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The Effectiveness of the Elements of Theatrical Performance According to the Child's Perceptions

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Abstract

*Literature directed to children in its various types is one of the effective elements in raising the child and building him intellectually and artistically. It also contributes to the formation of a culture of knowledge, enriching his linguistic capabilities and consolidating his mental characteristics. The effectiveness of the presentation expresses the child's desires to improve his aesthetic and cognitive taste through the establishment of linguistic communication relationships through distinguished dialogue. With a linguistic structure that is in harmony with other elements according to sensory perceptions (auditory, visual, and kinetic). The research consists of four chapters. The first chapter included: The methodological framework that contained the research problem, which was crystallized in the following question: How to achieve the effectiveness of the theatrical performance elements according to the child's perceptions. Accordingly, the research aims to identify how the elements of theatrical presentation are effective according to the child's perceptions. The second chapter, in the first section, dealt with: the concept of the child's sensory perception, the processes of sensory perception, the stages of sensory perception development, sensory perceptions. The second section included the elements of the theatrical presentation (character, plot, dialogue, time, place), and the third chapter dealt with: analyzing the presentation of the play *The Wonderful Box*. The fourth chapter presented the results of the researcher, including: 1_ Sensory perceptions in children's theater convey ideas in light of their interaction and dealing with the elements of the theatrical presentation. 2_ The elements of the presentation convey The ideas are within the space of the imaginative static in the performance. As for the conclusions: The elements of the theatrical performance in the children's theater are clearly visible, as they stand on the stage and do not remain static on the paper, and are conveyed by the child through his sensory perceptions.*

Keywords: Effectiveness, Elements, Presentation, Sensory Perceptions, Children's Theater.

Introduction

The research problem and the need for it: The effectiveness of the elements of the theatrical performance according to the child's sensory perceptions plays an effective role in developing the recipient's mind, addressing his human emotional thinking by expanding his sensory and intellectual perceptions in children's theatre, and the ability of the elements of the theatrical performance to influence the awareness of the recipient (the child) so that he can develop a great deal of feeling and amazement when watching the show. In addition to the role of children's theater, it is educational and moral. It adds views and actions to the child, and attracts and entertains the child with the aim of conveying the idea to the child to deepen his thinking, wisdom, and understanding, and increase his wealth of words, images, meanings, movements, and symbols. The elements of the theatrical show achieve an aesthetic and cognitive dimension

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through the construction of the dramatic show. With all its elements, means, and sensory perceptions (audio, visual, and movement), and through the above, the problem of the current research is determined (How to achieve the effectiveness of the elements of theatrical performance according to the child's perceptions?)

Second: The Importance of Research

The importance of this research paves the way for researchers and those working in theater to benefit from it at both the theoretical and applied levels.

Third: The Research Objective

Identifying how to achieve the elements of theatrical presentation according to the child's perceptions)

Fourth: Limits of Research

- 1_ Spatial boundaries: Al-Husseini Small Festival (Holy Karbala)
- 2_ Time limits: 2023
- 3_ Objective limits: The effectiveness of the elements of the theatrical performance according to the child's perceptions

Fifth: Definition of Terminology

1-Effectiveness

Language: "It is said to do a thing - actually and effectively: its action in interaction: the effect of each on the other. The agent: the worker and the capable - the effectiveness: a description in each that is an actor" (Ibrahim Mustafa and others: 2004, p. 695)

Idiomatically: Describing it as (activity, practice, or use of energy), it says: intellectual effectiveness is activity: and the doctrine of effectiveness is to say that the essence of truth is action." (Jamil Saliba: 1982, p. 136)

Procedurally: It is the use of energy in order to achieve mutual effects with the elements of the theatrical presentation, based on a causal force that depends on the director's ability to deliver the media to the highest levels of achievement in order to obtain the best result of the presentation.

Sensory perceptions in language: "Perceiving something through one of its senses is a feeling that overwhelms a person: it is intensely sensitive and has a quick impact."

Idiomatically: It is a "total response to a group of sensory stimuli issued by objects in the world, and it is at the same time a response to the ability of the living organism with all its memories, experiences, trends, and inclinations" (Abdul Rahman Al-Issawi: 1999, p. 164)

Procedurally: It is the stimulation of the senses and organs that produce sensations that bring the individual into contact with what is happening in the outside world

Theoretical Framework

The First Subject: The Concept of Sensory Perception

The concept of sensory perception is one of the important mental processes in learning, remembering, thinking, and other cognitive processes. It is the psychological effect that arises directly from the stimulation of a sense, or a sense organ, and is affected by the sensory centers

in the brain, such as: the sense of colors, sounds, smells, taste, and temperature. And coldness, “as the process of perception gives meanings to the various sensory stimuli that come to the brain through the sensory organs and its main channels. The individual needs to hear sounds, see things, smell odors, touch objects, taste foods and other stimuli, but all of these sensory stimuli in themselves are few.” Importance, and it gains its great importance only through the process of perception” (Youssef Suleiman: 2011, p. 75). That is, sensory perception is the process through which the impressions formed by their own senses are organized and interpreted in order to give meanings. However, raw sensory input is not Enough, as they also have to process sensory data in order to make it logical to understand the world around them. The physical senses are vision, hearing, touch, taste, and smell, and the way the senses are used to know colors, shape, sound intensity, light, darkness, heat, and smell.

Second: Sensory perception processes: Sensory perception is a complex process that includes three main processes: (See: Maryam Hashem Hamid: 2020, p. 78)

1- Sensory processes: (Sensory perception includes alerting the receptor cells to the physical stimuli falling on them from the outside world. Sensory perception can involve more than one sense, but often several senses are alerted together, as you do not only see the thing, but you also see it, hear it, smell it, and may Touch it) For example, when you see someone grilling a piece of meat, you see the meat on the fire, hear the sound of grilling meat, and smell the smell of grilled meat.

2_ Symbolic processes: (by which you mean the mental image and meanings that the feeling arouses in us. Stimuli leave a mark on the nervous system, and this mark then becomes a substitute, or a symbol, of the original feeling or experience). When a person remembers the face of a friend of his, he will bring to mind the image of the friend, but it will often be a picture. Wrong, unclear details.

3_ Affective processes: (Sensory perception also has an emotional aspect. We do not only see the thing or remember previous experiences related to it, but we also feel a certain emotional state regarding it. You may be pleased to see the friend or not, you may be happy, or angry, and you may feel a desire to get closer to him or staying away from it), and all of this depends on this emotional aspect that is artistically aroused by seeing something, and it also depends on your previous experience with this thing. (Perception) and (sensing) are closely linked, so it is not possible to talk about the process of (perception) in isolation from the process of (sensing), but they are not one process, as there is a difference between the two processes. Sensation is a physiological process represented in receiving sensory stimulation from the outside world, while (perception) It is the process of interpretation giving its own meanings.

Stages of Sensory Perception Development

These are the stages proposed by Jean Piaget for the development of human perception, and they are in his theory of developing the child's abilities of sensory perception and learning of the environment. These stages change the mental structure, including lines and aesthetic images. As a result of these continuous variables, their complexity increases as the child's perception grows, and the structures of mental perception differ qualitatively. From one stage to another, Piaget distinguished between several stages through which children's mental or cognitive development passes.

1- The sensory-motor stage of development: It “extends from birth until approximately the age of two years, during which the child acquires some simple behavioral skills through the interaction of his innate reflexes with the external environment.” Muhammad Zidan Hamdan:

1997, p. 11). At a stage of development, the child begins to discover the world and the environment surrounding him using his senses and physical movement. That is, it is the stage in which the child begins to collect information from various experiences, such as: putting toys in his mouth and differentiating between people and things.

2- The pre-operational stage: (from the age of 3-6 years. At this stage, the child begins to use language to deal with the environment, and to ask and answer questions to satisfy cognitive curiosity through learning. However, he cannot perceive things behind the direct sensory reality to which his senses are exposed, as well as shape, color, and size. And the child at this stage perceives and learns what he sees in reality and the sensory experiences that he receives with his senses, and as in the previous stage (see: Kifah Yahya Al-Askari, 2021, p. 136), this stage gives the period between the end of the second year and the seventh year, and Piaget considers it a non-transitional stage. His concept is clearly intact, because it is not characterized by a clear, fixed level in terms of cognitive development. The mind begins with work and symbolic thinking in the child, then intuitive thinking, and it differs in its views and actions and tends toward the logical because the mind begins to participate with the motor stage. Piaget divided this stage into two stages:

A - The pre-conceptual stage (2-4 years). In this stage, the child acquires classification skills, such as the appearance of height, for example.

B - The intuitive stage from (4-7 years). In this stage, the child makes some of the more difficult classifications intuitively, that is, he appears as a rule that he presents (see: Abujado et al.: 1998, p. 86). At this stage, gradual awareness of the stability of characteristics begins, so the child distinguishes, for example, between inanimate objects and non-inanimate objects.

Third - The stage of material operations: This is the stage of logical-sensual perception, and it is from (age 7-11 years). Here the child can produce logical thinking through the realistic experiences that he lives and perceives.) This stage begins with the end of the previous stage from the age of seven years until the end of the eleventh year, and he can It distinguishes between the past and the present time, classifies things according to the form and form, and acquires concepts such as: the whole and the part, quantity, quality, and comparison.

Fourth: The stage of abstract thinking: This is the stage of logical, symbolic cognitive development, which begins at the age of 12. The beginning of this stage is the first buds of the child's theoretical contemplative thought, meaning that he becomes able to think logically and abstract behind direct information and phenomena, and thus to learn artistic theoretical concepts in reality. This age begins his study of theoretical subjects such as geometric algebra, and the child is in the first psychomotor stage (Abu Jado, previous source, p. 88). In the last stage (symbolic perception), the child's mind is determined by direct reality and begins to learn and acquire concepts and relationships beyond reality. Pure theoretical solutions (this stage covers the age period that exceeds 12 years until the beginning of adolescence. Abstract and symbolic reasoning appears in this stage. At this stage, most children are able to formulate and choose hypotheses.

Sensory Perceptions

Sensations are emotional experiences, the senses, and are characterized by the presence of peripheral receptors for them in the body, and they transmit the sensation to special nerve fibers, and from there to special nerve pathways to ultimately reach the center of perception, and for the nervous system to interact with the environment surrounding it, there must be a

device to transmit it to it. Information about this environment, and this system is represented by the sense organs that specialize in transmitting various stimuli from sound, light, smells, and taste. The forms of perception are divided into:

First: Visual sensory perception: Visual perception is one of the most important sensory processes that has great importance in forming perception, as the chain of visual reception runs starting from the entry of light energy into the eye, where it is converted into action or activity that is transmitted to the nerve in the brain responsible for vision, and then interpretation. Such as visuals, and the image is formed in the brain.” This is because the sense of sight is one of the most important human senses. Most of our knowledge is through sight. The eye perceives the reversed image first, then adjusts it when it reaches the centers of visual perception in the brain. The eye is able to group things as well as colors through the presence of lighting that helps vision. (Hans Michael: 2009, p. 14) Visual perception refers to the mental processes by which our knowledge of the external world is accomplished, as well as through awareness of visual sensory stimuli. It is a type of response to external stimuli, not only in terms of sensory objects and colors, but also symbols and meanings. also.

Second: Auditory sensory perception: Auditory perception is giving meaning to the auditory stimuli that reach the auditory centers of the brain in light of the individual's previous experiences by distinguishing between the sounds of animals, as well as distinguishing between the voices of sensory individuals. “Auditory perception: Hearing occupies an important place in a person's perception during the events of his daily life.” Thanks to hearing, a person can distinguish between people and avoid dangers, and spoken language is a human advantage that God gave to humans to help them adapt and learn.” (Adnan Yousef Al-Atoum: previous source, p. 111) that auditory perception is of great importance to humans, and that educated people rely on auditory perception for the purpose of learning, As well as relying on the other senses combined, considering the volume of visual information that reaches the brain exceeds the volume of auditory information, to confirm the importance of hearing in achieving understanding and perception, as well as humans being completely adapted to advanced hearing, and it can also compensate for the lack of vision.

Third: Sensory-motor perception: Sensory-motor perception is of great importance in the individual's ability to accurately distinguish between the spatial and temporal characteristics of movement and determine the temporal relationships in motor work. Movements are coordinated with a number of complex processes, and this depends on precise coordination in contracting and relaxing the muscles. That sensory perception It represents great importance in motor work, and the sense of sight plays a major role in this field through perception of place.” Sensory motor perception is an effective motor process that is sensitive to the environment. On the one hand, its psychological concept is nothing but a reaction to a number of external influences, which gives us evidence of the harmony that occurs between Living organisms and those in which those organisms live. As for its psychological behavioral concept, it is nothing but the knowledge that is obtained by the action of a direct external influence based on the extent of our feelings and emotions, such as colors, weight, size, etc. (Ghaleb Mustafa: 1980, p. 12). The feeling It may usually last longer than that, as it goes beyond perception to the time in which it is, and the child's ability to respond to surrounding stimuli is covered by the sensory nerves.

The Second Subject: Elements of Theatrical Presentation

The elements of the theatrical performance create the subject as the basic elements on which the show is based, and they emanate from life and are arranged by the child recipient and based on what is presented, know what the elements of the show are and to reveal the perceptions in

which the show is built.

1- The idea: The idea is one of the elements of the theatrical performance. It is a form of literature, and it requires an idea and a topic that leads it to a series of situations, characters, and events in a specific time. The idea is the basis around which events, situations, and characters are organized. Therefore, we find that the elements of the play are harnessed in Serving the basic idea of the topic.

Here, the dramatist of the children's theater has a great responsibility, which is the process of creativity in producing ideas appropriate to the child's mind's perception according to his age stages and the characteristics of those stages (any literary or artistic work presented to children must be based on scientific and objective foundations, psychological, social, cultural, and artistic foundations, among other things. There is no doubt that the dramatic author's understanding of these foundations and his representation of them is an essential matter that helps him present the literary and artistic styles appropriate to the characteristics of childhood stages. (Nayef Ahmed Salman: 2019, p. 220) The idea is the value and aesthetic knowledge that the writer guarantees in his theatrical text, and the ideas in children's theater. The selected ideas are a depiction of the author's position on life, and they are presented in a direct and clear way, and sometimes by suggestion and insinuation. The perception of a primitive man is similar to the perception of a child at the present time in his lack of attention to details and his reliance on his experience and naive imagination, but children live civilized and their environment is civilized because of the changes. Environmental, cognitive, accumulation of experience, the scientific revolution, and information technology. Therefore, we need contemporary topics, ideas, and worlds whose roots extend to reality, and we do not need works that need dictionaries to interpret their vocabulary. Therefore, there is no escape for the creative author to liberate himself and his contemporary topics through his imagination to be analyzed metaphorically and sensually.

2- Plot: The plot is the architecture of the elements of the theatrical performance, and in its content, it means the action or dramatic event, and the nature of the interrelation between the actions and their logic. It is also a narrative building that creates the body for the text, and since the action can only occur through its opposition with another action, which creates the unity of the conflict. Then we realize the action and the path of its development through those transformations that occur in it, leading to the solution. The plot in children's theater is a simple, traditional plot that contains one crisis and one goal, leading to the solution. The simple plot is "a traditional structure of the dramatic movement that appears in the usual sequence, beginning, middle, and end." (Afaneh Ezzo Ismail: p. 110) The play directed at the child appears in a simple way, but far from being naive. We see it with clear and sequential events and with one main goal that represents the idea, embodied by the characters as a successive series of clear actions, sometimes including secondary, branching goals, leading to the solution in an interesting way. It is devoid of ambiguity, as suspense is considered one of the basics of children's theater because (suspense means drawing interest forward and an urgent desire to know what will happen next) (see: Millet Bentley, pp. 393-394). The structure of presentation in children's theater reveals the difficulty and danger in its construction. This is because the dramatic text prepared for the child takes a specific direction for itself. The narrative structure requires a degree of simplification commensurate with the child's understanding. Therefore, there must be clarity in the circle of relationships between the characters of the theatrical text to enable the child to follow the development of the dramatic event, beginning, middle, and end.

3 - Characters: The character is one of the elements of the theatrical presentation of the

children's theatre. It represents the tool by which the action is simulated. There are several elements by which we can infer the dramatic character. The first of these elements is (the action) that the character performs through his behavior, movement, and positions in and outside of time, and the action where The dramatic author addresses this relationship through the motives brought about by the action in light of the character's nature, desires, feelings, and intellectual powers. "There is a mutual influence between the character and the action. Just as the diagnosis uses other methods through the action to shed light on the motives of this action, we also find that the action itself may shed more The spotlight shines brightly on the character" (Millett and Bentley: previous source, p. 467) through her ideas, her vision of the world, and her confrontation with various situations, challenges, or times, helps to create ambiguity and integration into the world of the text. That character comes through imagination and drawing its virtual features, and most of the load falls on it through narrative and sensory imagination. In order to produce an expressive theatrical image that is consistent with the other elements of the show, an imagined behavior produced by the author and carrying the director's ideas must be embodied. The characters are constantly in conflict with each other through their contact with the event and pushing them to change from one situation to another to show the depth of the character and its connotations, because the character's voice is a reflection of the voices of the other characters, all of whom are affected by the event and interact with it.

4- Dialogue: It is the tool that gives the play, through conflict and movement, its vitality and the depicter of the idea upon which the play is based. It also depicts its characters and events, according to connotations that make it the semantic source of intellectual unity, "the only source of signifiers that refers to character, times, places, and everything necessary for the reader to reach the meaning he intended." The Author" (Ziyad Jalal: 1997, p. 97) Dialogue in children's theater is given attention by the author, taking into account the child's linguistic dictionary, in addition to matching the dialogue with the character. The author is silent in the dialogue to let his characters speak according to their mental, cultural, and age level because they are concerned with the action and the dramatic statement, not the author. When each character achieves his self-promise and independence from other characters and from the author himself, the directorial vision in the dramatic text is achieved. Dialogue has a close relationship with the character, as it achieves a communicative act with the self that allows the character to reveal his inner self to reveal his inner feelings, thoughts, and emotions, as if "Thinking out loud" (Mahmoud Abdel Wahab: 1997, p. 50) Dialogue is what usually depicts the idea on which the play is based, as well as its events and people, and it is what draws attention to follow the movements and actions of the characters and hear their thoughts, ways of life and thinking.

5 - Time and place: There is a clear and strong connection between time and the rest of the elements of the dramatic structure. Perhaps the elements most affected by time are the events embodied by the characters. Children's theater is because it is presented to a recipient who has privacy in his treatment and perception of time, "as he perceives time through the changes that occur to the characters and events, This is because the event is the conjunction of an action with time" (Muhammad Gloul Salam: D.T., p. 110) Time in the theatrical performance is a sensory thing that we can perceive through its effects on the character, such as if the character was transferred from youth to old age and the succession of day and night through the dramatic author's observations, and it is considered Time is a system for sequential life, and time in the presentation takes a natural pattern through the time that the writer proposes in describing events. From a time frame, it may go back in time to the distant past to refer to historical facts or imagined events. There is psychological time that is linked to the characters, and this

embodies the relationship of time to the character and their movement within the course of action. Dramatic in the text, and there is another time, which is the time of reading the text and the time of communication that appears in plays that depend on the narrator in the way he presents information.

As for the place: it is considered a scene of events, where the importance of the place appears in knowing the atmosphere that surrounds and frames the action through the activity of the characters and their movement in a spatial space, and the place in the text is embodied through language, which refers to mental representations that contribute to the background of the imagined place. "Imagination in relation to place eliminates The objectivity of the spatial phenomenon is that it is an engineering phenomenon and is replaced by its own dynamism" (Gaston Bachelard: 1980, p. 12). Thus, the place is outside the limits of its geometric dimensions and enters into the connotations and requirements of the artistic structure. The place in children's theater texts is not just a frame in which the events take place, but rather the place should show the characteristics and motivations of the character, so there is a mutual influential relationship between the characters and the place in which they live, in addition to the importance of the place in knowing the personal internal transformations. The character who lives in a simple hut in the forest has his emotions and motivations. It would be different if that character lived in a spacious palace.

The Indicators Which What Resulted the Theoretical Framework

1. Perception conveys ideas and values and is closely linked to the process of sensation, concentration, attention, and then thinking.
2. The representational systems are treated according to the perceptions and tasks of dialogue and plot, which are represented by special methods for all the visual, auditory, and motor senses.
3. Re-embodiment of another imagined and productive behavior that carries ideas with the aim of creating the image of a theatrical, expressive and harmonious presentation and communicating concepts through gesture, connotations and imaginative exciting movements.
4. In the child's theater, the features of imagined motor and sound perceptions are formed that are different from those that produce imagination and ideas.
5. The effectiveness of the elements is produced through suspense and pleasure to arouse and interest the child through excitement and anxiety mixed with enjoyment and anticipation of what will happen.

Research Procedures

First: - The Research Community

The researcher examined the research community from the theatrical performances directed at children that were held at the Al-Husseini Little Festival for the year 2023, the seventh session. The researcher chose the sample intentionally.

The name of the play: The Strange Box

Author: Rawda Al-Salmi

Director: Faisal Al-Deen

Abstract of the Play

The events of the play take place between the grandfather, the sailor, and Majed, his granddaughter. While the grandfather was preparing for fishing, Majed's granddaughter came and asked the grandfather to leave school so that Majid could work with his grandfather in fishing, and for the grandfather to be an intermediary to persuade Majid's family to work in fishing. Grandfather Majed was asked what was the reason for leaving school. Majid's answer was because his friends were making fun of him. From me, they liked me to a frog, and every time I go to the teacher, I complain to him, and the teacher also does not like Majid. Majid became sad, and the grandfather took him to prepare ropes and a fishing net, and he goes to work and prevents Majed from approaching the strange box. The grandfather will become very angry if he approaches the box, because the box contains old things inside it. And Thamina belonged to the grandfather, and after the grandfather went out shopping, Majid took him with joy and dancing to leave school, and after an hour, Majid began to approach the requirements of the grandfather after he told him not to approach him because they were valuable to the grandfather, and after that, Majid started shouting loudly, "Pray, my school, and say goodbye, my friends." After Majid felt tired of He played a lot and played with his hair sleepily, so he slept a little and heard a voice calling and asking him to open the door quickly. He felt afraid at first and would not open the door, so he backed down and asked him to open the door. Then the voice called and asked Majid which door the voice answered, "I am not in the door. I am in the box." So the voice asked from Majid wanted to look for the key, so Majid searched but did not find it. The voice said, "Search well." So he searched for it again but did not find it. The voice asked Majed, "Do you know the old story?" Majed asked the voice to tell him the story, and when he told it to him, he was not afraid. Majed was reassured that the voice was not a giant and everything he told was about him. His story is interrupted by Majid, and Majed went looking for the key to the box, so he searched for it in a bag and threw his belongings to each side of the room. Majid found the key to the sardines, not the key to the box. He returned and searched among the things, but he did not find the key to the box, either the key to the sardines, and Majed continued searching for the key to the box, and told him to stay, and he would not open the box. He asked him once again to open the box, and after many attempts, Majid opened the box and a pirate came out of the box with acrobatic movements. Then he introduced himself to Majid that he was a seafarer and a shark tamer. Majid made fun of him because he looked like a frog. Majid said to him, "I am happy to see you." The pirate replied, "I am not happy to see you, nor." You can rely on him and tell him that he did not fulfill any of his three wishes. After that, his wishes were fulfilled. He decided to punish him, and the punishment was mathematics questions that were answered collectively. He continued to refuse, and Majed was unable to answer the questions. He spontaneously asked a group of arithmetic questions. After that, he asked the theater audience to help him in Answering the pirate's questions and seeking help from a friend at school via mobile phone. Majid called his classmate Jamila. After helping Jamila, the pirate, his school friend, he won the balloon competition and the prize was Majid's dance. After that, the grandfather knocked on the door and Majid did not open the door. Majed asked the pirate and Jamila to come back. To the box and they did not return to the box. The grandfather enters and punishes Majed because he did not carry out the grandfather's commandments. He puts him in the box and gives him a mathematics book. He closed the box on Majed, and after that Majed's grandfather came out of the box and Majed fainted from extreme fear. After that, Majid woke up from fear and it was just a dream he had and asked. The grandfather refused to engage in fishing and returned to school and solved all the mathematics problems. The grandfather was happy, and after Majid

left the grandfather's house, the grandfather carried out this trick in agreement with Majed's teacher and his colleague Jamila in order to convince Majid and return to school and maintain the trust.

Sample Analysis

Director (Faisal Deen), in directing the play *The Wonderful Box*, relied on the language of visual perception, which is supported by signs and auditory perception effects. The performance space was Grandpa Majid's sea ship, and it carries connotations and symbols that suggest the reality of reality in society coming from passing places, and its details are produced by the human body and its movements that It refers to (the character of Majid) with expressive capabilities. In the first scene, (the white floodlighting technique was used in order to stimulate the display place) and to make the recipient (the child) an observer, participant, and aware, interacting with the events and display situations with impartiality and objectivity, and paying attention to the quality of the decoration, and the use of blocks of different sizes (ship decor). The seas, fishing items and tools, such as ropes, nets, and hooks, and the wondrous box made of wood. After the grandfather left, Majid took it dancing with expressive movements indicating joy. The dance movements and musical effects were inherent in showing the scene, and the technique of musical effects gave the children suspense and excitement, and in the nature of the case the movements were Expressionism is to convey an intellectual message and feeling in educational use, and add the effectiveness of diverse representational performance, repetition and change, visual forms and the flow of motor performance to the elements of visual and auditory perception and aesthetic intellectual connotations, using the means of light and musical colors indicating Majid's joy when he heard about leaving school and working with his grandfather. This scene showed depths. The human soul, and the lighting medium plays an active role in this scene, as the recipient feels the musical effects and the color gradations of the lighting, which had a significant impact in enhancing the theatrical discourse to suit the intellectual and aesthetic contents presented by the show and embodying the directorial vision through visual means. Searching for the key to the box is intellectually and sensually stimulating. For the audience (children), he also employed expressive audio techniques that were intertwined with the dialogue to embody the visual images (the pirate character inside the box), which provided a performative space for expressing his emotions and intellectual perceptions, and the optical medium worked to reveal details that generate meaning as a message that carries connotations, such as a sardine key. Which attracted the attention of children, and the body of the actor who interacted with multimedia in order to generate shorthand meanings and decipher intense codes, and reveals an interactive environment that dominated the display space, and was harmonized with light, sound and visual media, as it is the silent verbal medium that carries connotations. It is the search for the key to the box, and in the third scene, the director added the kinetic awareness to the idea of the dream scene as an unlimited world that ranges between imagination and reality, and the entire atmosphere of the theater was covered with sunshade lighting and visual formations.

The Results

1. Sensory perceptions in children's theater convey ideas in light of their interaction and dealing with the elements of the show.
2. The elements of the theatrical performance convey their ideas within the space of imagination that resides in the performance.

3. The director, through his vision and his audio-visual working mechanisms, and through his actors and the elements of the show, is able to send new signs and characteristics into the soul of the recipient in proportion to the child's ability to receive it.
4. To produce an expressive theatrical image that is consistent with the other elements of the show, it is necessary to embody an imagined behavior produced by the author and carrying the ideas and culture of the director.

The Conclusions

1. The director's visions go through two stages, the first is imagined within the boundaries of the text and the second is linked to the dialogue spoken by his characters as a basic act that contributes to the crystallization of the character's features.
2. The elements of theatrical performance in children's theater are clearly visible, as they stand on the stage and do not remain static on paper, and the child accepts them while they are moving on the stage through his perceptions.

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