

DOI:

THE ROLE OF DRAMATIZATION IN INCLUSIVE MUSIC EDUCATION

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Abstract. *The article analyzes dramatization as an effective tool in inclusive music education, promoting the development of key competencies in children with special educational needs (SEN). The significance of dramatic forms in developing emotional sensitivity, empathy, communication skills, and social interaction is substantiated. The integrative potential of combining music and theatre within the framework of the competence-based approach is emphasized. The paper reviews recent academic studies by Ukrainian and international scholars and summarizes practical pedagogical experience of implementing dramatization in music lessons within inclusive settings.*

Keywords: *inclusive education, special educational needs, dramatization, music education, socialization, emotional development, competence-based approach.*

Анотація. *У статті аналізується драматизація як ефективний інструмент інклюзивної музичної освіти, який сприяє розвитку ключових компетенцій у дітей з особливими освітніми потребами (ООП). Обґрунтовується значення драматичних форм у розвитку емоційної чутливості, емпатії, комунікативних навичок та соціальної взаємодії. Підкреслюється інтегративний потенціал поєднання музики та театру в рамках компетентнісного підходу. У статті розглядаються останні наукові дослідження українських та зарубіжних вчених та узагальнюється практичний педагогічний досвід впровадження драматизації на уроках музики в інклюзивних умовах.*

Ключові слова: *інклюзивна освіта, особливі освітні потреби, драматизація, музична освіта, соціалізація, емоційний розвиток, компетентнісний підхід.*

Modern inclusive education requires the development and implementation of effective methods that ensure equal access to learning for all students, especially those with special educational needs (SEN). In this context, the application of art-based tools that support emotional development, social adaptation, and the formation of key competencies becomes particularly relevant. One such tool is

dramatization, a form of integrated creative activity that combines pedagogical, artistic, and therapeutic functions.

The development of effective methods for inclusive learning is a priority in contemporary pedagogy. In this regard, the use of dramatization as a means of socialization and personal development for children with SEN within arts education has not only theoretical but also substantial practical significance. Involving students in dramatic activities facilitates their integration into the educational environment, promotes positive self-esteem, and fosters emotional contact with peers.

The role of theatrical art in inclusive education is widely studied by both Ukrainian and international researchers. I. Zyazyun [3] emphasized the importance of the synthesis of arts for the harmonious development of the individual. L. Brovchak, I. Shvets, Vasilevska-Skupa L., Dobrovolska R. and L. Starovoyt [1; 2; 4; 5; 6] regard dramatization as a tool for the emotional and social growth of children with SEN in educational settings. Dorothy Heathcote, in her Mantle of the Expert concept [7], highlighted the need to involve all participants in the learning process through drama as a way of gaining social experience. Among European educational programs that promote this approach, Inclusive Soundscape (Austria) and Drama for All (Finland) deserve special mention, as they demonstrate the effectiveness of dramatization in inclusive learning environments.

In pedagogical practice, dramatization is seen as a method of active learning, which enables students to reenact social roles, model real-life situations, and develop emotional understanding. In the context of music education, dramatization becomes especially effective due to its integration of rhythm, movement, vocalization, and plastic expression. This synthesis creates opportunities for engaging children with various types of SEN – including autism spectrum disorders, speech impairments, and attention deficit hyperactivity disorder (ADHD) – in collaborative activities on equal footing with their peers.

Participation in dramatic exercises and etudes promotes the development of the emotional sphere, communicative skills, and the capacity for empathy. For example, the «Mirror» focuses on attention, empathy, and coordination; «Emotion Cube» helps with the recognition of emotions and supports the development of non-verbal communication; the miming game «Who Am I?» focuses on gestures or sounds and enhances imagination; the «Living Statues» exercise is particularly

useful for children with ADHD, as it aids in movement control and self-regulation. It is also appropriate to incorporate tasks that develop a sense of rhythm, musical thinking, and non-verbal improvisation – such as «Soundscape», «Musical Story», and «Dance of Emotions». All of these activities can be easily integrated into arts lessons or therapeutic sessions.

Through such drama-based activities, children with autism spectrum disorders gain opportunities to practice interpreting non-verbal cues in a safe and natural play-based setting. Students with attention deficits develop a better grasp of structure and rules of interaction. These exercises also contribute to the improvement of motor skills, speech development, and self-expression.

Thus, dramatization serves as a powerful tool for inclusive arts education, supporting the holistic development of the child, fostering socialization, and building emotional-communicative competencies. Its application enables educators to adapt the learning process to the individual needs of each student, creating an atmosphere of creativity and collaborative engagement. The method of dramatization is universal and can be effectively used both in general education and specialized institutions.

Future academic research may focus on the development of didactic models for integrating dramatization into school arts education; empirical studies on the effectiveness of dramatic methods for various SEN categories; and interdisciplinary analyses of the impact of music-dramatic practices on the emotional well-being of children in inclusive learning environments.

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НАУКОВИЙ АЛЬМАНАХ МИСТЕЦТВА ТА ОСВІТИ
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