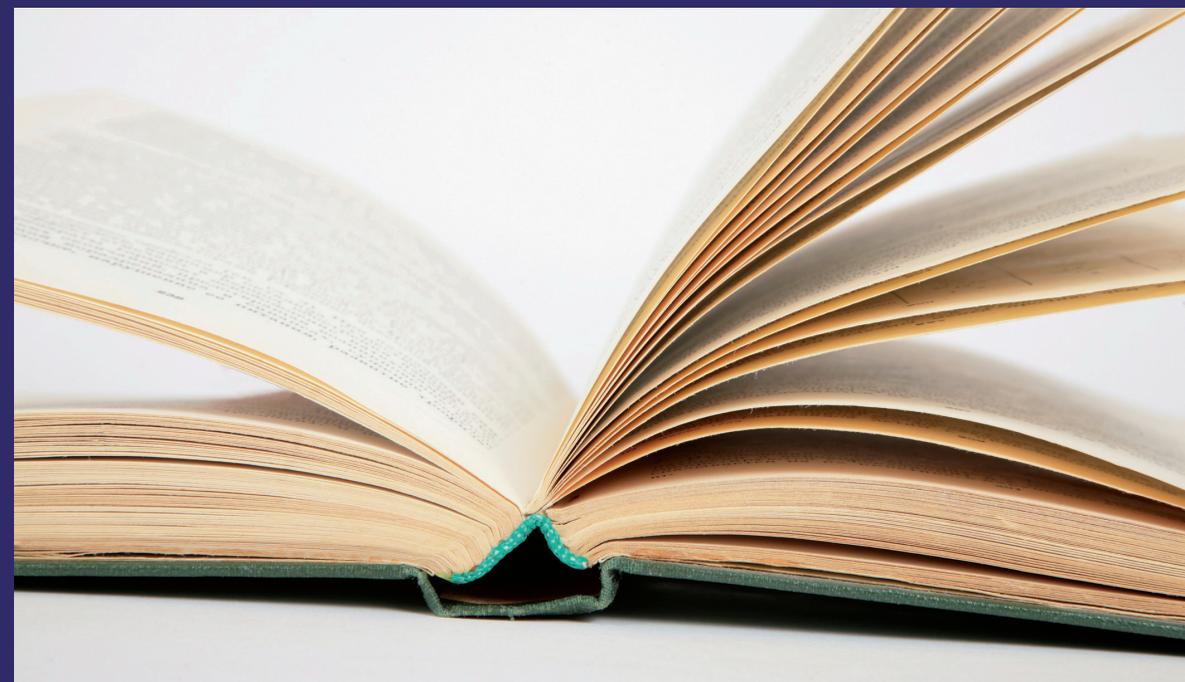


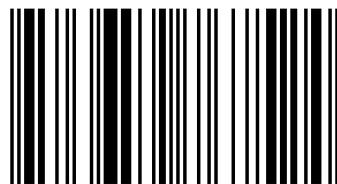
The aim of this study was to present results of Education to Theatricality as scientific research and innovative pedagogy in the sector of the education of the person. Education to Theatricality has a lot of purposes to contribute to the psycho-physic well-being of each person; particularly it wants to help everyone to realize himself, as human being and as social actor; it wants to give everybody the chance to reveal his own diversity and specificity, because everybody has a message to convey through his body and his voice. The Education to Theatricality wants to stimulate skills, it wants to develop a better awareness of interpersonal relationships; it wants also give space to the assignment meaning process, because it considers "doing" as important as thinking, which permits to develop awareness about personal acts. Education to Theatricality is a science that includes pedagogy, sociology, human sciences, psychology and performative art in general. The scientific nature of this discipline allows to apply it to the most part of the contexts and of the persons, because it has in the centre of its pedagogical process the human being, as such he is and not necessarily with any skill



Gaetano Oliva

Education to Theatricality

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Introduction

The origins

The Education to Theatricality or the science that studies the relationship between Theatre and Education rooted in the innovations that directors-pedagogues of the twentieth century (Stanislavsky, Meyerhold, Vakhtangov, Copeau, Chancarel, Brecht, Grotowski, Brook, Boal, Barba), have made in the field of theater and interwoven in its educational purpose, with the theories of the greatest educators of the past two centuries (Dewey, Montessori, Freinet, Maritain, etc.)

The meeting between theater and education takes place in the laboratories of the research stage of the twentieth century, where the focus is shifted from the creation of a show to the centrality of the actor, who stars in a process. The theater meets with the pedagogy when it focuses on humans and gives voice, when recovers every single individual with their own personality and their expressiveness and makes it grow through a personal journey that is, however, inserted in a drawing of groups. The Education to Theatricality designs, develops and redefines this thought.

Theatre and Pedagogy: a meeting

Theatricality to the education aims to educate through theater. Theater and education are two realities that have a common purpose: on one hand pedagogy has at the center of the educational activity the person with all its potential to be developed; on the other hand theater has the same objective through activities that stimulate the development of creativity and communication.

Theater is an effective means of education that involves the whole person, with its corporeality and physicality, with his feelings and his thoughts, but also with his profound humanity, with its consciousness of values, with its most immediate and spontaneous sociability.

The Education to Theatricality does not want to transmit knowledge, but to bring the subject to be formed through personal experience and self-discovery, its possibilities and limits, in order to express themselves and communicate. It is necessary, therefore, global awareness of one's body: a motor level, their means of movement; on the emotional level, the way of expression of the feelings.

A science

The Education to theatricality is an interdisciplinary science that develops its ideas through the partnership between the performing,

expressive and literary arts on one hand, and on the other hand human sciences (in particular: pedagogy, psychology, sociology, philosophy, anthropology). In particular, the theater has to communicate: with pedagogy, educational science par excellence that investigates man as educable being and that grows the educational act in the relation with other humans; with sociology, as a science that studies the man in relation to the society in which it is inserted, then investigating the influence and characteristics; anthropology, because is the science of man in its essence and under different perspectives (social, cultural, religious, philosophical, artistic and expressive); philosophy, because asks questions and reflects on man through a survey about the meaning of his being; the aesthetics, discipline of philosophy that studies the present relationship between man and the beautiful from an artistic, scientific, moral and spiritual point of view; psychology, as a science that studies human behavior in terms of psychic / mental and finally, last but not least, all the disciplines of the expressive arts. Thanks to this interconnected dialogue, the man is considered in his whole being man.

The Education to Theatricality's objective is to educate people through expressive arts, and to educate them to the expressive arts developing creativity and personal expression of each.

The term "drama", in this sense, expands the notion of theater, and stands as a concept that considers all the expressive arts and all artistic languages as possible vehicles for the development of awareness of ourselves and our interpersonal skills and communication. In this sense, art and the arts are conceived as vehicles for the formation of the person so the expressive action of the person becomes a personal pedagogical project and process with the development of their creative activity.

The Education to Theatricality as scientific research was founded in Italy at the beginning of the 90s and develops and elaborates studies, experiences and proposals developed by the directors-pedagogues of the early twentieth century, from the theater pedagogues of the late twentieth century - with particular reference to the experiences and reflections of the Italian historic theatrical animation - and in general to the studies and the experiences of the search of the Theatre-Education in relation to knowledge and pedagogical and psychological studies of the nineteenth / twentieth century.

A working methodology: pre-expressiveness and pedagogy

The Education to Theatricality starts from the belief that every individual has its own precious and natural pre-expressiveness that characterizes it in

a particular way, which, however, not all are aware. Knowing your pre-expressiveness means knowing yourself. One of the basic principles of this theory is the formation of the actor-person; the main objective is the development of creativity and fantasy through a science-based work, from the actor-person on himself, through the methodology of the laboratory, then the research. The theatrical activity becomes a process when the subject involves a work on himself, which leads him to discover his humanity.

The Education to Theatricality develops the process in a *laboratory* where the personal research is encouraged. The basis of the methodology there are behaviors that promote this research: avoid taking standard attitudes, to discover the individual's abilities, refrain from evaluations, accommodate all points of view, highlight all the languages, change the tendency to passivity, avoid any imitation process. Work can be represented by the formula (Oliva, 1999) then:

$$\begin{array}{l} \textit{Pre-expressiveness} + \textit{methodology} = \\ \textit{Development of individual creativity} \end{array}$$

The theatrical experience has as objective the individual, but occurs in the relation; is an opportunity for the conquest of self, but also an opportunity to build meaningful relationships designed to strengthen the identity of the group, to stimulate mutual knowledge, sharing, cooperation, enhancement of heterogeneity; it is an individual path in a group work.

The Education to Theatricality wants to come to create a balanced synthesis between a concept of art and a strictly pedagogical view that attributes to the theatrical activity purely educational objectives.

Who is named in the theater workshop is the actor, but, before him, the man he is. It's as simple as intuition, in this logic, the concept of theater it's connected to the one of life and how education are therefore legitimacy of being and existing in a new theatrical reality that builds the actor-person starting right from his pre-expressiveness, without force or manipulation, but through an educational process that involves work on themselves and on the others.

Theater and human formation

Theater should not be considered an end in itself, but must give birth to an activity that has an educational purpose of human formation and orientation: supporting the person in the realization of their individuality and the rediscovery of the need to express themselves beyond the

stereotyped forms, unconditionally believing in the potential of every individual. Trains individuals to face, in a more confidently way, the real, it helps them to understand the hard social reality in which they live and supports them in their work for growth.

Theater can help you rediscover the pleasure of acting and experiencing different forms of communication, encouraging an integrated growth of all levels of the personality. In this sense it is an educational tool that can return a centrality to the human being in all its components, physical and spiritual, in view of a new humanism in which, if you can not refer to absolute values and ideologies, is however desirable unity of knowledge and experience around the human figure. Theater can restore man's dignity valuing it and allowing it to implement its full potential in order to unify body and soul. Take the viewpoint of a new humanism that, even if it can not give an answer to the ultimate questions, it can still give the person a complete path of growth and development, in order to educate people who are active social subjects, able to drive the change without being overwhelmed by it.

Creativity and personality: the creative subject

The interest on creativity is not a recent phenomenon, but only in recent decades has been developing an extensive research on the subject. This interest was born as a reaction to traditional evaluation of intelligence through mental tests; in studies it can be said, in effect, that even a very smart person can not be creative, while it may be one that does not have great natural talent.

Creativity is a potential aspect of the personality that everyone possesses at birth: its implementation depends strongly on the opportunities that the environment offers to the individual. Creative is not only who propose or produce something new which can be used in a different way than usual, but also who find a new interpretation and organization of data already processed. In these terms speaking of creativity means recognize that the ability to be original and inventive are not elements only attributable to the artist or the scientist, but are owned by whoever thinks and acts. For someone it is also creative who's available, open and free to manage their emotional relationship and interpretation with the reality in which he lives. It can be said that creativity is one of the main features of the human mind and its development can give contributions, not only to scientific progress, but also to society in general. Therefore, the power of creative thinking is to seek new ways and new ways of interpreting reality: new hypotheses and new cognitive models. The creative individual does not accept preliminary

ideas but tries, even making mistakes, to think for themselves, convinced to find alternatives and new combinations to problems already solved or without resolution. The growing interest that has developed towards creativity, is to be found in two characteristic phenomena of the early twentieth century.

First has an overwhelming effect of the changed interest of education systems to the learner: pedagogy begins to ask the question of how to deal with problems related to the education of the human person, considered in its specificity, as a human being with its own dignity and an individuality that must be respected; education aims to encourage the autonomous development of the personality in all its aspects and peculiarities. Interest in the active role of the subject is related to the speech inherent in the creative process, meaning transition from the potential to the present state and as a search for solutions that are part of the possible and the indeterminate.

At the same time we are witnessing the increasing use of the machines, enabling automatic job enable man to find more time to devote to their own interests. Next to this, in this era characterized by continuous technological and profound changes, emerges definitely the need to encourage ideational activity of the person through the development of all human potential and the increase of the capacity of individuals to be flexible, so to adapt to the rapid changes taking place. Each one is designed to tackle the problems posed by modern society with innovative and appropriate solutions, but, to achieve this aim, it must be available to accept new stimuli showing great openness to the many objects of experience at its disposal, adapting what makes their needs and trying to re-evaluate their image of being original.

Despite these stimuli, a definition of the concept of creativity rather recently described it as fluidity, speed of design, innovation in solving problems, flexibility of mind in reorganizing and defining the concepts. The studies that have taken place in this field have moved in different directions, not producing a common solution, but, despite this, agree on a fundamental idea, that is, the refusal of the idea that the creative person has special skills that ordinary individuals do not have. The shared belief is that you can expect creative acts, regardless of their importance and their frequency, by all human beings. Thanks to the breadth of this vision even individuals with fewer resources and also the handicapped earn the opportunity to be considered creative people, because those who still can realize innovative ideas anyway.

The creative attitude is a privileged way to realize themselves as it implies confidence in the ability to innovate, the acceptance of one's being

considered able to design and manufacture products and the aspiration to get better to satisfy their own needs. You can identify human creativity as a dimension of having the continuous ability to create a change and as a natural boost that everyone feels towards self-realization. It emerges mostly in situations full of stimuli that induce actions and suitable to develop as much as possible the individual's potential: the creative act, in effect, is always caused by the encounter between a stimulus coming from the outside and its own state of consciousness. Through creativity, the subject meets in a personal way the stresses from the environment and adapt to it by changing it according to his needs. Creativity presupposes a constructive way of facing the reality and the ability to accommodate the experience and then break the mold acting on reality.

The sense of creation refers to the production capacity, an activity that creates out of nothing, but also, as mentioned above, an elaboration of original elements already existing, to confer the character of novelty and uniqueness; with creativity are retrieved in memory the various experiences accumulated, combined and used in a consistent manner to the situation. The expressive arts in this way become a useful tool and a possible place of experimentation: in the development of the Creative Act that occurs in the laboratory, in effect, the person does a job of recovery of feelings and emotions; the images evoked are combined to allow the emergence of feelings that are used to create the mood of expression. Later, during the performance, the actor must constantly renew its line of action and rework his action according to the situation, but keep fixed its reference to the memory. The theatrical situation in this sense becomes a pretext in which to reflect on their own experience, and from it, create something new and unique: new because it reinterprets and redefines elements of the past, and unique because it refers to something subjective and personal.

Creativity joins aspects of fantasy and imagination, ie attitudes that emerge, when there is the need to create new elements starting with old data and to represent the invisible with the visible. The mental activity of the imagination, combined with fantasy, is defined in producing something, reproducing and combining images even in the absence of perceived objects. If you think about the creative act, it thinks of the person who creates, imagines a reality, more or less existing that perceives a problem, and solving it by setting it in a different way, or even invent something totally new. Imagine is the mental representation of something that is outside the experience and that it may be possible or impossible. If on one hand intuit means coming to the solution or to different solutions without making use of the needed algorithm, that is the one of that logical sequence

of operations that would lead to predictable solution, on the other hand devise means to find something new; the production of original ideas is typical of the creative act. The expressive arts play an important role in this direction, as for example the creation of the situation in which the character lives requires an intense work of fiction: the actor, to become his character, should be able to enter in the circumstances in which he lives and must imagine that they belong to him. Along with this feature, the theater, especially the one made in an educational way, pushes the subject to make first experiences in finding their own solutions to the problems of acting and searching techniques that allow you to customize your work. The intention of the theater workshop in which materializes an educational project to theatricality is thus not to convey knowledge, but to bring the subject to be formed through practical experience and the discovery that goes with it. You can put creativity in relation to the perception of each, with sensory stimuli that are experienced in acting, with what the movement allows to know. As a creative process does not happen in an empty space-time, it should be noted that a considerable role is played by the organizational context in which the subject acts in relation to the stimuli proposed.

Creativity can not be separated from the encounter between the person and the environment and depends crucially on the realization of it's own inner reality, of the exterior one and of their relationship: from this derives the openness to the experience and the ability to understand and to master it, and then make changes. An enriched environment is crucial to facilitate the production of the new, because creativity involves all the aspects of the personality, including the affective sphere. The creative individual is driven by a positive curiosity towards reality that does not know and the desire to investigate, to find alternative schemes from the existing ones. He shows interest in activities that plays and covers them with an intense emotional charge: expresses himself in what he makes customizing his work.

Despite all these features lead us to think of an autonomous subject, it is wrong to believe that the creative process is independent from the relation. In effect, even if the creativity has always been analyzed from the individual point of view, it should actually be emphasized that even individual creativity is a group experience, because the context in which they live is done by relationships, and because each activity can not be influenced by others: the creative potential of the subject is activated by the interaction.

In order to define the characteristics of the creative person you can refer to some of the main features that took shape so far (Oliva, 2007a):

- creativity is the act of a complete man, which focuses on a single strain his physical and intellectual energies;

- the creative, equipped with originality and with innovative thrust person possesses the ability to differentiate from the existent and the aspiration to reach the new;

- in the individual gifted with creativity it is present a constructive imagination and we can assume a development of the fantasy that does not remain closed in itself, but it is manifested in concrete situations;

- to create you need to understand. The creative subject has developed the ability to see, feel and control his surroundings; it is an open-minded towards the experience person, available to research and careful to perceive stimuli that can motivate the thrust that generates the research and action.

The knowledge of the environment is the foundation to get the control of external resources (technical, material) that can actually make possible the creative act. Besides this, there comes the realization of its internal resources and thus of its ability, the awareness of his approach and the mastery of his energy. The creative process is characterized by rigor and commitment, not by unproductive superficiality: creative is the one who knows himself and his chances, he has done self-reflection and is able to channel his forces.

By being creative, you discover the core of one's self and you investigate it; the experience of the theater, asking this analysis, it becomes a way to facilitate the achievement of your own identity.

Educate to creativity

The ability of creative thinking does not develop evenly, as you might think, but, according to the research carried out, there are moments of productive stagnation or falling of the creative flow that coincide with the beginning of new forms of education. There is a fall of creative thinking because the school, due to its organizational structure, promotes a kind of thinking which is articulated, organized, structured according to rules, regulations and laws (motor, perceptual, language, thinking). Paradoxically foster creativity in each individual becomes an objective of education, but why is not restrictive and the teaching is not based on mere imitation is necessary to encourage young people to appreciate their thoughts collecting all the wealth of experience without suppressing or excluding some of these; widening their range of experiences through the direct manipulation of materials and the use of expressive forms (theater, dance, music); encouraging and urging the formulation of new ideas and forms of expression; finally not providing the knowledge to be learned as something

already packaged and ready to use, but encouraging research as a method, understood as a critical-scientific attitude always motivated by doubt or a problem to solve.

From the point of view of the teaching pedagogy of creativity organization (Ceriali, Antonietti, 2001), it requires the need from the teachers and the educators to proceed with unified methodologies and an agreement to stimulate the interest and customize, socialize motivations, use every means to better know the student, take up the slack and dramatic theater as "fun intelligence." Promoting creativity in others means promoting their release. It is not just a school problem: to free the other or petrify involves precise choices in all areas in which you work or live. In this sense it is a necessary provision to value all languages so that the student can be fully realized. The language of the behavior is very important: the recovery of the voice and the body serves not only to enrich the communication, but also to overcome certain blocks that are verbally and conceptually generated, derived from motor and mental difficulties.

Despite the scientific interest in the educability of the creative subject has materialized in studies currently insufficient, it is believed that it is essential to develop an education for creativity since, despite being supposed as a functional component of the individual, it often remains hidden or even crushed prevalent use of repetitive functions. In the traditional method of teaching it is not given the right recognition to the contribution by the individual risk of fossilize the creative drive in favor of standardized behaviors. The creative behavior is often discouraged and considered as a source of trouble for the normal flow of the relation and the progress of the task. The creative ability of an individual is often repressed by the education he receives, so that often he is no longer able to recognize and specify its potential. Educate to creativity, on the contrary, considers the man as a person, which has its own individuality, and represents the end of the stimulation of the subject to be always new and unclassifiable within fixed patterns. It can be said in the first place that this type of education refers to the concepts of dynamism and originality. Strive to creativity takes on the sense of accustoming man to live in environments that are constantly changing, so that it becomes able to come up ways to act taking into consideration the unpredictability of the events.

At the basis of education to creativity there is confidence in the person, seen as able to take upon himself the responsibility of their actions carried out dynamically. Educate to creativity basically means the education of the subject in terms of integrity and harmony. To the individual must be offered the opportunity to assert their individuality through the use of a multiplicity

of languages both verbal and non-verbal.

The role of the educator to theatricality

Among the strategies that allow the development of creativity, in the school of all levels, of any educational place a primary role is played by the behavior of the adult educator. His job is to make sure that through the various activities, and in particular through a theater workshop, the personality emerges in at least a part of the creative force that leads to the creation of new original works. To do this, the theatricality educator must first realize that there are individuals who do not have skills, but it is necessary to consider the best that man already possesses and from there take the path designed to develop creativity. To the person must be given the opportunity to discover and make its current capacity so that it is useful to himself, gaining self-esteem, and to others, making them able to participate in this wealth. What the teacher to theatricality must avoid is the claiming to standardize the student to certain performance standards. The starting point in this process is the knowledge of the student and the willingness to accept what comes from him, with a view to its enhancement. Encouraging and cultivating the person's identity is a prerequisite to enable it to achieve independence of judgment and the ability to make choices. It is to encourage the emergence of a variety of points of view, without failing anyone with negative judgments that hamper the emergence of the particular individual. The educator to theatricality that aims to foster creativity must refrain from evaluations; this does not mean he should not correct, but it is important that, when it does, it points the attention on the task without striking you, and is always ready to give her confidence. Effective teaching provides guidance in mind, support in cases of crisis, enthusiasm in tackling the task of research together with the students and positivity in judging.

The first thing to change is the kind of educational relationship in which dominates the tendency to passivity, the logic acceptance of the system. A climate conducive to the development of creativity is elastic, without limitations on the freedom to choose and explore, promotes active experience. Are therefore increased autonomy and sense of responsibility as intended route from the desire to know and to understand, to get to the formulation of an independent and critical thinking that determines the ability to choose and decide. It should be noted that no creative individual can not help but experience and facts: you can't invent anything in a vacuum. The educational context, and in particular the theatricality educator's task is to ask the questions that lead the student to free and

original responses and must provide knowledge of expressive techniques which refer to give life and substance to their creations. Creative solutions flourish more as the subject is possessed. It is also important to generate interest in the subject of the task, so that it is encouraged to participate and to be motivated, at a later time, to experiment himself. The possibilities to stimulate experimentation are many, just think to observing, to draw, to model, to play and dramatization; all activities that let you interact with external reality (people or objects) and sharpen the perception of the senses (pay attention to what you see, feel or touch). In particular, the theater is a suitable tool for soliciting communication, because on one hand requires a willingness to interact and direct experimentation, on the other involves a concrete reply and the use of energy. Moreover drama, focusing on the fiction and the "as if" stimulates curiosity and detachment from the data to find similarities and actively produce according to a fantastic dimension.

The objectives that an educator to theatricality must pursue when he devoted himself to the creation of an education project to creativity are essentially:

- ensure that the student acquires self-confidence and a positive attitude towards the body (to accept and understand their emotions to express them freely);
- encourage the student to be open to changes and able to accept the innovations;
- stimulate in the student the desire to express his originality (making his own personal response) and to collaborate with others.

So to achieve these objectives teachers can make use of the following practical advice, drawn from the results of research, to promote creativity, to be considered as guiding principles:

- explaining the value of creative thinking;
- raise awareness to environmental stimuli;
- develop a creative climate;
- teach the student to evaluate their own creative thinking, develop a constructive criticism and to illustrate the performance of the creative process;
- encourage and appreciate the spontaneous learning and provoke the need to think creatively;
- provide the means to develop new ideas and encourage the habit to develop ideas to the end.

The need for an education to creativity thus depends crucially on the personality of the teacher and his training that, if carried out with enthusiasm and flexibility, can lead to important developmental goals of the

subject and can also become a way to channel energies and voltages of the subject in a positive direction.

Education to theater in an ensemble educational project

Because there has been a real pedagogical value to the theatrical experience, it seems necessary to find an appropriate place that can integrate with the traditional educational activities. This implies the need to bring the theater in an educational project with the widest and various references so that there's not an absolutization of the theater or an absolutization of a particular theatrical style.

In this way pedagogy does not create interference, does not place arbitrary limitations, but assumes an attitude of openness towards the theatrical realities, helps to break down and analyze the technical and stylistic components of this reality, but draws the consequences of the fact that the theater may not be for the students what is for the playwright, director, set designer, actor.

This is because the school is aware that the theatrical experience is not and should not remain the only activity, but must integrate with other activities such as cinema, music, visual arts, poetry, literature, science and, in specifically, the aspect that should be taken into greater consideration is the fact that every student is inserted in a personal daily life in which encountered problems, decisions, pain, they are attracted to ideals that enhance and assaulted by depressants disappointments. Education must look at the whole, a rich set but also traumatizing, varied but also contradictory.

It is hoped, therefore, that education also live theatrical relations with other experiments whose results can also lead to ways to meet the theater, as the theater, if experienced actively attracts, but at the same time pushes towards world; this shows that, under certain conditions, the convention or the theatrical fiction is not closed in on itself, but it has the task of mediating the expansion of experience.

The stages through which the theatrical education helps the person to realize himself as an individual and as a social subject ranging from the search for an individual equilibrium, the establishment of a social subjectivity through cultural exchange, the ability to act led by an aim.

The formative space which allows the realization of such a path is the laboratory one; it generates a condition of trust necessary for a relational availability and focuses on a small group. The project is aimed at developing the creative skills and socialization through an itinerary based on years of verbal and non-verbal that allow: the awareness of himself as a

psychophysical unity in relation to others, the development of creativity, the critical ability and affective participation in the modification of reality, the approach of the young to the newspaper as a place where it unfolds gradually the meaning of his life.

Being more focused on the process than on the product, the focus is on how activities are carried out: it does not matter that the theatrical event is formally precise, what really matters is that those who realize it can express themselves in doing so. The show is the outcome of a process made not only by the actors, but by all those who have contributed to the realization of it. The success is determined by the path of growth that should be verified in each member of the group.

In such a process, the conductor of the laboratory has a fundamental role in stimulating every person to determine the production and relational process. He must have the ability to receive and give confidence to each member of the group through an authentic communication, in order to transmit content and values; the quality of the intervention is given not only by the content but also by the human relations. The teacher-actor has to have a thorough critical consciousness to understand the problems of the various members and set a conscious educational response. Must have creativity, to identify instruments that are new and original educational interventions; intellectual and emotional flexibility to change interventions based on the needs of the group; associative style focused on the relationship; methodological skills; maturity to know how to question; ability to listen and adapt.

The formation

The formation of the educator to theatricality must occur at different levels: technical, to possess the theoretical and practical knowledge necessary to fulfill its function; personal and relational. But the center must be the relationship: the ability to welcome each person unconditionally, to grasp the profound originality that each individual brings into play, to promote the interaction between the group members and to push the latter to take decisions by agreement between the members that is the result of a cooperative attitude. Also you must have the "subject": to know the theatrical theories and the history of theater.

Only urging people to live and work together, through interventions rich of stimuli that favor the creative and cultural process, the conductor's function of the workshop will be effectively fulfilled.

The formation program

The formation program of the actor-teacher or educator to theatricality is to be seen in a perspective of continuous enrichment and dropped directly into the reality in which he operates; in doing so he will test his skills and search the most suitable ways to reconcile them. The choice to use theater as an educational tool involves the need to seek a pedagogical approach and teaching in a different way from traditional models, which extends his analysis to find the connection points that allow to unite the theatrical art and pedagogy. First, the teacher who uses the theater, in asking the goals of acquiring knowledge, needs to realize that this knowledge can be achieved only through the use of techniques and processes that are based on the practice since the drama it is based on "doing" and this feature persists in any context in which it is used. The educator must know how to theatrical design a space where students can acquire in practice, those elements of knowledge places as targets; secondly it must be aware that the drama can not remain closed within itself, but has to interact with a variety of specific languages such as music, dance, mime, literature, painting, etc., that expand its scope and enrich it. To work with the theater, the teacher must give a closed and editorialized perspective to open himself to the various contents that can come from other areas of knowledge. The theater is a living and dynamic art that to become an educational resource requires a flexible approach and the recognition of the importance of the pedagogical aspect of his play as a learning resource. Pedagogical skills are fundamental to define, even in the theatrical field, the principles and the rules that must be follow to guide the student into a level of knowledge appropriate for him and functional to optimize his resources.

In effect, not all those skilled in the theatrical art are able to drive necessarily in a correct way those who participate in a laboratory, because, where predominates the desire to obtain a valid product exclusively from the aesthetic criteria point of view, is lacking the educational function.

The actor-educator who leads the theater workshop should stand in front of the learner as a guide, but not as a directive figure that scarifies the fun aspect to impose its own interpretative scheme. He must be the one who leads the students to the recovery of faculties that they already possess, to develop the use of the forces already in place in each subject, trying to counteract their drying up.

The adult who assumes the role of educator to theatricality must be willing to give up its leading role, which binds students to the function of spectators; the theater, in an educational reality and especially in school, takes place essentially at the time when each person is given the

opportunity to become an actor, setting in motion what are his powers of expression. The conductor of the theatrical activity should put the spotlight on the students, must listen to them, must recognize their resources. It would be important to take into consideration the sense of formalization of knowledge and get a view of a form of education more open and flexible. It means to accept the risk of change and to get a view of the discovery and the possible. The theater in its very specificity of opening fantastic horizons in which acting, implies the need to be open to the unexpected, to the play, to the creative dialogue.

Education to Theatricality. The expressive arts in shaping the individual. Theory. The laboratory and the languages. Planning

This text's aim is to document the work of research and study on Education to Theatricality, both nationally (Italy) and internationally and to present it to an audience of scholars, researchers and cultural, artistic and educational operators more wide in English. The work is a theoretical and practical research with the aim to document and present the detailed work, research and discussion held during the various laboratories of Education to Theatricality held nationwide by teachers, educators to theatricality in collaboration and under the supervision of the Chair of Theatre of Animation, Faculty of Sciences of Education of the Università Cattolica del Sacro Cuore in Milan, Brescia and Piacenza; of the Master of the "Actions and interactions through the Pedagogical Narration and Education to Theatricality" of the Faculty of Sciences of Education of the Università Cattolica del Sacro Cuore in Milan; CRT "Theatre-Education" EdArtEs of the City of Fagnano Olona (VA).

The text is divided into five chapters.

The *first chapter* discusses the basics theories of Education to Theatricality: the pedagogical fundamentals of research, aesthetics of reference (Art as vehicle); the theory of the "I am" and of the creative subject and of the Creative Act; the laboratory as working methodology; the relationship between art and education and the creation of this research in theater and pedagogy of the twentieth century; the role of the Educator to Theatricality as a trainer and his professional formation.

The *second chapter* one will speak specifically about the theater workshop. After a brief historical overview on his birth, will be defined the pedagogical and expressive elements of the theater workshop, the *setting* of the work, to present the main points of contact between the educational experience and the aesthetic to arrive at the concept of *form-action*, ie, the

act of designing of theater and theatricality (the expressive arts) as educational and training practice.

The *third chapter* deals specifically with the relationship between pedagogy and aesthetics. The Education in the arts becomes, in this context, a training experience for the person in its entirety and totality. The Education to Theatricality's objective is to educate people with and through the expressive arts, to educate them to the expressive arts by developing the creativity and the personal expressiveness of each person; for this reason it has come to talk about *form-action*, that is, the act of planning theatricality as educational and training practice.

The *fourth chapter* defines the laboratory of Education to Theatricality in its practical aspects; are presented the different languages of theatrical communication and the exercises related to them.

In the *fifth chapter*, the final chapter, it is faced the planning in the educational-expressive field. This chapter will discuss both the theoretical and practical aspects of the planning, coming to set up a methodological track-proposal of planning and educational organization of the projects.