



Inner Voice or Forum Theater to Resolve Communicational Problems

Hakan USAKLI^{1*} 



Article History
Received: 20.01.2021
Accepted: 10.03.2021
Published: 30.03.2021

¹ Sinop University, Turkey

* Corresponding Author's Email: husakli@yahoo.com

Вирішення проблем спілкування через внутрішній звук або форум-театр Усаклі Х.¹

¹ Сіноп Університет, Туреччина

Решение проблем общения через внутренний звук или форум-театр Усакли Х.¹

¹ Синоп Университет, Турция

Abstract

Background: Internship is the most important process that prepares a person for his profession. However, this process can also bring some problems in the context of human relations. Inner sound and forum are techniques that have been using in psycho-educational group works.

Purpose: To manifest what man want to accomplish and how he perceives the recognition of the problematic situations. The general purpose of the study is whether the students of the Faculty of Education who attend the internship solve the difficult situations they encounter within themselves or try to resolve it through a group discussion.

Materials and Methods: This study is conducted in Sinop University Education Faculty' Elementary School education students. In this study, all data analysis is conducted using interviewing – a qualitative information gathering technique. A study group consisting of 50 university students from different age groups was formed. Two general divisions of personal and group is gathered into categories of obedience to authority and obeying the rules. The qualitative interview conducted.

Results: The two general distinctions, personal and group, are divided into two categories: obedience to authority and obedience to rules. Among the qualitative data collection techniques performed, the interview can be grouped as “I cannot do it”, “they do not allow it”, “my friend did not want it”, “I was scared”.

Conclusions: Playing to complain and to find solutions instead of muttering is done through interactive forum theater method. For this, it should be suggested that students who attend internship at faculties create a forum to share their experiences, conflicts and problems that they could not find solutions to.

Keywords: inner sound, intra group communication, dramatic product, Brecht, Boal.

DOI: <https://doi.org/10.26697/ijes.2021.1.3>

JEL: I20, I23, J24

UDC: 37.015.31:378.147

Cite this article as: Usakli, H. (2021). Inner sound or forum theater to resolve communicational problems. *International Journal of Education and Science*, 4(1), 26–32. <https://doi.org/10.26697/ijes.2021.1.3>

© 2021 Usakli H.

Published by Archives of International Journal of Education and Science

Open Access under a [Creative Commons "Attribution" 4.0 Worldwide](https://creativecommons.org/licenses/by/4.0/)



Introduction

Inner sound, can be defined as when at least two people are in mutual communication, verbal communication is interrupted by someone from the outside and another person from outside responds to the question “What might he think now? It is a technique that is used to

express other ideas, rather than agreeing with what the actors speak” (Usakli, 2008a, p. 42).

Forum, on the other hand, can be explained as the people from the group express their thoughts on any subject in front of a group. A situation posed by educated and experienced players, especially a conflict

problem, is tried to be brought to a conclusion with the participation of group members (Usakli, 2008b, p. 308).

The inconclusive communication between people in the group creates an obstacle to the communication process. The gathering of group members, who have limited interactions with each other, for a common purpose also brings together some problems.

The fact that a group of young adults prepare stage plays with small groups can lead to in-group conflicts and the meaninglessness of the activity. The preparation of plays by people who have not received professional theater actor training in a very limited or even non-existent period of time may also cause some uneasiness. Group processes should be examined in Ericson Theory (Korkut, 2007, p. 191-208; Miller, 2008, p. 206).

School experience and teaching practice courses are available in Education Faculties. Although these practice courses were given in the early years of the faculties, they were left to the following years with the new regulations. It is known that pre-service teachers get stuck with some communication barriers in practice schools. Crowded classes, especially in city centers, are a problem for adult university students. Apart from this, although there are less students in the schools in the surrounding villages, it creates some difficulties in transportation. This study aims to reveal the communication barriers they face.

With the work areas such as dormitory and home environment, working areas such as faculty library and internship practices in schools, both life, work and transfer processes require young people to adapt quickly. However, in drama groups, if any of the group members stay away from the group by not doing their part, it may cause some drawbacks for both the other members and the people who give this training. Drama activities are included in psycho-educational group processes. Interpersonal interaction processes of individuals involved in drama studies can directly affect drama. However, whatever individual conflicts are, the products produced are in integrity.

Comparing Brecht and Boal in terms of art education is perhaps not a very creative act. Although both are contemporary, the processes of influence are only similar. Brecht is a master who moves away from where he was born and grew up and raised thousands of students without any students. However, although Boal stated that he grew up from a low sociocultural background, today his works have become the entertainment of outstanding people due to the high cultural commonality.

Brecht is a famous theater man. He founded the theater movement known as Epic theater, but epic or epopes (epics or myths) are imaginary elements that are far from technology and still not beyond the entertainment of the upper ruling society. Nutku underlines Brecht's "excitement model while emphasizing theater teaching while making you think. Impulsive fears push people into conflict. In this way, it is tried to seek peace. However, the sought-after dilemma of tranquility and escape continues."

Boal is one of the prominent names of the "Forum" theater movement, which was especially translated into Turkish as the "Theater of the Oppressed" (Babbage, 2018; Boal, 2008a; Ghoshal & Manna, 2020). Usakli (2007) defines the forum theater as "the experienced awareness of the conceptual conflict".

Both currents are in drama. Drama is the operational space of theater techniques (Usakli, 2007, p. 4). However, all resources, actions and references are made to human beings.

Drama, which contains all its resources and the conflict it has given against nature, is definitely not theater, it is only the transition phase in complex creatures to the entertainment medium that has no basis like theater. Therefore, it is an important step in the transition to stage plays such as drama, theater, ballet, opera, music, and pantomime. Just as there is no analogy to making drama, the drama room cannot be shallow, simple simulations that have no basis, such as drama.

For this reason, it is necessary to examine the two masters who are drama and then theater men more closely. The contribution of all these three phenomena in teacher training will be revealed by examining more closely the school experience and teaching practice lessons within the scope of faculty-school cooperation. However, it will be tried to reveal that drama, internal sound, forum theater and teacher candidate internship practices are cyclical processes that can be defined as communication skills.

Drama is defined as the effort to find knots, solutions and common action processes in the analysis process of human relations (Usakli, 2007). Quite general definition is to explain "emotion, thought and behavior" using theater techniques. The general purpose of the drama is to remove interpersonal relationships from the conflict environment and contribute to the joint decision-making process. Making drama should not mean telling lies, not taking all the ecclesiastical values in the communication process in human relations. Making drama can be accepting unresolved conflicts in human relations.

Eugen Bertolt Brecht is a poet, playwright, theater director and theorist. He is also one of the leading representatives who guided and revolutionized Epic Theater. Although he comes from a wealthy family, he created works that constantly criticize the bourgeois section and defend the middle class in his theater works. In his first work, "Baal", the protagonist of the work portrays a punk and drunk poet type. Brecht used the lyrical style in his works and was closely interested in dialectical materialism (Brocket and Hildy, 2008; Mumford, 2020).

He wanted the audience not to get caught up in his plays, to approach his plays with a critical attitude, and to understand the realities of the capitalist bourgeois order like his own thought. With the plays he wrote in later periods, he could now display the utopia of the capitalist society in a more logical way, and this change of view caused the music he used in his plays to change from time to time (Sener, 1998).

In terms of the experiences, he and his people experienced during his lifetime, wars, and the pressure

applied to scientists; In the products he wrote, he always mentioned that the people were oppressed, despised and uncomfortable with this situation. What he always tries to exhibit and succeeds in his plays; It is the impossibility of both being a good person and living in a manner worthy of human dignity in the order in which they live (Wright, 1998).

Brecht did not only produce theatrical works, but although he made use of epic elements in the field of theater, his non-theatrical works of the epic genre did not attract much attention (Brockmann, 2020). However, he also wrote novels, poetry books and stories during his lifetime. His work in this prose could be published after his death.

Augusto Boal is the founder of the Forum Theater and the Theater of the Oppressed, a man of opposition theater. "Everyone can act and the theatrical performance field should not be left only to professionals". In the Forum Theater, the audience directly participates in the dramatic action and plays (Boal, 2008a, p. 116).

The plan to turn the audience into an actor takes place in four stages: getting to know the body, making the body expressive, theater as a language, and theater as discourse. Theater as a language is formed at three levels in itself: Simultaneous dramaturgy, Image Theater and Forum Theater. No thought is imposed in the Forum Theater. The audience, that is the public, has the opportunity not to say all ideas, all possibilities, and to test them in practice, that is, in theatrical practice (Boal, 2008a, p. 134).

Players in an environment they enter, during a cruise, on a bus etc. play an improvised game that has been drafted before (for example, one of the players harass the other, a third of the two players who argue, and then the other people join), while those who witness this game do not know that it is a game. In this way, the audience participating in the created discussion becomes an actor. The same thing is done on a similar stage to make the audience appear on the stage and participate in the game. Again, for this purpose, he wrote a book under the name of "Theater of the Oppressed" for both actors and non-actors (Boal, 2008b). Forum theater is a kind of drama is also in psychology programs as a teaching method (Melnyk, 2011).

In summary, if we take as basis a theater form developed by Augusto Boal based on the dilemma of the oppressor and the oppressed, it is basically what Boal says: "The way to get rid of the oppressed situation is through playing".

According to Boal the Forum Theater is still in its infancy and it is stated that a lot of research and experimentation will be needed for this new form to reach full maturity (Boal, 2008b, p. 270).

It requires an effective process from loading the problems encountered in the production of dramatic products to perception and some expression difficulties. Some dramatic new products arising from different perceptions are encountered even while revealing only the dramatic product.

Internship in Education Faculties (School Experience and Teaching Practice). Violence and sexual abuse in schools are patterns of behavior that no one wants. However, the incidents of violence and abuse that are brought to the knowledge of people both in newspaper reports, through television and the internet are not interrupted. It is necessary to interpret the events as individual events in secret, to get reactions from all segments of the society, especially us education workers. Violence, sexual abuse and violence based on sexual abuse can be experienced in almost every city of our country. As Merter often states, the thought of "there was no guilty, there was a crime" is a very general thought. Violence occurs not only against women or children, or only women or children who are sexually abused, but also men, adults and the elderly. School experience can be both motivating and daunting for the prospective teacher as it is both a theoretical and a practical lesson. "The school experience course covers very general topics such as school organization and management, daily activities in the school, behaviors of students and teachers throughout the day at school, groups, school-family cooperation studies, problems encountered in the school, and the use of materials".

Teaching practice, on the other hand, is now aimed at the application of both the courses in the faculty and the school experience, and the theoretical and practical field knowledge. In teaching practice, the prospective teacher should spend at least one full day of 12 weeks at school. The teacher candidate lectures in practice. Asks students questions. It helps the teacher in assessment. He/she can make observations in the administration regarding the other functioning of the school. He can spend his time with the teachers on duty in places such as corridors, floors, gardens and canteens.

Teacher candidates may experience some difficulties in both school experience and teaching practice lessons. The problems of transportation in big cities such as Istanbul, Ankara and Izmir, the high student potential in schools, and delays caused by internal correspondence between institutions worry prospective teachers. Especially, coordinator teachers in faculties and directorates of national education may experience some difficulties. The teacher candidates want to go to the same school with their friends at the faculty. Therefore, teacher candidates may experience in-group disputes and conflicts. There may be disagreements and resentments arising from the remuneration of teachers in cooperating schools with the administration and other teachers. Sometimes, school visits of course officials on the basis of faculties are perceived wrong.

The aim of the study. To identify the problems encountered while creating dramatic products: whether the students of the Faculty of Education who attend the internship solve the difficult situations they encounter within themselves or try to resolve it through a group discussion.

Materials and Methods

Research Pattern. This study was conducted within the framework of qualitative research methods. Qualitative research is frequently used in the fields of anthropology, philosophy, humanistic psychology, sociology, social psychology, environmental psychology, and linguistics (Watson, 2021; Yildirim & Simsek, 2000). However, qualitative research is also used in interdisciplinary studies such as educational sciences. Qualitative research offers a flexible study environment for researchers.

Sinop University Faculty of Education students participated in the study voluntarily. A working group was formed in accordance with the purpose of the study. Ethical principles were observed throughout the study. This study was conducted with primary school students studying in different programs who worked as an internship and teacher in primary schools. A study group was formed with 50 students selected from different programs. Students who attended primary school classroom teacher, preschool teaching and science teaching programs and took at least one of the School Experience (I-II) and teaching practice courses were selected. Demographic data with the study group are included in Table 1.

In qualitative research, the interview method has positive contributions such as gaining flexibility to researchers, dominating the incoming responses, following non-verbal behaviors, gaining control over the environment and getting in-depth information (Yildirim & Simsek, 2000, p. 97). In addition to all these advantages, interviews can be long and complex, especially psychologically demanding (Banister, Burman, Parker, Taylor, & Tindal, 1997).

After all the games were finished, the participants were asked to write down the difficulties they encountered during the performance of the game. Written opinions were obtained from the participants both by paper and pen and by Email.

Working Process. Play no complaints! A Breathing Program After the Internship. A breathing program was implemented after a four-week "No Complaint Play Internship" with 50 university students in the study group. In practice schools, the students were asked to play the subjects they complained the most, in the approach of "reflective dramatism" based on internal and forum theater. The games are left to the participants, regardless of any theme (see Table 2).

At the end of the games, each participant was asked semi-structured interview questions about how they perceive the problem situation they encountered while preparing the game (see Table 3).

Drama Iceses Forum Theater and Teacher Training Cycle. Actually, theater is the synthesis (synthesis) of all art branches. When we look at drama, drama is a type of literature written in poetic, narrative or conversations, which consists of the discourses of the literary characters of the game. Drama is described as the common feature of all types of theater. Consequently, the playwrights and theater actors we have mentioned above have actually based on drama in

their plays. Actually, we can say that the art of drama is the literary side of the theater phenomenon.

Drama in Primary Education, Drama, Educational Game, Creative Drama, Dramatic Actions. How many articles on drama as people's interactions with each other have increased? However, how long has the drama that should begin where the words end and the writings are exhausted has gone beyond what Brecht and Boal put forward?

Didn't Brecht run away because of his own unheard signification process? What difference is there between Vygotsky and what Brecht wanted to do in exile or on a run? Or did not the creations of a man with a weapon or a shield of today's dramatists come from the top of the bourgeoisie?

Drama theater human relations are everywhere in life. Is the purpose what Kundera wants to tell, or that all that happened should not be more than a pleasant voice?

Today, drama, which is tried to be given as a discipline only in Fine Arts and Education Faculties, is everywhere in life.

In terms of human relations, young people express their affection, share common or limit their living spaces. Young people want to do theater, but nobody wants to go to the theater. "The issue is the same" as the reason. Drama or interactive theater knows no boundaries. The creative power people want to demonstrate, regardless of their age, is to jeopardize existence for the sake of common interests. "Why would I play what he wrote?" "Why shouldn't I put my own action?"

Drama is not a leadership school, but a process of not being a leader. Drama no one has the right to annoy or upset anyone. All participants are determined to put the enthusiasm of the togetherness. The drama is more than a remedy for the restlessness of those who seek peace (serenity), but rather to create restlessness in peace. Compliance, obedience to authority cannot be the goal of drama. The process of leadership and submission does not exist in the presence of drama anyway. Such a structuring process in drama is representative of incapacity and ignorance, as the thought that you will not know, you will obey what I say, cannot be in any group environment. Drama is not an act of generating joint synergy. After all, drama does not tell about pluralism but about singularity. This must be what makes drama superior to theater. Boal's work was also misrepresented. It is not clear who crushed whom. Boal opposed authority in the forum. It is a silence to Freud's id ego and super ego system where Moreno is weak. Although similar thinking appeared in Brecht, the impediment of the political environment to his own thinking system led him to seek the peace of escape. While using people as a means of exploitation by emphasizing that you are doing drama and saying that you are doing drama, it cannot be a life other than a historical diet. Regardless of their age, every participant in group settings is already a drama leader. The individual cannot be both a participant and a leader.

However, the human element added to the drama later did not go beyond delaying the greatness of the drama. Telling Dali's paintings through drama or making people swallow the Aesop stories as if they were drama cannot go beyond a simple comedy.

Beyond the random waste of effort to make sense of life in people, every action to be done in the name of creating a new product must first be left to the consent of the person and then to the people around him. Making individual discrimination, therefore social class discrimination by saying that they cannot do, cannot know, cannot be far from pushing people into vicious conflicts.

Data Analysis. The interview record made with the students in the study group was analyzed by content analysis. The purpose of content analysis is to convey the collected data to explainable concepts and relationships (Yildirim & Simsek, 2000, p. 162).

Coding is the process of naming meaningful parts in the data. In addition to being structures belonging to a single researcher, codes affect the thinking processes of other researchers on the same subject in a similar way (Miles & Huberman, 1984, p. 60).

Interview written texts of the participants about the games were examined by three different readers. The code affinity rate of readers with postgraduate education in their field is 90%.

Results

The two general distinctions, personal and group, are divided into two categories: obedience to authority and obedience to rules. Among the qualitative data collection techniques performed, the interview can be grouped as "I cannot do it", "they do not allow it", "my friend did not want it", "I was scared" (see Table 3).

Table 1
Working Group Demographics Information

Characteristic	Meaning				Total
Gender	20 (male)	30 (female)	-	-	50
Age range	17-20 (18)	21-22 (12)	23-25 (14)	25 (6)	50
Internship status	1 semester (14)	2 semesters (22)	3 semesters (10)	3 semesters and more different internships (4)	50

Table 2
Game Themes of the Study

A village teacher freehand	A president picture	Rabbits always run fairy	May 3 table	Coins and faces poster
-------------------------------	------------------------	-----------------------------	----------------	---------------------------

Table 3
Qualitative Data Analysis of Problem Solving in Interpersonal Communication

Themes	Categories	Participants in the category (n=50)	Percentage of category participants (%)	Examples
Problem perception type	Personal	6	12	"... I definitely don't do an event with these guys. No, it doesn't work, I don't want to have any difficulties. If necessary, I will leave it again... but how will it be?"
	Group	47	94	"... But it is very funny to say we had a presentation today. Let it be, but I was there. Is it necessary not to join them?"
	Inside the group	38	76	"... Definitely he... it's about him. It can't be any other, whenever I run away he always comes to me..."
	Out of group	42	84	"I can't... it starts again... the sound and I'm all distracted..."
	Between groups	30	60	"... It doesn't happen in the dormitory. We cannot collect. There is no noise at home. This is it as far as it goes..."
Problem focus	Obedience to authority	12	24	"... I wanted to say either me or him. But is something still out...?"
	Compliance with the rules	16	32	"... How does this work? Either come at this hour or not... So what if I could not wake up? Not like that!"
Form of expression	I can not	26	52	"... I was asked... I was asked to be... I tried it, but not. I wanted to do something, it didn't happen again... as if these things are not for me..."
	They don't allow	12	24	They said "... is it okay, I want this... I would like it, no. Did I insist or not? This is up to you now..."
	My friend did not want	23	46	"... The brother said to me, are you surprised? What are you going to do outside? This is... a place like..."
	I scared	34	68	"... No, I can't, believe me, they will beat me..."

The school experience and teaching practice processes where teacher candidates go to schools and interact and interact with the school, the administration, teachers and students can lead to some communication deficiencies arising from personal perceptions.

Particularly, young university students who have not even been teachers yet, their attitude towards life from their families, the education they received at the university and their attitude towards them in their relations with their friends are the basis of their common business skills. Students are among the study skills developed by them to prepare jointly for faculty lectures, to prepare assignments together and to work together for exams. However, the courses within the scope of faculty-school cooperation are entirely within the scope of their own devotion. Although students are responsible for the communication processes experienced in the school environment, they also have responsibilities towards the faculty they represent.

Discussion

This work is structured on the internal sound and forum theater, which are the works of two theater masters. Although it is not a direct product of Brecht on "Icses", all his works stem from the richness of his inner world. What is wanted to be done with the epic theater is Brecht's education, an effort to reveal his mind by moving away from his environment and country. His works are a brand new beginning in the theater. Boal, on the other hand, initiated the process of analyzing interpersonal relationships in the forum theater. Especially the "Rainbow Umbrella Model", which he describes as the "Theater of the Oppressed", is a school of improvement. Conflicts that arise as a result of power and interest relations resulting from people living together can be resolved with forum theater. However, in the process of finding meaning in all relationships such as young adulthood, the conflicts of university students in the process of graduation and therefore attaining a profession lead to vicious cyclic processes. Young people who are always together in lectures, in the cafeteria and in the library may experience a conflict of interest. Relationships with both professional knowledge as well as with older and experienced teachers, such as internships, and children who observe their behavior, are much different. Universities and primary schools accommodate young adults and children. It is very important for the prospective teachers to express the communication conflicts they have experienced in their internship environment and to get feedback from their friends about the solution.

Conclusions

Beyond the random waste of effort to make sense of life in people, every action to be done in the name of putting forward a new product should be left to the consent of the individual and then to the consent of the people around him. Making individual discrimination, therefore social class discrimination by saying that they cannot do, cannot know, cannot be far from pushing people into vicious conflicts.

Playing to complain and to find solutions instead of muttering is done through interactive forum theater method. For this, it should be suggested that students who attend internship at faculties create a forum to share their experiences, conflicts, and problems that they could not find solutions to. Man is a social being. He/she cannot exist without a society. A society, in turn, depends on certain things which everyone within that society takes for granted. Now the crucial paradox which confronts us here is that the whole process of education occurs within a social framework and is designed to perpetuate the aims of society (Baldwin, 1963). Knowledge of theater is crucial in interpersonal relations (Usakli, 2019; 2020). Actions, behaviors and emotions are all interrelated with each other. As Tait (2021) indicated that theater is the one of the most influential way of expression of emotions.

In our everyday life whenever we confront communication problems with people, we should take part Brecht or Boal frame of references. Letter research should conduct on to teach the youths creative solutions strategies such as drama, forum theater or group process.

Funding Source

This research did not receive any outside funding or support.

Conflicts of Interests

The author declares that there is no conflict of interests.

References

- Babbage, F. (2018). *Augusto Boal* (1st ed.). Routledge. <https://doi.org/10.4324/9780429485671>
- Baldwin, J. (1963, December 21). A talk to teachers. *The Saturday Review*. <https://richgibson.com/talktoteachers.htm>
- Banister, P., Burman, E., Parker, I., Taylor, M., & Tindal, C. (1997). *Qualitative methods in psychology: A research guide*. Open University Press.
- Boal, A. (2008a). *Theatre of the oppressed* (2nd ed.). Bogazici University Publishing House.
- Boal, A. (2008b). *Games for players and non-players*. Bogazici University Publishing House.
- Brockett, O. G., & Hildy, F. J. (2008). *History of the theatre* (10th ed.). Pearson.
- Brockmann, S. (Ed.). (2020). *Brecht's work. Bertolt Brecht in context*. (pp. 113–198). Cambridge University Press. <https://doi.org/10.1017/9781108608800>
- Ghoshal, S., & Manna, N. (2020). Dialogue for empowerment: Jana Sanskriti's experiment with the method of the theatre of the oppressed in rural Bengal. *New Theatre Quarterly*, 36(2), 117–130. <https://doi.org/10.1017/s0266464x20000226>
- Korkut, F. (2007). *School based preventive guidance and psychological counseling*.
- Melnyk, Yu. B. (2011). *Osnovy psyhotekhnolohii* [Fundamentals of Psychotechnology] (3d ed.). KhNPU. [in Ukrainian]

- Miles, B. M., & Huberman, M. A. (1984). *Qualitative data analysis a sourcebook of new methods*. Sage Publications.
- Miller, P. H. (2008). *Developmental psychology theories*. Imge Kitapevi Yayinlari.
- Mumford, M. (2020). *Brecht (1898-1956)*. Routledge. <https://doi.org/10.4324/9780367815998-7>
- Sener, S. (1998). *The thought of theater from past to present*. Dost Bookstore.
- Tait, P. (2021). *Theory for theatre studies: Emotion*. Bloomsbury.
- Usakli, H. (2007). *Drama and communication skills*. Nobel Yayin Dagitim.
- Usakli, H. (2020). From affect to spontaneity. *Global Research in Higher Education*, 3(1), 35 <https://doi.org/10.22158/grhe.v3n1p35>
- Usakli, H. (2008a). *Inner voice or forum?* Lecture Notes 1997-2007 10 years Sinop.
- Usakli, H. (2008b). *Motivation and Group Dynamics*. Grafiker Publications.
- Usakli, H. (2019). The base for school folks fall in interaction. *International Journal of Education and Science*, 2(3), 18–27. <https://doi.org/10.26697/ijes.2019.3.2>
- Watson, A. (2021). Writing sociological fiction. *Qualitative Research*. <https://doi.org/10.1177/1468794120985677>
- Wright, E. (1998). *Postmodern Brecht*. Dostkitapevi.
- Yildirim, A., & Simsek, H. (2000). *Qualitative research methods in social sciences* (2nd ed.). Seckin Publishing.

Анотація

Вступ: Стажування – це найважливіший процес, який готує людину до своєї професії. Однак цей процес може також спричинити деякі проблеми в контексті людських відносин. Внутрішній звук та форум – це техніки, які використовуються у психолого-освітніх групових роботах.

Мета: Показати, що людина хоче досягти, і як вона сприймає розпізнавання проблемних ситуацій; чи вирішують студенти педагогічного факультету, які відвідують практику, складні ситуації, з якими вони стикаються всередині себе, або намагаються вирішити це шляхом групової дискусії.

Матеріали і Методи: Дослідження проводилось серед студентів факультету початкової школи, які навчаються в університеті Сіноп. З них сформовано навчальну групу з 50 студентів університету різних вікових категорій. Утворено дві загальні підгрупи за особистісною та груповою орієнтацією, які поділяються на категорії підпорядкування владі та дотримання правил. Проведено інтерв'ю для отримання якісних даних для аналізу результатів дослідження.

Результати: Дві загальні відмінності, особисті та групові, поділяються на дві категорії: підкорення владі та підпорядкування правилам. Методами інтерв'ювання визначені групи з такими характеристиками: “я не можу цього зробити”, “вони не дозволяють”, “мій друг не хотів цього”, “я злякався”.

Висновки: Гра в скаргу та пошук рішень замість бурмотіння здійснюється за допомогою інтерактивного методу форум-театру. Для цього слід запропонувати студентам, які відвідують стажування на факультетах, створити форум для обміну досвідом, конфліктами та проблемами, рішення яких вони не могли знайти.

Ключові слова: внутрішній звук, внутрішньогрупове спілкування, драматичний твір, Брехт, Боал.

Аннотация

Введение: Стажировка – важнейший процесс, который готовит человека к профессии. Однако этот процесс может также вызвать некоторые проблемы в контексте человеческих отношений. Внутренний звук и форум – это техники, которые используются в психолого-образовательных групповых работах.

Цель: Показать, чего человек хочет достичь, и как он воспринимает признание проблемных ситуаций; решают ли студенты педагогического факультета, посещающие стажировку, сложные ситуации, с которыми они сталкиваются внутри себя, или пытаются разрешить их через групповое обсуждение.

Материалы и Методы: Исследование проводилось среди студентов факультета начальной школы, обучающихся в университете Синопа. Из них сформировано учебную группу из 50 студентов университета разных возрастных категорий. Образованы две общие подгруппы по личностной и групповой ориентации, которые делятся на категории подчинения власти и соблюдения правил. Проведено интервью для получения качественных данных для анализа результатов исследования.

Результаты: Два общих различия, личные и групповые, делятся на две категории: подчинение власти и подчинения правилам. Методами интервьюирования определены группы со следующими характеристиками: “я не могу этого сделать”, “они не позволяют”, “мой друг не хотел этого”, “я испугался”.

Выводы: Игра в жалобу и поиск решений вместо бурмотания осуществляется с помощью интерактивного метода форум-театра. Для этого следует предложить студентам, посещающим стажировку на факультетах, создать форум для обмена опытом, конфликтами и проблемами, решение которых они не могли найти.

Ключевые слова: внутренний звук, внутренне-групповое общение, драматическое произведение, Брехт, Боал.

The electronic version of this article is complete. It can be found online in the IJES Archive <https://ijes.culturehealth.org/en/archive> and in the KRPOCH Publishing Repository <https://ekrpochn.culturehealth.org/handle/lib/58>