

A watercolor illustration of a forest scene. In the foreground, a path leads through several large, brown and white mushrooms. The middle ground features a tree with a thick trunk and sparse green leaves. In the background, there are tall, pointed evergreen trees. The overall style is soft and artistic, with a muted color palette.

# Conference Proceedings

## CIVAE 2024

**6th Interdisciplinary and Virtual  
Conference on Arts in Education**

February 28 - 29, 2024

Edited by MusicoGuia

# Conference Proceedings

## CIVAE 2024

**6th Interdisciplinary and Virtual  
Conference on Arts in Education**

February 28 - 29, 2024

Edited by MusicoGuia

**Published by** Adaya Press

editor@adayapress.com

[www.adayapress.com](http://www.adayapress.com)

**Conference Proceedings CIVAE 2024**

6th Interdisciplinary and Virtual Conference on Arts in Education

February 28 - 29, 2024

**Edited by** Musicoguia

Text © The Editor and the Authors 2024

Cover design by MusicoGuia

Cover image: Pixabay.com (CC0 Public Domain)

**ISBN** 978-84-126060-3-4

**e-ISSN** 2445-3641

**DOI** <https://doi.org/10.58909/adc24571456>

The papers published in these proceedings reflect the views only of the authors. The publisher cannot be held responsible for the validity or use of the information therein contained.

This work is published under a Creative Commons Atribución-NoComercial 4.0 Internacional (CC BY-NC 4.0) license (<https://creativecommons.org/licenses/by-nc/4.0/deed.es>). This license allows duplication, adaptation, distribution and reproduction in any medium or format for non-commercial purposes and giving credit to the original author(s) and the source, providing a link to the Creative Commons license and indicating if changes were made.

License: CC BY-NC 4.0



**Suggested citation:**

Musicoguia (Ed.). (2024). *Conference Proceedings CIVAE 2024*. Madrid, Spain: Adaya Press.

<https://doi.org/10.58909/adc24571456>

# Getting to know and meeting each other through art: how cinema and theatre act in the contemporary education

**Diletta Chiusaroli**

*Università di Cassino e del Lazio Meridionale, Italia*

---

## Abstract

The support of art within an educational journey provides the opportunity for all the members of the educational action to meet each other, cooperating for the achievement of common goals. Through a critical reflection on the visual and performative arts in education, we aim to understand how they benefit both the context and the individual. At the same time, it is necessary to shed light on how this can enrich the educational-didactic action of all students and how it will influence the growth and development of future citizens. Particular attention is paid to upper secondary school students, to those who, in adolescence are early leavers from education and training. In this scenario, cinema and theatre education offers them the opportunity to develop creativity, empathy, critical thinking and all those transversal skills that allow achieving educational success, and at the same time promoting the well-being of each of them. The purpose of this work is therefore to obtain a critical vision about the benefits that the visual and performative arts can bring to the educational-relational sphere of each peculiar student, providing the right tools necessary to a real and complete development of each people. At the same time, the purpose of this dual educational-inclusive and alternative methodology is to provide essential tools for the awareness of the self and of the surrounding context, representing a perfect match between the emotional-relational sphere and the educational sphere, which is a fundamental claim to achieve the success of every educational activity.

**Keywords:** education, cinema, theatre, teaching, inclusion.

## Conocer y conocerse a través del arte: cómo el cine y el teatro actúan en la educación contemporánea

### Resumen

El apoyo del arte dentro de un camino educativo, brinda la oportunidad de que todos los integrantes de la acción educativa se encuentren cooperando para la consecución de objetivos comunes. A través de una reflexión crítica sobre las artes visuales y performativas en la educación, pretendemos comprender cómo benefician tanto al contexto como al individuo. Al mismo tiempo, es necesario arrojar luz sobre cómo esto puede enriquecer la acción educativo-didáctica de todos los estudiantes y cómo influirá en el crecimiento y desarrollo de los futuros ciudadanos. Se presta especial atención a los estudiantes de secundaria superior, a aquellos que, en la adolescencia, abandonan prematuramente la educación y la formación. En este escenario, la educación cinematográfica y teatral les ofrece la oportunidad de desarrollar la creatividad, la empatía, el pensamiento crítico y todas aquellas habilidades transversales que permitan alcanzar el éxito educativo, y al mismo tiempo promover el bienestar de cada uno de ellos. El propósito de este trabajo es, por tanto, obtener una visión crítica sobre los beneficios que las artes visuales y escénicas pueden aportar al ámbito educativo-relacional de cada estudiante, proporcionando las herramientas necesarias para un desarrollo real y completo de cada pueblo. Al mismo tiempo, el objetivo de esta metodología dual educativo-inclusiva y alternativa es proporcionar herramientas esenciales para la conciencia de uno mismo y del contexto circundante, representando un perfecto encaje entre el ámbito emocional-relacional y el ámbito educativo, que es un reclamo fundamental para lograr el éxito de toda actividad educativa.

*Palabras clave:* educación, cine, teatro, didáctica, inclusión.

---

### Introduction

In the contemporary society, characterized by a strong increase in the use of digital technologies, the development and growth of students changes connotations permeating within it all the socio-cultural characteristics that surround it. The so growing development of the visual arts, influenced by the growth of the digital age, is increasingly taking place in the lives of everyone, creating a new characterization of the daily life of nowadays and next citizens, especially it is affected the daily life of the youngest generation. The aim of the contemporary education is the achievement of the formative outcome of each single student, achieving at the same time his or her well-being, seeking and using every instruments to pursue this aim. In this scenario, there is space for visual and performing arts, cinema and theatre, fundamental for the development not only of transversal skills, but also of empathy, creativity and collaboration. Modern technology and digital schools are affecting the use of cinema and theatre in education; methods of teaching are changing, in a context in which always more is taking place a new way of teaching and learning.

With visual arts, in fact, it is possible to analyse and understand the didactic content, through the projection of film adaptations of the related content, providing a new visual perspective and above all interpretive of the subject matter. In this way, the pupil has the opportunity to experience, through new approaches, the unity plan of learning, by this way they have the chance to develop critical thinking and not only at the individual level, but cooperative, which is enriched through critical debates between all the members engaged in the educational stage.

At the same time, the use of cinema and theatre in education is not only a necessary teaching methodology to strengthen the teaching matter, but it also brings among students inclusion and relational value: it strengthens the relationships between teacher-student and student-student, creating a solid bond of trust and understanding. The teacher, therefore, gets in close contact with the students, he learns getting to know them and how to meet their needs, implementing a design aimed at achieving the established targets. The use of cinema and theatre can be also used to address social and contemporary issues, and give students the chance to directly live the experience, and at the same time giving their own contribution in understanding and implementing solutions.

### **The role of cinema and theatre in the educational environment**

The need to introduce and give relevance to cinema and theatre, and therefore to art and creativity, has been confirmed in Italy by the Ministry of Education and Merit through various actions that highlight the need to promote theoretical and practical activities in the field of creativity (D.Lgs n.60, 2017).

The importance of creating an environment conducive to the use of visual and performative arts is crucial to fostering the creative development of every student; at the same time it is necessary that teachers are ready to speak for this need. Implementing governmental and legislative strategies that favour an adequate training of the teacher, and in this case of the conductor of the formative and performative activity, is fundamental for the success of creative activity.

Therefore, it is essential that the teacher is properly trained and ready, having the task of providing a welcoming environment that makes every student feel safe, and that provides him, with correct tools, to best express himself and to learn in the most individual and appropriate manner. At the same time, getting in touch with students, he learns to know them from a new perspective, managing to grasp their requirements, their needs, to better implement a targeted school educational design. According to Cappa (2017), in fact, beyond the set of manuals that explain to teachers how to design a creative work and unity, we first must understand the meaning of being educators within it. The creative activity, the theatrical or filmic laboratory, represent a microcosm where each member enters into relationship with the other, he influences and he is influenced by each other, therefore the teacher must be aware of the action that will implicate and must have the appropriate tools to achieve so. In addition, The Ministry of Education and Merit also supports actions aimed at orienting and promoting the teaching of cinematographic and audiovisual language in the classroom. These actions are part of the objectives of Law 107/2015, which has allowed the entrance of cinema among the school benches as well as the production of documentaries and short films. ( Law n° 220 of 14 November 2016 art. 27)

As mentioned above, the visual arts offer an educational experience that goes beyond the simple exposition and the relative acquisition of the didactic content, but provides a different perspective of it, making the topic more interesting and bringing it closer to the student. He then has the opportunity to experience an entirely new lesson, strengthening and internalizing what is the matter of learning, developing at the same time an analytical and critical sense, through the union of formal, non-formal and informal learning. The use of a different way of learning can give the chance to feel greeted and understood, even for those who have special styles, which tend to stand on the side lines from school context, or for those who are at risk of early school leaving. Parrello (2015) in fact he recognizes the theatrical experience as a fundamental tool to fight against school dropout, a school context that should be the stage where students act and experimenting together the so important actions necessary for the growth and creation of their social life.

### **The emotional-relational aspect of art in education**

Analysing the theme from the emotional-relational point of view, the artistic practices in teaching provide tools and emancipatory opportunities through a training action focused, not only on the knowledge of a content, but also on the personal and emotional-relational. Thanking to the artistic-educational activity it is possible to achieve a multiplicity of goals, such as: respect for the other and the rules; the improvement of the relationship and communication through the practise of verbal and non-verbal language; the development of critical thinking, self-awareness and self-esteem; the improvement of socialization and collaboration; the enhancement of differences thanking to inclusion and to the fight against early school leaving (Buongiovanni & Pezzella, 2022). The expressive arts also represent an advantageous tool also for the adolescent issue and the construction of their own identity. In fact, the adolescent, in a delicate period of his life is constantly searching for meaning, through a constant exchange between him and the surrounding world.

According to the studies conducted by Palmonari (1997) on adolescence, this period of life represents a crucial moment for the formation of the person, he is influenced by the school context and the relationships that he has with himself and with the environment in which he lives. Therefore, the narration, through the theatrical activity or through the creative expression represents a mode of statement; telling and telling, where the storytelling creates the emotional-relational connection necessary to meet and know each other, live and accept their own being and their own peculiarities. This educational mood with an inclusive meaning provides the right tools to understand and value diversity and especially for those who live in situations of disability or any kind of difficulty. The narration thus becomes an instrument of care that discourage annoyance and marginalization (Gaspari & Lombardi, 2022) arriving at the realization, at a re-signification of the self, enhancing it through the achievement of a psychophysical and social wellness and of the awareness of each one peculiarity. (Oliva, 2016).

### **Conclusion**

Within a constantly changing society, characterized by a strong technological-digital connotation, the performing and visual arts go over and became a voice to really meet and understand each other, getting to know and recognize one's self and others, through old and new forms of communication. The use of art within the school stage and widely in the educational context represents a methodological enrichment, useful for the growth and the acceptance of one's self. Through film and theatre, students gain a deeper understanding of themselves and of the surrounding world, and at the same time, they can develop essential transversal skills such as creativity, empathy, and critical thinking. Through the universality of the artistic language, the personal self becomes a dialogical one, where the educational action becomes container and vehicle for the achievement of the student's well-being. At the same time, the introduction of these educational practices, within the educational context, means that the student acquires the right skills not only related to personal and socio-cultural skills, but he became an important instrument for others supporting school education and inclusion. The multifunction of art, too often not fully understood, recalls loudly the possibility of being taken into account even more, transforming the educational experience a fundamental aspect for the evolutionary development of every student, no one excluded. It is therefore necessary and fundamental to implement this practice within educational activities, enriching the educational contexts of tools and devices necessary for experiential teaching.

**References**

- Buongiovanni, C. & Pezzella, A.R. (2022). *Progetto educativo inclusivo: lo spettacolo teatrale motorio*. Formazione & Insegnamento.
- Cappa, F. (2016). *Formazione come teatro*. Milano: Raffaello Cortina Editore.
- Cappa, F. (2017). Metafora teatrale e laboratorio pedagogico. Ricerche di Pedagogia e Didattica. *Journal of Theories and Research in Education*.
- D.Lgs. 13 aprile 2017, n.60, Norme sulla promozione della cultura umanistica, sulla valorizzazione del patrimonio e delle produzioni culturali e sul sostegno della creatività, a norma dell'articolo 1, commi 180 e 181, lettera g), della legge 13 luglio 2015, n. 107.
- Di Rago, R. (2001). *Il teatro della scuola. Riflessioni, indagini ed esperienze*. Irsae Lombardia. FrancoAngeli: Milano.
- Gaspari, P. (2020). Curricolo integrato e approccio narrativo. La progettazione di sé dell'alunno con disabilità. Il curricolo integrato. Milano: FrancoAngeli.
- Gaspari, P. & Lombardi, G. (2022). The narrative approach and its possible declinations in Special Pedagogy: theater as language and inclusive context. *Italian Journal of Special Education for Inclusion*, X, 2.
- Legge 14 novembre 2016, n° 220 art. 27. Disciplina del cinema e dell'audiovisivo" e del Protocollo d'Intesa sottoscritto nel 2018 dal MIBACT e dal MIUR
- Minoia, V. (2017). *Teatro come educazione all'alterità*. Esperienze e progetti. Educazione interculturale.
- Morin, E. (2016). *Il cinema o l'uomo immaginario*. Raffaello Cortina Editore.
- Oliva, G. (2016). *Educazione alla teatralità: la teoria*. Saggistica educazione alla teatralità. Editore XY.IT
- Palmonari, A. (1997). *Psicologia dell'adolescenza*, Bologna: Il Mulino.
- Parrello, S. (2015). *Sperimentazioni di teatro educativo e inclusivo ai confini della scuola e della città*. Psicologia dell'Educazione, 1.
- Saturno, M. T. (2019). *Il laboratorio integrato "Pietro Gabrielli": Elementi di trasferibilità di una prassi alle radici dell'inclusione*. Diversi Tutti.