

School-Based Theatrical Scripts and Their Impact on Developing Children's Language Skills: Reading for Selected Examples

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Abstract

This study examines the impact of school theatrical scripts on developing children's language skills, beginning with the role of children's literature in education and personality formation. It defines school theater as an educational and artistic activity performed by pupils under teacher supervision, and presents its educational, pedagogical, spontaneous, and puppet forms. The study explains that theatrical performance combines enjoyment with learning, develops artistic taste, imagination, self-confidence, and teamwork, and addresses psychological and behavioral difficulties. Dialogue and acting enrich vocabulary, improve listening, speaking, expressive reading, pronunciation, intonation, and oral and written expression, while reinforcing Standard Arabic rules. Selected plays, including works by Azzedine Djelloudji, are analyzed for their educational, moral, and social values. The absence of theatrical texts from some textbooks limits practice and increases teachers' workload. The study recommends selecting age-appropriate scripts, integrating theater into curricula, and raising family awareness of its broader educational, cultural, creative, and lasting communicative benefits.

Keywords: School theater; Children's literature; Language skills; Arabic language; Education.

Introduction:

Several parties or intermediaries are involved in the process of raising a child: neighbors, peer groups, school, places of worship, and audio, visual, and print media.

Literature occupies a prominent place in the process of raising children, as it can: "meet their psychological needs, contribute to satisfying their intellectual interests, cultivate their tastes, refine their feelings and sensations, and enable them to face life and its changes positively and consciously." Some focus on the importance of children's literature and its role in shaping a child's personality and developing their healthy attitudes, and they cite the words of the Bulgarian poet Ran Posilek, who said in this regard: "Literature for children is like mother's milk and fresh air, which must be available."

Regarding the importance of children's writers, French writer Francis Vidal says: "Children's writers can change the taste of the world – indeed, the world itself."

The impact of literature on children is amplified by their sensitivity and heightened receptiveness, and because good literature relies on indirect methods and suggestion. Through modeling, example, and imitation, and through identification and emulation, it internalizes (from internalization: (SubjectificationIts meaning is: self-cultivation; that is, how the child absorbs knowledge and

concepts and shapes his own awareness and identity as an active and influential agent, rather than just a passive recipient. Children absorb values and learn them, so that they contribute to the formation of their personalities and attitudes in the future.

When discussing the educational system, its development is measured by the selection of its programs and curricula and the monitoring of their implementation, starting from the earliest stages of learning to read, write, and do arithmetic, progressing through complex mathematical operations and scientific and physical phenomena, and culminating in programs that engage the senses and cultivate literary and artistic appreciation in the learning process. From this, the success of the teaching method can be assessed, and among these programs, theater plays a crucial role as a key indicator reflecting the success rate of the educational system. This modest contribution raises a number of questions: What is the role of theater in schools? What is its nature? What types of theater exist? And how does a school play contribute to developing a child's language skills? This modest research paper will attempt to answer these questions.

1-In the concept of children's literature:

Critics are trying to establish a new genre of literature, namely children's literature, in terms of its nature, sources, and goals. This contributes to setting limits for this new genre, and its responsibility is contested by institutions and individuals, while its burdens are borne by writers, authors, scholars, educators, and media professionals.

Children's literature is defined as: (Everything said to children with the intention of guiding them. It is as old as human history, as it adheres to psychological, social, and educational controls, and uses modern cultural means to reach children. In this case, it is still one of the newest literary arts). (Mustafa Abdel Ghani, "Ahmed Shawqi's Islamic Studies"p1-4)

Despite the generality and prevalence of this view, it is emphasized that this art form began in an organized and regulated manner, governed by rules and principles, primarily in Europe, and particularly in France. From there, it spread to the rest of the world, until children's literature became a cultural, social, and economic phenomenon, in terms of the diversity of its themes, sizes, and genres, and became widespread in almost every part of the world. (Mustafa Abdel Ghani, "Ahmed Shawqi's Islamic Studies"p 04).

There are two types of practice in children's literature: the first is the product of children's literature, which is often made by adults, and children's participation in it is limited to imitation or expressing admiration; the second is the child's literary and artistic activity, and this product depends on showing early talent, or on what children create during the performance of literary activities. (Mustafa Abdel Ghani, "Ahmed Shawqi's Islamic Studies"p 04).

Thus, children's literature cannot have an independent definition, but rather falls under the umbrella of general literature, and it is linked to the book and the reader. Literature can be defined as the reader's experience when he interacts with himself according to his own meanings, intentions and connotations.

Children's literature is one of the most important tributaries of Arab children's culture, due to its attractive elements that capture the child's attention. It also represents the largest part of the cultural material presented to the Arab child through various devices and means. We are not exaggerating when we say that it is the backbone of children's media. The largest share in children's journalism is for children's literature in general and children's stories in particular. Likewise, everything presented by other media, such as radio, television, and theater, depends in one way or another on the literary output written for children. That is, children's literature constitutes most of the written, audio, and

visual media material presented to the Arab child. Therefore, any talk about Arab children's culture that does not address children's literature is an incomplete talk.

Children's literature is good speech that takes place in the souls of children, whether it is poetry or prose, and whether it is oral or written expression. This concept includes children's stories, plays, and songs. Others say that children's literature is every enjoyable and pleasant linguistic experience that has an artistic form that the child goes through and interacts with, which helps to refine his artistic sense, elevates his taste, and contributes to his integrated growth, building his personality, defining his identity, and teaching him the art of life. (Hussein Zarrouk, "Islamic Literature and Civilizational Conflict," p 173)

Children's literature is defined as: "Artistic works that depict ideas, feelings, and imaginations that are in line with children's understanding and take the forms of stories, plays, essays, and songs."

Children's literature is defined as: "That type of literature - prose or poetry - whose content and style are appropriate for the understanding of children aged between five and thirteen years old approximately, and the style of this literature is easy, clear and free from complexity." (Naif Al-Muhailib, "Our Need for Islamic Literature (Naif Al-Muhailib, "Our Need for Islamic Literature, www.adabihail.gov.sa)

Children in this era receive exceptional care; they cannot do without parental care due to their complete dependence on them. Psychological weaning from the family is difficult to achieve all at once, and the need for parental care and its psychological, moral, and material bonds remains even during adolescence and young adulthood, especially with the growing phenomenon of graduate unemployment and the extended period of singlehood. (Abdullah Al-Khayari, Journal of the College of Educational Sciences, p 26).

2-Literary genres of children's literature: Children's literature takes many forms, including:

1- The story It is a literary and linguistic art that depicts a story expressing a specific idea through events in a specific time or times and characters moving in a place or places and representing different values. This story is narrated by a writer in a special artistic style. It is one of the most beloved forms of literature for children and one of the closest to their hearts. It is an artistic work with rules, principles, components and artistic elements, and it is considered one of the important means of training children in narration and expression.

2- The novel These include documentary films that focus on a historical event, dramas that present a refined image of human emotion, and detective films that talk about adventures.

- There are other children's stories by theme, including:

-Illusion and Fantasy Stories The subject matter of these stories is made up of fiction, like the book "Don Quixote's Windmills".

-Stories of myths and legends These are about gods and their deeds, including the Trojan horse or superhuman heroes such as: Antarah al-Abbasi, Saif ibn Dhi Yazan, and Abu Zayd al-Hilali.

-Animal stories where the animal is the main character Such as Kalila wa Dimna and the poetic stories of Ahmed Shawqi.

-Folk tales revolve around heroes Those who have influenced history, such as the stories of the Heroes series.

-Stories of religious and national heroism Such as the biography of the Prophet, may God bless him and grant him peace.

-**Adventure stories** This arouses children's curiosity and drives them to explore things that are strange, such as the stories of Sinbad.

-**Humorous stories** This would alleviate the stress that children experience, such as the stories and anecdotes of Juha.

-**Science stories** Stories of the future aim to spark interest in science, increase culture, and cultivate a spirit of creativity in children.

-**True stories** Its themes are drawn from the child's daily life, and there is a fact that demonstrates the importance of storytelling in human life. It is linked to the life of a Muslim through the Holy Quran, whose verses refer to many events in stories about ancient nations and the punishment they suffered for disobeying God's commands. God Almighty created these stories with His eloquence and style, and He knows the extent of their impact on His creation, making them a means to their faith, knowledge, science, and culture. (Saleh Bello: On Issues of Islamic Literature, p 58)

3- Songs and poems: Songs, poems, and chants are of great importance in the lives of young and old alike. Poetry, with its music, rhythm, and poetic imagery, speaks to the heart and stirs feelings of art and beauty. It is the closest form of literature to the nature of taste because of its effect on the emotions of the heart. Children, by their very nature, have an innate readiness to sing.

Poetry takes many forms on its way to children; it may be in the form of a song, a hymn, an operetta, a poetic play, or a lyrical story.

4- Books of all kinds Including textbooks, history, science and cultural books.

5- Literary topics: such as articles, reflections, social issues, and proverbs, and these must be appropriate for the child's level.

6- Various media outlets Such as radio, television, various recordings, video, computers, and the internet.

7- Theater: This comes in several forms, including professional public theater established at the regional or city level and aimed at generating profit. There are also public theaters supervised by cultural institutions, but these require professional actors. Then there is school theater, which is specific to a school, university, college, or institute, and its audience consists of children and their parents. Next is classroom theater, where performances take place within the classroom, dramatizing lessons of all kinds, with students as the actors and audience. Finally, there is puppet theater. Theater achieves behavioral, educational, and cultural goals for children. (Muhammad Qutb: The Methodology of Islamic Art, p.65).

3-In the concept of school theatre:

The word " masrah" (theater) in Arabic is derived from the verb "sarah," which, as stated in Lisan al-Arab, means: to graze livestock, to take them out in the morning. (Ibn Manzur, Lisan al-Arab,, p 26) The word "masrah" :(theater) refers to the pasture where animals graze. Originally, it was used to denote a place for grazing sheep, as well as the courtyard of a house and the central open space within it. From the linguistic meaning, it is understood that "masrah" (theater) is a place of rest.

The word "theater" is Greek.**théâtre**"It literally meant a place of viewing or observing, but later came to refer to a type of architecture so that spectators could see and hear a performance by others." (Mary Elias Hanan Qassab, Theatrical Dictionary: Concepts and Terminology of Theatre, pp. 201-202.) Meaning that it is a representational form that attracts the viewer's attention and invites contemplation, and is embodied on a stage or platform. This word, as we can see, is composed of two

parts: Théâ: meaning to look, Trône: meaning the thing we see. This means that the word theater is formed from two pairs: the performer, the owner of the show, and the recipient, the viewer of the show.

As for the terminology, Muhammad Hamid Abu Al-Khair says: "School theater is the group of theatrical activities in schools, in which the school group presents theatrical works to an audience consisting of their colleagues, teachers and their parents under the supervision of a trainer." (Mohamed Hamed Abu El-Kheir, *Children's Theater*, p 26) As we mentioned before, the school is the institution that is concerned with the upbringing of the child after the family and bears the responsibility of giving students the opportunity to practice their creative experiences and games in front of an audience of their peers, parents and teachers. We note through the statement of "Muhammad Abu Al-Khair": "School theater develops the child's artistic taste through his theatrical performance."

The National Committee adds that school theater is: "an educational theater, as it is a component of the unit of art education and technological development. It is a set of theatrical activities in schools in which the school group presents theatrical works to an audience consisting of colleagues, teachers or parents, and it is based mainly on satisfying the different identities of the students." (Ahmad Ali Kanaan: *The Impact of Theater on the Development of a Child's Personality*, 110) This activity helps the school in shaping the child's personality, as it helps him reflect the ideologies and values of his society. This is done through practicing these performances and experiencing this wonderful theatrical art. This type of theater seeks to develop the child's culture and enhance his ability to be creative and expressive.

As for the relationship between "school theater" and "children's theater", the latter is more comprehensive and general, as it is "the theatrically prepared place for presenting theatrical performances written and directed specifically for children's audiences, and all the players may be children." (Activities of the Children's Literature Forum: *Journal of Humanities*, p 96) Meaning that it is a free space dedicated to children's performances that is not limited to the school, neither in performance nor in topics, nor is it associated with the school curriculum. Its topics are free and comprehensive, inspired by the world of childhood and its values, and it is concerned with raising the moral level of society. Ali Al-Hadidi says: "Children's theater is that theater that presents theatrical performances that serve the child. Its goal is to entertain the child and stimulate his knowledge, morals, and sense of movement. It means the child and student's portrayal of acting and playful roles and dramatic situations to communicate with young and old alike." (Ali al-Hadidi, in *Children's Literature*, pp. 55-56)

This is what makes the two plays, "The Child and the School," carry one goal, which is to open up the horizon of freedom and performance to stimulate his knowledge, teach values, and fight social ills that would defile the world of innocence and destroy the unity of society. This means that the child is the focus of the performance process, as he is the sender and the receiver, and its themes stem from the world of the child himself, and he needs educational mechanisms, psychological, pedagogical, and social competencies that are in line with the artistic qualifications on which the production of the theatrical text is based in determining its goals.

"Children's theater" is based on professionalism for the sake of the child, and it carries a social function that contributes to the upbringing of generations. In addition, children's theater also refers to the theater that adults create for children, which is "the theater that specialized professionals present to children and in which children act alongside adults in some performances." (Hassan Mar'i, *School*

Theater, p. 15) Thus, children's theater is a mixture of adults, while for children its raw material is a text directed at the child that is appropriate to his age and mental abilities, and the basic element in it is the receiving audience, which is the category of children, and this is what makes "school theater" a part of "children's theater" in general.

4-School theater sections:Hassan Ibrahim Hassan Department (Hassan Ibrahim Hassan, Children's Theater in the Arab World: Towards a Better Future, p 93). The school theater is divided into four sections:

- Educational school theater.
- Educational school theater.
- Spontaneous school theater.
- School puppet theater. These divisions are based on the underlying goals of school theater, which the educational curriculum seeks to achieve according to the ideas and beliefs of the society it is directed to.

First: Educational school theater:

His idea is crystallized in adopting theater as an educational tool based on the educational material in the curriculum, as Kamal al-Din Hussein says: "It is the use of theater as an educational tool by transforming some of the prescribed curricula and materials into simple theatrical works, through employing theatrical experiences to contribute to the educational process in general, and the teaching process in particular." (Kamal al-Din Hussein, Educational Theater: Terminology and Application, p 31). This means that it is an educational application of theatrical topics, by embodying part of a curriculum in a dramatic framework and a simple theatrical performance that depends on the positive participation of the students. This contributes to easier memorization and more consolidation of knowledge. This is done under the supervision of the educator, teacher, facilitator, or professor, based on texts that are prepared in advance and fall within the framework of the school curriculum. As Hassan Ibrahim Hassan sees it, "The possibility of putting all curricula in a theatrical form is one of the difficulties facing educational school theater." (Hassan Ibrahim Hassan, Children's Theater in the Arab World: Towards a Better Future, p 95)

Second: Educational school theater:

In its general concept, educational school theater represents theatrical activity that carries a cultural, social, and educational character, and it also requires prior preparation of the texts to be performed. Its goal is to build religious, social, behavioral, and national values. Jamal Abu Rih says about it: "It is a means of communication that is influential in shaping the child's attitudes, inclinations, values, and personality pattern." (Gamal Abu Raya: The Television Play for Children, p. 62.). This means that it is a channel of communication between the performer (the play's presenter, writer, director, and actor) and the recipient (the audience of students, teachers, and parents). Thus, it is considered influential in the educational aspect of the young recipient because of the educational ideas and values it presents, which are translated into the recipient's behavior and actions later on.

It is also: "A literary and artistic work with an educational impact on the recipient, based on several basic literary elements, such as the subject, characters, and dialogue, and secondary elements that give a more realistic character, such as clothing and decor.". We note that the definition focused on the artistic elements that contribute to conveying educational ideas and achieving the intended educational impact. This is what attracts students to it, so it becomes a means of developing their linguistic abilities, strengthening their problem-solving skills, enhancing self-confidence, and

developing their social awareness and empathy with others. Dr. Abdullah Abu Heif adds: "Representation is the best way to advance school subjects in a successful practical way that is consistent with modern educational methods, as it addresses the topics of the prescribed curriculum that the child experiences and feels in his social and national life." (Abdullah Abu Heif, Contemporary Arab Theatre, p 19) This shows that school theater, in its educational concept, is considered a practical and applied activity inspired by the child's social and national life, practiced by students in school, achieving educational and behavioral goals, and satisfying their hobbies. This confirms that theater education works to build students' personalities, enhance their morals, and cultivate their tastes.

Third: Spontaneous school theater:

It is an improvisational theater that does not rely on written texts, does not need a stage, and does not need spectators. It relies on play, as Asaad Al-Hajosi says: "A theater that is created with the child by innate instinct, based on improvisation and free, spontaneous play acting." (Al-Asaad Al-Hajusi, The Role of School Theater in Theatrical Development, p 27). Through it, the child is opened to imagination and creativity, so he composes, acts, and also performs with gentle guidance from the teacher. It is very similar to the scenes that the child is asked to embody in the oral expression lesson, so it leaves the child space to rebuild his ideas that he gathers from the audio reading text, to retell them and embody them in sound and movement. This makes the child feel free away from the constraints of the text and the audience.

The aim of this spontaneous role-playing activity is to give the child the freedom to perform and choose words that express what he wants to represent in a playful and imaginative way, thus enabling him to prove himself, overcome his fears, and enhance his language and performance skills. (Hassan Abdel Moneim Hamad, School Theater and its Educational Role, p 77)

Fourth: Puppet theater:

This type of theater, as Muhammad Muhammad Talib sees it, "depends on the appearance of puppets moved by the child, and they are either in the form of gloves worn by the child or marionettes tied with transparent strings that help to move them." (Muhammad Muhammad Talib, Features of the Arab Islamic Drama, p 124-125). Its importance lies in the fact that puppets are more influential than human actors because they contain what appeals to the child's soul and attracts his mind. This allows the child to roam in a world full of expressive and talking imaginary creatures. The child's innate love for puppets and moving figures makes this type an educational, pedagogical, and entertaining means by expressing himself in an imaginative and creative way, and developing his artistic and aesthetic sense.

We can conclude that theater is one of the arts that children love, as it is a media, educational and cultural medium for them.

5-Objectives of school theater:

Theater is considered the most beloved literary art form for children, as it stirs their emotions and nourishes their tastes artistically, literarily, and emotionally. This is what makes it of great importance in the child's educational path, and due to this great importance, the goals are diverse, perhaps the first of which is:

- **Aesthetic and artistic goals** This refers to developing the child's artistic abilities by instilling a love for this art form, training them in theatrical performance, and discovering, nurturing, and developing theatrical talents and abilities among students. (Mahmoud Hassan Ismail: Reference in Children's Literature, p 24)

- Cultural objectives:** Theater is considered a cultural medium that spreads culture and social heritage, as "the play is a type of imaginative play, and theater combines play and emotional enjoyment, and it contains dialogue, movement, colors and music, and it contains beauty and truth, and therefore it is a brilliant medium of culture." (Gamal Abu Raya, The Television Play for Children, published as part of the seminar on children's theater, p 26) As Jamal Abu Rih says, it helps to satisfy the child's psychological needs and develop the cultural aspect in an excellent way.
- Educational objectives:** Through education, behavior is refined and the child becomes accustomed to innovation. The play is a spectacle that children love, as researcher Kamal al-Din Hassan believes that the play makes them more capable of understanding themselves and their families thanks to the questions it raises in them, which fosters in them a spirit of research and creativity to explore what is difficult for them to understand.(p 245) In this way, the child discovers what makes him more understanding of his surroundings, in addition to promoting good behaviors at the individual and community levels, developing moral values and affirming ideals.
- Cognitive and performance objectives:** Developing students' memory skills, training them in correct recitation, addressing linguistic deficiencies, assessing correct Arabic through text performance, and boosting self-confidence through public speaking.(Kamal al-Din Hussein, Educational Theater: Terminology and Application, p 245)
- Psychological objectives:** The theater addresses personal, social, and psychological problems such as isolation, introversion, hyperactivity, hostility, and psychological tension, and the resulting speech and language difficulties. The theater achieves appeal on two levels: the aesthetic level and the educational level. On the aesthetic level, the theater contributes to meeting human emotional needs such as music, drawing, and dance, and satisfies his understanding of all that is beautiful. On the educational and intellectual level, we find that the dramatic form includes the expression of a huge percentage of the ideas that the human mind has conceived.(Kamal al-Din Hussein, Educational Theater: Terminology and Application, p 245) Therefore, theater has the ability to unleash all the repressed energies within the child and restore psychological balance to him.
From what has been discussed above, we can say: "School theater achieves the following:"
- It achieves intellectual and sensory enjoyment, activity, and a spirit of fun in school work.
- It helps in achieving school adjustment.
- Modifying the educational and pedagogical behavior of the child.
- It refines behavior, unleashes excess energy, and absorbs hostility and violence.
- It develops imaginative, perceptual, and observational abilities.
- Increased expressive ability and oratory skills, and the acquisition of literary boldness through the use of classical Arabic in delivery and reception.

6-The impact of theatrical performance on the development of a child's language:

It is known that imitation and mimicry are innate in humans, especially in their early years of learning, as they begin by imitating their parents and those around them, then their teacher and colleagues. This is nothing but a type of play in their view, and play has a close relationship with acting, as Khaled Abdel-Razzaq says about it: "Play is a form of art that is the product of pure imagination." (Khaled Abdel-Razzaq Al-Sayed, The Psychology of Play in Normal and Disabled

Children, p 17): That is, it is an automatic and innate activity that comes from the child, so that it is considered a simple process that the child uses to express himself. Using play with the child has a magical effect produced by imitation, and the older the child gets, the more accurate his ability to imitate becomes. Theatrical acting is the imitation of the text, and the representation of the characters and imitation of them, whether the child is a performer or a receiver. This is what makes the effect of acting on the child dependent on the theatrical model presented, and it is required that it be, as Nabil Abdel Hadi says: “of good power and high status.”(Nabil Abdel-Hadi, *The Psychology of Play and its Impact on Children's Learning*, p 127) This means that the theatrical work must have an attractive and exciting character in order to ensure good performance and acting competence by the child performer, and continuous follow-up by the receiving child, in addition to the content (the text) which must be compatible with the child’s age and mental and cognitive abilities, as well as the suitability of the content to the child’s inclinations and his childhood space, because children need what “Abd Al-Fattah’s Nadjlah” calls: “the process of emotional release.”(Abdel Fattah Abu Najla, *School Theater and Psychotherapy*, p 113) The intention is to help the child to be freed from repression, and to fulfill his hidden or deprived desires, and this is what the theater should produce.

The plays rely on language, which is a means of communication between the child and the characters. Language here is a means by which the child expresses his feelings and emotions, which helps in acquiring experiences and knowledge. Experience, as Dr. Kamal El-Din Hussein says, is: “The sum of what an individual acquires and learns in terms of values, knowledge, and behavioral skills through exposure to life situations in which he interacts with others and society, and which affects his behavior, attitudes, and reactions, and appears in similar situations in the future, and becomes a characteristic of the personality.” As we mentioned earlier, a child is born equipped with a communication system consisting of sensory organs and a memory that helps them learn language, acquiring its vocabulary, structure, and meaning. The most important functions of this communication system are those related to mental abilities such as memory, intelligence, reasoning, speech, and the effective application of what they have learned in similar situations. Dr. Kamal al-Din Hussein believes that acquiring and learning experiences occurs through direct exposure to them via oral transmission, such as speaking and receiving information from others, like parents and what they instill in childhood, teachers, and the media, or through direct interaction with others in various life situations. Theater is the most beloved art form for children and the closest to their hearts because its most important characteristic is its exploration of different aspects of a child's life. In addition, it presents stories and historical events in an entertaining way, translating daily lessons into an educational theatrical structure that resonates with a child's mind. This is achieved through a stage with colors, lighting, and music, far removed from the tension and pressure of the classroom. This gives it results and repercussions on all levels, most importantly in language development. Students of all ages, and by presenting it, the illusion of reality is created, and the child lives the events and shares them in terms of event and language. No one denies that the play presented to the child is an artistic form that is relied upon as a basic basis in the school’s educational and pedagogical programs, and it enjoys a high degree of preference from children, and it has an impact on the cognitive aspects of the child, and it helps the child to receive information by employing different mental abilities of attention, perception, memory and language, by choosing appropriate voices if the characters are animals, for example, and the influential tones, and the captivating set images, and the familiar terms and the appropriate face, and the appropriate character.

According to Al-Rimawi Muhammad: "What a child acquires in the early stages of his life is primarily due to a spontaneous, incidental acquisition process through the relationship that exists between him and the environment in which he lives, with its objects and people, and he emphasizes the importance of incidental learning in the first stage of a child's life." (Al-Rimawi, Muhammad Awda, "On Child Psychology, p 22). That is, plays that are diverse in content and type are educational for the language, by contributing to the formation of an eloquent auditory environment. This environment, that is, the environment of listening and watching, if it is well invested in and employed, can make the eloquent Arabic language present in all of the child's activities, fields, and programs. As long as the theater occupies the first place in the child's interests and captures his admiration, this indicates the great educational importance that it plays in shaping his linguistic, intellectual, and educational vocabulary.

The researchers emphasize that presenting audiovisual information to a child together may lead to an increase in the retention of learned material. 50% and perhaps more. Children also interact with the television image, imitating sounds and actions with a high degree of activity and emotion. The child interacts with the television through his three senses: touch, sight, and hearing, which are the senses that enable him to interact with the television image. (Al-Rimawi, Muhammad Awda, "On Child Psychology, p 24). The theater is closer to television in terms of the material presented and the effects used in the show, in addition to the child's attachment to it. Moreover, the child knows the characters who present the play by virtue of their friendship - as we mentioned earlier - the actors are students, so the viewer can see them up close, and this is a stronger incentive for imitation.

This means that school plays present children with diverse cultures through which they acquire new words, structures, and terms. For example, they learn the methods of questioning, answering, calling, and expressing wonder, and they understand the types of verbs, past, present, and imperative. They present models in the Arabic language and its vocabulary, and how to express themselves in different situations. They present synonyms, antonyms, adjectives, word declension markers, how to derive, and some educational properties in mathematics. They also present how to be characterized by good qualities and morals in word and deed. Thus, the importance of theater is evident in helping the recipient practice the language because the Arabic language and its function are among the most important topics in the formation of the child's identity. It is accepted that language has a fundamental role in determining the child's personality, as he expresses his thoughts, desires, and inclinations. Through it, he comprehends the environment surrounding his existence and the stages of his growth to enjoy it, and through it, he communicates socially with others.

On the other hand, it should be noted that the reader of the third-grade primary school reading book, second generation, discovers the absence of theatrical texts in it. This is an injustice to the child at this age stage, in which he longs to prove himself, converse with others, and embody heroic and adventurous behaviors. This absence increases the teacher's hardship within his classroom, as he takes on the trouble of selecting theatrical texts from libraries or internet sites, to fill, even in a small way, the void experienced by the third-grade primary school child.

7-Theatrical text examples:

1- "The deposed lion" : It is a play in which human and animal characters play roles, including: the narrator, the rooster, the donkey, the rabbit, the lion, the hedgehog, the fox, the hen, and the group.

➤ **Location:** The large forest.

- **Narrator** : Once upon a time, there was a strong lion who lived in a forest with a group of weak animals. When he oppressed them, they rebelled against him, declared their disobedience, and demanded their rights and fair treatment in living a decent life.
- **Rooster** : (Protest in front of the rooster's door) What are these sounds, our donkey gate keeper?
- **Donkey** : A group of animals want your justice and fairness.
- **Rooster** : From whom?
- **Donkey** : From the lion and his entourage.
- **Rooster** : Let the weakest among them in, out of kindness.
- **Rabbit** : (She enters crying)
- **Rooster** : Please, rabbit, what's your story? We don't have time to cry.
- **Rabbit**: Sir, this one who appears before you (pointing to the lion, who looks like a shrunken old man) as gentle as a lamb has assaulted me..
- **Rooster** :How? Explain to us, there are different types of assaults.
- **The Rabbit**: In a time of corruption, and all his reign was corruption, and before the so-called animal rights existed, this predator ate my husband... (She cries again)
- **Rooster** : Go on, go on, rabbit, don't make us cry with you.
- **Rabbit** : He left me without a provider.
- **Rooster** : Did he leave you with any children?
- **The Rabbit**: Yes, sir, seven?
- **Rooster** : And how did you support them?
- **Rabbit**: Working in the pigeon lofts and poultry sheds, Mr. Rooster. (She cries again)
- **Rooster** : God is sufficient for me, and He is the best disposer of affairs. (He turns to the lion) You, O lion, what do you say about this complaint that makes the heart melt with grief?
- **Lion** : I don't recall ever eating anything forbidden. As you know, Mr. Rooster, I am the king of the jungle (excuse me, I was before I sought political asylum in a friendly country). I had prestige and power, and I had friends and enemies. My entourage used to hunt for me such small animals.
- **Rooster** But you were not seeking truth, justice, and righteousness, and you were inclined towards injustice?
- **Al Qunfudhah** (Shouting at the donkey) Let me in to complain about my worries and sorrows to Mr. Rooster.
- **Rooster** What's your story?
- **Al Qunfudhah** This lion threw my husband in prison for thirty years?
- **Rooster** : Is he still alive?
- **Al Qunfudhah**: from?
- **Rooster** : Your husband, you mean Mr. Hedgehog?
- **Al Qunfudhah** : Yes.
- **Rooster** : Let him in.
- **Al-Qunfudhah**: (They enter and Mr. Hedgehog is leaning on her shoulder) Here he is, skin and bones, thirty years of his life have been lost.
- **rooster** : Why did he do what this lion did to him?
- **Al Qunfudhah** Once, my husband was walking down a narrow road when he encountered this arrogant lion, and he kicked it so hard that it fell on its head.

- **Rooster** ; What next?
- **Al Qunfudhah** My husband stood up and challenged him to a race on the road, and we devised a trick against him. He stood here, and I stood there by the tree. Whenever the lion got close to reaching him, one of us would come out and appear to him.
- **rooster** And finally...
- **Al Qunfudhah** He refused to accept defeat and sentenced my husband to thirty years in prison. Do you know what it means to spend thirty years in prison, Mr. Rooster?
- **Rooster** : What do you say, lion, about this hedgehog in front of you?
- **Lion** : I don't remember anything from this story!
- **Rooster** Deliberation continued until the end of the session. (Voices are heard) What are these voices?
- **Donkey** This is just a chicken that came to complain about the lion.
- **Rooster** In our time, there is no difference between young and old, nor between strong and weak; everyone in our forest is equal, like the ripe ears of corn.
- **Donkey** Sir, I heard him talking about his wealth with his close servant, the fox.
- **Rooster** : Club the fox..
- **Donkey** : The cunning fox is coming forward to the esteemed court.
- **Rooster** : How much wealth does this deposed lion possess?
- **Fox** : In dollars, euros, dinars, or dirhams?
- **Rooster** : In dollars, the global currency.
- **Fox** : What can twenty mules carry at once?
- **Community** : Oh, that's a huge fortune!!
- **The chicken** : We only knew hunger and thirst during the reign of this tyrannical lion? We ate everything green and dry, and we were afflicted with famine and drought because of the sins and transgressions committed by this sinner and his entourage.
- **Rooster** (To the lion) : All these animals have come seeking justice from you, O lion. Do you truly have no heart or conscience?
- **The chicken** : You are a tyrannical animal.
- **Lion** : Oh, Mr. Rooster, I am an oppressed lion, and I used to rule according to what my entourage dictated to me.
- **Rooster** : Didn't you know that animals, like humans, have rights and responsibilities?
- **Lion** : My entourage is the one who got me into this mess and led me to this fate... They contributed to my exile from the country where I was born and raised, a country I thought I would never leave, not even in death. (He begins to cry)
- **Rooster** : If you had ruled justly, guaranteed the rights of animals, and treated the weak and the strong equally, you would not have reached this fate.
- **Lion** I : am innocent. My entourage did everything to me. I am an innocent lion.
- **Rooster** : You will appear before the court and we will see what the verdict is.
- **Community** (Mixed voices) Exile... Execution... Exile... Execution...

The overall meaning of the play:

The play addresses a very important issue in every society, namely the issue of justice and compassion for others and the role of the ruler in achieving equality among his subjects. Every shepherd is responsible for his flock in all fields, whether he is a king, a head of a people, a father, or

the director of an institution. The issue was addressed through the mouths of a group of animals represented by (the rooster, the donkey, the rabbit, the lion, the hedgehog, the fox, and the hen). In this play, we are struck by a set of semantic fields of vocabulary, words, and phrases that affect the child's language in terms of performance and reception, which are represented in the following:

- **The semantic field for animal names** : This field is considered one of the most available fields in the text of the play because its characters are a group of animals, namely: the rooster, the donkey, the rabbit, the lion, the hedgehog, the fox, and the hen, as the dialogue revolves around the trial of the deposed lion by his animal subjects.
- **The semantic field of religion** This field shows religious affiliation in his saying “God is sufficient for me, and He is the best disposer of affairs”, death, forbidden, sins, transgressions, sinner, justice.
- **Family semantic field** My provider, my husband, my children.
- **The semantic field of the body** The words related to the body were represented by heart, skin, bone, head, and leg. These are words that are appropriate to the child's age and develop his knowledge base.
- **The semantic field of governance and sovereignty** Prestige, entourage, wealth, prison, servant, sultan, my master, political asylum, deposed lion.
- **The semantic field of horror and fear** The weakest of them, be gentle with him, the predator, crying, defeat, strength and weakness.
- **The semantic field of justice and equality** Fairness, decent living, justice, work, equality, right, truth, court, rights and duties.
- **The semantic field of injustice** He assaulted me, left me without a provider, the cruel lion, the oppressed one.
- **The semantic field of reward and punishment** Exile, execution.
- **Semantic field for currency names** Dollar, Euro, global currency, Dinar, Dirham.

It is worth noting the importance of the play containing these semantic fields, as it adds words and phrases that become ingrained in the child's mind and manifest in his oral and written linguistic behavior.

Linguistic techniques in the play:

The text included a considerable number of stylistic and structural methods that greatly helped in building the text in form and content, and worked to enrich its connotations and grasp its meaning. To clarify this, we addressed the most important methods that contributed to achieving this:

In addition to metaphors and allusions in some phrases such as:

style or formula	example
Interrogation	What are these sounds, you donkey-headed one?
Exclamation	I don't remember anything from this story!
Negation	He did not accept defeat, no time, I don't remember.
The matter	Help yourself..
The call	Oh rabbit, oh our donkey eyebrow.
Simile	Like a lamb, like ripe ears of corn.
Collection	Poultry, pigeons, housing, animal pens, sounds.
Singular (masculine and feminine)	The rooster, the lion, the donkey, the hedgehog, the hen, the hedgehog, the tree.
Counterpoint	Hunger, sneezing, friends, enemies, green, dry, heart, conscience.
.Synonymy	Sins - transgressions, drought - aridity
Qualities	Gentle, old, shrunken, narrow, arrogant, strong, weak.

1- “He brought in the weakest of them out of compassion for him”: This is a metaphor for humanity, as it transferred the meaning from the human world to the animal world through the words of the “rooster,” thus carrying all the meanings of kindness and empathy for the weak.

2- “Sufficient for me is Allah, and He is the best Disposer of affairs”: Using this supplication includes the reality of relying on God Almighty, and it is one of the greatest supplications in virtue because it involves seeking refuge in God Almighty with the desire to achieve absolute sufficiency from the evil of enemies, sufficiency from the worries and troubles of the world, and declaring independence from people and entrusting all matters to the Almighty Lord.

3- “The heart melts with grief”: Grief is intense sadness, meaning the heart aches from hearing that talk. This is a metaphor for sadness, pain, tenderness of heart, and the enormity of what the rooster heard about the rabbit’s condition and what happened to him.

4-Skin on bone”: This is a metaphor for extreme weakness of the body, illness and old age, and an indication of the harms of hunger and deprivation.

5- “Political Asylum”: The playwright observes a realistic image with a political background that carries a deep dimension that a child may find difficult to comprehend. This is manifested in understanding the nature of “political asylum,” through which the author seeks to educate the child and contribute to his intellectual development, while on the other hand conveying to us a political reality that lies in the tyranny and oppression of rulers, because “the right of asylum is a legal concept

known since ancient times, and it stipulates giving a right and an opportunity to express the opinions and beliefs of people who are persecuted in their countries because of their political opinions or religious beliefs, which are protected by another country or another authority.”¹This does not apply to the statement of “the lion,” who embodies the role of the plunderer of people’s rights, who in return enjoys the opportunity to escape under the title of “political asylum.” If we delve into the meaning of this phrase, we find that the author has shown us the extent of the opportunism of the rulers of darkness regarding this political right in pursuing their own interests and enjoying the false and rebellious protection with which they escape from legal justice.

The author wove all these connotations into a verbal template in a sarcastic manner aimed at establishing rational wisdom in the child's imagination.

6- What twenty mules can carry at once This is a metaphor for the enormous wealth that the ruler embezzled and plundered from the country's and the people's resources.

The word	Its symbolic significance
Lion	King of the Jungle - Power - King - Glory – Influence
fox	Deceit, treachery, trickery, malice.
eyebrow	King's Advisor - Prime Minister
donkey	The working class - humiliation - stupidity.
The rabbit – the chicken – the hedgehog	Those who condemn, struggle, and demand the violated right
rooster	The just judge - active - dignified - his voice is the voice of truth proclaiming the coming of every new dawn.

Without forgetting the implicit aspect of the text's content, which made it a linguistic mass carrying hidden allusions represented in the characters' names, as the symbol occupies a significant place in the literary work, giving the text broad dimensions, ideas, and connotations that expand the child's imagination and view of reality. The following table illustrates this:

This play is an educational play that aims to instill social ideals and concepts in an easy linguistic form that is close to the child. It seeks to provide him with the most important linguistic and moral knowledge that carries a social meaning that is represented in the elevation of truth and the rejection of injustice and deviation from justice.

The writer also presents another value through the play, which is that whoever tries to be arrogant towards others must...He is rejected by society, just as happened to Assad, who wanted to rebel against his origins, tyrannize his people, and plunder their wealth. We do not find in the play side ideas that crowd out the main idea. We find that the dramatic structure, whether in terms of events or characters, is simple and close to the child's environment.

2- The second play is : A short school play entitled (I would sacrifice myself for you, my beloved) By the writer Ryan Al-Shaqqi.

Characters : The characters introduced are Sarah, Fatima, and a group of children. The play's text: The introduced character says: In the name of God, the Most Gracious, the Most Merciful, and prayers and peace be upon the noblest of messengers, our master Muhammad ibn Abdullah. After some Danish newspapers and others in European countries dared to publish cartoons that insult the Prophet Muhammad, may God bless him and grant him peace, which hurt us and caused the entire Muslim nation to rise up in anger, expressing its displeasure with the cartoons and expressing its great love for the Messenger of God, the Prophet of the nation, it became incumbent upon every Muslim man and woman to do what they can to defend the first symbol of the nation, their great teacher, and their savior from Hellfire, who is Muhammad ibn Abdullah, may God's prayers and peace be upon him and his family and companions until the Day of Judgment.

And now I present to you my friends in the show (I sacrifice myself for you, my beloved). Sarah stands alone first in front of the audience, and behind her is a group of children. She raises her right hand and says: - Here is Muhammad, he is the best of all God's creation, he is the chosen one, God called him from above the seven heavens when He said: after "In the name of God, the Most Gracious, the Most Merciful" "And indeed, you are of a great moral character." God Almighty has spoken the truth.

Fatima enters and stands beside Sarah, saying: Peace be upon you, Sarah. Sarah replies: And upon you be peace and the mercy of God and His blessings. Fatima says: Blessed are you, Sarah! How great and wonderful this verse is! Sarah says: Yes, Fatima, and I say it with all my heart so that the whole world can hear.

Fatima He is the Messenger of God, our Prophet Muhammad, peace and blessings be upon him, the man whom God chose above all creation. God Almighty said, "And We have exalted your name." Sarah: Yes, and he dwells in our hearts, and we are ready to sacrifice ourselves for you, O beloved! Fatima: Defending the Messenger of God is a duty upon every Muslim man and woman. Sarah: We must boycott anyone who insults the Prophet of the Islamic nation. Fatima: Just as we must obey the noble Messenger, as our Lord, the Almighty, commanded us when He said, "And whoever obeys God and His Messenger has certainly attained a great victory."

pleasant And we must follow him and love him with all our hearts. Fatima: And we must pray for him, send peace upon him, and praise him with all goodness. Sarah: And let us not forget to be respectful to the Messenger of God in word and deed. Sarah and Fatima together: Peace be upon you, O Messenger of God, Muhammad ibn Abdullah. All: Peace be upon you, O Messenger of God, Muhammad ibn Abdullah.

Then they sing along to this song: You are the Messenger Ahmad *** You are the Prophet Muhammad

You are the trustee of mankind, a memory that is sweet and immortal.

May God bless you, whether you are standing or prostrating in prayer.

You are the Messenger Ahmad *** You are the Prophet Muhammad

You are the trustee of mankind, a memory that is pleasant and immortal.

God is one Lord, *** What has passed belongs to Him, and what is to come belongs to Him.

And he has his desire as he sees fit, and the matter descends and ascends.

O pioneer of noble character, our souls are ablaze

O Master of the Noble Basin, our hearts yearn for Him.

You are the Messenger Ahmad *** You are the Prophet Muhammad

You are the trustee of mankind, a memory that is pleasant and immortal.

The overall meaning of the play: The play highlights the great offense that our Prophet Muhammad was subjected to by the Danish press through the publication of caricatures that offend our true religion and the reputation of the master of all creation. The play speaks about the duty to love the Messenger of God and calls for instilling it in the hearts of the young generation. It aims to reinforce educational principles in an expressive form that is appropriate to the child's age and perceptions, thus conveying that the Prophet is the role model and example for Muslims and that he is the most beloved of creation to God Almighty.

A glossary of semantic fields in the play "I would sacrifice myself for you, my beloved":

The semantic field of religion Religious terms are rich with meanings and encompass dimensions that reflect the cultural aspect of individuals and groups within the social fabric, given their powerful influence on hearts and minds. Furthermore, they represent the core content and rituals of worship, including supplications, prayers, and invocations. The play "My Sacrifice for You, O Beloved" is replete with religious terms that aim to intensify love for the Prophet in the hearts of our children. Among these terms are the greeting "Peace be upon you," "our master Muhammad," "the Messenger of God," "the Islamic nation," "fire," "Muslim," "Muslimah," "the worlds," "our Lord," "may God bless him and grant him peace," "the Day of Judgment," "seven heavens," "remembrance," "standing and prostrating," "performing night prayers," in addition to quotations from the Holy Quran such as "In the name of God, the Most Gracious, the Most Merciful," "And indeed, you are of a great moral character," "And We have raised high your remembrance," and "And whoever obeys God..." And His Messenger has certainly attained a great victory.

The semantic field of revolution and anger Defense, abuse, rebel, here is Muhammad, we sacrifice ourselves for you, we boycott.

Educational semantic field Our great teacher, the Good, we pray and greet, we behave in word and deed.

The semantic field of emotion Our feelings, the beloved, resentment, her love, our hearts, we praise him with all goodness, she is affectionate.

The semantic field related to the attributes and names of the Messenger of God The writer used a set of names and attributes specific to our master "Muhammad", may God bless him and grant him peace, which are as follows: Muhammad, the chosen one, the Messenger, the Prophet Ahmad, the trustworthy one.

Linguistic techniques in the play:

It should be noted that this play – unlike the one previously analyzed – came in a direct style, somewhat removed from innuendo. It aims to present a clear and noble idea, which is the defense of our Prophet Muhammad (peace and blessings be upon him). However, this does not negate its inclusion of some stylistic devices that correspond to the emotional state of the character, in addition to linguistic formulas. The following table lists the most important of these:

style or formula	Example
Exclamation	How great and wonderful this verse is!
Prohibition	Don't forget
Emphasis	He is the best of all God's creation, he is the chosen one.
The call	O Sarah – my beloved.

Independent pronouns	It, we, you.
Collection	Friends, hearts, blessings, heavens, souls, drawings, feelings, prayers
Singular (masculine and feminine)	Muslim, Muslimah, Messenger, Prophet, Symbol, Nation, Fire, Day.
counterpoint	Going down - going up.
Synonymy	Messenger = Prophet.
qualities	The generous, the trustworthy, one.
The inflection	You are the Messenger Ahmad *** You are the Prophet Muhammad

The play "(My Sacrifice is for You, O Beloved)" carries an educational, moral, and religious dimension as well, represented in respecting others and not offending them. Our respect must be paramount and manifested first and foremost in God and His Messenger, our master Muhammad, the master of mankind and jinn. Its themes came in a simple linguistic form aimed at reaching the recipient, influencing him, and correcting his behavior. It is clear that the play is suitable for children from the age of six (From 6 years old to 10 years old, children at this stage develop many moral values and social principles in their dealings with others. This text was presented in a simplified way that children can absorb its ideas and learn lessons from the characters who embody the roles. It is an easy way to lead the young to learn lessons from each other, and to incline their feelings towards goodness, obedience to God and His Messenger, and rejection of evil methods.

8-Manifestations of the impact of theater on language skills:

It is clear that theater is a form of direct human communication that addresses many human archetypes in its themes, communicating as a shared structure with society and its culture, using words. This helps children develop their communication skills, namely listening and speaking. Furthermore, the language and dialogue of theater are characterized by literary beauty. All of this makes the text in a theatrical performance an effective medium that equips the audience with the necessary linguistic skills to achieve the desired communication. We must also not forget the language of movement, as Rizouk Zaalach observes, which the actor uses to express meaning, feelings, and varying emotions that aid in understanding situations. This facilitates comprehension and conveys meaning through facial expressions and body movements.(Rizouk Zaalach Hanaa: Theatrical Text in Algeria - A Study in the Intellectual and Educational Construction of the Plays of Azzedine Djelloudji, p 117) This is what makes the use of educational theater achieve major educational goals, especially if the play is suitable for children of the heroic age group: i.e., those from 9 to 11 years old, the stage in which the child becomes able to concentrate and memorize historical events, scientific facts, words, phrases, and songs, and over time his ability to understand everything around him increases.

The aim of the two plays is to highlight the importance of the Arabic language for the child by using an easy and eloquent style on the tongues of things and symbols, and to focus on a set of educational goals that "children's literature" in general seeks to establish in the child's mind by making him realize the distinctive value of the Arabic language and pushing him to adhere to its

authenticity, and encouraging other children to realize this importance, in addition to getting the child used to the correct pronunciation of the Arabic language, and adhering to the rules of classical Arabic through the education of students.

Add to that the building of linguistic and expressive fluency, as Dr. Al-Zubair Mahdad sees it, and the literary appreciation of what is read. Theater develops the skills and texts that the child memorizes to present on the stage help to give the child new linguistic experiences, raise his correct pronunciation abilities and accustom him to vocal intonation, whether raising or lowering the voice or whispering, according to what is appropriate to the expressive situations.(Al-Zubair Mahdad: The Importance of Theatrical Art in Language Teaching, p 54) This helps the child to form a linguistic vocabulary that enables him to master oral expression and writing, without forgetting the ability to read silently and aloud expressively and to exercise his tongue while reading and practicing the role.

Not to mention "training in joint teamwork to enhance the value of the Arabic language"(Amal Sadek and Fouad Hatab, Human Development from Embryonic Stage to Old Age,, p 255) This is done by providing opportunities to develop individual and collective abilities by involving children in theatrical work in order to achieve different goals, the first of which is to attract the child to creativity and help him unleash his artistic energies and achieve enjoyment in giving and receiving, and all of this is in order to create a generation that believes in its language, loves it, preserves it and spreads it in the hearts of others of his generation.

This makes us acknowledge that school theater helps the child to correct his educational behavior and achieve his adaptation within the group, and reveals his energies by absorbing the aggressive side of his personality, in addition to enhancing self-confidence, raising artistic sense, acquiring cognitive and imaginative abilities, and developing expressive ability and rhetoric, by giving him literary courage through the use of classical Arabic in delivery and reception.

9-Ezz El-Din Jalawji and the world of theater:

The playwright "Ezzedine Galawji" is one of the contemporary writers who have dedicated themselves to theater in particular, and have directed their attention towards theater aimed at children. His theatrical experience for children began in the year 1983 AD, which he wrote at different times, as he mentioned in these plays in the introduction to his book: "Forty Plays for Children"(Azzedine Djelloudji, Forty Plays for Children (Play Scripts), p05) He stated: "I wrote these plays at different times and in different years."(Azzedine Djelloudji, Forty Plays for Children (Play Scripts, p 05). They varied in their themes, purposes, objectives, and even sources, and were directed at a specific group of children to suit their age group and receptiveness to this type of theatrical text. Examples include: Salem and the Devil, The Black Book, The Skilled Fisherman, April's Fish, The Lion and the Bulls, Threads of Dawn, The Hamza...etc.

Salem and the Devil play (Ezz El-Din Jalawji, Forty Plays for Children (Play Scripts), p.07-19):

Its theme revolves around science and its role in human life. Its characters include: the narrator, lazy Salem (who is the protagonist), good and evil, the father and mother, and Salem's colleague. It is a play in seven scenes and won the award for best play script of the year. The 1996 film revolves around the eternal struggle between good and evil, through the character of the lazy Salem, and some important life situations such as: smoking, education, laziness, and disrespect for the teacher, etc. It aims to: raise children's awareness of the importance of knowledge and its role in developing one's personality and elevating one's status, and urge them to stay away from bad behaviors, such as laziness and smoking, etc. Its scenes are as follows:

Scene 1: The naughty boy behaves inappropriately and smokes a cigarette without realizing the consequences of his actions.

Scene Two: At school, it depicts the situation of a lazy student who is negligent in his studies.

Scene Three: In the street, there is the frivolous character of lazy Salem and his submission to his desires and his careless self, as he walks swaying and playing in the street while throwing the wallet from one corner to another.

Scene Four: The topic concerns preparing for exams, which were approaching and Salem had no source to refer to since he had not written down any lessons. After much thought (and here the characters of good and evil are revealed), he decided to watch the film and act according to the saying, "He who moves, moves."

Scene Five: In This scene depicts the writer's punishment for the lazy student, represented by the zero mark.

Scene 6: Expulsion Salem was taken from school, and the father and mother were shocked by this.

Scene seven and final: The scene depicts Salem's fate several years later. He regrets what he missed after he started practicing a modest profession compared to his peers, and he realized too late the importance of hard work and diligence in building the future.

Therefore, the writer tried to embody the conflict within the lazy child, since "the skillful, escalating theatrical conflict is the soul of the play." (Farhan Bulbul, *The Play: Word and Deed*, p 42) The educational values inspired by this theatrical text are as follows:

Guidance towards appropriate behavior.

Encouraging work and diligence.

-Rejecting laziness and idleness, and the punishment for those who are lazy about their studies.

-Rewarding the sacrifice of parents with the success of their children.

The triumph of good over evil: One of the educational values upon which the theatrical text is based is the triumph of good over evil, through which the child realizes that victory always belongs to good. The narrator says: "Finally, my little children, this is the story of lazy Salem and his unhappy end. In each of you there is good and evil, and good always guides you to what benefits you because it is the voice of your consciences and minds, and evil always pushes you towards what harms you because it is the voice of your souls that command evil and the voice of the wicked devil. The end of both paths is known, so choose the end you want, and then blame no one but yourselves because ignorance is merciless; it is more dangerous than disease, poverty, and all the afflictions of the world. Peace be upon you from me." (Lamia Dahmani, "Salem and the Devil: Between Artistic Integration and Educational Goal, p 231)

2- The play (Hanbaqa): Its characters: Hanbaqa, the shepherd, the mother.

Its content A play in two scenes, telling the story of Hanbaqa, the stupid boy who loses everything he owns because of his stupidity. He lost his camel and instead of searching for it, he shouted, "O people, whoever finds my camel, it is his!" Moreover, he was wearing a necklace, and while he was sleeping, his brother took off the necklace and put it on. As soon as he woke up, he thought he was not Hanbaqa, and therefore it was said about him, "More foolish than Hanbaqa."

Its goals Forming an idea about stupidity and its consequences, and conveying it to children in a humorous way. (Alima Naoun, *Children's Theater in Algeria - Azzedine Jalouji as a Model*, p 99)

3- Play: The Lion and the Donkey: It is a play in which children learn about animals, their sounds, and their characteristics. The roles are played by a group of animals along with some human

characters, including: the narrator, the lion, the wolf, the fox, the midwife, the elephant, the monkey, the donkey, and the servant.

Summary A play in three scenes, about a lion waiting for his lioness wife to give birth to his successor, and the wolf calms him down. When the midwife tells him about the expected baby, he is overjoyed and distributes gifts and greets the animals with congratulations. When it is the donkey's turn, the lion's wife interrupts him, rebuking him because he killed her son with his loud voice. The lion orders him to be killed, and after the killing is carried out, the animals gather to bury him, mourning him with a different symbolic lament.

"May God not grant the donkey any stability."

I left him with no news or home.

He has no house or wall higher than it.

He did not light a lamp or a beacon for him.

He neither prevented it with embers nor fire.

He lived like a donkey and died like a donkey

Its objectives: Introducing children to the names and sounds of animals, and the characteristics of each animal. (Alima Naoun, Children's Theater in Algeria - Azzedine Jalouji as a Model, p 102-103) At the same time, it is clear that the lion is tyrannical, oppressive, and unjust to the donkey, who was killed for no other reason than the ugliness, brutality, and loudness of his voice.

4- The Mother Play:

Its subject: To demonstrate the status and value of the mother.

Its characters: The mother, the son, his cruel wife.

Summary: The son decides to leave his mother in the forest to please his wife, who hates her and plots against her. He is surprised to find that the mountain, the wind, the snake, the lion, and everyone who lives in the forest stand with her and protect her. When he discovers the secret of his cruel wife who expelled his mother and mistreated her, he tries to apologize, just as the wife apologizes for what she did. The mother, with her big heart, continues to love her son, forgives her husband, and wishes her a happy life. The characterization technique used by the writer positively affected the scenes and the story and deepened the plot. The mountain speaks, the wind speaks, and so do the snake and the lion. The element of surprise in the son's hiding and watching what happens enriches the play and deepens its artistry.

Conclusion:

It is important to highlight the significant role of theater in children's lives, as it complements family life and the upbringing they receive. Theater is a vital tool for education and development, whether the child is a spectator or an actor. Children's theater has a powerful impact on developing the linguistic, artistic, and creative skills of both students and children. Furthermore, it fosters awareness and contributes to instilling a range of social values within the community. This helps children become more conscious individuals, as theater works to improve their behavior in a positive direction through the diverse performances they experience, whether featuring human characters or animal figures, while the underlying goal remains the same. To ensure the successful and purposeful upbringing of children, those responsible for the school system must carefully review the plays that will be performed, examining their messages, moral, educational, cultural, and social values, and assessing their suitability for the age group. Furthermore, educational institutions should develop an academic curriculum that incorporates theater as a teaching method. Theater is a flexible educational tool through which students can easily grasp the foundations and principles of social life. It serves an entertaining, creative, educational, and

formative purpose simultaneously, allowing children to learn without even realizing it. Parents should also be made aware of the vital role children's theater plays in developing their Arabic language skills, fostering a range of other skills, and complementing the educational roles of both family and school.

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