

MINISTRY OF NATIONAL EDUCATION

UNIVERSITY OF ARTS TÎRGU-MUREȘ

THEATRE PEDAGOGY

**APPLICABILITY, USEFULNESS AND EFFECTIVENESS OF
THEATRE PEDAGOGY MEANS IN PRACTICAL RESEARCH**

PhD Thesis (Extract)

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Introduction

*“What I love about theatre,
Is to cut a feather
And I love playing
As I feel I grow this way
And I become wise
To face the challenges of life”¹*

Lysander, a IVth grade student, Făgăraș, 2013

This research is the result of intense concerns about the role of theatre in society beyond the theatre show from the creative process of analysis and introspective psychological insight, to the side effects of theatre as a form of expression of the individual, and reception, assimilation and processing of theatrical codes and messages. The paper focuses therefore on theatre pedagogy, the forming tools and the size of the theatre, and its value as a means and a didactic factor for personality stimulation and development, both in terms of form and content.

With the view mentioned above, there are presented both theoretical perspectives and an exploratory study, which aims to verify the applicability, usefulness and effectiveness of theatre pedagogy means as an additional training method to facilitate the integration of graduates in employment and a successful professional collaboration, in an industry mainly based on science.

The paper aims to identify and draw attention to the opportunities for the theatre pedagogy as a method of training that addresses both the specialized public - experts in the field of theatre, art, pedagogy, sociology or psychology, and also a wide audience composed of people willing to inform on possible theatrical pedagogy practice and understand or experiment the mechanisms and techniques in this area.²

¹ A translated text, originally written in Romanian by Lysander, a IVth grade student, Făgăraș, April 2013, regarding *Atelierele de Teatru ca joc și metodă de formare*, trainer: Alina Perțea, organized by: Asociația pentru Valorizarea Educației - AVE, Făgăraș,

² v. „[...] the arts based writings aim at an as wide as possible public, they do not address only to the restricted circle of specialists” in Septimiu Chelcea, *Metodologia elaborării unei lucrări științifice*, Bucharest, Comunicare.ro Publishing House, 2003, p. 24

1. The Theoretical Background

Due to the fact of being dependent on both the development of theatre art and the visions of teaching, learning and education policy processes, theatre pedagogy still faces problems of delimitation and identification as an independent science against theatre science, pedagogy and media pedagogy³. Starting from this consideration, it was useful to focus on a retrospective regarding the identification of the instructive-formative quality of the theatre phenomenon in historical context and an insight on methods of education and training, resources and teaching positions in order to facilitate understanding of the gear operating theatre pedagogy practice, the relationship between the two areas and to outline a picture of the roots of the main motivations and targets of theatre pedagogy.

1.1. Theatre and Pedagogy

In the early chapters of this paper it has been shown that between theatre and pedagogy there has existed even before their conceptualization and methodological terminology, a common ideal, that of supporting a cause for the benefit of humanity. Whether it is about rituals, worship, religion, philosophy or politics, these two areas were found among the social intervention tools. Another idea emphasized is that theatre has repeatedly claimed, either hiddenly or deliberately, the position of the moralizing attribute of contemplating referee between good and evil, honor and wickedness, virtue and morals etc. and the one of mediator – trainer of man in relation to himself and to the society to which he belongs. By not obeying a rigorous conceptualization of pedagogical bounds, theatre has taken the role of a social mirror and sent in an artistic way, moral, ethical, aesthetic, cultural and civic values surprised to current philosophical, historical and defining moments in the evolution of civilization. Theatre advocated to stimulate thought, to understand the "functioning" of the individual and of the social network for the purpose of productive, efficient and ultimately, happier cohabitation. Although the value given to these terms - happiness and efficiency - has undergone changes in the filters of different societies, they are always images and reflections on absolute ideals and interpretable with generative factors determined by the context, theatre has repeatedly tried to bring to the attention of the civilization marked by different sick social mechanisms the man as a human being among people.

³ v. Beatrix Wildt, Ingrid Hentschel, Johannes Wildt, *Theater in der Lehre: Verfahren - Konzepte – Vorschläge*, Muenster, Lit Publishing House, 2008, p. 141.

On the other hand, it was observed that over time, pedagogy has been interested in art specific phenomenology. Play, drama and theatre have been assimilated to the area of pedagogy, work tools and methods of educational activities and teaching purposes, both in terms of education and aesthetic education, and independent of them, in permanent and sustainable pedagogical formulas.

1.2. The Object of Theatre Pedagogy

Theatre pedagogy aims to fill the space on the border between pedagogy and theatre, where artistic and pedagogical functions and methods overlap and even merge. It is situated in the "methods and pedagogical and artistic goals pursued by theatre, drama, performance artistic and creative drama."⁴

Looking for a relatively complex and comprehensive definition of the scope of the theatre pedagogy there were found a number of reports that because of ongoing developments in this area - both in terms of the approach and the applicability, are reflected in the inability of absolute boundaries.⁵ Proving itself as an "independent way of ethical and social training" increasingly useful in educational approaches⁶, theatre pedagogy refers broadly to "education towards, for and through theatre"⁷.

Education towards theatre considers the means used by educational and theatre institutions to attract potential public and the efforts of reception, networking and mediation between show and audience.⁸ Retrospective on the development of theatre emphasized that theatre has been, to some extent, an "earnest messenger of cardinal human values, spiritual and moral cleanliness of the individual and society" by providing "value-bearing samples not in a dictatorial manner, but by his own reflection structure and artistic in nature."⁹ However, in the contemporary landscape, it can be foreseen a problem with the reception of theatrical messages that seem to outline, paradoxically, as void and fullness. It was noted that the

⁴ cf. Ömer Adigüzel, Romi Domkowsky, Ute Handweg, Klaus Hoffmann, Gerd Koch, Sinah Marx, Inci San in: „Internationales Übereinkommen über das Verhalten und zur Ethik von Theaterpädagoginnen und Theaterpädagogen (ÜVET)“, 2011, p. 2, available on URL: <http://www.bag-online.de/aktuell/uevet-deutsch.pdf>, on 24th May, 2013.

⁵ cf. Lars Göhmann, *Theatrale Wirklichkeiten*, Aachen, Editura Mainz, 2004, p. 120

⁶ v. Anja Seifert, „Theaterpädagogik als Methode der Gewaltprävention in der Schule“, in Werner Helsper, Christian Hillbrandt, Thomas Schwarz (ed.) *Schule und Bildung im Wandel: Anthologie historischer und aktueller Perspektiven*, Wiesbaden, Editura VS, 2009, p. 209.

⁷ v. Lars Göhmann, *Theatrale Wirklichkeiten*, pp. 57-58.

⁸ v. *Ibidem*, p. 57

⁹ v. Alexandru Tatai, *Creativitatea actorului. Dimensiunea formativă*, Târgu-Mureş, Universitatea de Artă Teatrală Publishing House, 2009, p. 12.

theatre seems to have reached a "practical minority status" and have lost the power of the "medium of mass communication" of yesteryear. Certain forms of theatrical expression are shown to be inaccessible to an unsuspecting public, an educated public in a social environment captivated by virtual social networking, consumer values and by the speed of successive images. Conditioned to a great extent, by "the release of energies of active imagination" theater demands its audience all the resources needed for the reception and decoding of messages and signs it, so as to facilitate the processing of art, it sees the need for media training and public education, an aesthetic education, a theatre based education.¹⁰

Portraying itself as a "window" to the mind, spirit and soul and giving "life to learning"¹¹, theatre also becomes, in the area of theatre pedagogy a means of training that involves multiple learning processes.¹² Theatre pedagogy aims, therefore, not only to create a bridge between Drama and individual training, but to be a mediator and messenger of aesthetic, moral and ethical values, through its manifested shape and to form – through the content and realization process. It was observed that through theatre there can be developed skills and abilities in relation to the requirements of theater as a form of art¹³ and there can be educated life values, such as knowledge of others, awareness of posture, verbal ways, self-confidence and social behavior.¹⁴ It thus becomes apparent that through theatre pedagogy there can be achieved at least six of the eight key competences for lifelong learning: communication in the mother tongue, in foreign languages, learning ability, social and civic competences, sense of initiative, entrepreneurship and cultural awareness and expression.¹⁵

As a form of *education for theater*, theatre pedagogy refers to training for a profession in the field of theatre. Given that actor training - especially since the twentieth century - was shaped like a man preparing for reproduction or imitation of situations inspired by human existence and / or reported to reality, we have seen *that education through theatre and*

¹⁰ cf. Hans-Thies Lehmann, *Teatrul postdramatic*, translation from German by Victor Scoradeț, Bucharest, Unitext Publishing House, 2009, pp. 5- 6.

¹¹ cf. Jane Alexander at „ATHE Conference 1997”, 1997, available on URL: <http://www.hendrix.edu/theatrearts/>, on 7th May, 2013.

¹² v. Doris Eberhardt, *Theaterpädagogik in der Pflege: Pflegekompetenz durch Theaterarbeit entwickeln*, Stuttgart, Ed. Georg Thieme, 2005, p. 12

¹³ v. Eckart Liebau, „Theatrale Bildung. Produktions- und rezeptionsästhetische Perspektiven der darstellenden Künste“, 2008, in Wolfgang Schneider (ed.), *Theater und Schule: Ein Handbuch zur Kulturellen Bildung*, Bielefeld, Transcript Publishing House, 2009, pp. 56-59.

¹⁴ v. Eckart Liebau, Leopold Klepacki, Jörg Zirfas, *Theatrale Bildung: Theaterpädagogische Grundlagen und kulturpädagogische Perspektiven für die Schule*, Weinheim und München, Juventa, 2009, p. 118.

¹⁵ v. "Recommendation 2006/962/CE of the European Parliament and Council from 18th December, 2006 regarding key-competences for lifelong learning", 2006, available on URL: http://europa.eu/legislation_summaries/education_training_youth/lifelong_learning/c11090_ro.htm, on 15th June, 2013.

education for theater greatly influence each other.¹⁶ In the visions theorists, the directors, teachers and practitioners in theatrical space - including Constantin Stanislavski, Jerzy Grotowski, Gavin Bolton, Dorothy Heathcote, Stella Adler, Lee Strasberg, Augusto Boal, Viola Spolin, Keith Johnstone, Peter Brook, Sanford Meisner and so on, the actor's training focuses on developing individual skills required in the communication processes, understanding of the human being and human relationships, the contexts, mechanisms and social gear, intra-and interpersonal skills, which become necessary especially in a society where man faces and competes with the standards set by the mechanizing effects. The instrumentation specific for theatrical creation process has found utility in *civil* space, with or without raising a claim of artistic creations. The difference between the actor's specific training and personal development of a civilian emerged around the determination, purpose and usefulness of professional and artistic nature. The actor's quality, that of being an artist is enhanced and validated by what is called *talent, purpose, sparkle - the thing* that complements and harmonizes a mixture of features, such as intuition, sensitivity, spontaneity, adaptability, transmission of emotion, creativity, imagination, empathy, intelligence, dedication, and so on, used for artistic purposes.

1.3. Means of Theatre Pedagogy

Starting from the fact that man is educated from early childhood through means specific to the theatre phenomenon, theatrical pedagogy aims to make use of this tendency of man and will operate through its resources for educational purposes.¹⁷

1.3.1. Drama And Theatre as Processes

At first glance, the difference between dramatic pedagogy and theatre pedagogy seems to limit only to the concept level. Detailing the tools used for teaching purposes shows that drama pedagogy is considered a branch of what is outlined in the previous pages as education towards, for and through theater. Theatre pedagogy includes and therefore makes use of all its instruments, be it education through drama, drama in education, educational drama, socio-drama etc., but transcending their scope due to the informative and reflective and formative effect of the theatre performance on the viewer. Whether we talk about *education through*

¹⁶ cf. Lars Göhmann, quoted work, p. 58.

¹⁷ cf. Bertolt Brecht, *Schriften zum Theater 4. Über den Beruf des Schauspielers. Anmerkungen zu den Stücken. Der Galilei des Laughton*, Frankfurt am Main, Editura Suhrkamp, 1963, p. 63-64

drama, through which Caldwell Cook calls for analysis and representation for action and interpretation,¹⁸ about those Brechtian *Lehrstücke* performances of certain actions requiring the adoption of certain attitudes, reproduction of certain speeches etc., in order to operate at social level,¹⁹ or about *drama in education*, proposed by Dorothy Heathcote in order to expand understanding of the experience of life, to reflect certain circumstances to reveal new and deeper meanings of the world²⁰, it was observed that all these are part of theatre pedagogy in that they require a building and a specific work of theatrical art, with or without raising complaints about the artistic value of the theatrical finished product.

It could be observed that drama and theatre as action proved to be effective means both for the teaching-learning processes as well as for therapeutic and social practices, having as examples the practices and theories promoted by Gavin Bolton, Dorothy Heathcote, J.L.Moreno, Paulo Freire, Augusto Boal, Bertolt Brecht etc., presented for the aimed purpose. Theatre practice allows not only a variety of experiences and educational content, but also the experience of the training process itself and the experience of the play as fundamental - anthropological and cultural – dimension for human existence. Interdisciplinary is characteristic for theatre also because it carries the variety of other art forms, provides educational processes both in terms of content complexity and cultural point of view.²¹ On the other hand, it was observed that theatre pedagogy assumes a duty to analyze, translate and make transparent - for subjects involved in theatrical practice – the functions and codes of communication, to educate through action and reflection, but also through the conscious self-concern in *theatrical-real circumstances*.

1.3.2. The Theatre Show

Through the actors' play, theatre is consumed as "intentionality of an exhibition of intimate interior being in a world that defines and describes him" and the audience, comparing what he sees with his own world, finds its "way that sheds light on an original

¹⁸ v. Caldwell Cook, *The Play Way .An Essay In Educational Method*, New York, Frederick A. Stokes Company, 1917, p. 5 and pp. 184-185, available on URL: <http://archive.org/stream/playwayanessayi00cookgoog#page/n23/mode/2up>, on 7th May, 2013.

¹⁹ v. B. Brecht, *quoted work*, p. 78

²⁰ v. Betty Jane Wagner , *Dorothy Heatcote: Drama as a Learning Medium*, Washington D.C., National Education Association, 1976, p .147.

²¹ cf. Eckart Liebau, „Theatrale Bildung. Produktions- und rezeptionsästhetische Perspektiven der darstellenden Künste“, 2008, in Wolfgang Schneider (ed.), *quoted work*, pp. 56-62.

space."²² It has been emphasized that theatre allows, beyond the performer's experience in the process and its quality as a messenger of values, a personal experience, through identification and reflection, an "experience of the experience" through "kinesthetic empathy", each living the show on an emotional level and reminding it with personal implications and the ambiguity of everyday life.²³

1.3.3. The Play in the Theatre Pedagogy: Play, Practice and Improvisation

Another landmark on theatre pedagogy means is the play as practice and improvisations specific for actors' training, but also the games borrowed from the area of play-pedagogy. To highlight the fact that these *borrowed* games serve as a prologue for the theatrical pedagogy process or as starting point, there were highlighted examples regarding their adaptation and development in the operational perspective of theatre pedagogy.²⁴

These include games made by Keith Johnstone in the form of "play sports", spontaneity, competition and improvisation, aiming to improve interpersonal relationship skills, man *functioning* skills, encouraging sustainable human interaction, etc.²⁵ Likewise Viola Spolin also proposed the development of personal skills and techniques for and through game, providing a broad overall game types for guidance, knowledge, memory, stimulate the senses, location or corporatization of emotions.²⁶ Noted as such the "Games for actors and non-actors" proposed by Augusto Boal are among the most used in theater pedagogy. He proposes muscle, sensory, memory, imagination exercises, excitement, relaxation games, vocal, ideological and emotional warming, group integration, improvisation, disinhibition and so on to prepare the human being and to transform reality²⁷ which are proved to be necessary in the development of every individual actor or non-actor.

²² v. Sorin Crișan, *Teatru, viață și vis. Doctrine regizorale. Secolul XX.*, Cluj-Napoca, Eikon Publishing House, 2004, pp.8-10.

²³ cf. Eugenio Barba, *Casa în flăcări: despre regie și dramaturgie*, translation by Diana Cozma, Bucharest, Nemira Publishing House, 2012, pp. 62-66.

²⁴ cf. Elisabeth Hagl, „Theaterpädagogik im Kontext einer lebendigen Lernkultur. Möglichkeiten theaterpädagogischer Projekte in der Schule zur Realisierung einer lebendigen Lernkultur”, 2006, p. 54, available on http://www.lebenlernen.org/8_dokumente/literatur_studienabschlussarbeiten/theaterpaedagogik_lernkultur.pdf, on 15th April 2013.

²⁵ cf. Keith Johnstone, *Theaterspiele. Spontaneität, Improvisation und Theatersport*, Berlin, Editura Alexander, 2011, p. 33.

²⁶ v. Viola Spolin, *Improvisationstechniken für Pädagogik, Therapie und Theater.*, translation from German by Michael Sauerbrei, Paderborn, Junfermann, 2005, passim.

²⁷ v. Augusto Boal, *Jocuri pentru actori și non-actori. Teatrul Oprișărilor în practică*, translation from French by Eugenia Anca Rotescu, Bucharest, Concept Foundation, 2005, passim.

1.4. The Parameters of Theater Pedagogy

Subject to the limits in an attempt of defining the domain, the paper provides examples of implementation options of the theatrical pedagogy means, depending on the objectives: from aiming to promote, receive and comprehend the artistic act, to the processes of teaching and learning, developing social and cultural skills, but also in relation to occupational fields such as medical care and to psychotherapeutic and personal development processes of people with disabilities.

2. The Practical Background

Theatre pedagogy – a preparation method to facilitate the integration of graduates into employment and successful professional collaboration

The exploring study carries out a sample, on the possibilities set out by theatre pedagogy through the awareness processes, stimulation, acquiring, training or development of abilities on individual and group level, of skills like critical thinking, comprehension, communication, networking, socializing, learning etc. ..., in accordance with the domains that compose and determinate the intention of appliance.

2.1. Argument

Starting from the ATHE²⁸ Board of Governors approved statement, according to which the higher education regarding theatre studies and performance – studies that are enclosed in the action field of what we hereby call *theatre pedagogy* - offer students the possibility of developing key competence for life, useful not only in everyday life, but also on a large scale of trades/professions, the present study aims to enquire the applicability and utility of theatre pedagogy techniques on the level of personal training for professional life.²⁹

2.2. Current State of Research

Among the studies that inspired the methodological approach of the present paper we include an pilot experiment on the effectiveness of adapted drama in developing creative

²⁸ The Association for Theatre in Higher Education

²⁹ cf. The Association for Theatre in Higher Education, „Theatre Studies In Higher Education: Learning For A Lifetime”, 2012, available on URL: <http://oaa.osu.edu/assets/files/documents/Theatre-POA.pdf>, on 26th April, 2013.

skills and critical thinking, made by James McKinnon and his assistant Ralph Upton,³⁰ „a cross-cultural longitudinal study”, called: ”Dramatic activities develop Key Competence in Lisbon in education”. It plans to measure the effects of theatre and educational drama in various cultures, in relation with the development of communication skills in mother tongue, in learning, the interpersonal skills, intercultural, social and civic competences, those related to entrepreneurship and cultural expression³¹ Amongst the mentioned studies belongs also the phenomenological enquire of attitudes of people involved in theatre specific activities, made by Ioannis Grammatopoulos and Martina Reynolds³² and an experiment led by Amy Cuddy on ”the way nonverbal determines what we believe and feel about ourselves”³³.

2.3. Objectives

The main objective of this research is to verify the applicability of the usefulness and effectiveness of the method of preparation tools mediated theatrical pedagogy as a complement to the specialized training in order to facilitate the integration of graduates into work and successful collaboration professionally. Testing main research objective is facilitated by investigating determinant factors. These are considered as secondary objectives: evaluating the impact of theatrical pedagogy tools regarding identification, awareness, stimulating and assuming interpersonal abilities and intra-personal abilities - established in accordance with the requirements of the labor market and the needs of the collective subject of observation, the process of self-discovery and evaluating the perception regarding utility, benefits and the necessity of implementing this kind of workshops in universities with real studies section.

³⁰ cf. James McKinnon, Ralph Upton, „Does Adaptive Dramaturgy Offer a Productive Model for Developing Creative and Critical Thinking Skills?”, at „Methodology”, in *New Zealand Journal of Research in Performing Arts and Education: Nga Mahi a Rehia*, 2013, available on URL: <http://www.drama.org.nz/?p=3792>, on 4th May, .2013.

³¹ cf. Chris Cooper (ed.), „Making a World of Difference. A DICE resource for theatre practitioners in Teatrul și Drama în Educație. Drama Improves Lisbon Key Competences in Education”, 2010, pp. 7-23, available on URL: <http://www.dramanetwork.eu/>, on 22.07.2013

³² cf. Ioannis Grammatopoulos, Martina Reynolds, „The experience of drama: Why do people become involved with it? A phenomenological investigation of individuals' involvement with drama and its meaning”, pp. 110-122, în *Applied Theatre Research*, 2013, available on URL: <http://www.ingentaconnect.com/content/intellect/atr/2013/00000001/00000001/art00009?crawler=true>, on 22nd April, 2013

³³ cf. Amy Cuddy, „Your body language shapes who you are”, 2012, available on URL: http://www.ted.com/talks/amy_cuddy_your_body_language_shapes_who_you_are.html, on 22nd April, 2013

2.4. Methodology

To ensure objectivity among research in drama and art,³⁴ an exploratory study was conducted with mixed research methods. These were inspired from the direct active experiment technique, in which the experimental factors were introduced by the researcher,³⁵ and by “action - research”, in which we follow the direct reflection concerning the activity assigned to the participants and quality attributes given by the co-researchers.³⁶ In order to collect data, analyze and interpretation, there were used the observations of the researcher in comparative analysis with specific reasoning of the proposed exercises and the participants feedback. Measuring the dependent variables - before and after the intervention - was conducted through a questionnaire with open and closed questions.

2.5. Research Intercession

The present paper describes the evolution of research – experimental intercession organized in Sibiu³⁷ under the form of a game session – also named as a workshop, preceded and followed by filling out a questionnaire regarding longitudinal intercession. (s. Figure 1.)

³⁴ v. David Best, „Research in Drama and The Arts in Education: The Objective Necessity – Proving it! ” în John Somers (ed.), *Drama and Theatre in Education: Contemporary Research*, North York/Canada, Captus Press, 1996, p. 21.

³⁵ v. Ioan Cauc, Beatrice Manu, Daniela Pârlea, Laura Goran, *Metodologia cercetării sociologice: metode și tehnici de colaborare*, Bucharest, Fundația România de Măine Foundation, 2007, p. 111.

³⁶ cf. Louis Cohen, Lawrence Manion, Keith Morrison, *Research Methods in Education*, London/New York, Routledge, 2011, p. 129.

³⁷ Experimental workshop on the 10th May 2013. Participating: 12 students – study profile: science; class: III; specialization:”Economy Engineering in the Mechanical Field”.

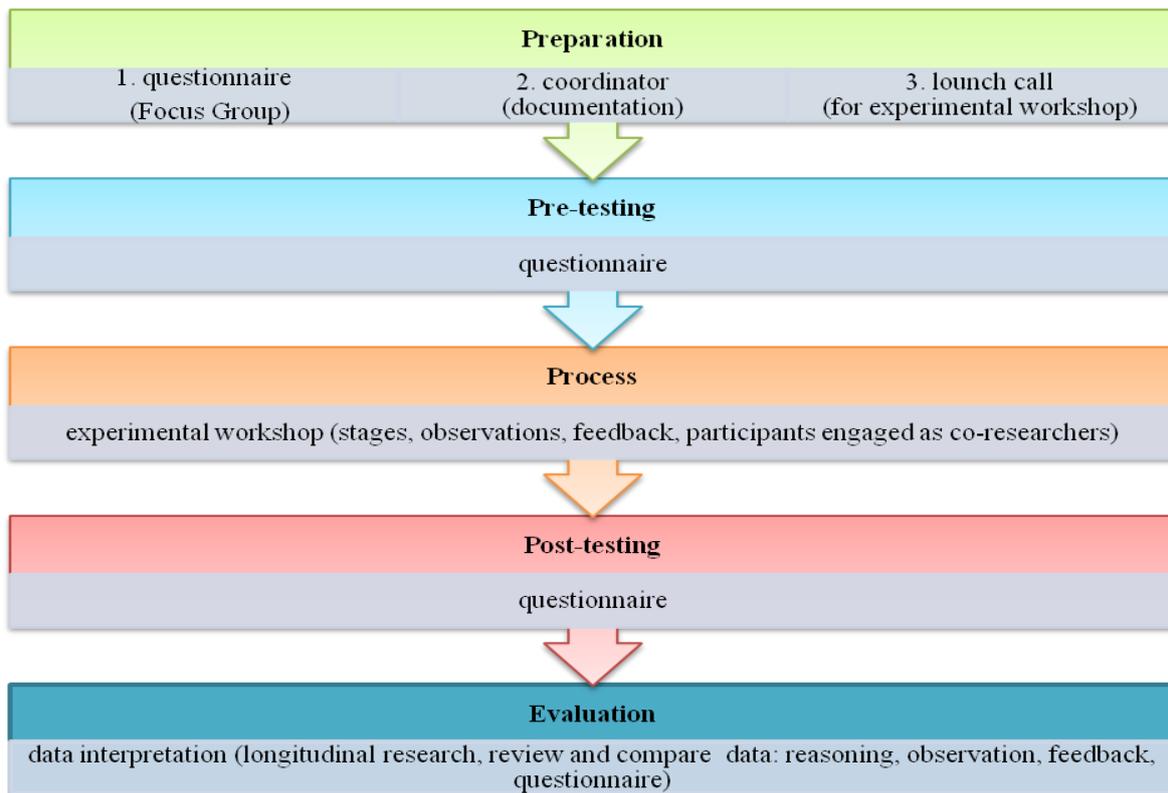


Figure 1. *Investigation strategy*

Regarding the workshop itself, this has been divided into two stages: the first with duration of approximate one hour and the second with duration of approximate one hour and a half. During the first stage the participants were informed about the nature and the steps of the experiment, adjustment, warming up and passing the false barrier between people, in order to facilitate the freedom of speech and creating a familiar and creative atmosphere. Among the games used in this stage we find: walking across the hall, the meeting circle and imaginary ball, marionette warming up, ways to say “yes” and the pair mirror.

The second stage of the workshop began after a ten minute break and it was focused on instructive-educative elements: relationships, concentration, harmonizing, communication, reflection, knowledge and self-knowledge, awareness, problem-solution and value, appreciation. All of these suggested games were meant to be approached under the title of experiment, and so identified thru reflection of potential involving abilities with the help of this teaching method. Starting from the premise that it is important for the participants to have knowledge regarding the content of educative-formative and they can refer to them in their personal life or professional life,³⁸ they were asked to identify the use of individual and collective games compared with the aspects of real life. Here are some of the purposes of this

³⁸ cf. Doris Eberhardt, *quoted work*, p. 39.

stage: the awareness of action value through reflection, stimulation of knowledge process, self-knowledge, stimulating the feeling of trust, engaging and training the capacity of critical analyze and communication a. s. o.

2.6. Interpretive Speech

Methods of theatre teaching have had a high acceptance degree among the participants. The evaluation regarding the awareness of possibilities of theatrical teaching as a complementary method of qualification for the professional life has indicated a high relevance due to the workshop and indicated a grow of 22% of assigned average value.

To determine the applicability, utility and efficiency of theatre pedagogy in the purpose of research, it has been evaluated the impact of the workshop among the awareness of importance, stimulating, training and development of social and emotional competence in relation to professional activity. Inquiry results suggest an increase in the importance given to social skills (noted as *very important*) of 50% from the level achieved after pre-testing, and in the case of emotional competencies an increase of 75% (pretest-posttest increase with the skills noted as *very important*).

The consistency with which the participants responded the questions in the questionnaire and the values assigned to the attributes of interpersonal and intra-personal registered a growth as a follow up of an onset of a process of awareness on the importance of nonverbal communication, self-knowledge, the confidence, the recognition, exploitation and control of emotions, empathy, body attitude, etc. Regarding, for example, the significance for *self-knowledge*, following this intervention results in an increase of 55% compared to the initial experimental time, 95% of participants classifying self-knowledge after the intervention as *very important* in relation to professional³⁹. A significant change could be observed in terms of the *self-confidence* in its value entailing maximum possible increase in the workshop (all participants were assigned the value of very important). In terms of stimulating and engaging self-confidence, we have seen a slight increase in self collectively, from a mean baseline of 7.67 to 7.75, and individual levels up to 50% compared to baseline (for student 11⁴⁰).

The applicability, utility and efficiency of the means are indicated by assessing the impact of the workshop on the participants in post-testing showed that an average of 4.27 on

³⁹ v. student 3 and student 7 in Figure 2. *Mind map post workshop*

⁴⁰ This finding is also validated by his notes regarding the influence of activities.

a scale graded from 1-5, where five is the maximum value and is considered an impact high. Also in this sense, could be seen from the analysis of student attitudes on experimental workshop, the average value attributed to (3.75), have indicated their willingness to re-experiment sounding kind of experience in different life situations⁴¹.

In term of benefits generated by this workshop, these are sustained by the notations of the participants regarding the description of the way they were influenced by their experience, answers which suggest the recognition of the value in terms of educational-formative and the positive influence of their experience: “it determined me” “I know myself better” “it thought me” “a very good way to practice” “it helped me” “I evolved” “I got closer” “it gave me more confidence” etc..⁴²

⁴¹ v. in this respect see also ”it helped myself because I have learned issues I experience in everyday life” , student 5 in Figure 2 *Mind map after the workshop*

⁴² v. Figure 2. *Mind map after the workshop*

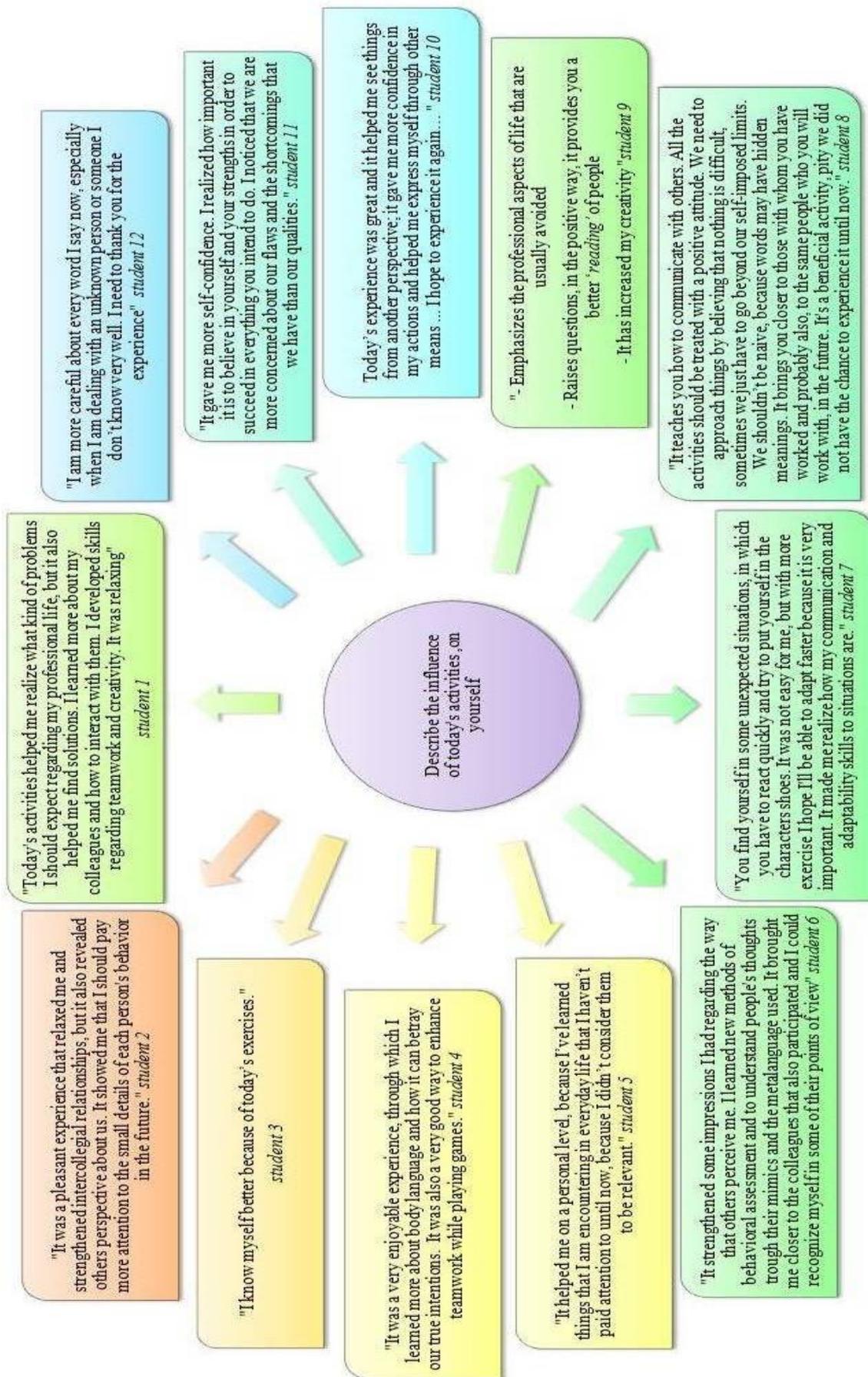


Figure 2. Mind-map after the workshop

Another factor in identifying the applicability of the usefulness and effectiveness of theatre pedagogy means refers to the choice and sequence of reasoning assessment exercises / games / tools proposed in the workshop in relation to experimental observations and direct feedback of the participants in the comparative analysis of data collected through the questionnaire. In this regard, it was noted that the participants identified reasons of the proposed exercises, and the answers given at the post testing questionnaire confirm the triggering of awareness process, of stimulating and training of each individual, indicating the efficiency of the workshops structure and obtaining the proposed results. The opinions given by the participants come to strengthen the reasoning of choosing exercises and the results obtained during the workshop.

Following this experimental workshop and the results obtained through various investigative tools that have been used, it was demonstrated, within the limits of research, the applicability, utility and the efficiency of the method of preparation tools of theatre pedagogy as a method of preparing and facilitating the integration of graduates in the line of work and their successful collaboration in their professional life.

2.7. The Limits of Research

The limits of this practical research are set primarily around the investigative tools used, but also starting from the poststructuralist nature of the experience specific to the theatre related drama and performance. Similarly to the "elusive alchemy" in constant motion, beyond the time that they could be performed upon request, such experiences cannot benefit from a "step by step" set of rules to guarantee success, they cannot be reduced to a set of procedures and cannot be translated and applied in an identical manner in a different context.⁴³ Subsequently, this study does not pretend to present absolute knowledge and cannot guarantee similar results in case of reproduction. Since it has resorted to a limited sample, a small number of participants and due to the fact that reproducing a workshop under identical conditions is impossible (determining factors: the coordinator, the participants, the group, the background), research does not pretend to provide universal valid conclusions, but it provides the results of a type of work under analysis.

⁴³ v. Ian McCormick, „*Poststructuralist Performances*” in *Research Methodologies for Drama Education*, ed. Judith Ackroyd, available on URL: [http://www.academia.edu/1869380/ Poststructuralist Performances in Research Methodologies for Drama Education](http://www.academia.edu/1869380/Poststructuralist_Performances_in_Research_Methodologies_for_Drama_Education) ed. Judith Ackroyd, on 17th, July, 2013

2.8. Future Trends in Research

On the basis of this research as *a pilot study*, future trends in research would focus on the one hand on checking the changes produced as regards the planning and development of the workshop in the event of involving a greater number of participating groups and on a comparative analyses of the results obtained after interventions. On the other hand, they refer to monitoring the development of inter- and intrapersonal competences in relation with a long term workshop. The paper also mentions two other trends in research related to the theatre pedagogy: as a means of training the actor and as a means of training and informing in therapeutic processes and social integration.

Conclusions

The work creates a picture on what theatre pedagogy involves as a field of activity, on its instrumentation and prospects of defining it. It is emphasized that the methods specific to the theatre pedagogy are born and defined at the colligation of pedagogy and theatre, where the theatre takes its role as a trainer, mediator or reflective translator of some virtues and values, there the theatre performance becomes the place of meeting, contemplating and uncovering the self and the world, where the process of artistic work becomes an environment of knowledge, recognition and self-knowledge, a personal and collective development tool and last but not least where the artistic value is dedicated to profession.

This paper highlights the fact that theatre pedagogy is cross curricular, thus benefitting from multiple opportunities as regards its use. Its methods are subject to changes depending on the subject to which it is addressed and the purpose for which it militates, and efficiency is influenced by the coordinator's decisions and the dynamic factors specific to the learning processes. With a view to positive results, the interventions of the theatre pedagogy require a profound awareness on the effects which an action may have, caused by a coordinator who holds in those moments the springboard and net of the acrobats who belong to a small universe. The example offered by the exploratory study supports the above theory and provides a sample of the activity, applicability, effectiveness and usefulness of this field of activity.

Considering the theoretical and practical framework of this paper, but also the changes resulted at the end of the experimental workshop and the notes made by the participants regarding its benefits, it can be foreseen on the one hand, the need for implementing this type

of intervention into the formal educational system, in order to facilitate both the process of integration into the professional life, and to stimulate young people's interest in the aesthetic, social and emotional values, by means of focus sessions, and on the other hand the opportunity to develop intra- and interpersonal qualities.

The end of the paper presents some thoughts of theatre-pedagogical character which belong to the human being, the actor and workshop trainer produced under the turmoil of scientific research. This personal note was born out of a desire to share some backstage aspects, which are considered relevant as related to the effects of the means of theatre pedagogy, and whose exciting world is located beyond the reasoning what could have be captured under rigor of scientific instruments.

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