драме у приказу друштвеној карактера, када се ученици уживљавају у улоге старичака (наставника, родитеља, психолога, директора школе) и предлажу решења за проблеме одбачених вршњака, развијајући емпатију. „Царево ново одело” омогућава рад кроз импровизоване сцене, анализу онашања и мотива цара и његових слугу и схватање да, иако се лагање на први поглед чини најбољим решењем, на крају носи непријатне последице.

На крају је наглашено да је при анализи и тумачењу бајки вредно користити савремене технологије, посебно алате као што су Kahoot, Quizizz или Wordwall, који повећавају мотивацију ученика и помажу у тумачењу приказаног света. Поред тога, могу да се користе снимци ових дела у професионалном извођењу или интерактивне верзије бајки, које су веома популарне међу учесницима.

Кључне речи: драма, дефиниција и функције драме, суштину драме, уопштеба модерних технологија у васпитању и образовању, примена драме у анализи бајки.

Wykorzystanie dramy w pracy z wybranymi baśniami na pierwszym etapie edukacyjnym kształcenia ogólnego

Celem artykułu jest wyjaśnienie, czym jest drama, a także zaprezentowanie autorskich propozycji, jak można wykorzystać tę metodę w pracy nad baśniami. Jest to ważne zagadnienie, gdyż drama jako metoda dydaktyczno-wychowawcza może być wykorzystana w edukacji polonistycznej do lepszego zrozumienia sensów ukrytych w utworach literackich, czyli czytania ze zrozumieniem na wyższym poziomie. Autorka przybliży istotę dramy, wskazując, że ma ona wiele wspólnego z teatrem, ale też bardzo się od niego różni. Dodatkową cechą dramy jest konflikt, dzięki któremu uczestnicy mają się uczyć radzenia sobie z trudnymi sytuacjami w codziennym życiu. W opracowaniu omówiono także funkcję dramy, z uwzględnieniem tego, że rozwija ona kompetencje kluczowe, takie jak: porozumiewanie się w języku ojczystym, umiejętność uczenia się, kompetencje interpersonalne, międzykulturowe, społeczne i obywatelskie, przedsiębiorczość oraz ekspresję kulturalną. Oprócz tego drama pozwala na kształtowanie postawy twórczej, wyobraźni, służy rozwijaniu emocji i empatii.

Autorka zaprezentowała praktyczne możliwości pracy z dramą w następujących bajkach: „Kopciuszek”, „Calineczka”, „Dziewczynka z zapalkami”, „Brzydkie kaczątko” i „Nowe szaty cesarza”. W „Kopciuszku” można wykorzystać technikę scenek inscenizowanych, w których uczniowie najpierw pokażą, jak wyglądał typowy dzień bohaterki i jak była traktowana przez macochę i jej córki. Następnie wykonają scenki przedstawiające idealną rodzinę. To ćwiczenie pokazuje, jak ważne jest traktowanie drugiej osoby i sposób komunikacji. „Calineczka” omawiana jest z wykorzystaniem krótkich scenek improwizowanych, w których uczniowie przedstawiają najważniejsze wydarzenia i uczucia bohaterki. Taka aktywność pomaga zrozumieć, że w życiu człowiek napotyka trudności, ale po złych chwilach przychodzi szczęście. W „Dziewczynce z zapalkami” uczniowie wcielają się w wybrane części ciała zmarzniętej dziewczynki aby lepiej wyobrazić sobie sytuację bohaterki. Mogą także spróbować zaproponować inne zakończenie. „Brzydkie kaczątko” pozwala na dramat o charakterze społecznym, gdy uczniowie wcielają się w role ekspertów (nauczycieli, rodziców, psychologów, dyrektorów szkół) i proponują rozwiązania problemów osób odrzuconych przez rówieśników, kształtując empatię. „Nowe szaty cesarza” umożliwia pracę z improwizowanymi scenkami, analizę zachowań i motywacji cesarza i jego sług oraz zrozumienie, że kłamstwo, choć początkowo wydaje się najlepszym rozwiązaniem, wiąże się z przykrymi konsekwencjami.

Na koniec podkreślono, że przy analizie i interpretacji baśni warto wykorzystywać nowoczesne technologie, zwłaszcza narzędzia takie jak Kahoot, Quizizz lub Wordwall, które zwiększają motywację uczniów oraz wspierają określanie świata przedstawionego. Ponadto można wykorzystać nagrania tych utworów w wykonaniu profesjonalistów lub wersje interaktywne baśni, które cieszą się bardzo dużą popularnością wśród uczniów.

Słowa kluczowe: drama, definicja i funkcje dramy, istota dramy, wykorzystanie nowoczesnych technologii w edukacji, zastosowanie dramy w analizie baśni.

Uporaba drame u radu s odabranim bajkama na prvoj obrazovnoj razini općeg školovanja

Ovaj rad analizira drama-metode i usmjerava na mogućnosti primijene te metode u radu s bajkama. Drama kao nastavno-odgojna metoda može koristiti u nastavi materinskog jezika za bolje razumijevanje skrivenih značenja u književnim djelima, odnosno za višu razinu čitanja s razumijevanjem. Autorica predstavlja bit drame, ističući da ona ima mnogo zajedničkoga s kazalištem, ali se istodobno od njega bitno razlikuje. Drama se temelji na spontanom preuzimanju uloga od strane učenika („ulazak u lik“), što znači da u drami nema mjesta probama ni redatelju. Dodatna značajka drame jest sukob, zahvaljujući kojem sudionici uče kako se nositi s teškim situacijama u svakodnevnom životu. U radu se razmatraju i funkcije drame, uzimajući u obzir da drama razvija ključne kompetencije poput: komunikacije na materinskom jeziku, sposobnosti učenja, međuljudskih, interkulturnih, socijalnih i građanskih kompetencija, poduzetnosti te kulturnog izražavanja. Osim toga, drama omogućuje razvoj kreativnog stava i mašte te pridonosi razvoju emocija i empatije.

Autorica prikazuje praktične mogućnosti rada s pomoću drama-tehnika na sljedećim bajkama: „Pepeljuga“, „Palčica“, „Djevojčica sa šibicama“, „Ružno pače“ i „Carevo novo ruho“. U slučaju bajke „Pepeljuga“, učenici najprije, kroz tehniku insceniranog igranja uloga, prikazuju tipičan dan glavne junakinje i način na koji su se prema njoj odnosile maćeha i polusestre, a zatim izvode prizore idealne obitelji u Pepeljuginu domu. Ova vježba pokazuje koliko je važno kako se odnosimo prema drugima i kako im se obraćamo. „Palčica“ se obrađuje kroz kratke improvizirane prizore u kojima učenici prikazuju ključne događaje, posebno naglašavajući osjećaje glavne junakinje. Cilj ove aktivnosti jest osvijestiti učenicima da se ljudi u životu susreću s mnogim teškoćama, ali da nakon loših razdoblja dolazi i sreća. Primjena drame u obradi „Djevojčice sa šibicama“ služi razvoju empatije: učenici trebaju uprizoriti dio priče i uživjeti se u dijelove tijela smrznute djevojčice, a mogu i osmisliti drukčiji završetak kako se ne bi zadržali u osjećaju tuge i potištenosti. Bajka „Ružno pače“ pruža mogućnost primjene društvene drame u kojoj učenici, nakon razgovora o sadržaju priče, preuzimaju uloge stručnjaka (učitelja, roditelja, psihologa, ravnatelja) koji će predložiti rješenja problema odbačenih vršnjaka, razvijajući empatičan odnos. „Carevo novo ruho“ – nudi mogućnost za improviziranje prizora za analizu ponašanja i motivacije cara i njegovih slugu, pokazujući da laganje, iako prividno najbolje rješenje, dovodi do neugodnih posljedica.

Na kraju se naglašava važnost korištenja modernih tehnologija pri analizi i interpretaciji bajki. Posebno su korisni alati poput Kahoot, Quizizz ili Wordwall, koji povećavaju motivaciju učenika i pomažu u tumačenju prikazanog svijeta. Osim toga, mogu se koristiti snimke djela u profesionalnoj izvedbi ili interaktivne verzije bajki, koje su vrlo popularne među učenicima.

Ključne riječi: drama, definicija i funkcije drame, bit drame, uporaba suvremenih tehnologija u obrazovanju, primjena drame u analizi bajki.