**PROSUDBA PREDSTAVE U KOJOJ IGRAJU DJECA ILI MLADI: VAŽNOST RAZUMIJEVANJA PROCESA RADA (2019.)**

**Sažetak**

Cilj je rada istražiti koliku ulogu prilikom prosudbe predstave u kojoj igraju djeca ili mladi ima razumijevanje i uvid u proces rada na predstavi. Teorijski dio prikazuje povijest dugogodišnje opreke procesa i produkta u pristupu dramskopedagoškome radu. Definiraju se ciljevi prosudbe predstave u kojoj igraju djeca ili mladi u odnosu na ciljeve dramskopedagoškoga rada. Ukazuje se na općenitu krhkost procjene estetske vrijednosti predstave. Izdvaja se važnost interakcije izvođača i publike te potreba za razgovorom nakon predstave. Kao važan element prosudbe predstave u kojoj igraju djeca ili mladi ističe se izostanak jasne definicije njezine ciljane publike te je samim time još teže govoriti o prosudbi. Praktični dio prikazuje opis i razmatranje suvremene dramskopedagoške prakse u radu usmjerenome na stvaranje predstave, gdje se proces i produkt prožimaju. Prikaz se temelji na primjeru jednoga festivala (dvanaest predstava) na kojemu nisu propisani službeni kriteriji prosudbe predstave u kojoj igraju djeca ili mladi. Tijekom festivala prikupljeni su audiozapisi okruglih stolova, koji su potom transkribirani. Razgovori na okruglim stolovima analizirani su razlikujući razgovore o procesu od razgovora o produktu. Kad je u pitanju proces, izdvojeni su odgovori na pitanja o temi, načinu rada, trajanju procesa, ciljeva sudionika te kontekstu. Govoreći, pak, o izvedbi, izdvojeni su odgovori na pitanja o dramskoj formi, zadovoljstvu, evaluaciji i samoevaluaciji te kontekstu izvedbe i publike. Svim su voditeljima nakon festivala upućene ankete. Cilj ankete s otvorenim pitanjima bio je prikupljanje što više podataka o trenutačnome stanju, ali bez davanja smjernica prema kojima bi se anketirani mogli orijentirati ili biti suzdržani. Potom su analizirani službeni osvrti na predstave, s naglaskom na pitanje kolika se važnost u prosudbi predstave u kojoj igraju djeca ili mladi pridaje procesu. Zaključeno je da se u osvrtima prosudbenoga povjerenstva vrlo malo govori o samome procesu rada. Prosudbeno povjerenstvo ne prosuđuje proces, već predlaže na čemu treba dalje raditi. Razumijevanje procesa važno je i za voditelje i za prosudbeno povjerenstvo. Cilj bi prosudbe trebao biti motivacija za daljnji kvalitetan rad. Prosudbeno bi povjerenstvo trebalo poznavati proces dramskopedagoškoga rada jer bi tako prepoznalo moguće probleme. U tome slučaju može svrsishodno predlagati promjene koje će rezultirati boljim i kvalitetnijim radom.

**Ključne riječi**: dramska pedagogija, proces, produkt, prosudba predstave.

**Abstract**

This thesis investigates the role and the extent that understanding and insight into the work process of a play performed by children or young adults has on the festival jury assessment. The theoretical part of this thesis shows the long termed history of opposition between the process and final product within the approach to drama pedagogy. It questions the aims for jury assessment of such plays, how important is it for juries to understand the difference between staging plays for pedagogical reasons and producing professional plays, and how important this difference is for the jury assessment. The importance of interaction between the performers and the audience is highlighted as well as the need for a post-play discussion. The finding that a play performed by children or young adults does not have clearly defined targeted audience is presented as an important element for the jury judgment of a play which makes discussion of judging criteria the more difficult. The practical part of the thesis is focused on the description and analysis of the modern drama pedagogical practice where the work is focused on the making of a play and process and product being interwoven. It examines one festival of twelve plays performed by children or young adults and no official criteria for jury work determined. Round tables held at festivals are transcribed and analyzed with an emphasis on the discussion of the process rather than product. Process related issues, such as topic, method of work, duration of the process, participants’ goals and the context were raised. Also, talking about product itself, brought to attention the form of the play, satisfaction of the performers and drama teacher, evaluation and self-evaluation as well as the context of staging a play and finally, the audience. Data from surveys shows opinions and attitudes of drama teachers on the process and judgments. The official jury reports are presented with an emphasis on the questions related to the role of the process during jury judgments of plays performed by children or young adults. In conclusion, the importance of understanding of the process for both, drama teachers and festival juries are presented. The goal of the jury assessment is to motivate further work of increased quality. Understanding of the process of staging a play is important for both drama teachers as well as the festival juries. The understanding of the process during jury deliberations helps in recognition of potential problems and opens up the possibility of a constructive feedback which can increase the quality of further creative work.

**Key words**: drama pedagogy, process, product, assessment of a play.