



# Drama in Education

## A Catalogue of Competences

### Students:Competences





The editorial staff

This competence:catalogue was developed by the Task Group „Students:Competences“ (2012— 2015) as part of the Federal Drama Association (BAG-TIS). English Version: 2018

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## Preface

*The Federal Drama Association is a network for cultural and artistic education at school with a focus on theatre approaches and techniques.*

*Theatrical teaching and learning can be implemented in all school subjects through the numerous possibilities of physical experience and sensory perception. Theatrical understanding sets learning processes in motion; it activates learning processes which can contribute to the creative organisation of teaching.*

*In times in which the term “competence” tends to be overused and critically examined, a number of highly motivated teachers have set off to design a catalogue of theatrical competences for students.*

*According to the OECD, a competence is “more than just knowledge and cognitive skills”. “Competence” is all about the skill of dealing with complex demands in which psychosocial resources including cognitive skills, attitudes and types of behaviour can be used. Based on the eighth key competence of the European Union (1)...*

*The present brochure is an attempt to describe the special abilities, skills and views that primary and secondary school students can acquire through drama education.*

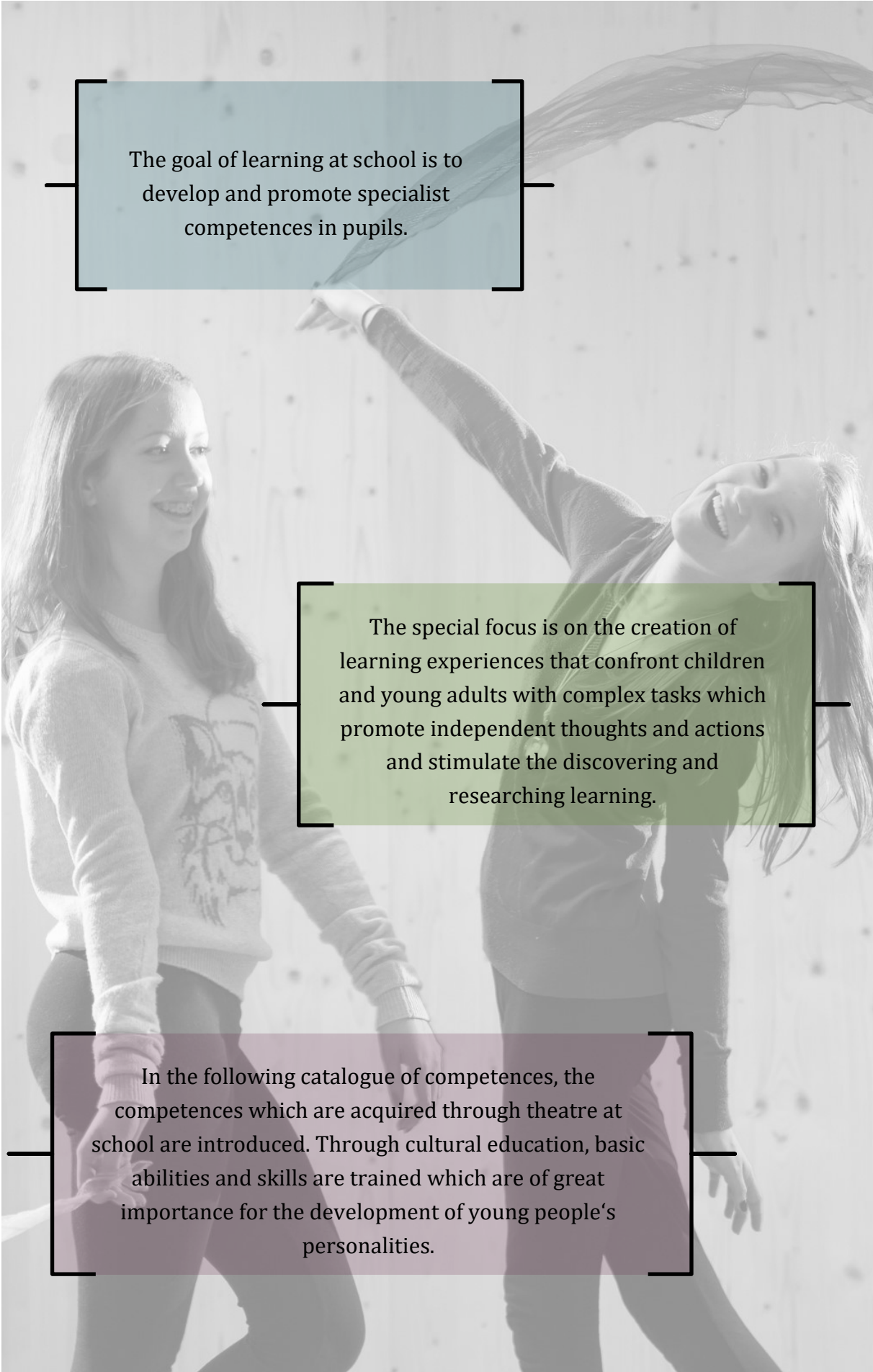
*This catalogue of competences that we have on hand aims to support all teachers who have taken it upon themselves (or want to do so) to enrich their classes by using theatrical methods.*

Vienna, June 2015

Head of the Federal Drama Association

Dr. Mag.<sup>a</sup> Julia Köhler

*(1) This key competence concerns the cultural competence and the artistic ability of expression which includes the approval of the significance of artistic expression on ideas, experiences and feelings through various media (music, drama, literature and visual arts).*



The goal of learning at school is to develop and promote specialist competences in pupils.

The special focus is on the creation of learning experiences that confront children and young adults with complex tasks which promote independent thoughts and actions and stimulate the discovering and researching learning.

In the following catalogue of competences, the competences which are acquired through theatre at school are introduced. Through cultural education, basic abilities and skills are trained which are of great importance for the development of young people's personalities.

# The Central Function of School

The fundamental agenda of schools is to support young people in the development of their personalities. The preamble of the Austrian school organisation law states that Austrian schools are to equip students with required knowledge and skills needed for their lives and future professions. The general goals are to motivate young people to acquire further knowledge independently and to acquire social understanding (§ SchOG 1962).

In these regulations there are parallels to frequently mentioned generic competences, like life-long learning, social competence, and intercultural competence.

These so-called life-competences are prerequisites in order to deal with the challenges of human life.

## 2 Überfachliche Kompetenzen in der österreichischen Schule: Bestandsaufnahme, Implikationen, Entwicklungsperspektiven

Ferdinand Eder & Franz Hofmann

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### Vorbemerkung

Das Thema „Überfachliche und fachliche Kompetenzen“ wird im folgenden Beitrag unter zwei Perspektiven diskutiert:

- (1) Welche Bedeutung haben überfachliche Kompetenzen (nachfolgend UFK) in der Konzeption der österreichischen Schule generell und wie gut entsprechen die dort explizit formulierten UFK den Anforderungen von Wissenschaft und Gesellschaft?
- (2) Wie gut und mit welchen didaktischen Zugängen gelingt es der österreichischen Schule, die Förderung überfachlicher Kompetenzen in der Schule wirksam umzusetzen? Dazu werden, soweit vorhanden, auch empirische Ergebnisse zur Ausprägung überfachlicher Kompetenzen bei den Schülerinnen und Schülern gesammelt.

Die Gesamtperspektive des Beitrags ist *ergebnisorientiert*; sie richtet sich nicht primär darauf, welche Maßnahmen zur Umsetzung überfachlicher Ziele gesetzt, sondern welche Ergebnisse erreicht werden.

### 1 Zur aktuellen Bedeutung überfachlicher Kompetenzen als Bildungsziele

#### 1.1 Die Bedeutung überfachlicher Kompetenzen für die Qualität des Bildungswesens

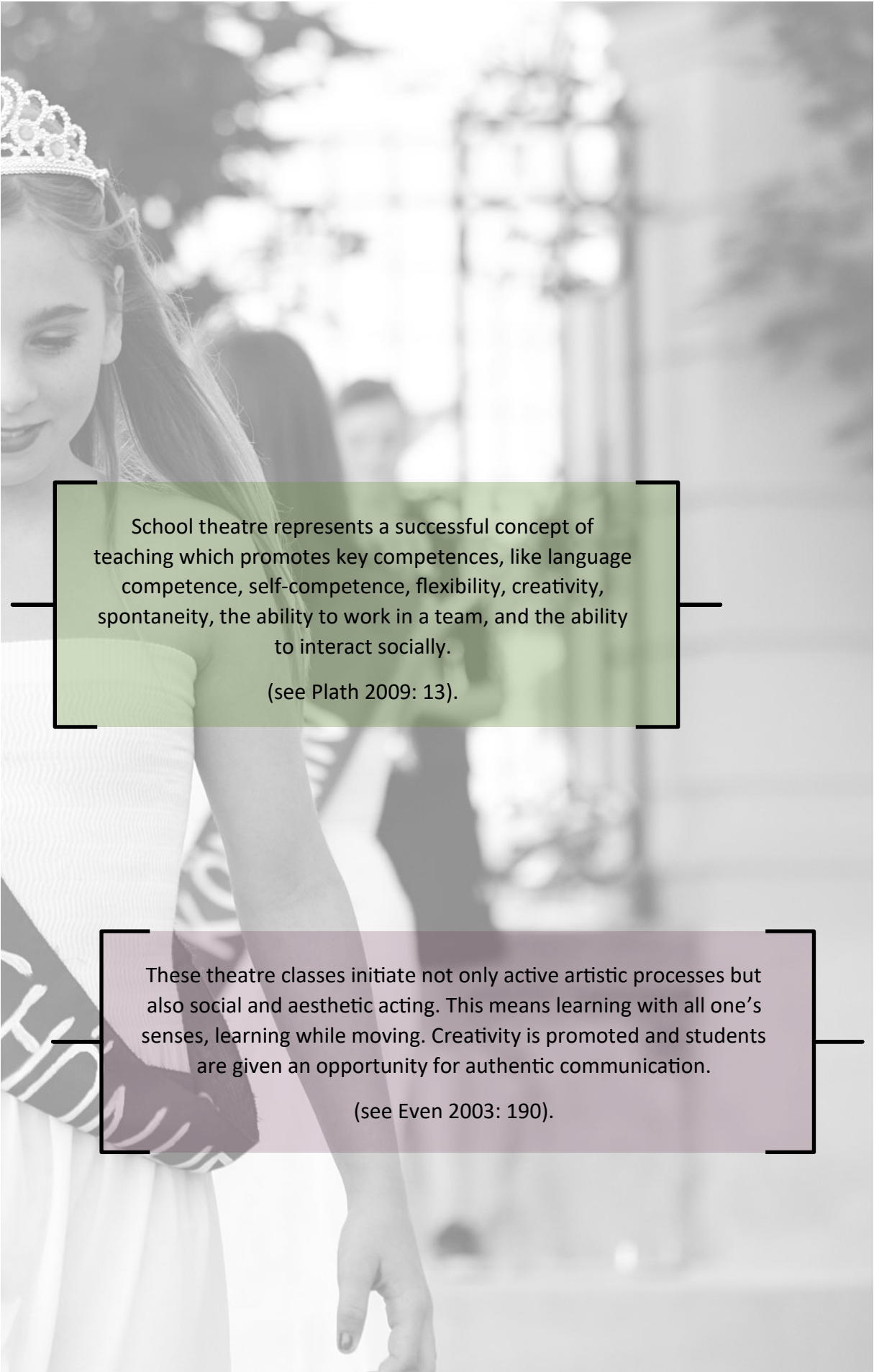
Die Begriffe *überfachliche Kompetenzen*, *fächerübergreifende Kompetenzen* bzw. der englischsprachige Term *cross-curricular competencies* sind nicht einheitlich definiert. Als Kern des Begriffsverständnisses können jedoch die folgenden Aspekte herausgearbeitet werden (Dämon, Eder & Hofmann, 2012; Klieme, Artelt & Stanat 2001, S. 204; Grob & Maag-Merki, 2000, S. 61 f.) :

1. UFK betreffen Bildungsziele, die über die inhaltliche Struktur einzelner Schulfächer hinausreichen. Für das Erlernen dieser Kompetenzen, soweit es die Schule betrifft, sind damit mehrere oder alle (Schul-)Fächer bzw. Unterricht und Schule als Ganzes relevant.
2. Sie umfassen neben kognitiv-fachlichen auch motivationale, volitionale oder soziale Komponenten und heben sich dadurch von reinem Fachwissen ab.
3. Sie beschränken sich nicht auf die Schule, sondern weisen in der Regel einen expliziten Bezug zu außerschulischen „Lebenssituationen“ auf.
4. Sie betreffen häufig entweder bedeutsame individuelle (z. B. Gesundheitskompetenz, Lernkompetenz) oder besonders bedeutsame gesellschaftsbezogene Aufgaben und Probleme (z. B. Umweltkompetenz) und werden wegen dieser Bedeutsamkeit in der Regel normativ festgelegt.

*Kompetenz* wird in Anschluss an Weinert (2001, S. 27 f.) verstanden als „die bei Individuen verfügbaren oder durch sie erlernbaren kognitiven Fähigkeiten und Fertigkeiten, um bestimmte Probleme zu lösen, sowie die damit verbundenen motivationalen, volitionalen und sozialen Bereitschaften und Fähigkeiten, um die Problemlösungen in variablen Situationen erfolgreich und verantwortungsvoll nutzen zu können“. Weinert definiert Kompetenz also als

Überfachliche Kompetenzen reichen über die Inhalte einzelner Fächer hinaus

The national educational report on „Überfachliche Kompetenzen“ can be found under: [www.bmbf.gv.at/schulen/unterricht](http://www.bmbf.gv.at/schulen/unterricht)



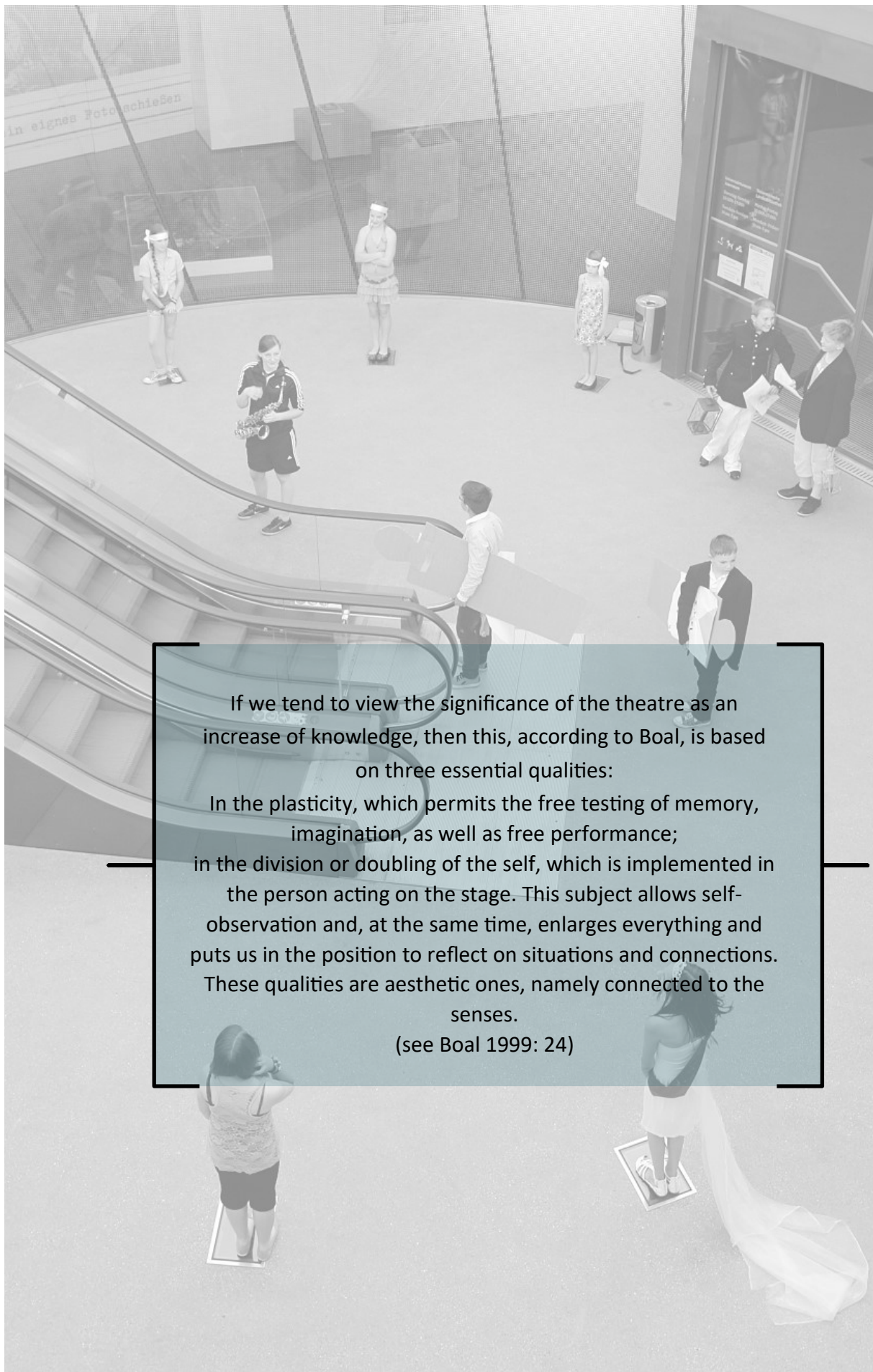
School theatre represents a successful concept of teaching which promotes key competences, like language competence, self-competence, flexibility, creativity, spontaneity, the ability to work in a team, and the ability to interact socially.

(see Plath 2009: 13).

These theatre classes initiate not only active artistic processes but also social and aesthetic acting. This means learning with all one's senses, learning while moving. Creativity is promoted and students are given an opportunity for authentic communication.

(see Even 2003: 190).

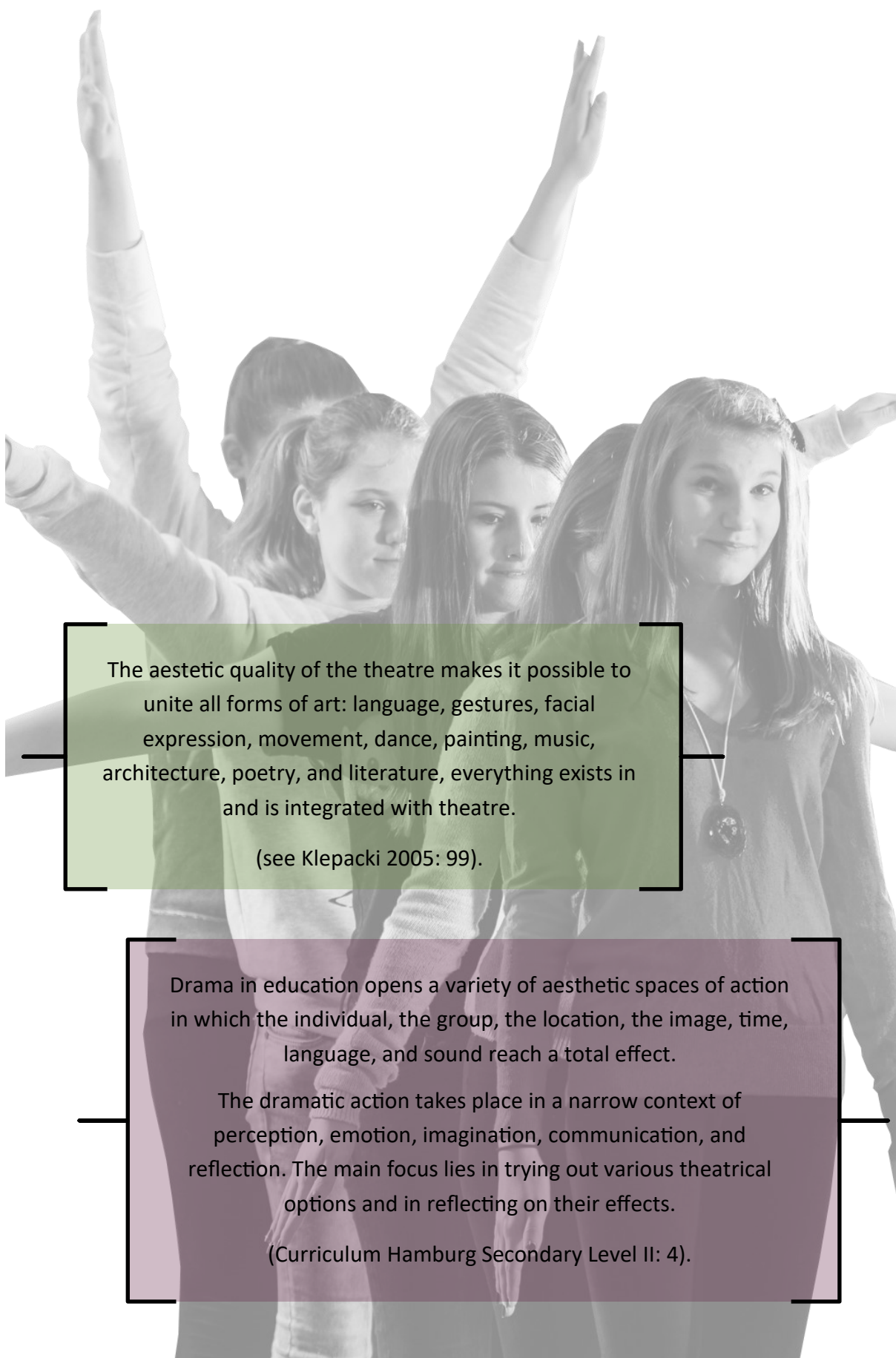




If we tend to view the significance of the theatre as an increase of knowledge, then this, according to Boal, is based on three essential qualities:

In the plasticity, which permits the free testing of memory, imagination, as well as free performance;  
in the division or doubling of the self, which is implemented in the person acting on the stage. This subject allows self-observation and, at the same time, enlarges everything and puts us in the position to reflect on situations and connections. These qualities are aesthetic ones, namely connected to the senses.

(see Boal 1999: 24)



The aesthetic quality of the theatre makes it possible to unite all forms of art: language, gestures, facial expression, movement, dance, painting, music, architecture, poetry, and literature, everything exists in and is integrated with theatre.

(see Klepacki 2005: 99).

Drama in education opens a variety of aesthetic spaces of action in which the individual, the group, the location, the image, time, language, and sound reach a total effect.

The dramatic action takes place in a narrow context of perception, emotion, imagination, communication, and reflection. The main focus lies in trying out various theatrical options and in reflecting on their effects.

(Curriculum Hamburg Secondary Level II: 4).



## Drama in Education

Drama in Education means having instruction in movement, learning on one's own through movement, and learning with all one's senses. Physical movement is a basic need of a human being and promotes positive emotions (see Klein 2008: 388).

Research has shown that happiness is enhanced by the use of drama activities in teaching that involve movement, making the increase of happiness a fundamental aspect in theatrical learning processes (see Scheibelhofer-Schroll 2012: 121ff), to act and experience new insights motivates students through the joy of activity.

Learning with one's heart, hand and brain (Pestalozzi) stimulates the soul and the spirit to an equal extent and is considered to be holistic learning. By adding movement to the lessons, the student experiences the stimulation of all senses. It is possible for her/him to link thinking; behaviour and the emotional intelligence (Goleman) are benefitted (see Oppolzer 2010: 17f).

As a learning strategy, school theatre opens the possibility of active participation of students and encourages their personal initiative. The students are involved in finding the topic, planning and performing so that they attain a high level of competence in developing their concept and managing their processes. They can thus develop their individual talents systematically, and connect their acquired competences with other fields of knowledge (Curriculum Hamburg Secondary Level I: 15).



# Competences achieved through Drama in Education

In the following pages, each area of competence is described individually, in order to emphasize its importance in the lesson.

The competences are structured, i.e. the competences portrayed in the primary level (P) are further developed in the secondary level I (SI) and perfected in the secondary level II (SII).





## Self-competence/ Individual Competence

This area comprises forming one's personality from a holistic point of view: Personal experience, self-confidence, personal activity, personal initiative, self-assurance, self-assertion, self-realisation, independent action and learning through research.

# 1. Self-competence/ Individual Competence

## Primary Level

- 1.P 1 expressing and perceiving one's own feelings, needs and interests
- 1.P 2 recognizing one's physical and linguistic articulateness, imitating others and assessing the meanings of their actions
- 1.P 3 increasing one's confidence in oneself and in one's own actions
- 1.P 4 seeing diverse situations from different perspectives
- 1.P 5 taking a good look at oneself and one's own development
- 1.P 6 creating different roles with one's own subjective, physical, emotional and ethnic choices
- 1.P 7 learning personal responsibility by sticking to the rules (of the game)
- 1.P 8 giving and accepting feedback





## *Secondary Level I*


- 1.SI 1      expressing feelings through facial expression, gesture, and language appropriate to the situation
- 1.SI 2      recognizing, naming, and using one's own feelings, needs, strengths, and interests
- 1.SI 3      developing the awareness of one's body by reducing one's fear of contact, by conscious perception and by being able to name physical processes and mental states, and to feel physical presence and physical tension
- 1.SI 4      expanding and using one's repertoire of expression
- 1.SI 5      boosting self-esteem, developing one's own reflections
- 1.SI 6      analysing diverse situations from different perspectives and developing concepts of action out of this analysis
- 1.SI 7      recognizing and accepting one's own strengths, weaknesses and limits and relieving one's inhibitions
- 1.SI 8      using a variety of theatre techniques
- 1.SI 9      creating different roles using the subjective physical, emotional and ethnic possibilities and experimenting with these roles
- 1.SI 10     contributing towards the group's ideas and taking personal responsibility
- 1.SI 11     taking responsibility for one's own behaviour and comparing one's own with other people's perception




## Secondary Level II

- 1.SII 1 developing respect for one's own personality
- 1.SII 2 exploring and specifically using one's strengths and weaknesses as well as one's limitations and those of others
- 1.SII 3 turning weaknesses into strengths, using those consciously and effectively
- 1.SII 4 taking on responsibility in a group
- 1.SII 5 taking on responsibility in a complex performance and training one's self-discipline
- 1.SII 6 consciously employing and varying body language and feelings in a dramatic way
- 1.SII 7 developing diverse situations from perspectives and developing concepts of action (from this vantage point)
- 1.SII 8 developing strategies in order to actively increase one's self-esteem and to pursue critical self-reflection
- 1.SII 9 arousing emotional reactions in the audience through artistically convincing expression





# Social-emotional Competence



This area of competence points out the factors social competence, the ability to work in a team, the sense of responsibility, perceptive faculty, a value-related power of judgement, taking on responsibility, being able to deal with conflict, the ability to notice and respectfully deal with the needs and interests of other students, the ability to react to these needs and interests, thus contributing to an interaction.

In addition, social-emotional competences include the development of social, ethic, and emotional intelligence, which enables the learner to recognize a situation and take on social responsibility.

I believe in it because it changes my students from a “roomful of strangers” into a happy cohesive group.

*Charlyn Wessels*



## 2. Social-emotional Competence

### *Primary Level*

- 2.P 1      expressing various feelings
- 2.P 2      breaking down prejudices and setting limits
- 2.P 3      developing open-mindedness, tolerance and empathy
- 2.P 4      recognizing social and cultural differences  
(Educational principle: Intercultural Learning)
- 2.P 5      interacting respectfully with group members with different social and cultural backgrounds
- 2.P 6      working hard for a common goal
- 2.P 7      experiencing oneself as part of a group and thereby gaining self-esteem
- 2.P 8      developing a willingness to compromise
- 2.P 9      developing a sense of responsibility towards human beings, nature and the environment
- 2.P 10     developing social, ethic, and emotional intelligence
- 2.P 11     experiencing oneself holistically in the context of the group through theatrical methods
- 2.P 12     experiencing learning processes emotionally through light-hearted play



## *Secondary Level I*


- 2.SI 1 reproducing different levels of emotion
- 2.SI 2 consciously creating and overcoming personal distances through theatrical techniques and methods
- 2.SI 3 showing respect and tolerance, expressing empathy for others
- 2.SI 4 tolerating social and cultural differences
- 2.SI 5 overcoming social and cultural inhibition and fear of contact
- 2.SI 6 recognising personal differences as a chance and learning opportunity
- 2.SI 7 developing reliability and a sense of responsibility in the group and experiencing theatrical work as a work of art developed by the group
- 2.SI 8 deepening a sense of responsibility for human beings, nature and environment
- 2.SI 9 enlarging social, ethic, and emotional intelligence and acting responsibly
- 2.SI 10 comparing types of behaviour in the community and society in a staged production
- 2.SI 11 applying rules of living together and demonstrating these rules through theatrical strategies for conflict solving





## *Secondary Level II*

- 2.SII 1      differentiating levels of emotions and using them adequately depending on the given situation
- 2.SII 2      analysing and assessing distance and closeness in various interactions between the participants in the framework of theatre work
- 2.SII 3      integrating tolerance and empathy into the adaption of complex thematic contents
- 2.SII 4      achieving and deepening one's ability to work in a team and making compromises
- 2.SII 5      making use of social and cultural differences in their diversity
- 2.SII 6      concerning oneself with different cultures, ways of living and experiences, and using this diversity creatively
- 2.SII 7      showing openness towards varying aesthetic ideas and implementing them productively
- 2.SII 8      creatively using the experience of being a responsible member of the group
- 2.SII 9      taking responsibility for goals of the group and jointly creating theatre productions
- 2.SII 10     questioning and reflecting on one's sense of responsibility for one's fellow human beings, for nature and environment
- 2.SII 11     being capable of forming an opinion, which is a prerequisite for taking on social responsibility
- 2.SII 12     creating and assessing artistic and creative forms of expression, seen under different aspects (gender, intercultural dialogue, the prevention of violence...)



## Communicative Skills/ Reading and Language Competence

Communicative competence is trained and applied in various contexts. Using diverse forms of communication enables one to expand one's literacy competence. At the same time, the various techniques of communication increase one's ability to express oneself as well as one's reading and writing competence. The goal is to use all of these abilities consciously in dramatic presentations.

I believe in it because it makes the whole process of learning a language a richly creative and fulfilling experience.

*Charlyn Wessels*



## 3. Communicative Skills/ Reading and Language Competence

### *Primary Level*

- 3.P 1 using verbal and non-verbal means of expression in everyday situations
- 3.P 2 developing an awareness for “going by the rules” and sticking to communicative rules of the game
- 3.P 3 experimenting and improving with language
- 3.P 4 developing reading for gist and performing
- 3.P 5 dealing with literary texts through play
- 3.P 6 training and rehearsing linguistic attentiveness
- 3.P 7 expressing oneself using appropriate language
- 3.P 8 recognising differences in status and conflict situations and developing strategies to solve the conflict

### *Secondary Level I*



- 3.SI 1 training active listening
- 3.SI 2 training and complying with the rules of feedback, expressing and accepting constructive criticism
- 3.SI 3 training and practising language awareness consciously
- 3.SI 4 experimenting and improvising with picture and textual impulses as well as distorting language
- 3.SI 5 developing literary competence
- 3.SI 6 reading according to the context as well as developing and practising recitation appropriate to the situation and role
- 3.SI 7 enacting different communicative situations and testing alternative solutions

## Secondary Level II

- 3.SII 1 perceiving verbal and non-verbal ways of expressing oneself with or without the use of political, economic, philosophical, ... texts and making use of these ways of expression with linguistic variations
- 3.SII 2 knowing and using fundamental theories of communication
- 3.SII 3 training reading skills, in particular analytical and interpretative reading, using methods of linguistic reflection
- 3.SII 4 reading with regard to context as well as practising improvised or performative reading
- 3.SII 5 experimenting with language, texts, and pictures
- 3.SII 6 developing solutions to conflict situations, learning about the theories of conflict
- 3.SII 7 consciously using breathing techniques, voice, speech and rhetorical methods







## Artistic-performative Competence

By experimenting with creating a performance, students develop, explore and refine their physical and linguistic abilities and skills, take on a sharper view of the setting, the character, the role, and the environment. This is the result of the acquired competences and skills as well as the thorough study of theatrical methods.

The knowledge of the proper use of one's body, movement, costumes, make-up, props, setting, space, and character contribute to the effectiveness of the performance.

Through one's own and other people's experience, one can perceive and create a character in an increasingly differentiated way.



## 4. Artistic-Performative Competence

### *Primary Level*

#### 4.1. Games, Types of Plays, and Theatre Techniques

- 4.1.P 1      arousing one's readiness to perform through games involving interaction and set rules
- 4.1.P 2      experimenting with different approaches to games
- 4.1.P 3      getting to know fundamental theatre techniques

#### 4.2. Space and Movement, Performance

- 4.2.P 1      putting into practice/implementing everyday movements in theatrical sequences
- 4.2 P 2      playing characters/roles with their individual creative potentials
- 4.2 P 3      assessing the stage area as to its uniqueness and its creative possibilities

#### 4.3. Body/Language/Text

- 4.3 P 1      adapting and presenting short scenes
- 4.3 P 2      consciously using facial expression, gesture, posture, movement, and language
- 4.3 P 3      varying voice and language spontaneously

#### 4.4. Music/Language/Rhythm/Movement/Dance

- 4.4.P 1      understanding one's voice and body, and using one's voice and body as a means of communication
- 4.4.P 2      testing and using rhythm
- 4.4.P 3      using movement and dance as an element of the performance
- 4.4.P 4      telling stories through physical expression and dance
- 4.4.P 5      making up and implementing choreography

#### 4.5. Props/Materials/Masks/Costumes

- 4.5.P 1      using characters and objects
- 4.5.P 2      acting out scenes with the help of props
- 4.5.P 3      developing a competence for movement-oriented performances



## **Secondary Level I**

### **4.1. Games, Types of Plays, and Theatre Techniques**

- 4.1.SI 1     developing and trying out one's own forms of acting
- 4.1.SI 2     recognising and using simple theatre techniques including improvisation to create a character/ a scene
- 4.1.SI 3     developing scenes and dramatic play within a group
- 4.1.SI 4     developing roles/ scenes from a topic, an idea, or improvisation

### **4.2. Space and Movement, Performance**

- 4.2.SI 1     creating dramatic scenes
- 4.2.SI 2     trying out the effect of closeness – distance, foreground – background, and using this knowledge as a way of acting and creating moods
- 4.2.SI 3     consciously using the body/ movement in order to observe one's own body and the space
- 4.2.SI 4     creating and making use of the stage area/ performing in different places
- 4.2.SI 5     considering, analysing, and reflecting on the role of the audience

### **4.3. Body/Language/Text**

- 4.3.SI 1     understanding facial expressions, gestures, sequences of movement, as well as voice and language as part of a theatrical system of signals
- 4.3.SI 2     transporting emotions through physical expression as well as through voice modulation
- 4.3.SI 3     experimenting and improving from pictures and texts
- 4.3.SI 4     understanding one's body and language as an experience, involving the whole body
- 4.3.SI 5     varying one's voice and language in regard to stress, rhythm, and modulation



#### **4.4. Music/Language/Rhythm/Movement/Dance**

- 4.4.SI 1 understanding music as a means of creating and increasing tension
- 4.4.SI 2 trying out and using rhythm as a way to structure a scene
- 4.4.SI 3 creating rhythmic movements or dance to be used alone or in interaction
- 4.4.SI 4 using music as a dramatic and creative element
- 4.4.SI 5 understanding dance as a theatrical aspect of theatre arts
- 4.4.SI 6 telling stories through dance, or body movement
- 4.4.SI 7 developing complex choreography

#### **4.5. Props/Materials/Masks/Costumes**

- 4.5.SI 1 grasping props, costumes and masks as an opportunity to perform
- 4.5.SI 2 making simple props/masks/costumes based on requirements or one's own ideas
- 4.5.SI 3 consciously perceiving and assuming varying positions of status
- 4.5.SI 4 producing and using puppets and props out of different materials

### ***Secondary Level II***

#### **4.1. Games, Types of Plays, and Theatre Techniques**

- 4.1.SII 1 coordinating the portrayal of one's role according to the demands of the play
- 4.1.SII 2 developing scenes created by improvisation and incorporating them into the overall concept
- 4.1.SII 3 recognising and consciously using differences in status, change of rhythm, and dramatic build-up and denouement as effective elements in acting
- 4.1.SII 4 expanding one's own acting possibilities and using acquired knowledge
- 4.1.SII 5 knowing various forms of the theatre in its context

#### **4.2. Space and Movement, Performance**

- 4.2.SII 1 exactly reproducing and varying combined sequences of movement
- 4.2.SII 2 giving and accepting an improvised and directed impulse
- 4.2.SII 3 consciously taking and using the stage area in its entirety, uniqueness and its organisational possibilities



### 4.3. Body/Language/Text

- 4.3.SII 1 using observation and imitation as a basis for performative and theatrical process
- 4.3.SII 2 adapting scenes, adapting sections of text material independently
- 4.3.SII 3 using different theatre techniques in order to implement a given text material

### 4.4. Music/Language/Rhythm/Movement/Dance

- 4.4.SII 1 developing a choreography
- 4.4.SII 2 staging one's voice and body rhythmically and musically
- 4.4.SII 3 using movement and dance as elements of the performance
- 4.4.SII 4 varying music as a means of "setting a scene"

### 4.5. Props/Materials/Masks/Costumes

- 4.5.SII 1 creating props/masks/costumes
- 4.5.SII 2 developing different scenes with the help of various props
- 4.5.SII 3 using a variety of objects and puppets for a performance
- 4.5.SII 4 comparing masks, costumes, and making one's own stage concepts

### 4.6. Stage Area: Stage Design, Stage Elements

- 4.6.SII taking on functions/tasks and creating one's own stage sets

### 4.6. Stage Area Stage Design Stage Elements

- 4.6.SII 1 creating one's own props and stage sets





# The Competence of Creative Movement



In the field of body work and movement, students learn the desired aesthetics of the theatre through dance, acting sensually and symbolically. Dance is part of an artistic training in movement. It is considered to be one of the components of theatre. In choreography one learns to rehearse complex sequences of movement and to present them as a group.





## 5. The Competence of Creative Movement

### *Primary Level*

- 5.P 1 getting to know artistically oriented movement
- 5.P 2 repeating/rehearsing sequences of movement
- 5.P 3 taking on responsibility for one's own body

### *Secondary Level I*

- 5.SI 1 understanding dance as an independent theatrical aspect of theatre arts
- 5.SI 2 constant physical training as the basis for body awareness and consciously using one's body and one's movement
- 5.SI 3 understanding and using music as the basis for choreography
- 5.SI 4 improving and choreographing through dance
- 5.SI 5 trying out and consciously using creative movement and dance as artistic forms of expression

### *Secondary Level II*

- 5.SII 1 understanding dance as an aesthetic process
- 5.SII 2 using rhythmic and musical principles dramaturgically
- 5.SII 3 being introduced to and analysing professional dance and dance theatre



## The Competence of Method and Design

The competence of method and design means the ability to create an actual situation or set of circumstances.

In addition, this competence aims at having fundamental working methods and techniques at one's disposal and using one's acquired knowledge in order to create and learn new things.



## 6. The Competence of Method and Design

### *Primary Level*

- 6.P 1 getting to know techniques of the theatre, using these techniques and experimenting with them
- 6.P 2 including venue and objects in the theatrical concept and improvising in varying performances

### *Secondary Level I*

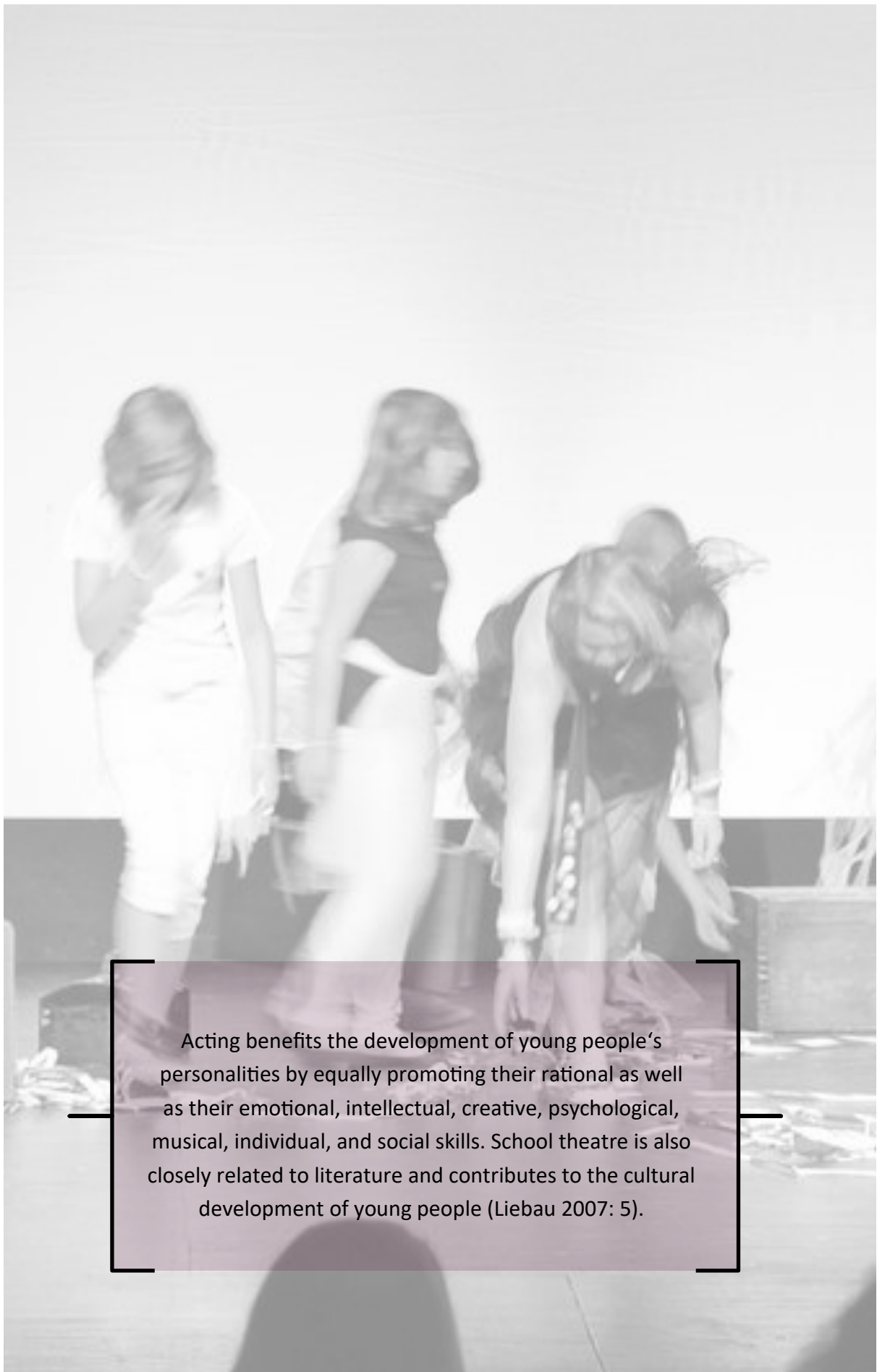
- 6.SI 1 knowing a variety of methods of assuming a role
- 6.SI 2 using choreographic techniques, techniques of speaking in chorus, and elements of theatre constituents
- 6.SI 3 knowing the effects of placing the actors in various positions and having them face various directions
- 6.SI 4 knowing the basic principles of scenography
- 6.SI 5 understanding light and stage lighting as well as the use of media, like films, videos, computers, and photography as theatrical means
- 6.SI 6 using theatrical opportunities, reflecting on them, thus expanding one's own horizon



## Secondary Level II

- 6.SII 1 using the acquired methods and techniques independently
- 6.SII 2 knowing and using fundamental technical terms of dramatic art and the techniques of drama
- 6.SII 3 knowing the fundamental dramatic principles of a scene
- 6.SII 4 designing costumes and masks appropriate for the performance
- 6.SII 5 carefully choosing specific props and objects
- 6.SII 6 coordinating stage elements, the stage area, and the stage setting with the overall concept of the theatrical play
- 6.SII 7 developing precise concepts of space and experimenting with the effect of images
- 6.SII 8 performing in different places
- 6.SII 9 including media, like films, videos, computers and photography in the theatrical design
- 6.SII 10 dealing with specialised literature, reading and learning about the history and theory of drama





Acting benefits the development of young people's personalities by equally promoting their rational as well as their emotional, intellectual, creative, psychological, musical, individual, and social skills. School theatre is also closely related to literature and contributes to the cultural development of young people (Liebau 2007: 5).



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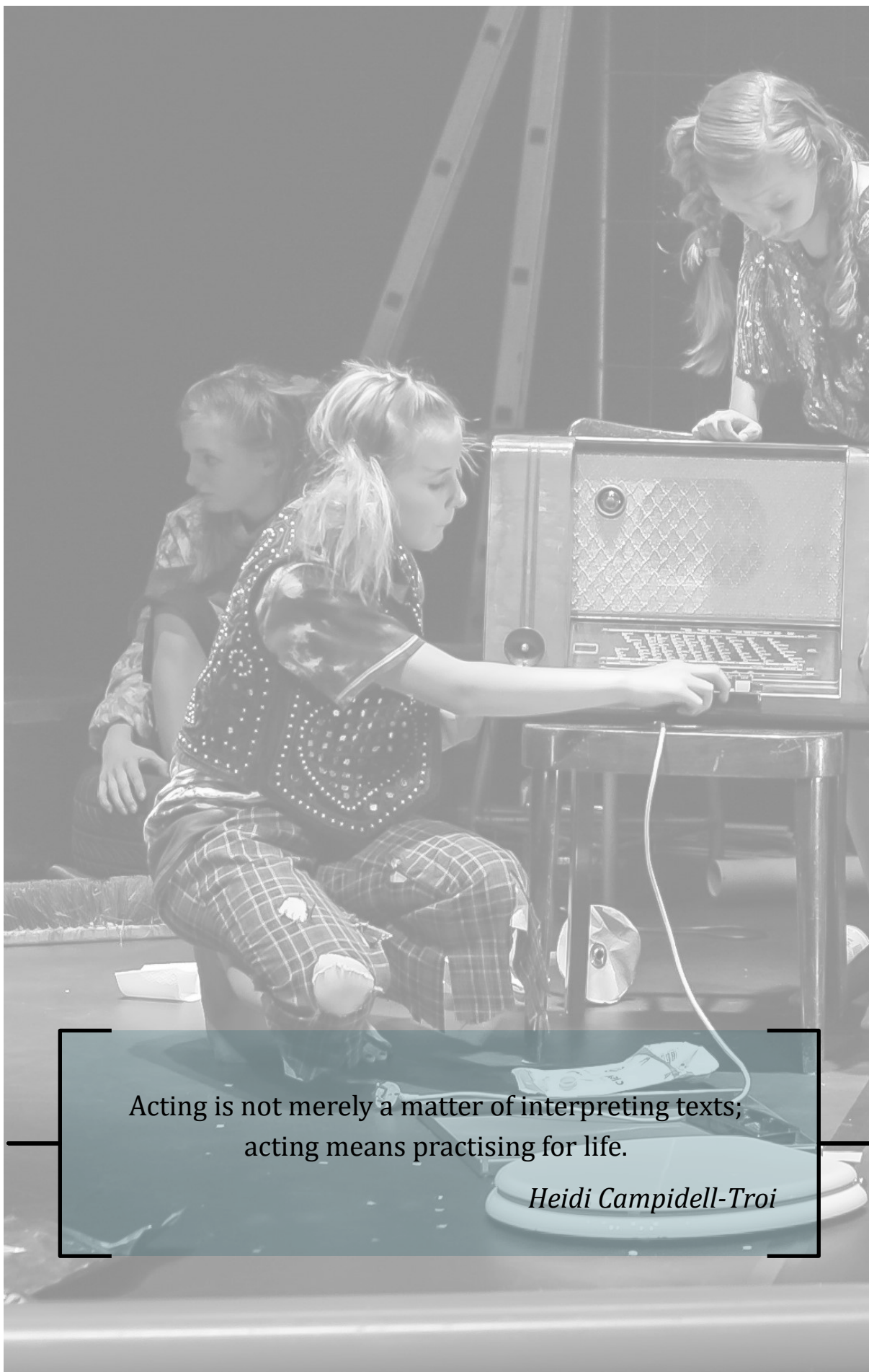
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Acting is not merely a matter of interpreting texts;  
acting means practising for life.

*Heidi Campidell-Troi*



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