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PLAYBACK THEATER AS ONE OF THE INNOVATIVE ART THERAPY METHODS USED BY SOCIAL EDUCATORS AND PSYCHOLOGISTS

Abstract. This article presents a theoretical analysis of playback theater as one of the innovative art therapy techniques used in the professional practice of social educators and psychologists. The relevance of the study stems from contemporary social challenges related to the consequences of military conflict, forced displacement, psychological trauma among the population, social maladjustment, and the need to implement effective, humanistic forms of social-pedagogical and psychological assistance. The essence of playback theater is defined as an interactive form of improvisational theater art based on the on-stage reenactment of participants' personal stories, which creates conditions for emotional response, self-reflection, the development of empathy, social interaction, and the activation of an individual's internal resources. The main functions, mechanisms, and therapeutic potential of socio-psychological theater within the system of social-pedagogical and psychological work are explored. This study analyzes the diagnostic, corrective, preventive, and socio-therapeutic potential of playback theater in working with children, youth, internally displaced persons, families of military personnel, and individuals who have experienced traumatic events. It is argued that playback theater

contributes to the formation of positive social experiences, the development of emotional reflection, skills for constructive interpersonal interaction, and psychological resilience. At the same time, it is emphasized that playback theater is not psychotherapy in the classical sense, but rather a distinct socio-artistic interactive practice that combines creativity, communication, and elements of therapeutic influence. The conclusion is drawn that playback theater has significant potential as an effective means of socio-psychological support and personal development in the context of contemporary social transformations.

Keywords: playback theater, art therapy, socio-psychological theater, social educator, psychologist, social-educational activities, psychological trauma, emotional reflection, social adaptation, interactive methods.

Problem setting. Current societal transformations, the increasing number of crisis situations, the consequences of military conflict, forced displacement, social maladjustment, and psychological trauma among the population highlight the need to seek innovative, humanistic, and effective forms of social, educational, and psychological support for individuals. In these conditions, art-therapeutic methods take on particular significance, as they are capable of providing not only emotional release and psychological support but also creating conditions for the development of reflection, social competence, interpersonal interaction skills, and the constructive resolution of life's problems. One such innovative form of work is social-psychological theater, specifically playback theater, which combines artistic, communicative, therapeutic, and social-corrective possibilities.

Playback theater, as an interactive form of theatrical art, is based on the reenactment of participants' personal stories, creating a safe space for self-expression, reflection on one's own experiences, and the development of empathy and emotional interaction. At the same time, playback theater helps activate an individual's inner resources, foster positive social experiences, overcome psychological isolation, and develop the ability for constructive social dialogue. Its potential is particularly important in the work of social educators and psychologists with children, youth, internally displaced persons, families of military personnel, individuals who have experienced traumatic events, as well as other vulnerable population groups.

Despite significant academic interest in the subject of socio-psychological theater, contemporary research has not sufficiently addressed the specifics of using playback theater as an innovative art-therapeutic method in the practice of social-pedagogical and psychological work, its diagnostic, corrective, and therapeutic capabilities, as well as the particularities of organizing such work in the context of modern social challenges. This necessitates a theoretical examination of the potential of playback theater and the determination of its place within the professional practice of a social educator/psychologist.

Analysis of basic research and publications. The potential for using theatrical art as an integral part of social-pedagogical practices is substantiated in the works of T. Vasylyuk, N. Myropolskaya, R. Korotkova, A. Kapska, O. Polyakova, and V. Shakhryay. The scientific works of A. Golovnenko, L. O. Guk, Jadwiga

Dashkovska-Tobias, D. Dowset, L. Zherebneva, T. Kozubenko, I. Levchuk, L. Litvinenko, L. Miller, Yu. Pelekh, V. Savinova, Joe Salas, I. Sergienko, and J. Fox.

The purpose of the article. To conduct a theoretical analysis of playback theater as one of the innovative art therapy techniques used by social educators and psychologists, to reveal its socio-psychological, diagnostic, corrective, and therapeutic potential, to identify the characteristics of the organization and functioning of playback theater within the system of social-pedagogical and psychological assistance to various categories of clients, and to substantiate its significance as an effective means of personal development, the development of social competence, emotional reflection, and constructive interpersonal interaction.

Presentation of the basic research findings. Innovative approaches play a significant role in personal development, one of which is the activity of social-psychological theater, which actively shapes the social-psychological ideal by demonstrating it through specific images. Through these images, social-psychological ideas, moral norms, and life values are transformed into personal experience and become an integral part of one's character. The power of the emotional-sensory and ideological-psychological impact of theatrical performance makes it one of the most effective socio-pedagogical and psychological tools for shaping the value orientations of clients in social-psychological work, creating a simulated reality in which social work clients learn to identify and develop their needs, interests, and the general direction of their life path. Therefore, the organization of social-psychological theater (in all its forms and manifestations) as a means of conducting diagnostic, consultative, corrective, social-preventive, and educational work is highly relevant (Козубенко).

According to L. Zherebnyova, L. Kolos, and V. Shakhray, the outcome of social-psychological theater is the acquisition of safe behavior skills and the ability to provide information (educational, psychological, social, medical, and legal) to vulnerable segments of the population, as well as the development of positive social experiences among them; enabling individuals in difficult life circumstances to take responsibility for their own lives, seek out, and utilize their own resources; and the discussion and joint search for solutions to social problems by social workers, volunteers, and their clients (Жеребньова, Артеменко, 2011, с. 94). Furthermore, B. Brecht convincingly demonstrated the social significance of theater in his works. In his theatrical productions, he often turned to journalistic techniques and utilized the ideas of psychodrama (sociodrama) by J. Moreno, which served as a means of stimulating personal spontaneity. A. Boal's «Theater of the Oppressed» is aimed at developing the ability to find alternative models of behavior in complex situations. The above-mentioned works by scholars serve as the methodological foundations for the use of theatrical art in practice, both in social work and in socio-pedagogical activities within the context of educational institutions – one of the leading institutions for the socialization of children (Fox, 2015, с. 49).

Undoubtedly, the experience described above is actively applied in Ukraine, and of particular interest are the specific features of organizing social-psychological

theater and all its forms in the diagnostic, counseling, social-preventive, and corrective work of social workers and social educators.

Group work formats contribute to the correction of negative personality traits, the formation of effective behavioral models, and the acquisition of social interaction experience. Social-pedagogical theater (and its varieties: forum theater, playback theater, documentary theater, etc.) is effective in the preventive and corrective work of social educators and psychologists (Гук, Григорівна, Доусет, Єделева, 2011, с. 7]. Social-psychological theater is an effective method for group corrective, developmental, and preventive work with social work clients, as it involves interactive group work, «searching within the framework of the proposed performance together with the participants... ways to solve a problem or find a way out of a difficult life situation» with the aim of providing the individual with «information and the acquisition of problem-solving skills... using the experience of others and engaging one's own emotional intelligence» (Гук, Григорівна, Доусет, Єделева, 2011, с. 11).

Given that *social-psychological theater (SPT)* is one of the interactive methods used by social workers, social educators, and psychologists, we can identify several *objectives* that are achieved through its implementation. Specifically: 1) the formation and development of communication and interpersonal interaction skills among social work clients; 2) the active formation of a socio-psychological ideal, expressed through specific psychological images, through which socio-psychological ideas, moral norms, and life values are transformed into a person's personal experience; 3) the development of decentralization (the ability to overcome one's egocentrism and take other possible points of view into account); 4) the development of emotional (sensory) experience; 5) the prevention of personality deviations and social problems.

The objectives of social-psychological theater (SPT) are: to correct the behavior of social work clients; to help them adapt to society; to develop healthy lifestyle habits; to prevent criminal offenses in society; to combat negative phenomena in the modern environment; and to foster an active life stance. *The subject of social-psychological theater* is the group. *The theme* is the group theme (Василюк, Розмолдчикова, 2021, с. 84).

The *main functions* of socio-psychological interactive theater include: communicative, corrective, preventive, therapeutic, cognitive, and others. The implementation of these functions will contribute to the development of resilience and social competence, as well as an awareness of one's social behavioral patterns, which will neutralize negative life factors and prevent maladjustment and marginalization (Полякова, 2011, с. 81).

In addition, in his research, V. Shakhrai identifies the following preventive and therapeutic mechanisms of theatrical art: role-playing, creative, analytical-projective, practical-verification, emotional-sensory, communicative-group, and cathartic (Шахрай, 2011, с. 94). An analysis of the content of these mechanisms allows us to conclude that they are correlated with the functions performed by a social worker/social educator: analytical-diagnostic, prognostic, organizational-communicative, social-preventive, protective-defensive, social-pedagogical support,

assistance, psychotherapeutic, corrective-rehabilitative, and coordination-organizational (Шахрай, 2011, с. 94).

Social-psychological theater is an effective method for working with clients in crisis within the field of social work, as it enables participants to recognize the problems that have arisen, identify ineffective forms of interpersonal interaction, and attempt to replace them. The inclusion in the theater's repertoire of social values in the realms of morality, spirituality, aesthetics, worldview, and civic and legal life is highly relevant today. Performances of social-psychological theater allow for the integration of moral, vocational, aesthetic, and legal education, broadening the worldview of the participants (Головченко).

Dramatic education – and in our case, the use of elements of dramatic education in the work of interactive socio-psychological theater – has a significant and objective impact on the development of the five Lisbon competencies, namely communication in the native language, learning to learn, interpersonal, intercultural, and social competencies, civic competence, and entrepreneurial and cultural awareness. Building on these, individuals focus on those competencies that, in their view, are fundamental or, respectively, complement education in the field of multicultural education (Fox, 2015, p. 12).

Undoubtedly, for the development of socio-psychological theater – whose primary goal is to shape an individual's value system, including the value of a healthy social lifestyle – it is essential to create new programs that align with social needs, the worldview of the theater participants, and the realities of their lives. (Василіук, Розмолдчикова, 2021, с. 89).

Socio-psychological interactive theater is based on the verbatim technique (from the Latin verbatim, meaning «word for word»), the essence of which lies in creating a theatrical performance based on the real-life experiences of the participants in the theatrical production. The theatrical action is based on interview materials with representatives of specific social groups, who serve as prototypes for the characters in the planned production. The transcripts of these interviews form the framework of the verbatim (documentary play). In addition, the performance employs various psychodrama techniques, including: 1) self-presentation, realized through short role-playing exercises in which the participant portrays themselves or a reference person (this technique can also be used during the warm-up phase); 2) dialogue, which serves as a means of depicting interpersonal interaction in conflict situations; 3) monologue – the essence of this technique lies in the main character (protagonist) verbalizing their feelings; 4) doubling – a technique involving the selection of a person to play the role of the main character's «psychological double»; 5) role reversal – promotes the development of the ability to decentralize the participants in the theatrical action; 6) «step into the future» – this technique involves acting out alternative scenarios for the unfolding of life events so that the main character has the opportunity to choose the best one (Салас, 2009, с. 95).

Thus, interactive socio-psychological theater serves as an experimental platform for testing innovative techniques and forms of interaction among participants in the process. This creates favorable conditions for the development of reflection and the ability to step back, enabling flexible responses in various real-life social situations,

gaining new experiences of interpersonal interaction during theatrical performances, and fostering self-determination within the system of social relations. Undoubtedly, the psychodrama techniques used in social-psychological theater contribute to the development of an individual's social-adaptive potential and empathy, the improvement of the ability for constructive interpersonal interaction, and the activation of an individual's creative potential, and thus create all the conditions for the multifaceted formation of clients' social behavior (Сергієнко, 2002, с. 21).

The actors in this interactive socio-psychological theater are not professionals. They are schoolchildren, college students, young men and women, and members of vulnerable social groups (incidentally, there are no age restrictions), who portray stories, issues, and situations that are close to their hearts in the theater's productions. The theater's audience consists of children, teachers, parents, representatives of administrative bodies, and representatives from the medical, legal, and law enforcement sectors, as well as members of the general public, depending on the play's theme and the target audience for which it is created. Through the vivid, emotionally rich form of a theatrical production, the information is absorbed by the audience and achieves its purpose (Сергієнко, 2002, с. 27).

One form of socio-psychological theater is playback theater. Playback theater (literally translated as «replay theater») is a form of interactive improvisational theater consisting of two main complementary practices: audience members sharing personal stories with the public and actors immediately staging these stories in specific forms. In a Playback Theatre performance, there is always a facilitator (known in professional slang as a «conductor») who organizes these practices and guides the entire process, from the opening to the closing remarks (Савінов, 2012, с. 23).

In playback theater, it is not literary works that are staged (unlike in repertory theater) nor the personal experiences of the performers (unlike in pure improvisational theater), but rather the individual stories of the audience members present at the performance – that is, anyone who wishes to participate, including random people.

A playback theater performance is usually referred to as a «performance» because the emphasis is not on the result, but on the creative process, which gives immediate value to the participants' artistic actions in real time: the audience's stories, the performances of actors, musicians, and other creators, and the reactions of the facilitator and everyone present are largely unpredictable and spontaneous. Playback theater also employs participatory (e.g., an audience member coming on stage) and immersive (e.g., asking the audience to share a story with one another) theatrical-actionist elements (Fox, 2015, p. 37).

Playback theater is often used as a tool for social change at the level of small and medium-sized, closed and open, homogeneous and heterogeneous groups. The complex socio-psychological effect experienced by the group is explained by the concept of «narrative reticulation», proposed by the originator of the idea and founder of playback theater, Jonathan Fox, in 2013 (Fox, 2015, p. 41).

In its most basic form, playback theater is «officially» defined as «an original form of improvisational theater in which the audience or group members share stories

from their own lives and watch them come to life on stage right there and then». In other words, in this professional definition, refined by international experience, there is no hint of the therapeutic nature of this method. Of course, this definition is quite descriptive and formal, but it unambiguously positions playback theater within the realm of theater itself – that is, the art of staging life (Fox, 2015, p. 53).

It is interesting to note that in the early stages of playback theater's introduction to the post-Soviet environment, although it was described as a «vibrant fusion of psychotherapy and theatrical art», it was nonetheless referred to as a «form of psychodrama», «a branch of psychodrama», «non-directive psychotherapy» (Полякова, 2011, p. 30), psychotherapeutic theater, and so on. Perhaps this is why the originator of the idea of playback theater and its founder, Jonathan Fox, titled his work «Playback Theater – Is It Psychotherapy?» J. Fox, unequivocally objecting to the classification of playback theater as psychotherapy (Fox, 2015, p. 58), presents arguments that can be summarized as follows: 1) playback theater has no medical model of healing, it does not fit into one at all and does not even set this as its goal, working not with people's «problems» but with their «stories»; 2) playback theater lacks the privacy inherent in psychotherapy: although the performance is intimate, it is also public; 3) the balance of «power» in playback theater is specific – for example, the actors here are more vulnerable than the psychotherapist; 4) most external conditions differ significantly from those in psychotherapy: the size and openness of the space, duration, volume, and extent of nonverbal communication (Fox, 2015, p. 67).

While fully agreeing with the arguments presented, we note that playback theater does not, in fact, fall under the definition of psychotherapy. When considering the purpose of playback theater from the perspective of its role for the narrator, its position outwardly resembles that of a patient or client in psychotherapy. However, the goal of work in playback theater does not coincide with the specific goal of psychotherapy even in its broadest sense – «the treatment or overcoming of suffering and/or the expansion of identity and self-realization» (Савинов, 11, с. 22). That said, one can partially agree with the similarity in the second part of the outlined goal of psychotherapy, since playback theater, in one way or another, works with identity and self-realization. But the influence on identity is directed not only toward its «expansion», but rather toward the delineation-formation or, conversely, the blurring – «reticulation» (Fox, 2015, p. 37) – of narrative identity. And the narrator does not merely work on «self-realization» by becoming aware of it – he is simply immersed in this process, since this is precisely the attitude toward the narrative expected in playback theater – as a co-author of what will unfold on stage, that is, a person who, through the necessity of the performance, realizes themselves precisely here, revealing their inner self, and this content is not merely perceived but actually utilized in the subsequent actions of the playback actors.

If we consider playback theater not as a form of social psychotherapy but as a distinct practice with broader scope (Fox, 2015, p. 32), we cannot fail to mention its achievements in fulfilling diagnostic, therapeutic, and corrective goals. Indeed, playback is referred to as «broadly therapeutic» theater [3, p. 45], possessing «effective healing power» (Салас, 2009, с. 109), and having a «psychotherapeutic,

socially oriented effect» (Литвиненко, 2012, с.30) as well as «psychotherapeutic potential». In other words, the fact that playback theater extends beyond therapeutic practices does not mean that it does not have a healing effect on the individual, similar to that which occurs during psychotherapy sessions.

For example, playback theater as it is – that is, as a practice of improvising the real personal life stories of the audience – is often used for the purposes and in the format of social work: performances are held in conflict zones, after natural disasters, in the living quarters of internally displaced persons, and so on. When working with people experiencing the aftermath of traumatic events, it is noted that playback theater is not intended to be therapy, but can serve as a «means of healing»; authors discuss the various applications of playback theater’s healing potential (Салас, 2009, с. 113) and elsewhere.

Thus, playback theater, as an organizational form of contemporary art, possesses significant social and therapeutic potential, as well as psychological, diagnostic, and corrective effects, focusing on the personality of the narrator – the person who has «stepped forward» to share their story with the public (Fox, 2015, p. 78).

Playback theater is a form of self-expression and personal development – of one’s thoughts, feelings, and social situation – that is new to the Ukrainian cultural landscape. Playback theater combines, on the one hand, the traditions of folk theatrical performance with its vividness, emotionality, and extraordinary nature amidst the ordinary, and, on the other hand, certain diagnostic, therapeutic, and corrective practices that enable the overcoming of social problems and accelerate personal growth.

On the surface, playback theater resembles psychodrama and drama therapy, but there are certain differences between them. For instance, unlike psychodrama, in playback theater the audience is clearly and unambiguously divided into two spaces – the audience space and the stage space. And unlike drama therapy, playback theater works only with stories and plots that emerge «here and now». And most importantly – in therapeutic practices, the protagonist (the person whose situation receives the participants’ attention) typically participates in the unfolding action, whereas in playback theater, they take on the role of the scriptwriter, the playwright, and, subsequently, the role of the spectator, an attentive observer, but on the other side of the stage (Fox, 2015, p. 97).

A playback theater performance is also not quite like a traditional theater performance. Since playback theater is essentially interactive, the role of the facilitator is essential; they are positioned between the audience and the stage. (Савінов, 2012, с. 21). The facilitator’s role consists of organizing the performance itself, specifically by encouraging the audience to tell stories, «processing» the stories – adding emphasis and asking follow-up questions – and selecting the techniques the actors will use to stage them. The technique allows for focusing attention on the content without altering it, but rather by adding new perspectives and opportunities for new interpretations.

What, then, is the therapeutic value of playback theater for the audience? First, it lies in the «*appropriation*» of one’s own experiences, which occurs as one tells one’s story and contributes to the formation and development of personal identity.

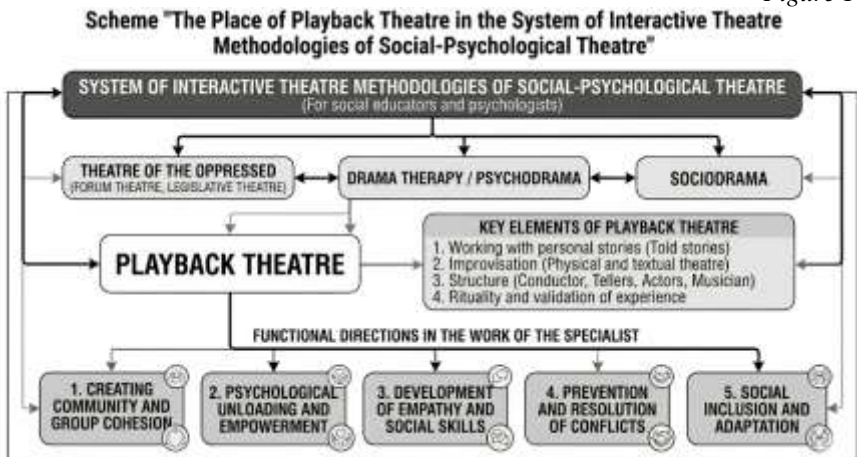
Second, in a «revisited», somewhat different perception of one’s own situation or experience, which offers a powerful opportunity to rethink them. It should be noted that in playback theater, actors strive to reflect the narrator’s inner world as accurately as possible, without offering interpretations or judgments, but simply giving it «tangibility» and amplifying it to the level of stage action. There are no «happy endings» here, only, so to speak, the truth of life in its «unfolded» form. And the protagonist, at their own discretion, can continue the logic of their own story.

And third, in the traditional *emotional response*, which is based on the phenomenon of catharsis – known since the days of ancient Greek theater – but is further intensified by the «vividness» and relevance of the plot (Савінов, 2012, с. 23).

Among the therapeutic components of playback theater, J. Fox identifies the following: identity formation, dialogue and reconciliation, healing, and moral representation (Fox, 2015, p. 81–82). J. Salas emphasizes the following more individual healing effects: 1) «redemptive experience» – catharsis through sincere self-revelation; 2) defining a sense of identity – finding one’s place in this world and the boundaries of one’s own world; 3) the influence of the atmosphere itself – free, friendly, inspiring, etc.; 4) the aesthetic embodiment of the story – the response of the playback team members with their sensitivity and the shaping of it into a theatrical scene (Савінов, 2012, с. 109 – 110).

We present a schematic overview of the place and role of playback theater within the framework of interactive social-psychological theater (Figure 1).

Figure 1



Source: own research

The presented scheme systematizes the tools of socio-psychological theater and defines the role of playback theater as a specific interactive method in the practical work of professionals in the socio-economic field (social educators, psychologists,

social workers). The structure of the schema reflects the hierarchical and functional relationships between the theoretical foundations and the practical application of theatrical technologies.

1. Systemic level and classification of methods. The top level of the diagram outlines the overall system of interactive theatrical techniques used in social-psychological theater. It is based on a combination of artistic and psychotherapeutic approaches. This system includes related but methodologically distinct approaches: *theater of the Oppressed* (including forum theater and legislative theater), which focuses on resolving social conflicts and overcoming discrimination; *drama therapy and psychodrama*, which are aimed at individual and group therapeutic work; *sociodrama*, which works with intergroup relations and collective roles.

2. Definition and key elements of playback theater. Playback theater is defined as a form of interactive theater in which audience members share personal stories, and actors immediately reenact them on stage through artistic improvisation. The diagram highlights four fundamental components of this method: *working with personal stories (confessions)*: bringing personal experiences to the forefront; *improvisation*: a combination of physical (movement-based) and text-based theater without a pre-written script; *structure*: a clear division of roles (facilitator/host, storytellers, actors, musician), which ensures a safe space for interaction; *rituality and validation of experience*: creating a special atmosphere that affirms the value and importance of each person's experiences.

3. Areas of expertise in the specialist's work. The lower section of the diagram highlights the practical application of playback theater in the work of a social educator or psychologist. Five key areas of professional influence are identified:

1) *community building and group cohesion*: fostering social connections and a sense of belonging to the group.

2) *psychological relief and empowerment*: reducing emotional stress and strengthening personal resilience.

3) *developing empathy and social skills*: teaching active listening and understanding others' feelings through theatrical expression.

4) *conflict prevention and resolution*: the opportunity to view a conflict situation from the outside and find constructive ways to resolve it.

5) *social inclusion and adaptation*: integrating vulnerable groups into society by recognizing their stories as part of a shared cultural space.

Thus, within the framework of social and psychological work, playback theater serves not only as an artistic performance but also as a powerful diagnostic, therapeutic, and rehabilitative tool that enables professionals to effectively address social issues of varying complexity, facilitating a transition from individual experience to collective understanding and support.

Conclusions and prospects for further research. The theoretical analysis has shown that playback theater is one of the effective innovative art therapy techniques used by social educators and psychologists, combining the potential of theatrical art, interactive communication, socio-psychological support, and personal development. It has been established that playback theater serves not only as a form of creative self-expression but also as an important tool for diagnostic, corrective, preventive,

and socio-therapeutic work with various categories of clients receiving social-pedagogical and psychological assistance. It has been demonstrated that the use of playback theater promotes the development of emotional reflection, empathy, interpersonal interaction skills, the ability to adopt a non-self-centered perspective, the formation of positive social experiences, and the activation of an individual's internal resources. Importantly, this method creates a safe space for reflecting on one's own life experiences, emotional responses, and the search for constructive behavioral models in complex life situations. It has been established that playback theater has significant potential in working with at-risk populations, particularly children and youth, internally displaced persons, families of military personnel, and individuals who have experienced traumatic events, as it promotes social adaptation, the restoration of communication, the development of psychological resilience, and the formation of an active life stance. It has been demonstrated that, despite its therapeutic potential, playback theater is not psychotherapy in the classical sense, but rather a distinct interactive socio-artistic practice that combines creative improvisation, group interaction, and reflective processing of personal experience.

Promising areas of research include the practical aspects of using playback theater in social-pedagogical and psychological work with various population groups, as well as studying its effectiveness in providing psychological support to individuals who have experienced traumatic events and the consequences of military conflict.

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ПЛЕЙБЕК-ТЕАТР ЯК ОДНА ІЗ ІННОВАЦІЙНИХ АРТ-ТЕРАПЕВТИЧНИХ МЕТОДИК У РОБОТІ СОЦІАЛЬНОГО ПЕДАГОГА / ПСИХОЛОГА

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Анотація. У статті здійснено теоретичний аналіз плейбек-театру як однієї з інноваційних арт-терапевтичних методик у професійній діяльності соціального педагога та психолога. Актуальність дослідження зумовлена сучасними суспільними викликами, пов'язаними з наслідками воєнних дій, вимушеним переселенням, психологічною травматизацією населення, соціальною дезадаптацією та потребою у впровадженні ефективних гуманістично орієнтованих форм соціально-педагогічної і психологічної допомоги. Визначено сутність плейбек-театру як інтерактивної форми

імпровізаційного театрального мистецтва, що ґрунтується на сценічному відтворенні особистих історій учасників та створює умови для емоційного відреагування, саморефлексії, розвитку емпатії, соціальної взаємодії та активізації внутрішніх ресурсів особистості. Розкрито основні функції, механізми та терапевтичний потенціал соціально-психологічного театру в системі соціально-педагогічної та психологічної роботи. Проаналізовано діагностичні, корекційні, профілактичні й соціально-терапевтичні можливості плейбек-театру у роботі з дітьми, молоддю, внутрішньо переміщеними особами, сім'ями військовослужбовців та особами, які пережили психотравмуючі події. Обґрунтовано, що плейбек-театр сприяє формуванню позитивного соціального досвіду, розвитку емоційної рефлексії, навичок конструктивної міжособистісної взаємодії та психологічної стійкості. Водночас наголошено, що плейбек-театр не є психотерапією у класичному розумінні, а виступає окремою соціально-мистецькою інтерактивною практикою, яка поєднує творчість, комунікацію та елементи терапевтичного впливу. Зроблено висновок про значний потенціал плейбек-театру як ефективного засобу соціально-психологічної підтримки та особистісного розвитку в умовах сучасних суспільних трансформацій.

Ключові слова: плейбек-театр, арт-терапія, соціально-психологічний театр, соціальний педагог, психолог, соціально-педагогічна діяльність, психотравма, емоційна рефлексія, соціальна адаптація, інтерактивні методики.

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