

TEACHERS PERSPECTIVE ABOUT THE THEATER AND THEIR CONTRIBUTIONS TO SIGNIFICANT LEARNING IN THE COMMUNE OF RENGO, CHILE – 2021

PERSPECTIVA DOS PROFESSORES SOBRE O TEATRO E SUAS CONTRIBUIÇÕES PARA UMA APRENDIZAGEM SIGNIFICATIVA NA COMUNA DE RENGO, CHILE – 2021

PERSPECTIVA DE LOS DOCENTES ACERCA DEL TEATRO Y SUS APORTES AL APRENDIZAJE SIGNIFICATIVO EN LA COMUNA DE RENGO, CHILE – 2021

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ABSTRACT: The objective of this research was to know the perspective of teachers on the contribution of theater as a meaningful learning tool in students of the Rengo commune. It was of a basic type, non-experimental and quantitative approach, the population was made up of teachers from the schools of the Rengo commune, a total of 230 and the sample was 20, due to an intentional sampling in which only teachers of educational institutions that teach theater as a subject were selected. The survey technique was used and a questionnaire was applied to the teachers, which was validated by expert judgment. In addition, Cronbach's alpha was applied, demonstrating 0.8 reliability. The results were tabulated and analyzed, resulting in that from the teachers' perspective, 90.8% consider theater as a meaningful learning tool.

KEYWORDS: Meaningful learning. Social skills. Interpersonal relationships. Attitudes.

RESUMO: *A presente pesquisa teve como objetivo conhecer a perspectiva de professores sobre a contribuição do teatro como ferramenta de aprendizagem significativa nos alunos da comuna do Rengo. Tratou-se do tipo básico, não experimental e de abordagem quantitativa, a população era constituída por professores das escolas municipais do Rengo, num total de 230 e a amostra foi de 20, isto devido a uma amostragem intencional em que apenas foram seleccionados. instituições de ensino que ensinam teatro como disciplina. Foi utilizada a técnica de survey e aplicado questionário aos professores, o qual foi validado por perícia. Além disso, foi aplicado o alfa de Cronbach, demonstrando confiabilidade de 0,8. Os*

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resultados foram tabulados e analisados, resultando que, na perspectiva dos professores, 90,8% consideram o teatro uma ferramenta de aprendizagem significativa.

PALAVRAS-CHAVE: *Aprendizagem significativa. Habilidades sociais. Relações interpessoais. Atitudes.*

RESUMEN: *La presente investigación tuvo como objetivo conocer la perspectiva de los docentes sobre el aporte del teatro como una herramienta de aprendizaje significativo en los estudiantes de la comuna de Rengo. Fue de tipo básica, no experimental y enfoque cuantitativo, la población estuvo constituida por los docentes de las escuelas de la comuna de Rengo, un total de 230 y la muestra fue de 20 esto debido a un muestreo intencional en el cual se seleccionaron sólo aquellos docentes de las instituciones educativas que imparten el teatro como asignatura. Se utilizó la técnica de la encuesta y se aplicó un cuestionario a los docentes, el cual, fue validado por juicio de expertos. Además, se aplicó el alfa de Cronbach demostrando 0,8 de confiabilidad. Lo resultados fueron tabulados y analizados dando como resultado que desde la perspectiva de los docentes el 90,8% consideran al teatro como una herramienta de aprendizaje significativo.*

PALABRAS CLAVE: *Aprendizaje significativo. Habilidades sociales. Relaciones interpersonales. Actitudes.*

Introduction

A frequent question researchers ask themselves is How do students learn? And it is the one that Lev Vigotsky with his constructivist theory, David Ausubel with meaningful learning and Jerme Bruner with discovery learning have tried to answer over the years. All from their postulates generated a relevant contribution in the field of education and have made it possible to understand the ways in which students can acquire their learning in a lasting way over time. This concern has been transferred worldwide and this is how the interest in this research arises.

It should be noted that one of the goals that education has worldwide is that children learn more and more and of better quality, which is why current education should focus on the integral development of students and the acquisition of meaningful learning that allows them to be able to adapt to changes and to master the technology that provides them access to knowledge. In the last decade, the processes to work on the progress of learning have increasingly focused on the concept of quality, within which the academic, psychological and civic learning of students are contained (UNESCO, 2017).

Finland is an example of quality education, since it introduced the phenomenon learning method, which allows traditional subjects to be displaced by thematic projects in



which students appropriate their learning process (SPILLER, 2017). This country uses meaningful learning methods, that is, through previous knowledge, students can build new learning.

Educating allows students to expand their inherent potential to the human being, such as creativity and innovation that are sometimes neglected under traditional education. All students have the right to learn, likewise the convention on the rights of the child mentions that education must be achieved based on equal opportunities (UNICEF, 2008).

It should be noted that the Chilean challenge in education is to provide an education for all students, considering their interests and requirements, leaving traditional education, that is, looking for educational instances that are playful, fun and that provide significant learning, since, every child has the right to learn.

The schools of the Rengo commune also seek to contribute with quality but in them there is evidence of cultural, social and economic poverty with a vulnerability index (IVE) of 95% (MINISTERIO DE DESARROLLO SOCIAL, 2018). Within this context and starting in 2017, a theater workshop is held within the hours of Full School Day (JEC) with a duration of 2 hours per week (90 minutes). Its purpose is to be a contribution to the development of students and the delivery of a comprehensive education, where theater encourages the acquisition of significant learning and, therefore, resources to achieve its objectives.

The Quality Agency, a Chilean institution that categorizes municipal schools, subsidized individuals and paid individuals from all over the country. This classification has four levels, insufficient, medium-low, medium and high, and is generally carried out at the end of each school year based on the results obtained the previous year by the SIMCE standardized test, in the case of Rengo schools the results of the classification have had an upward trend, which is why the need arises to know if the theater workshop is a contribution according to the eyes of the teachers for the achievement of the significant learning of the students, based on the dimensions: social skills, interpersonal relationships, attitudes, understanding, application, problem solving.

For Ferrandis and Motos (2015), theater is a literary genre that facilitates inquiry for learning and creation, likewise allows unlearning behaviors, enhancing understanding of experience, adding opinions, ideas, and creations of others, enhancing solid affective and social ties.

Several authors have investigated how important it is to teach theater in classrooms, within this and according to Sánchez (2005), when working on theater at school the child will feel the need to study and learn as that an interesting goal is set for him, as well as when the

teacher is able to transmit and awaken the desire to learn to the child, he allows him to achieve the goal. The teacher must promote a spontaneous and liberating classroom environment, that is, that the school is life and prepares for life.

Today's school seeks for students to be the main actors in the educational process, where they are able to integrate new knowledge, build their own learning, making it more meaningful and therefore durable over time. For the same reason, school and education must encourage students to be able to analyze information, for this they must adapt to the needs, requirements and concerns of our children, therefore the school must be vitalized, since, in it, prepares for life (SERRANO; PONS, 2011).

Thus, when using theater at school as an academic resource, the child will work on those tasks that constitute a source of interest for him. This will also promote a pleasant work environment, since the theater takes the student out of the normal instruction to which he is accustomed and leads him to use his whole body and his sensory system to work, consequently, with the aforementioned Paulo Freire exposes that the challenge of educational quality is based on the proposal of an interdisciplinary curriculum and teacher formation, it also requires teachers to start from the daily experiences of students (FREIRE, 1993).

It is because of the above that the importance of education for the development of open attitudes in relation to interculturality and social changes is highlighted, where communication skills can be acquired and contribute with the formation of citizens who participate actively, in a critical way and reflective in society (SÁNCHEZ, 2005). For a learning process to really take place, it is necessary that the activities and tasks that the child performs have a clear meaning for him. This will allow you to build your own learning, which will be more significant and therefore will be long-lasting, meaningful and allowing you to function optimally in the social context.

Education and theater have a lot in common, both have been evolving and adapting to the changes that society and especially education have been experiencing. Current education needs that the student be given all the tools so that he can function in society in the most optimal way considering technology, advances in science, the social aspect, among others. At this time, education demands that students enhance all their skills, that they use error as an instance of learning, so that they are in constant search of continuous improvement. Therefore, it is important to help individuals to achieve freedom and psychological security for creativity and the construction of knowledge without forgetting the education of social skills.

It should also be noted that the teaching methods that are generally used in basic education, despite the ministerial guidelines given in the curricular bases, continue to be fundamentally in the acquisition of content, of many amounts of information. The Curricular Bases determine the Learning Objectives (LO) and are those minimum learning that students are expected to achieve in each subject and teaching level. These objectives are made up of skills, knowledge and attitudes, all important for students to achieve a harmonious and comprehensive development, which facilitates them to face their future with the necessary tools and participate actively and responsibly in society.

Likewise, the curricular bases are a curricular instrument that collaborates with pedagogical management, defines the expected terminal learning for a given subject for each school year, facilitates the monitoring, evaluation and observation of learning, it is an instrument that favors development integral of the students, in addition, it makes explicit the learning objectives about values and attitudes by subject, favors the development of thought and develops critical and creative thinking.

It should also be said that the general emphasis of the curricular bases is to enrich and expand the cultural capital of the students, giving them the tools for the 21st century that allow them to ensure comprehensive learning, which gives importance to the development of values and attitudes, to the arts, physical education and technology by generating multiple opportunities for integration between subjects (MINEDUC, 2013).

Considering that the theater uses various methodologies, these indisputably are capable of taking advantage of the pedagogical advantages of dramatization, being able to contribute to the development of critical and reflective thinking, as shown by the curricular bases, understanding that not only would a subject benefit, but rather to the entire school curriculum in a comprehensive manner. In this way, theater allows working strategies aimed at solving everyday problems, providing a playful potential, generating collaborative and effective work, allowing individual and collective creativity to be put into practice, also motivating the acquisition of diverse learning content and development. of social skills, promoting the construction of learning itself, as well as promoting meaningful learning.

Vygotsky, is a Soviet psychologist who points out that intelligence develops thanks to certain psychological instruments or tools that the boy or girl finds in their environment (surroundings). These tools expand mental abilities such as attention, memory, concentration, among others. In this way, the practical activity in which the child is involved would be internalized in increasingly complex mental activities thanks to words, the source of her conceptual formation. The lack of these tools directly influences the level of abstract thinking

that the child can achieve. These points of view postulate a relationship between learning and development, where it is necessary to know the characteristics of the individual at a certain age, in order to adapt learning to them. That is, what the subject learns would be determined by her level of development. In this sense, language becomes extremely relevant for the development of theater, both oral and body language (VYGOTSKY, 2001).

It should be added that Ausubel, an American psychologist and pedagogue, gave his contributions to the constructivist current of education. Ausubel and his theory of meaningful learning emphasize that the construction of knowledge begins with the observation and recording of events and objects through pre-existing concepts. It is learned by building a network of concepts and adding new ones to existing ones. For the author, meaningful learning is defined as:

[...] the significant product of a cognitive psychological process (knowing) that involves the interaction between logically (culturally) significant ideas, background (anchoring) ideas relevant to the cognitive structure (or knowledge structure) of the specific person who learns and this person's mental attitude in relation to meaningful learning or knowledge acquisition and retention (AUSUBEL, 2002, p. 12, our translation).

According to meaningful learning, new knowledge is substantively incorporated into the student's cognitive structure. This occurs when the student relates the new knowledge with what he already has, along with that the student must be interested in learning. Meaningful learning occurs when the new information is linked with the opportune ideas of entrenchment (for this new information) due to the existence in the cognitive structure of the learner. It should be emphasized that one of the characteristics of meaningful learning is that the new information is incorporated in a non-arbitrary way into the cognitive structure, due to the fact that there is an interaction between the new information and the important aspects of the cognitive structure that are related to the previous experience.

What has been said so far supposes that this type of learning has many advantages, such as that it generates a more lasting retention of information, it facilitates the acquisition of new knowledge, which is related to existing ones, storing them in long-term memory. Likewise, meaningful learning stands out for being an active and personal process, where the significance of learning will depend on the cognitive resources of each person.

In turn, Novak, based on Ausubel's postulates, proposes a more constructivist vision of teaching and learning, putting meaningful learning as a primary element, reaffirming that it is a process by which the person builds their own knowledge, by developing meaning from your own learning. In this way, the new information reaches the learner's brain, there he makes a

selection and identifies which elements he can associate with existing knowledge, which are easy to assimilate, and which can later be reproduced in his own words. Thus, theater is a facilitator for the development of cognitive processes, since executive functions such as working memory, cognitive flexibility, planning and creative problem solving are put into practice (DIAMOND, 2015).

What has been said so far allows us to say that various studies have revealed the large number of ways to promote and strengthen cognitive and mental development with theater, since it allows developing improvisation exercises, adaptive skills, self-regulation, among others, being these enhancers of the problem solving, due to the similarity with everyday life, which makes it favorable for the integral development of students and people in general (COGOLLO, 2017).

The school as a formal education entity is very important in the life of the students, since the mission of this institution is to contribute to the integral development of its students, through the development of their intellectual faculties and the capacity of critical thought, promoting a sense of values, preparing for professional life, fostering cordial relationships, good treatment and respect.

Furthermore, the study programs of the Ministry of Education that contemplate the theater set learning objectives such as an integration of knowledge, skills and attitudes, through which the students must be given the necessary tools for their integral development, which facilitate a deep understanding of the world they inhabit and awaken in them an interest in continuing higher education and developing their life plans and personal projects (MINEDUC, 2020).

By means of the aforementioned objectives, he wants to forge clearly and precisely what are the essential learning that he and the student must achieve. Thus, a curriculum focused on learning is accessed, which clearly exposes the focus of the educational task. This is intended for students to put into practice these knowledge, skills and attitudes to face different challenges, both in the school context and in everyday life. From these learning objectives related to theater, six dimensions can be deduced that allow theater to be seen as a contribution for the development of meaningful learning, these dimensions are: social skills, interpersonal relationships, attitudes, understanding, application and problem solving. Next, each of them will be defined:

- Social skills dimension: Caballo (2005), points out that social skills are a set of behaviors that enable the individual to develop in an individual or interpersonal context,

expressing feelings, attitudes, desires, opinions or rights in a way appropriate to the situation. In addition, he raises the existence of indicators of social skills such as spontaneity, autonomy and trust, each of which are relevant in the meaningful learning process since they allow the development of the individual in a coherent way in the social world.

- Interpersonal Relations Dimension: According to Bisquerra (2003), an interpersonal relationship is a reciprocal interaction between two or more people, this relationship is governed by the laws and institutions of social interaction. Thus, we can find the following indicators: Teamwork, ability to interact with others.

- Attitudes dimension: According to Bisquerra (2003), attitudes are defined as a mental and neural state of disposition to respond, organized by experience, directive or dynamic, about the behavior on all objects and situations with which it is related. Within this dimension, two indicators can be established: conflict resolution, willingness to learn. For the dimension to be developed, it is important to consider both indicators, which must be worked on in their entirety.

- Comprehension dimension: it is conceived as a process of assigning meaning and therefore has a developing character. According to Bruner (2001), the person who has understood has the ability to go beyond the information provided. For this dimension, the indicators are rescued: integration of new knowledge and information analysis, which allow strategic decision-making.

- Application dimension: it has to do with putting knowledge into practice, making use of information, using methods, concepts and theories in new situations (VYGOTSKY, 1998), it has the indicators: creativity and knowledge construction. It is important to mention the relevance of these indicators since the new learning acquired will be necessary for the development of the subject in society.

- Problem solving dimension: it is a cognitive-affective-behavioral process by which a person tries to identify or discover an effective coping solution or response for a specific problem (MADDIO; MORELATO, 2009). The indicators that are rescued for this dimension are: motivation and self-regulation. The problem-solving dimension and its dimensions go beyond those problems related to formal learning, but also encompasses all situations experienced at a social, emotional and behavioral level.

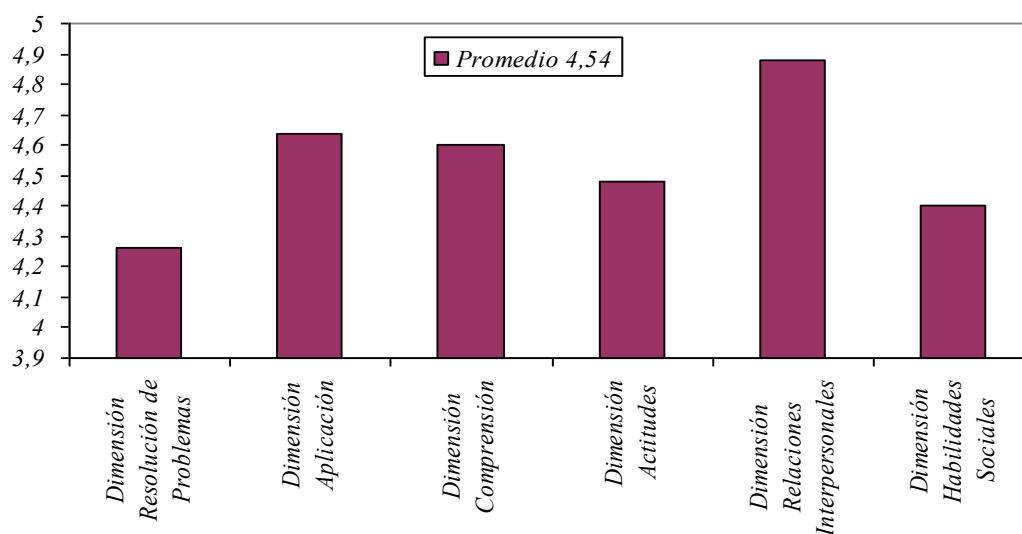
Methodology

For the development of the research, the quantitative approach was used, with a basic non-experimental design of descriptive scope. The reference was made to the schools of the Rengo commune, sixth region of the Liberator General Bernardo O'Higgins, Chile, which teach the theater workshop as a subject. The population corresponds to all the teachers of the commune, a total of 230, but for the sample only 20 subjects were considered who are those teachers from the institutions where the subject is taught, which translates into an intentional non-probabilistic sampling, since these samples are made up of the available cases to which we have access. The sample is of an intentional nature, since the selection of the participants was carried out according to the study objectives.

For the research, the survey was selected as a research technique and a questionnaire was applied as an instrument for collecting information, which used the Likert Scale (from 1 = never to 5 = always) for the analysis of the responses provided by the instrument. Reliability was obtained through the application of Cronbach's Alpha through the use of the SPSS statistical package, it allowed to process and analyze the data obtained through the data collection instrument (questionnaire), obtaining a mean of 92.3; a variance of 30.2 and a standard deviation of 5.49 for 20 items. Likewise, a score of 0.800 was obtained, which gives it a good reliability coefficient.

Results

Figure 1 – Results of the investigation



Source: Devised by the authors

Figure 1 shows the average score for each dimension, in addition to the total average of the survey. The dimension that is least present was problem solving with an average of 4.26 and the dimension with the highest presence was interpersonal relationships with 4.88. The average for the questionnaire is 4.54, which is equivalent to the Almost Always categorization. This means that from the teachers' perspective, the theater workshop contributes to meaningful learning.

Conclusions

Once the research has been developed and according to the results obtained, it can be said that the educational institutions that teach theater based on the development of social skills, interpersonal relationships, attitudes, understanding, application and problem solving will contribute to meaningful learning through theater, this allows students to develop skills such as spontaneity, autonomy and confidence, teamwork and the ability to interact with others.

It should be added that educational institutions that work on theater as an articulated subject in their classes will promote the development of attitudes such as conflict resolution and willingness to learn, in addition to the integration of new knowledge and information analysis, since they promote creativity and knowledge construction skills that are developed in the theater on a regular basis. The above without neglecting motivation and self-regulation basic indicators in meaningful learning.

Synthesizing, then, to finish, it should be emphasized that the schools of the Rengo commune that implement theater in their classrooms promote significant learning, giving strength to the ideas raised by Vygotsky, in relation to the fact that intelligence is developed thanks to the elements found in the student's environment, the thoughts of Diamond who stated in 2015 that theater is a facilitator of the development of cognitive processes and reinforces the learning objectives set by the Chilean Ministry of Education that consider theater as an integration of knowledge, skills and attitudes for the integral development of students.

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