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**Some aspects in the construction
of a drama context for the
application of Theater in Education
(TiE)**

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THEORETICAL ASSUMPTION:

- The specifics in constructing a drama context will be presented as developments within a single session of Theatre in Education (TiE) involving two interdependent processes, which give an idea of the existence of two contexts. These two contexts arise from each other, have their own life, characteristics, and effects on the cognitive, affective, and psychomotor development of the learners.

THEORETICAL ASSUMPTION:

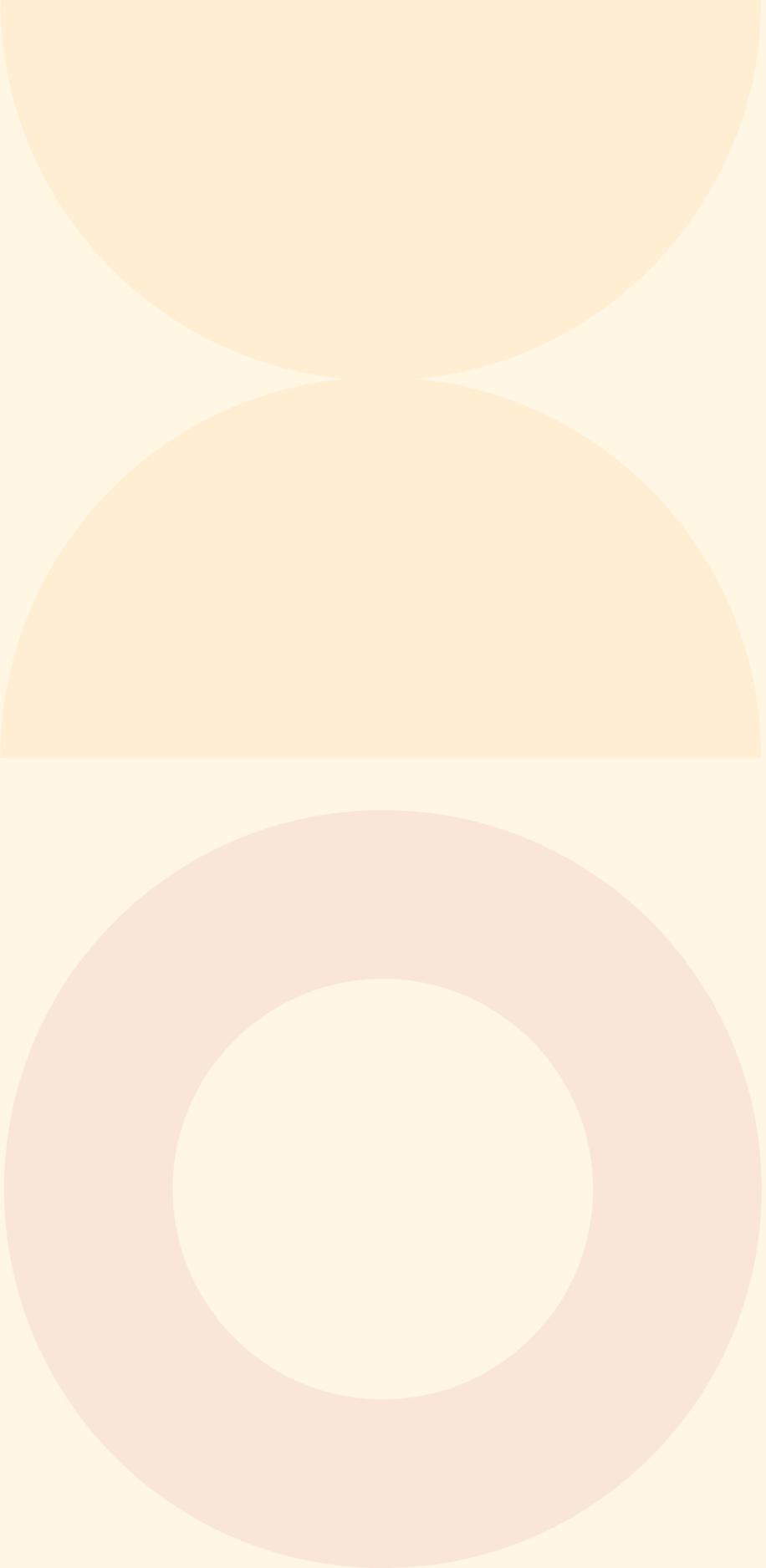
- The first context will be presented as one that is formed through the dynamics of relationships within the storyline of the drama, which is developed by the drama author for TiE and through the ideas of learners during the drama session. This can be defined as the stage context, which is pre-planned, charged with a central storyline and conflict.

THEORETICAL ASSUMPTION:

- The second context is formed through the dynamics of relationships that develop within the training group implementing the first context according to the parameters set by the author and their own ideas, but within the framework of specific group interactions. This second context can be called the group context, and it is constructed sequentially through all components of the drama session.

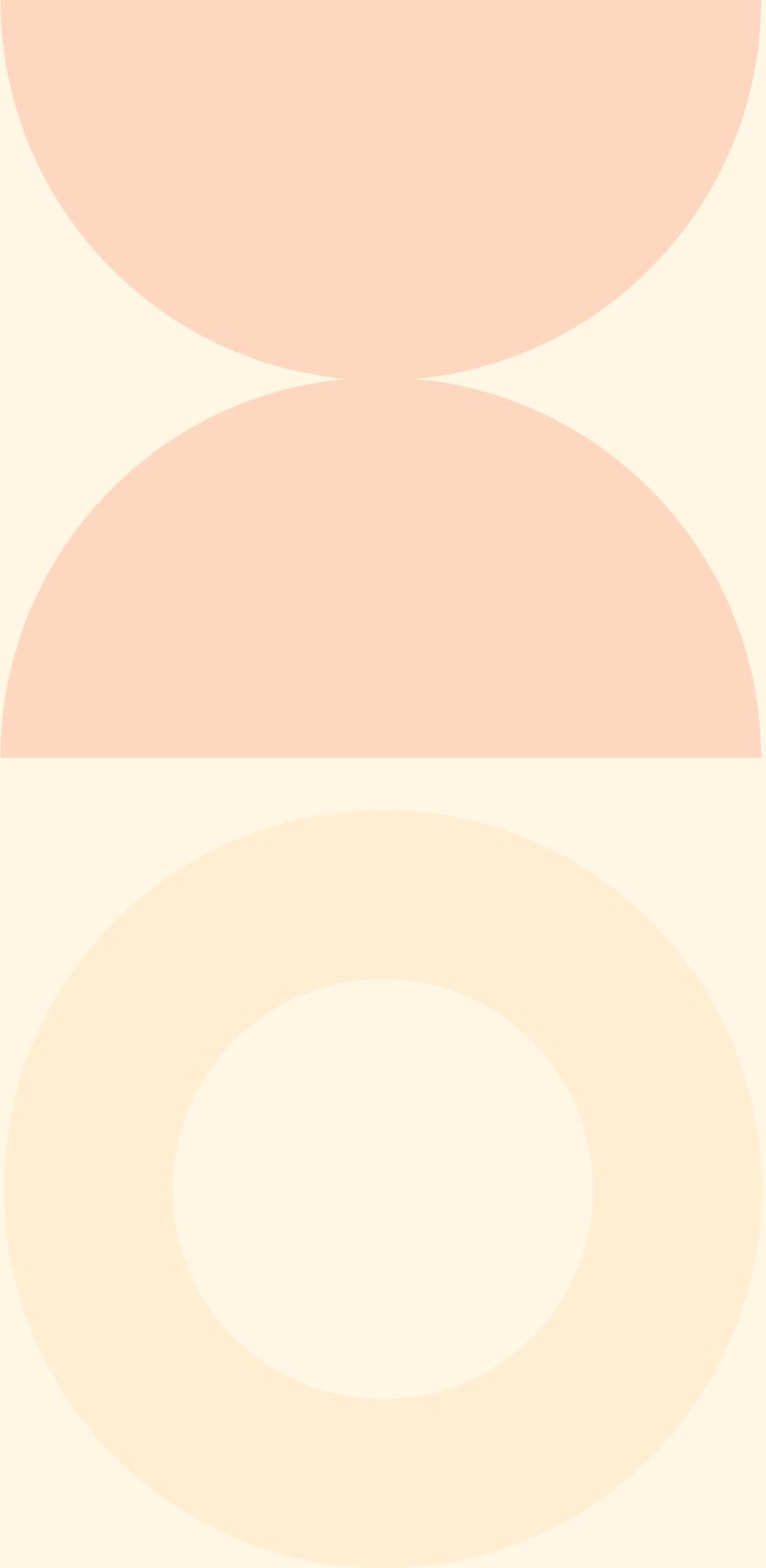
THEORETICAL ASSUMPTION:

- In the search for their own identity, learners create numerous narratives within a drama session, which, by constructing the group context, generate new knowledge as a type of "discourse," i.e., ways of constructing knowledge about the world that create their own "truths." This phenomenon of creating one's own discursiveness will be referred to as a flexible construct in the search for identity, which continuously evolves and changes due to the influx of new cultural flows that are increasingly distant and different from usual sources of meaning and influence.



RESEARCH METHODOLOGY

We will investigate the characteristics of this flexible identification construct based on shared observations of experts in education regarding the process and content of the two contexts, reflected in students' reflections during their work through Theatre in Education (TiE) as a universal art and drama approach.



RESEARCH METHODOLOGY

We will explore the characteristics of the changing stage ideas in the dramatic interaction of the specific training practice in reflective (in the sense of self-aware, seeking identity, and new behavioral solutions) learners.

RESEARCH DESIGN

1

We will use Taguette as a software tool designed for qualitative analysis of textual data. (We will examine freely constructed texts by six experts working with Theatre in Education, sharing their observations on how reflection typically occurs with learners through Theatre in Education (TiE)).

2

These expert-generated texts in narrative style will be specifically marked with open codes created for this purpose, and a summary report will be prepared based on them.

RESEARCH DESIGN

3

The focus is on the discursive examination of free responses and ideas that experts discover in the reflective process.

4

The analysis of textual data aims to uncover significant themes, concepts, and connections, and to interpret them concerning reflection and its potential to conceptualize the stage context differently.

DISCUSSION

- It will be important for us to identify several leading profiles of learners based on the specifics of the post-drama context, in which they participate on an individual level and as a group. We will observe, identify, and conceptualize significant perspectives in which learners seek their own identity as individuals and professionals. These characteristics can guide educators in seeking different ways to stimulate reflection among learners.

RESULTS:

- 1 THE RESEARCH DATA WILL BE USED TO CREATE A WORKING EXPERT MAP FOR IDENTIFYING PROFILES OF REFLECTIVE LEARNERS SUCH AS:
 - * **ANALYSTS OF THE AUTHENTIC STAGE CONTEXT:** IDENTIFIED AS CONCEPTUAL EXPERTS, THESE LEARNERS TYPICALLY SEEK TO FORM NEW PERSONAL AND EXPERT POSITIONS AND CONCEPTS.
 - * **SHARING PERSONAL EXPERIENCE ANALOGOUS TO THE STAGE CONTEXT:** IDENTIFIED AS COLLABORATIVE COLLEAGUES, THEY SEEK PARALLELS TO ENRICH THEIR PERSONAL AND PROFESSIONAL POSITIONS.
 - * **CONFESSIONAL LEARNERS:** BASED ON THE STAGE CONTEXT, THESE LEARNERS REVEAL PERSONAL THOUGHTS, FEELINGS, OR BEHAVIORS. THEY HAVE A VARIED AFFECTIVE PROFILE AND SEEK RELAXING, THERAPEUTIC, OR MEANING-MAKING PERSPECTIVES FOR THEIR THINKING, FEELINGS, AND BEHAVIOR BOTH INDIVIDUALLY AND PROFESSIONALLY.

RESULTS:

- 2 THE STUDY FINDS THAT EXPERTS ASSOCIATE THEATRE IN EDUCATION (TIE) AND ITS DUAL CONTEXT, IN WHICH LEARNERS ARE INVOLVED, WITH THE DEVELOPMENT OF DIFFERENT REFLECTIVENESS, WHICH RAPIDLY ENRICHES THE PERSONAL AND PROFESSIONAL EXPERIENCE OF THE LEARNERS.**
- 3 REFLECTION IS ESTABLISHED AS AN EXTREMELY IMPORTANT EDUCATIONAL COMPONENT OF THEATRE IN EDUCATION, WHICH, BY PROVIDING A FLEXIBLE CONTEXT FOR LEARNERS, STIMULATES THE SEARCH FOR ONE'S OWN AND PROFESSIONALLY MEANINGFUL IDENTITY.**

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THANK YOU FOR YOUR ATTENTION.