DIONYSIAN'S JOURNEY: THEATRICAL GAMES IN /OUT OF CLASSROOM

JORNADAS DIONISÍACAS: O JOGO TEATRAL DENTRO E FORA DA SALA DE AULA

JORNADAS DIONISÍACAS: LOS JUEGOS TEATRALES ADENTRO/AFUERA DE CLASE

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How to reference this paper:


Submitted: 21/03/2023
Revisions required: 11/04/2023
Approved: 19/10/2023
Published: 19/12/2023

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ABSTRACT: The paper presents practical experiences developed from the connection between theatre games and students from elementary and middle schools; storytelling and improvisation were used to construct scenes aimed at shadow theatre presentations. In search of understanding why Theater classes are taught in public schools, their contribution to personal level and group relationships is observed. The reflections were mostly based on the research of Michel Maffesoli, Viola Spolin, and Jean-Pierre Ryngaert.


RESUMO: Este artigo apresenta experiências práticas construídas a partir do encontro entre o jogo teatral e crianças do ensino fundamental, os processos de contação de histórias e improvisações empregados na construção de cenas, visando a apresentação em teatro de sombras. Buscando compreender os sentidos do ensino de teatro na escola pública, observa-se a contribuição desta linguagem para possíveis transformações em nível pessoal e de relações de grupo. As reflexões se estabelecem principalmente a partir dos fundamentos das pesquisas de Michel Maffesoli, Viola Spolin e Jean Pierre Ryngaert.


RESUMEN: Este artículo presenta experiencias prácticas construídas desde el encuentro entre el juego teatral y niños de la educación primaria. Los procesos de narración de historias y improvisación empleados en la construcción de escenas, con objetivo de presentación en teatro de sombras. En busca de comprender los sentidos de enseñanza de teatro en la escuela pública, observa-se la contribución de este lenguaje para posibles transformaciones en nivel personal y de relaciones de grupo. Las reflexiones se establecen principalmente desde los fundamentos de investigaciones de Michel Maffesoli, Viola Spolin y Jean Pierre Ryngaert.

Introduction

The following text is a fragment of the research/doctoral thesis “Dionysian Journey: A Mythical-Symbolic-Theatrical Narrative of Educational Processes in Public Schools” defended in 2019 and which is currently part of the thesis bank at UFF – Universidade Federal Fluminense, now turned into a paper. The thesis analyzed the transformative power of theatrical language in contact with children through games and role-play workshops, while this paper will specifically deal with the experience with the construction of the “Shadow Theater” project, one of the artistic manifestations included in the workshops that contributed to presenting the school’s culture. To this end, it is necessary to make considerations about the construction of theatrical practice in its foundations and the specificity of the school space.

Apollo or Dionysus? The paradoxes of Theater in the union of opposites

Theatrical practice is a contradiction: it is truly built on the spontaneity of improvisation, but, as a spectacle, it takes on an air of organization, harmony, definition and forms, characteristics that, in principle, would deny its own instinctive nature. As a show, it resists its ephemeral nature in its re-presentation, but, in an eternal contradiction, it also celebrates the present moment with each new encounter with the public. Therefore, Theater is, at the same time, instinct and reason, norm and life, order and disorder, Apollo and Dionysus.

In his first book, The Birth of Tragedy, published in 1872, Friedrich Nietzsche, a 19th-century German philosopher, gave art a central role in human culture. He states, based on the artistic production of Greece, that the greatest highlight of the art of that civilization was due to the unquestionable beauty and creativity always articulated by two initially opposing forces. According to Silvio Galo (2014) in his article “Filosofia, Experiência do Pensamento” (“Philosophy, Experience of Thought”), Nietzsche called these forces Apollonian and Dionysian: in which Apollonian (relative to the god Apollo) would be the principle that represents reason as harmonious and measured, organized beauty. Dionysian (relative to the god Dionysus) is the principle that represents drunkenness, chaos, lack of measure, and passion.

Although Apollonian and Dionysian characteristics are different, they do not exclude each other, but complement each other. It is this complementary relationship between the ideas that these two gods represent that allowed, according to Nietzsche, the birth of tragedy and the existence of theater, which survives its repetition to be reborn as intense, vigorous, and instinctive.
About Apollo, Nietzsche (1992) tells us: “Apollo, as the god of configuring powers, is at the same time a divinatory god. He, according to the root of the name, the ‘resplendent’, the divinity of light, also reigns over the beautiful appearance of the inner world of fantasy” (NIETZSCHE, 1992, p. 29, our translation).

At the same time, Dionysus is present. It's instinct overriding reason. According to Salvatore D’Onofri, professor of Literary Theory, in his book “Pensar é Preciso” the Dionysian spirit found its first artistic manifestation in the dithyrambic chorus which, according to most scholars of Greek literature, was the embryo of ancient tragedy, when the myth of Dionysus, instead of just being sung (lyrical poetry) and told (narrative), it also began to be staged (theatre). The people who made up the Dionysian choir felt transformed by drunkenness and put aside their social mask, manifesting their true personality (D’ONOFRI, 2009, p. 23, our translation).

We can say that Theater synthesizes a “fraternal alliance” between Apollo and Dionysus. Not a duel of opposing forces, but rather a coexistence between reason and instinct, to become a visceral and exciting mimesis of life in a spectacle of beauty and enchantment. It is the presence of Apollo that organizes Dionysus’ impulses and emotions. But it is Dionysus who gives the Theater its vital nature: the “trace of union between flesh and spirit.” as Nietzsche said in relation to art, the Theater carries with it the greatness of being reborn from its contradiction. In their essence, they maintain two opposing powers that do not cancel each other out but rather strengthen each other. Thus, Theater breaks any dichotomous relationship in its performance, celebrating the communion of opposites, the union between opposites. And, before we can think about contradictions, the Theater invites us to a dialectical relationship with life, in which reason and emotion, order and disorder go together.

When analyzing the theatrical game at school, we see that the staging results from a process that reinforces improvisation that starts with a free body, mind, and imagination, but which, little by little, takes shape and structure without, however, losing its strength. Vital that feeds it. At the school, Apollonian par excellence, the Theater opens the door for the entry of Dionysus and his union with Apollo.

Children are invariably creative people. Curious, they end up proposing new relationships with what is presented to them. Playful in their actions, these small beings, when encountering the theatrical game, almost always show themselves to be inventive, however, when initiating contact with the theatrical language, their expressions do not present a more defined form, nor visible limits, or, for referring to the Theater itself, are more Dionysian. Small players in groups usually accept the proposals offered to them and then transform them into
something else. For them, the game is (and shouldn't it be for all of us?) a fun game in which the rules exist and can be broken when the game and the players' creativity make this necessary.

It is, starting from this playfulness, that is, this pleasure brought by the game, that we find resonance in the thought of Maffesoli, (2006) contemporary French sociologist, in his critique of modern education which, according to him, has two fundamental characteristics: postponement enjoyment (that is, the appreciation of what comes after) and rationalism (the absolute belief in reason). And he also says:

It does not postulate the existence of a void to be filled, but returns to the idea that there is, in everyone, the child or young person in particular, a specific “treasure” that should be brought out again.” It is this idea that leads to a monitoring process. It is this idea that characterized, in primitive societies, the initiation mechanism that is about to be reborn in our post-modern societies. It is interesting to note that technological development, in terms of the internet and other means of interactive communication, accommodates this initiatory process. The Wikipedia phenomenon and other participatory encyclopedias express well this horizontality of knowledge... the return of the initiatory form is a challenge that is thrown at us and that highlights “horizontality”, as a characteristic of postmodernity (MAFFESOLI, 2006, p. 1, our translation).

For the author, in postmodernity, the socialization of children must be based on the anthropophysiological concept of initiation as in primitive tribes and, thus,

The challenge is how we mobilize the energy of young people without emasculating them too much. We will accentuate collective imaginations, dreams, ideals, and fantasies. There is something in these young generations that will accentuate the emotions experienced in common, the affections and feelings – he analyzes: – Tribes are formed by sharing tastes, not ideas—a sexual, musical, and sporting taste. We are no longer enclosed in the master self of myself, but first and foremost, we privilege the tribe where I live (MAFFESOLI, 2006, p. 1, our translation).

The theatrical game, performed in groups, reinforces shared activity, the expression of emotions, collective imagination, the pleasure of being together, and the notion of belonging.

At the same time, Maffesoli (2016) indicates other important changes that have been woven into postmodernity: the appreciation of the present time, the here and now, the meaning of creation, and the dream of transforming one’s life into a work of art. A vision that highlights the cult of the body as

We no longer feel, as (Sigmund) Freud stated about modernity, the postponement of enjoyment, but now it is the repatriation of enjoyment. The correlate is the importance of the body, dressing, and bodybuilding. Presenteeism is what I call the importance of the body (MAFFESOLI, 2006, p. 1, our translation).
Likewise, Maffesoli (2016) emphasizes the end of rationalism with the valorization of feelings and artistic experiences. An ethical cement is being built based on emotions and the sharing of affections:

This ethic of aesthetics is what we will find in different sports and art. Bets are no longer placed on independence but on interdependence. And for me, this is what will constitute the postmodern order (MAFFESOLI, 2006, p. 1, our translation).

The author explains the need for a paradigm shift at school, based so far on a verticalization of powers, which can create a horizontality of principles that provides students with the right to be heard and respected.

I propose that the opposite of vertical paranoia is the birth of a youthful knowledge that we must compose and follow, knowing that this will reinvest, reuse, and reintegrate a whole series of parameters, such as play, which is being put aside. There is no longer a separation between body and mind (MAFFESOLI, 2016, p. 1, our translation).

Therefore, considering the importance of theatrical play in transforming our students' reality, we base the development of Theater work at school on the desire to give them a voice and facilitate the meeting and expression of affection, valuing their ability to create and imagine.

Among so many action plans at school, some formed part of the thesis mentioned above, and for this paper in focus, we present one of them below.

**Theatrical Play: Possibilities for Re-enchantment at School**

At number 176 on Rua Marquês de São Vicente, Gávea, Rio de Janeiro, the Artur Ramos Municipal School is located. It operates in two daytime shifts, serving mainly students from the Rocinha neighborhood, with a total of approximately 300 children. A high flow of traffic is constant in front of the school, with public buses, school buses, and passenger cars passing by. Classes held in the small court or on the children’s playground, both at the front of the school, must deal with this constant difficulty in both shifts.

However, upon crossing the gate that leads to the classrooms, the school is impressive in its silence. A long corridor cuts its structure. The administrative rooms (direction, coordination), teachers’ room, bathroom, and kitchen are on one side. And on the other, the classrooms. At the bottom are the cafeteria and other extra rooms. Depending on the number of
classes, the latter can be transformed into spaces for holding specialized classes (Performing/Visual Arts), in addition to serving as video rooms containing TV/DVD/sound devices.

The Artur Ramos School Theater Project was prepared little by little, considering the varied and always present difficulties. Listening to a request here and a suggestion there, the meanings of this mandatory curricular component were being discovered and constructed over a few years. With each new school period, we tried to experiment with new possibilities, using different languages, including mixtures between them, always seeking to bring children closer to group expressiveness using their bodies and expressive creativity. The choice of presentation topics was almost always a shared decision between teachers, management, and coordination, but in the classroom, decisions and choices were mediated only by the teacher/student relationship and, above all, by student/student contact.

For a few classes, we let the children move around freely so we could observe them. Without any adult rules limiting play, they played with each other and for themselves. They used the closed circle and forgot that they could be observed by the adult. The games were based on dramatic play, that is, on make-believe without concern for the audience. A representation with the other and not for the other.

The principle of the game is already present in the child when he interacts with others. According to Peter Slade (1978) in his book Child Drama, acting is the “root of dramatic play” and “a real behavior of human beings”. Given this, Slade draws attention to the need for us adults to distinguish, first, what children already do in their daily lives and what we know and expect from Theater for them.

The dramatic game, according to the author, is a repetitive practice in which the action happens in all directions and there is no differentiation among the participants between those who do it and those who watch. While Theater is “an ordered entertainment occasion and a shared emotional experience” (...) “Dramatic Play is a vital part of young life. It is not an idle activity, but rather the child's way of thinking, checking, relaxing, working, remembering, daring, experimenting, creating, and absorbing. The game is life” (SLADE, 1978, p. 17-18, our translation).

In this educational process, we would now be at a stage “between” the dramatic game and Theater (Theater as an artistic language). This transitional place would also be a time to experience relationships, discover and develop possibilities for playing with and for others.
The theatrical game “enters” the process to provoke children to move from the dramatic game to another stage of play, now with rules and, mainly, with the presence and perception of the audience. A clear intention to make others see, as Koudela indicates:

By guiding the child's natural inclination towards imitation and play, we are promoting their intellectual development. In group activity, the game can be guided and governed by a collective objective, which helps the child overcome the egocentric phase and individualistic subjectivism. Theater teaching can be seen as a deliberate fusion between symbolic play and rule play (KOUDELA, 1992, p. 38, our translation).

The Artur Ramos School Performing Arts Project has sought to be a privileged space for experimenting with artistic forms, which we call theater. It is worth highlighting here that many of the scenic solutions adopted in the projects arise from difficulties of the most varied orders: spatial, temporal, and organizational. We refer here to the various classroom situations in which the theatrical game, due to its unique ability to absorb the culture of the space in which it takes place, appropriates the difficulty, making it an integral part of the artistic phenomenon.

Invariably, we had the game as a didactic possibility in all stages of this work. Jean-Pierre Ryngaert (2009) and Viola Spolin (2007), professors of recognized relevance in the theatrical game environment, are two important references in the theoretical-practical process of understanding artistic language through the game. Throughout the process described here, we sought to align our thinking with the methodological guidelines of these researchers.

The Shadow Theater Project

Figure 1 – Artur Ramos School Shadow Theater 2018

Image: Ruidglan Barros, 2018

Shadow is, in short, a theatrical form of animation using silhouette dolls. The characters and objects are designed and made in their most typical shapes for easy identification. The
relatively simple technique consists of projecting the figures onto the paper or fabric screen using the action of light, causing shadow and creating moving images.

Initially conceived to be presented in the middle of the school term, the Shadow Theater project at Escola Artur Ramos originated at the service of a process. It did not necessarily mean a culmination but aimed at a small and initial contact with the public. Initially, we worked on songs as dramaturgy, limiting ourselves to acting out what the song’s lyrics suggested. For each class of 1st, 2nd, and 3rd years, a song was chosen – a story to be told with cardboard dolls placed behind a cloth on which light would shine, causing the scenes to be projected. The soundtrack was made up of popular children’s songs from the 1980s, northeastern songs, and some compositions/recordings by the group “Palavra Cantada,” which gave the starting point for creating the characters. While listening to the music, the children drew figures based on a model posted in the room.

**Figure 2 – Designing the dolls for Shadow Theater**

![Image: Ruidglan Barros, 2018](image)

Some classes are used to create character silhouettes, which the children carry out. Once they have their drawings, the children are divided into groups to cut and paste the figures onto cardboard and add the wire rods that will be used for handling. There is no need for major interventions at this stage of the process. Generally, in all classes, these manual activities are managed by the children themselves, leaving the teacher with the solitary (and pleasurable) task of watching the progress of a class that the students themselves carried out. This involvement may come from the pleasure of performing manual work, but there may also be an interest in the fact that these activities are integrated into a greater objective, which is the presentation of theater. There is a reason for doing all that.

Strategically, it is necessary to divide children into production groups. Some can draw, others can cut, others can collage, and others can handle. The process seeks to include the entire
class in at least one moment of the journey, even though, out of desire, they would all like to be behind the illuminated curtain. The rehearsal is a real puzzle, requiring a good dose of creativity from the teacher, as it is not always possible for the entire class to be together when rehearsing the scene. There are few rehearsals, as the dynamics necessary to keep the class separate cannot be carried out many times. But even though we have few opportunities to repeat the movements, the fixation happens easily, and, in a short time, we are ready to share the assembled stories with the public.

For the 2018 Shadow Theater project, we looked, in addition to music, for other possibilities for creating stories, such as children’s storybooks. We began with them, then, a new stage in the process with theater: the telling of stories to build dramaturgy.

The text inducer: Listening and telling stories

Telling stories is an act as old as humanity. Prehistoric man already recorded his heroic adventures in stone in a successful way of telling his deeds. The Greeks attributed the mission of telling stories to theater, to teach people to seek their ideal measure, not leaning towards either extreme of their personality. Thus, both primitive Greek theater, tragedy, and comedy have always been imbued with the function of, behind singing, narrative, and theater, conveying to others a “happened” story. Counting with the body, counting with words, writing to count. Theater unfolds into forms and contents but does not escape its primary function: Telling.

In a certain class, we presented to the classes some children’s story books with a considerable wealth of themes. Among these, some chosen stories yielded experiences. One of them I recount below.
The Cold Daisy

Figure 3 – Children's drawing about the story: “The Cold Daisy”

Image: Ruidglan Barros, 2018

“The Cold Daisy” (“A Margarida Friorenta”) by Fernanda Lopes de Almeida (2015) was one of the first books told in class. The book deals, in a simple way, with the drama of a flower, Daisy (Margarida), who trembled without stopping. Ana Maria, a girl, is woken up at Night by the Blue butterfly who warns her about the plant’s suffering. Thinking it was cold, Ana Maria tried everything to warm the flower, bringing it into the house and protecting it with blankets, but to no avail. Not knowing what to do, she decides to give Margarida a kiss, stopping the shaking and realizing that the problem was the lack of contact and affection.

In this activity, still entirely proposed and coordinated by the teacher, some children volunteered to take part in the story, assuming a character. So, there were there, besides Margarida herself, Ana Maria (the only human character in the story), the Blue Butterfly, the Night, the villain Cold Wind, and the dog Moleque (the latter generated heated discussions, as all the boys wanted to do it).

Unlike simple traditional storytelling in which the narrator reads the story, we decided to do a scenic narration. We stood in front of the class with the book in hand and started the story; as the characters appeared, I invited a child to “play” the role. We tried to encourage each player to move as the narration suggested.

They spoke a few sentences but moved around the room as the story unfolded. As an audience, the other students enjoyed each new contribution from their colleagues on stage, which I considered essential to capture and maintain constant attention to the succession of events. We then asked them to produce a drawing about what they had just seen/experienced.

At the end of the class, we asked the children which of them would like to tell the story in another class, and some were ready. We had to choose just one student, committing ourselves
to calling the others at another opportunity. A 1st-year student (whom I’ll call S.), just 6 years old, after volunteering, made a request to us before starting to narrate the story in another room: “I want the book, Mr./Mrs., I can’t tell without it”. In the Early Childhood Education class, S. began his narrative, surprising us with his inventiveness: The child, despite having the book in his hand, disregarded the original script, using the images contained on each page as a springboard for parallel stories full of details.

She kept the original character of Margarida, but created several others as well as new facts and relationships that were quite coherent with the original story. The Blue Butterfly now had a mother and, with her, a relationship of obedience, for example. The images, therefore, were the engine for creating a long story, full of details and full of new characters. However, the original physical space remained unchanged. S. let his imagination flow freely, Dionysian. She created without measure, did not care about the original text, and had fun.

In the 3rd year classroom, the “counting” we did was also repeated with the participation of many students. In this series, the activity went beyond drawing: the students were divided into groups (they chose each other) to perform a free role-play about the story they had just heard. We highlighted with each group the freedom they would have in modifying the story, adding, or deleting characters or facts.

The first group decided to make a scene, leaving only the problem of the cold as an element of the original. It was a story about zombies looking for blood on a cold night. There were no narrators, and the actors moved around acting on each other in silent scenes. This presentation makes us record the great fascination that terror has on children. Many of them are easily enchanted by stories about monsters and ghosts. It’s a pleasure to feel controlled fear. It is frightening to know you are in a protected space. Knowing that even with the scare, everything is just make-believe. Through play, the child is able to experience their anxieties, learn, and create possibilities for interference in their real life.

Ryngaert (2009) tells us that the game is a test without risks, in which children and young people can start over, go back, and, therefore, master time. According to the author, the game has a biplanar nature, that is, real and imaginary coexist together simultaneously, requiring players to behave in accordance: it is necessary to believe in the game without losing the notion that you are playing. The game enables the organization of intellect and behavior simultaneously, and this phenomenon occurs in interaction, exchange, and encounters between people.
The second group, all girls, made a version they called “Fashion”. From the original story, only the names of the characters were left. The group chose a narrator who told the story as the others acted. Here is part of the narration:

Once upon a time, there were three girls named Margarida who dreamed of becoming YouTubers. So, they went looking for Moleque, the dog. This one, he realized that they needed makeup so they could be successful on the internet, and he gave them a lot of lipsticks. And so, they became known and famous (P1. 2018, our translation).

This group reproduced the activity previously conducted by the teacher (scenic narration), in which the narrator mediates the actions, and the characters interact with each other and the narration itself.

The adaptation made by this group of girls says a lot about the influence of television media and the internet on children’s daily lives. Children’s culture, which began in the family, is currently influenced by television media. The universe covered by the version differs greatly from the original story, which is based, above all, on poetry and the values of friendship. The children’s story was based on adult values: concepts of beauty, fame, and recognition.

The theatrical game once again provided the opportunity for children to put their experiences “on the line” and, thus, declare themselves active members of the society that pulsates inside and outside the school. Taking as an example the story of the girls who wanted to be YouTubers, we can assess that the media is a force capable of bringing individuals together, but often neutralizing subjectivities. Not unlike what can be seen among teenagers and adults, children reproduce behaviors from the media, satisfying the desire to belong. These are very evident characteristics of sociality. For Maffesoli (2016), the hallmark of this sociality is the communicational style, “which allows everyone to express and live many potentialities of their being” (MAFFESOLI, 2016, p. 79, our translation).

The fact that children are inserted in adult contexts and, therefore, able to talk about violence, fame, and money through the media, is perhaps the result of a world in transition characterized by the coexistence between tradition and a new unstable world. This coexistence is mediated by technology based on excess. The media is everywhere and influences all relationships.

Television, the internet, and the media in general currently have a great power of persuasion in society, especially among children and teenagers, who find themselves invaded by commercials, programs, and music that influence their habits and interests. The appearance
of shopping malls in their stories is also an indication that, on weekends, family outings include these shopping centers in which children are immersed in a world of consumption.

On open TV, programs for children have minimal production, forcing them to consume content aimed at adults, such as soap operas and films. The school, in its way, tries to revive more humanized toys and games such as jumping rope, spinning tops, tag team, and hide and seek. We realize that children like this type of dynamic, but the media force reaches them without a filter, and they end up, sooner or later, reproducing behaviors dictated by consumption, such as using the doll in the commercial or behaving in a similar way to the YouTuber from fashion or with the girl from the blog. Theater at school, in an act of resistance, acts in a discreet but incisive way concerning this issue, proposing stories, music, and, above all, values that are not in media circulation, thus seeking to value habits, conduct, and affections that are typical for their age. The child, therefore, realizes the existence of other possibilities beyond what is dictated by the media.

The third group of children to present the story was led by a boy, E., aged 9. He assumes the only human character in the story, changes the gender, and introduces Mariano to the class, a boy who can't sleep because his flower, Margarida, is feeling cold. Extremely comical, the story overflowed with poetry. Two boys made the wind, one girl made the flower, another made the dog, and another made a beetle. They followed the original story, but, in the end, when the flower needed affection, Mariano, or rather, E., became shy and didn't give Margarida the long-awaited kiss, much to the disappointment of the audience. Generally, at this age, children close themselves into gender groups (Bolinha club and Luluzinha club3) and it is only towards adolescence that they mix easily. We also observed, from this group, typical elements of their age, such as still staying on the floor at times, as in the projected game, not taking the audience into account, and creating the scene for themselves.

Game-designed drama in which the whole mind is used, but the body is not used so fully. (...) The child stops still, sits, lies on his back, or anchors himself and mainly uses his hands. Personal play is the obvious drama: the whole person, or total self, is used. It is characterized by movement and characterization, and we notice the dance entering and the experience of being things or people. In personal drama, the child wanders around the place and takes responsibility for playing a role (SLADE, 1978, p. 19, our translation).

The fourth group, led by L., a 9-year-old girl, was also faithful to the original story as well as the format presented by the teacher: a narrator and the other characters relating to each
other. The action was carried out with few lines and many movements, always coordinated by the narration. Nothing was forgotten, all the characters and facts were narrated and acted out. This group demonstrated great dexterity for the scene. We were able to perceive a visible organization in its previous construction process. They were lively children who listened attentively. They listened to each other. This influenced what was presented. We invited some to narrate the story in another room, but not everyone was ready. L. accepted the challenge.

In the 1st year classroom, L. developed her narration coherent with the original story, without, however, failing to add adjectives to the characters, details to the places and even jokes in the middle of the actions, as when she asked questions to the audience and she herself answered “Whoever said ‘NOT’ was right” (emphasis mine). She spoke about all the characters and about the contributions of each one and ended by highlighting the moral of the story in relation to the affection that Margarida missed. L. demonstrated a capacity for the game that also denoted his intellectual development. Something there was just stimulated, and her eyes jumped. L. was creative and self-assured, managing to present the scenic narration in an organized way. We must consider that the good atmosphere of the group work in which L. was involved contributed greatly to this security, as well as having already presented in front of her colleagues also strengthened her for the experience in another room. We were eager to know what she would have to say after the experience and asked her directly. How was it? I don’t know if she heard us, but she said quickly: Which room are we going to now, Mr.?

**Final considerations**

Much is said about the processes of theatrical play during rehearsals, but we still need to reflect on the gains gained from contact with an audience. The self-confidence gained immediately after the presentation is visible when the children’s only desire is one: to repeat. It is the moment of convergence, of aggregation, where everything works together, and even when something goes wrong, and the child, in his sincerity, cannot hide this fact from the audience, the narrative continues, and the “error” does not seem to demotivate him at all. The present playful state is absolute and does not demonstrate fragility in the face of the “here and now” setbacks. The child seems to know intuitively that “making mistakes is part” of the present moment.

In the process of appreciating shadow theater, it was possible to identify a two-way street throughout the entire route, which is characterized by transformation. From then on,
Theater, as an artistic language with defined contours, opened its arms toward children, allowing itself to be penetrated from all sides. In this onslaught, there is a deep desire of these children of Dionysus that their services be seized by these talking, happy, intelligent, curious, and solar beings. The Theater is powerful and knows that it can modify the space in which it takes place and be capable of transforming the people with whom it interacts. And this happens because children do not shy away from the desire to enter the experience. But behold, in the opposite direction, from there to here, these little people, using all their curiosity and courage, without asking if they can. Behold, they also transform the Theater. And a new Theater is born.

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**CRediT Author Statement**

**Acknowledgements**: Not applicable.

**Funding**: Not applicable.

**Conflicts of interest**: There are no conflicts of interest.

**Ethical approval**: Not applicable.

**Data and material availability**: The data and materials used in the work are available in the Thesis that originated the paper.

**Authors’ contributions**: The authors are responsible for the research, analysis and writing of the paper.

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**Processing and editing**: Editora Ibero-Americana de Educação.

Proofreading, formatting, normalization and translation.