

THE AESTHETICS OF SILENT THEATRE AND ITS PSYCHOLOGICAL IMPACT ON CHILDREN'S THEATRE (A FORMATIVE STUDY)

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ABSTRACT:

The research provides a definition of the silent theater by tracking it through the era, and stopping at the achievements of some of its flags to show its importance and objectives according to the link between the emergence and development of the silent theater on the one hand, and the aesthetic of the educational theater and its impact on the psyche of children on the other.

The research studies the term "silent theater" in the educational institution, emphasizing the importance of the life skills it provides for individual achievements in society. The educational theater is not limited to cultural aesthetics only, but also for therapeutic psychosocial purposes that affect the theatrical text (teacher and performance) and the actor (child). The treatment means are represented by the adoption of facilitative techniques for life skills and competencies, to derive social, cognitive, cultural and psychological goals compatible with the stages of the child's life and to take into account the features and characteristics of children's theater.

Keywords: Silent Theatre – Psychotherapy – Child Actor's Performance – Discursive Discourse – Theatre Aesthetics – Silent Movements – Expressive Kinetics

DEFINITIONS OF THE TREMS

Silent theater is an artistic phenomenon, concerned with performance in theatrical literature and its impact on the psyche of the Arab child, and this phenomenon is a modern linguistic (deliberative) technical phenomenon closely related to reporting and its sciences, and semantics in terms of understanding the expressive meanings to be communicated with an open relationship of signals, gestures, movements and body positions that create a visual text that facilitates communication, and its importance is limited to the use of body language to express feelings, ideas and psychological state in children and without words "to embody what is merely and give it a sensory form"⁽¹⁾, and what is known as silent theater "The art of depicting a specific situation using gestures, facial expressions and physical movements"⁽²⁾.

1-In the language

Silent theater (meme or pantomime) or mime play (dumb) "is an art in which the actor simulates human models or realistic scenes from daily life"⁽³⁾, and the origin of the word "Pantomime" goes back to the Greek language, and it is derived from (Pantomimus), which means (Panto) everything, and (Mimeomai) means imitate, and out of the sum of these two words emerged the term pantomim or mimicry⁽⁴⁾, while the word meme is derived from the Greek word Mimos, which means both (meme and pantomime) mimic and imitation⁽⁵⁾, Silent Theatre or Mime Theatre: a theater in which spoken dialogue is canceled, relies on mime, and is often used to convey complex feelings or social criticism without the need for language⁽⁶⁾.

It is reported from the lexical linguistic definition of the concept of silent theater that it indicates the adoption of a language that overcomes the senses and transcends the prevailing in communication to become the expression by acting and without words, or by action and without words. Silent theater is the most difficult

⁽¹⁾ Al-Taher Ahmed Makki, Contemporary Arabic Poetry, Dar Al-Maaref, Egypt, 1st Edition, 1980AD :83.

⁽²⁾ Fathi Ibrahim, In the Dictionary of Literary Terminology, Arab Foundation for Junior Publishers, 1986:106.

⁽³⁾ Mahmoud Kahila, Dictionary of Theater and Drama Terms, Hala Publishing and Distribution, 2008: 173.

⁽⁴⁾ Abdul Alim Al-Bina, The Silent Actor Chooses the Impossible to Reach the Receiver's Concerns: Monem Saeed Presents His Readings in the Art of "Pantomime" He Practiced for Twenty Years, Al-Arab, London, Friday, 29-4-2022, Year 41 Issue 12102.

www.alarab.co.uk

⁽⁵⁾ Jamil Hamdawi, The silent theater (meme or pantomime), Sabah Al-Anbari

www.sabahalanbari.com

⁽⁶⁾ Dictionary of Terminology of Theatrical Literature, Prepared by: Magdy Wahba, Egyptian General Book Organization, 1994: 221.

type of theatrical performance and has its strict rules through which each artist interrogates his body to say it, not for words but for attitudes and feelings. The art of Albin Thomas is listed as the most important branch of the theater. The performance in it depends on the aesthetic, visual sense, temporal rhythm, spatial space, gesture and movement, all of which are performed by one or more actors in a complete Met play, meaning that the body is the "main driver in the formation of the aesthetic image in the theatrical exhibition"⁽¹⁾.

2- In terminology

Aristotle says that matter and image are inseparable things, but they depend on each other. The relationship between them is like the relationship between the soul and the body. Thus, it can be emphasized that matter in silent representation is the body. As for expressions related to gesture, movement, and aesthetic and visual sense, it is the expressive image of the philosophical idea of the content of physical expressions.

The relationship between theater and education began with "the emergence of philosophy itself, as the virtuous or just city of Plato, raises the issue of the desired education and the place it should occupy with its aesthetic values, as aesthetic education has since been associated with "paradigme culturel", and is linked to a philosophical and political project known as educational concepts in relation to art and aesthetic values."⁽²⁾

Edgar Morin adopted the concept of substitution or the aesthetics of educational theater as "the authority of command and prevention" (Le paradigme prescrit et proscrit), because it establishes the specific relations of the concepts that control the discourse, "as it defines educational values and the perception of actors for the purposes of education and the tools of the educator and represents him with his educational function and methods of evaluating his performance and the performance of teachers"⁽³⁾.

The problem of the research was to recognize the existence of the therapeutic silent theater and to benefit from the Western theater without negating the characteristics and characteristics of the theater's incubating environment in the Arab world, and to work on the continuation of these foundations compatible with the teachings and aesthetics of Arab culture, and its circulation to enhance self and the ability to create and integrate into society without breaking the close connection with religion and the right approach. So how do we derive the aesthetic of the silent theater from the conflict of tradition and renewal, the West and the East? How is theater taken into account through institutions and the adoption of its techniques compatible with Arab culture? And how does silent theater affect the psyche of children during their developmental stages? How do we rate the silent theater on a scale of brain development?

RESEARCH SIGNIFICANCE

Thus, the importance of the aesthetic of the silent theater appears in building a human project that we want, as determined by art in education, by training the child psychologically on the stage of life (home, school, and society), to perform dynamic diagnostic practices without the use of speech, and it is adopted as a treatment that urges children (with special needs) to engage in society, and this is done by providing the elements of theater and performance in it, which constitutes a concept for educational theater aimed at extracting social, cognitive, cultural, and psychological goals for the development of the child and taking into account the features and characteristics of children's theater that are compatible with the stages of their life. On the other hand, the writer of children is required to be aware of the nature of their feelings, ideas, needs, and desires to build an Arab child theater project to modernize society on a sociocultural basis by directing cultural discourse to them as actors such as adults who exercise their freedom, and by following behavioral behaviors such as psychodrama to address aggressive behavior by acting and to assert oneself.

About The Silent Theatre:

Ancient peoples such as the Egyptians, Japanese and Chinese knew the silent expression consistent with the form of theater and its goals that it seeks to achieve, and the Romans knew it to denote the imitation and imitation of "human nature, and its performances in the beginning included social and political criticism, and perhaps it was the effective way to escape the fears of the spoken word"⁽⁴⁾.

Since mime uses only body language and its expressive ability to create an illusion of the imagined environment, it gives the actor the ability to act, flexibility in movement, accuracy in role diagnosis, and embodiment of ideas. It is thus essential from ancient human communication, and from the closest performing arts to man and from the oldest. Movement and gesture from behavior known to peoples depend on the language of direct innate expression in man without language barriers in the form of literary drama and means tradition, and despite the Greeks' interest in the meme, the voice was their first concern in theatrical

⁽¹⁾ Iman Ashour Sayed, Silent Theater, Introduction to Theater Science, First Division:1.

⁽²⁾ Abdullah Al-Mutaie, The Aesthetics of Educational Theater: A Study of Examples of Educational and Theatrical Practices in the Moroccan School, PhD Thesis, supervised by Prof. Dr. Ahmed Al-Ghazi, Quneitra, Ibn Tufail University, Doctoral Studies Center, 2020AD :9.

³ Morin , Edgar. Les sept savoirs nécessaires à l'éducation du futur, Paris,p9.

⁽⁴⁾ Saad Ardash, Director in Contemporary Theatre, The World of Knowledge Series, Kuwait P:33

performances, and because facial expressions were hidden behind a mask, which reveals that the art of acting is still restricted and incomplete independence as a stand-alone art.⁽¹⁾

The meme reached its peak with the comedy "Commedia dell'arte" or improvised comedy during the sixteenth century AD, where popular actors used satirical masks, and presented their performances by way of a dissociative narrative using signs, movements, gestures, and body games in order to create a comique. The meme in England was associated with religious parties in which actors invested narration, singing, dancing, choreography, and silent movements. Despite the persecution and prohibition of meme art by the Church in Uriah, it then spread in France, Italy, and Britannia, and was well employed in the twentieth century in circus circuses, acrobatic shows, and non-speaking cinema films with "Challey Chaplin" and "Cayton." After that, he moved into the theatrical field diagnosing, composing, directing and furnishing.⁽²⁾

Contemporary theatrical directing has paid much attention to silent theater, especially the meme or pantomime for its positive roles in loving dramatic spectacle. We rarely find a universal or nude director who did not care about this type of theater; because it also has benefits in forming the actor's character, framing it artistically and dramaturgy.

One of the most important directors who gave great importance to the silent theater was the Russian director Mayerhold, who considered that "the real ideal artist is the one who is fluent in dance, silent expression (meme), acrobatics and other abilities and skills." Maierkhuld also later emphasized "the physical training of the actor's body, voice, and movement. The outcome of Meyerhold's work is concentrated in his interest in technique as a basis in the theatrical process," which also considered that "words are not everything, nor do they say everything, and the meaning must be complemented by physical plastic movement, provided that this movement is not a translation of words: The reality of the relationship between people is determined by signs, situations, looks, and moments of silence ... The rhythm should not be the same for sound and movement."⁽³⁾ Peter Brook partially employed the meme in certain dramatic scenes within his theatrical performances. Hence, he elaborated on the "Marat-Sade" show, so the characters used makeup of an exaggerated standard along with congenital and physical deformities. All to achieve artistic goals represented in the blending of Brechtian harmony, and the cruelty of Artud, which provoked critics in the world.

Cordon Craig rejected the philosophy of realism completely, and in return he called for an inclusive theater based on the silent play, and the poetry of the theater show combined word and movement.

Among the directors who were interested in memes are Henry Tomaszewski, who created a school for mime in Poland in 1965, Jacques Lecoq, who founded a school for memes in Paris in 1956, and Marcel Marceau, who built a school for memes in France in 1978. Thus, he is considered one of the most prominent playwrights who looked at mime and found the basic rules of this art and deepened the theatrical act and performance in the silent theater.

On the other hand, there are scholars and researchers from the study of memes, such as: the scientist Lawton in his book "Theory of memes and the application of expressive kinetics", which provided an illustrative classification of memetic components, where he distinguished between three types:

- Normal expression of emotions.
- Operational movements that describe various activities (play and work).
- Terminological movements, which in turn include three subtypes: narrative movements, descriptive movements, and emotional movements.

Among the most famous figures in the field of meme and silent theater, we recall the following prominent flags: Barrault Louis-Jean, Charlie Chaplin, Deburau Famille, Etienne Decroux, Maximilien Decroux, Keaton Buster, Jacques Lecoq, Marcel Marceau, Martinez Carlos, Marx Harpo, Robert Sheilds, Deburau Baptiste and Henry Tomaszewski...

In the Arab world, the Iraqi theatrical artist Monem Saeed is the most important one who worked in the pantomime and the unique body in the art of mime. He founded the "Diwan Group for Mime Representation", which is the third band of mute theater in the Arab world. He held specialized theatrical workshops that dealt with different and atypical foundations and rules and wrote his book (Pantomime: A History of the Dialectic of Composition in the Performance of the Mute Actor).

Menem Said focuses on two statements, the first of Pythagoras' "I only hear the voice of my inner enlightened body" where the body gets rid of speech, and the second of Theodore Banville's "Between the possible and

⁽¹⁾ Mohamed Abdel Amir, Ahmed, Silent Representation: Concept and Technology. Puppet Workshop for Silent Acting, Journal of Cultural Pens, University of Babylon, Faculty of Fine Arts.

<https://www.aklaam.net/newaqlam/index.php/--118/--124/2618-2014-01-05-19-12-03>

<https://www.academia.edu>

⁽²⁾ Jamil Hamdawi, Silent Theatre (meme or pantomime), Sabah Al-Anbari. www.sabahanbari.com

⁽³⁾ Ahmed Zaki, Theatrical Directing, Egyptian General Book Organization, Egypt, 1st Edition, 1998, p. 110.

the impossible, the silent actor chose one of them and chose the impossible. He lives in the impossible and what he does is the impossible." ⁽¹⁾

We conclude that the Arab theater monitors the visions of playwrights for pantomime, which expresses the manifestation of feelings in the form of movements or reflections of sense rather than words, to be close to the human psyche in all attempts at vocal expression, and also returns to the visions of theater theorists in formulating the silent dramatic act by employing technical capabilities to enable the silent actor to practice his art masterfully.

In the talk of the theatrical artist Saeed Menem about the culture and techniques of the body, the place of the body and its role in human life and in theater as an important joint to address its problems, Mayer Hold said: "It is the main element on the stage of the stage because it is superior and truer than words in terms of significance and in terms of communication."

Menem's description of directing in the art of pantomime, as a more accurate and self-contained means of being trapped in a fixed core, is also the most theatrical form dependent on his form and the actor who performs it and highlights his image from Western quotations.

Speaking about the clairvoyance of the spirit of the pantomime artist, he emphasizes the importance of privacy, the amount of artistic and cultural experience, skill and technology, dealing with and adapting raw material, the depth of aesthetic visions and imagination and their relationship to the idea, and thus refused to be imitated or subordinate just for the difference. He pointed out that uniqueness and self-realization are obtained only with the confidence of the thinker, and with his willingness and ability to overcome the process of adapting the body and preparing it in an orderly manner and with organized mechanisms and continuous research. The mute actor uses his hands and the rest of his body to form things and actions and build the dramatic events he wants to show, and from this point of view we see in the child a mute actor and that all that surrounds him is the stage on which he rises. So how do we derive the aesthetics of the silent theater? How does it affect the psyche of children? In order to answer these two questions, it is necessary to take a model of silent theater that is compatible with the Arab environment and use it as a psychological treatment taught in universities. The talk here reminds us of Faiq Homs, who was born in Tripoli in 1946 and was fond of acting at an early age, as acting was played in the neighborhood and transmits what he sees in films. Faiq Homs played in two children's pantomime plays directed by Maurice Maalouf: "The Fox" and "The Adventures of Juha" written by Rose Gharib. He was represented in children's plays by Chakib Khoury, including: "Aladdin and the Magic Lantern". He was also represented by Naji Maalouf in a play: "Also on Earth", and represented in the play "Republic of Animals" directed by Chakib Khoury, and the development of the work of Faiq Homs in the nodding line, so he directed in the Lebanese war stage a group of works, the most important of which was "nodding 79" and "nodding 83" and then "nodding 86". He went mainly to direct the Children's Theater ⁽²⁾. We conclude from the above that the silent theater for children emerged from the Arab world, where the actor had the skill, so that its objectives and techniques can be the same in the Western theater created by the context of use (Contexte).

Employment of Theatre:

It is useful from the above that the application of the silent theater for children and its objectives among Arabs are no different from the Western theater for children, as the achievement of its success is conditional on leadership qualities to impose its existence as a change theater, and on the skill possessed by the actor to express and communicate among all members of society. This is concerned with the growth of the child, and the adoption of the silent theater model in Jordan, Lebanon and Iraq to be adopted in this research, and to prove the sources of the silent theater in terms of imitation and innovation and their applications and to show the extent of their reflection in the progress and failures of Arab society, and to benefit from the successful experiences that have employed the silent theater in qualifying a segment of groups with special needs and their involvement in society and the labor market.

The application of the silent theater assumes the focus of attention on the comparison between the Western children's theater and the Arab children's theater, to prove the hypothesis of the difference in environmental aesthetics and the emergence of its components from the womb of the environment, specifically the theater of Jordan, Lebanon and Iraq for its characteristics based on a tripartite rule of discourse (speaker, recipient, cultural, social, religious and psychological conditions...) Contribute to the growth mindset and exclusion of the fixed mindset, and the acquisition of "life skills (Century Skills) or (Core Skills)" ⁽³⁾ through the silent theater and its learning and practice in the successive school years to move the impact of its learning to the student's

⁽¹⁾ Saad Ardash, Director in Contemporary Theatre, The World of Knowledge Series, Kuwait:33.

⁽²⁾ <https://www.yabeyrout.com/4239-0%D9%81%D8%A7%D8%A6%D9%82-%8A%D8%AD%D9%85%D9%D8%B5%D9%8A>

³ Life Skills and Citizenship Education Tool: Changing Education through Life Skills and Citizenship Education, UNICEF. (2022), 20 April 2022 : <https://cutt.us/2FrwQ>

life in his school and his local and global community so that the silent theater becomes an act of performance, achievement and impact.

The adoption of the deliberative approach is the best that can analyze, explore and delve into the elements of the silent theater and its communicative objectives aimed at the various stages of children's development, because of the features that it has distinguished and that are consistent with the deliberative approach in its intellectual, cultural and psychological dimensions. It involved an accurate depiction of people's different psychologies, and it included a kind of social psychology, which is one of the most important sciences that merged with the deliberative approach. This allows strategies used in theatre therapy to be revealed, not on a purely figurative basis, but on a pragmatic functional basis.

Characteristics of theatrical discourse:

Based on the foregoing, the concept of research can be focused on the desired purpose of the concept of silent theater as one of the strategies of discourse, by possessing the adequacy of the Arabic deliberative discourse in the silent theater, which was satisfied as the individual's need to clarify his views, ideas and goals in the communicative process, and to reveal them, clarify them and impart tangible material qualities to them, so that the conditions that contributed to the embodiment of the text are studied in representation, and in a structural and formative study of some theatrical texts and read them from the dismantling and reconstruction of these speeches to understand the intellectual work and link it to society and continue its circulation to confirm the concept of treatment with silent theater and its deliberation, that is, by embodying abstract ideas and meanings in the contents of the silent theater and the performance of the actor-child for the role that contributes to his growth and creativity compatible with the goals of six events. The actor in the silent theater becomes able to use his hands and the rest of his body to form things and actions and build the dramatic events that he wants to show. From this point of view, we see in children with special needs silent actors and that they will work to make all that surrounds them a theater that enhances their psyche in the aesthetics and life skills that Boa generates. The best evidence of that theater is that it did not agree with the Arab environment and was not used as a psychological treatment.

1-Theaesthetic of children's age-sensitive silent theater:

The playwright who writes for the child derives his theatrical text from life, achieving the useful goal for him, so he keeps in mind that the subject of the play is proportional to the age of the children to whom the play was written in order to avoid boredom. Suggested age-appropriate topics for children include:

A- Children between (3-5) years: Children of this stage are presented with a simple, clear and interesting play that relies on sensibilities and movement more than on speech, and uses cartoons and puppets.

B - Children between (6-8) years: It is the stage of free fiction plays that are characterized by the clarity and simplicity of the fictional idea, and includes a kind of adventure, as well as puppets, human theater, or both. It has educational and social guidance.

C - Children between (9-12) years: The plays of this stage are characterized by heroism and adventure, and one of the most important features is that they include images of heroism, adventure and courage. and real-life events, or scientific information, aimed at educational and social guidance, emphasizing religious and moral values, and developing in the child the national spirit.

D - Children between (12 -15) years: It is the ideal stage in which the child tends to romance and stories of adventure mixed with emotion, and may watch the drama of adults, and takes into account in the children's plays of this stage the emphasis on educational aspects, ideals, historical and religious information, and addressing the mind.

2- The elements of the silent theater and its positive dialogue:

A-Material of literary theater and growth mindset:

It is useful to adopt the structuralist formative approach in this study, which is based on the study of the mechanisms of the formation of literary, physical, and communicative theatrical texts that show the modalities of the formation of silent theater art. This approach is concerned with benefiting from the social, historical, cultural and psychological references to the awareness of the intellectual contents that make up the communicative literary theatrical text, and it adopts four elements: significant structure, understanding and interpretation, totality and harmony, and determining the vision of the world through the body of texts, and it includes modern stylistics (deliberative and stylistic...) and the sciences and techniques they contain, such as intertextual quotations. The study will start from the words and embodied formulas (including the ego and the ego), that is, the performance act and the achievement act to complete the communication process. If the ordinary theater depends on communicative dialogue and verbal exchange, the silent dialogue works on the discourse of silence, which is semiotic and symbolic about a set of subjective and objective issues more than the direct dialogue expresses it, because the linguistic facts in the theatrical text or the communicative text (writing the pantomime text) in the silent theater, the meme is a type of narrative comedy in which the actor displays a set of events, emotions and emotional feelings through movements without relying on verbal speech, which means that the theater is based on a text in which ideas are sequenced, events develop and characters interact on the stage performing influential roles in the recipient individually and in groups. What constitutes the essence of the Arab deliberative issue or the Arab growth mentality that makes up the microblog, which will be analyzed at the following levels: sounds, semantics, words, grammatical structures and physical textual

methods, in order to move to the second stage, which is to link the communicative act to the denominator, that is, to highlight the trilogy of discourse(speaker, receiver, and communicative circumstances). This is because systems are the origin of deliberative discourse.

B- The method of performance in children's theater and the acquisition of therapeutic acting skills to apply and develop a growth mindset:

Our adoption of the deliberative approach is important in focusing the relationship between the communicators and working to taste the art and unload the inhibitors to obtain the positive behaviors known as psychology "psychological balance" and in the school theater "the art of cleansing" to highlight the psychological impact on the receiving child or actor and limit deliberation to psychological intentionality or emotional behaviors and automatic reactions to the acquisition of life skills.

In this field, it will rely on the theatrical texts and their gestural performance by Saeed Menem, Faiq Homs and others... which will serve as the basic and general reference for study and research as a methodological basis for deliberation in which embodiment is involved as a tool for acting skill and nonverbal discourse. The pantomime is the presentation of the theatrical spectacle through gestures, signals, movements and taming the body playfully, semiologically and dramatically. Non-verbal communication is achieved through a set of expressive semiological signs and their indirect connotations and suggestions, as well as everything related to facial expressions and sight, which translate emotions such as : sadness, fear and joy.

By non-verbal gestural performance, the informative content and its aesthetic are achieved, taking into account the stages of child development and the developmental mindset of children in school. As for the statements, rhetorical elements and pragmatic external conditions contained in these theatrical texts, which are based on representational and gestural action, they will be subject to modern methodologies in the study of style and taking into account the position or communicative circumstances. In the analysis of the speaker's speech, it is necessary to return to the denominator. It is a realistic text that presents scenes from the subjective and objective human life in a narrative text. The small unit in it consists of gesture, gestures, movements and body positions. These are non-verbal communication units and these units can be used (face, hands, body and feet, for example, using the face to express anger through the eyebrows and eyes...) in order to produce a comprehensive suggestive festive scene expressed in a symbolic non-literal way.

C- The skill of gestural performance of anger to apply a growth mindset:

Some people manage their anger in a growth mindset. They realize that in order to succeed they will have to learn and practice strategies that work for them. This is similar to chemistry students with a growth mindset who have used all available strategies to ensure success. When people think of a growth mindset, they don't simply make New Year's resolutions, and then wait to see if they stick to them.

They think first about the habits that they must follow in order to maintain the gains. It is thinking seriously about standing by what they have achieved. Then comes the talk about failures knowing that failures will happen. Instead of breaking themselves, they ask: "What can I learn from this? What will I do next time he confronts me again? ". It's a learning process, not a battle between the bad guy and the good guy.

How would you have handled your anger at failures?

- Think about the reason for your excessive anger, perhaps you felt devalued or disrespected when you dodged your tasks, in your needs of tasks, or broke the rules you set as if you were saying to yourself: "This instruction is not important." The first reaction to it is the angry tone, then your revenge comes after that and you prepare yourself for the attack and the rebellion.

- And he wondered what you could do? The other(for example, the professor of the subject) cannot read your thoughts. When an irritating situation occurs, you must of course tell him how you feel about this matter: "I do not know why, but when I ask permission to speak during your explanation, I feel insignificant, as if you do not care about the things that matter to me."In turn, he will reassure you that he cares about how you feel, and that he will try to be more careful, he is asking directly from the teacher.

Or when you feel that you are starting to lose your temper, learn to ask permission to get out of the room, write down your ugliest thoughts and then compare them with what is actually happening. " He does not understand that this is important to me," "He does not know what to do when I explode in anger," and when you feel calm enough, you can return to read this paper to review the situation again. It is the request indirectly from the master.

The student can learn how to be flexible and over time may gain a sense of humor about these things. When the student abandons the ideas that arise from the fixed mindset about things being either good or bad or being either important or weak, he will be better able to learn useful strategies that help him to control himself. Making a mistake is not the end of the line; for a growth mindset, making a mistake is like anything else; it's just something that reminds you that you're not a perfect person, and teaches you how to do it better next time. So can't these skills be applied with therapeutic representation?

3-The primary role of the school in applying a growth mindset:

Schools work to:

A- Searching for innovative technologies or digital resources (scamper) with the aim of teaching the child in school cultural replacement or the aesthetics of theater and working on the human project that we want, which

takes into account the "growth mindset" to keep pace with adapting to the labor market, so that the place and value of art in education and the nature of its sound relationship with society are determined and the child is rehabilitated for that.

B- The establishment of training courses held by the project to develop basic education services (Qitabi), which is provided as a gift by the United States Agency for International Development (USAID) to increase learning opportunities and academic achievement among children in schools. It provided a set of "suppliers" concerns in educational technology and psychosocial support. The goal was for the trainee to be able to provide a mentoring program in psychodrama and psychological support to alleviate behavioral problems among learners and help them adopt the most appropriate option and avoid conflicts.

The children's theater is linked to the school theater. It is the educational medium that takes the form of theater, education, and its content. It uses simple theatrical techniques such as simple decor, simple clothes that indicate the characters, and simple lighting without exaggeration in the elements of the theatrical performance. The school theater has the peculiarity of presenting educational topics, curricula and various educational issues of interest to the student during the various academic stages, as it works to refine the student's personality, refine it and teach it positive behaviors, and works to integrate and engage it in society. It is considered the first nucleus that provided the theatrical movement with important artistic cadres that transferred this art to a high degree of development and prosperity. The biggest proof of this is that most artists in all countries had their beginnings in school theatre. Given the importance of the school theater, its positive role and its impact on students' behaviors and the integration of their personalities, the ministries of education in most parts of the world have taken care of it and prepared the necessary plans, programs and events for it. Here, it is necessary to stand at the school theater, which is determined by its importance and specificity as a key factor that helps students adapt to life and know its meanings.

4- Employing the silent theater in the lives of children with special needs (guided theater):

One of the issues that is taken into account in the children's theater is its communication with the school to know its educational applications. Theatrical performances are consistent with the educational and behavioral goals to which the educational curricula aspire, and he must also go to the playground, the garden and the street to take into account the peculiarities of the place, in which the children targeted by his theatrical performances live. The theater's interest in children with special needs contributes to their social integration. It is also used in the treatment of some psychological diseases such as speech diseases, speech defects, introversion and fear, and contributes to the development of the child's impulsive motor act: walking, sitting and dealing with things in a healthy and sound manner. This is the tip of the iceberg of functions performed by the childhood theater or the theater directed to evaluate and deal with children's behaviors and address aggressive behavior. The theater has turned into a stand-alone material in which children deal with daily problems that they may encounter, in a way that does not make them feel that they are not only learning, but also absorbing that knowledge. According to experts, this is one of the methods of active and indirect education that has a positive impact on children more than regular education, so they express in their bodies what they cannot say in words, and the benefits that can be achieved by practicing this activity:

- Promote socialization and empathy (understanding others' feelings - Shutterstock)

Not only does theater contribute to fostering socialization and empathy, but it also makes a child, adolescent, or adult assume the role of someone who may not share the same thinking, which invites them to think about the reasons why they behave in a certain way. It will also help them understand the feelings of others in different situations.

- Stimulating creativity and combining imagination and reality

These skills are important in children's daily lives. The combination of imagination and reality enables them to prepare for the challenges they may face, such as going to school, being bullied, and communicating with different children.

- Guided plays

It is not easy to find plays dedicated to children with special needs, which publish original and creative texts, and turn all children's stories into directed plays. All that needs to be done is to select the most important part of the story and adapt it to the actors (children - people with special needs) or the target audience.

CONCLUSION

It includes an emphasis on the most important results of the study in all its chapters, which are as follows:

- The meme or bantuis not a great human art that expresses many things that speech may be unable to express. It also makes sense for a person to communicate in a dual way: firstly through verbal communication and secondly through non-verbal communication based on the many languages of silence. The contemporary theater has benefited from the positives of the art of bantumim or mime, similar to the cinema at its beginning, which chose the silent diagnosis with Charlie Chaplin's films to form the real theater that we must offer to children, as it is a creamy and varied theater based on the comprehensive and integrated scene of self-pleasure and entertaining the other, and then employing it educationally.

- The use of silent theater as a therapeutic means for children and the rehabilitation of people with special needs aims to engage in society and get used to communicating with others in body language. They even seek to find suitable job opportunities to engage in society.
- It was found that silent theater has its primary role in expressing the state or idea, an expression focused on suggestion, signaling, and the purposeful use of body language.
- One of the important things that the research found is that the silent theater needs topics committed to the quality of the young people and directing them with the aim of enriching children in line with their tendencies that must be developed in terms of the values and ideals prevailing in the social structure.

A preliminary list of Arab and foreign sources and references

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