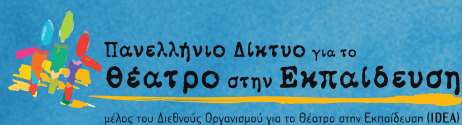# Θέατρο & παραστατικές τέχνες στην εκπαίδευση: ουτοπία ή αναγκαιότητα;

Theatre/Drama & Performing Arts in Education: utopia or necessity?

Πανελλήνιο Δίκτυο για το Θέατρο στην Εκπαίδευση
μέλος του Διεθνούς Οργανισμού για το Θέατρο στην Εκπαίδευση (IDEA)

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Drama Education within the Context of National and International Strategies

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Abstract

The present time is extensively marked by the technical revolution 4.0, which has changed the character of the factories and therefore the employee requirements. We can expect changes which are to affect the employees' character, the systems of work and the cooperation among colleagues. Communication and cooperation at work will not only be at a personal, face-to-face level, but it will be necessary to cooperate with colleagues who work in another country or continent through the cyberspace. The daily workload will focus on problem solving, creativity, communication and collaboration, while manual and routine activities will be reduced and replaced by machines. We can also expect that, during our lifetime, we will change workplaces and jobs more often than we do at present. We need to prepare for the changes that will happen in our life and, in this context, we need to be motivated for lifelong studying, to be open to changes, to be able to cooperate with a team but also lead a team, and to display initiative for change. In this light, the aim of the present paper is to analyse international and national educational strategies with a view to developing competences for the 21st century and to highlight the potential of drama education in the development of these competencies. The vision of the future, which is influenced by robotisation and automation, is a huge challenge for both formal education and informal learning. Problem solving, initiative, stress management, collaboration for problem solving, presentation skills and responsiveness to change are the skills that are necessary for a successful person who lives in the 21st century. International educational strategies support the introduction of these skills in the curriculum of formal education, one of the paths being the promotion of drama education in national curricula. In this paper we present, under the theoretical scope, how drama education could increase interpersonal and intrapersonal competencies.

Key words: *drama education, key competences, 21st century competences, national educational strategies, international educational strategies*

1. Introduction

Schools must respond to changes in society and must find ways to support the development of learners not only in the aspect of knowledge, but in every other aspect. Approaches towards education and upbringing have had to change due to the changes that have been brought about in society since the 1920s. Pupils and their development are now at the centre of attention. The nature of teacher-student relationship has also changed and there is a continuing focus on the activity aspect of teaching. This is all done in order to uncover and develop children's potential and, as a result, there has been a search for new didactic tools in education. Since teachers were often in charge of amateur theatrical clubs, methods and techniques of drama education eventually became part of the educational process. Drama education in the 1920s was one of the several ways in which schools could react to the changes in social conditions regarding education and upbringing. In recent years, schools have faced challenges and they must react to the changes brought about by scientific and technical progress.

112

Theatre/Drama and Performing Arts in Education:
Utopia or Necessity?

One of the characteristics of contemporary society is the fourth industrial revolution (Industry 4.0), which aims to utilise the results of scientific and technical progress in the industry so that production can be fully automated and robotised. In fact, aside from faster and cheaper production, automation will bring about a change in the communication within and between companies. Employees will be able to collaborate on new and more complex tasks. Communication will be an important part of the process and it will be often done remotely. Employees will now be able to communicate remotely, solve issues cooperatively, quickly deal with changes in working conditions, learn something new, etc.

Within the context of societal changes, the National Academies of the United States focused on and identified the competencies that are necessary for people who live in the 21st century, so that they can successfully integrate into their professional, personal and social life. The competencies for the 21st century result from an extensive study that interfered with the existing structure of personality development dimensions (cognitive, affective and psychomotor dimensions). New dimensions, thoroughly described in Pellegrino and Hilton (2012), maintain the cognitive dimension but add interpersonal and intrapersonal dimensions. Strengthening personal and social aspects is really important, as it affects the nature of formal education at all levels.

This paper seeks to address particular characteristics of society that affect current education. Changes are reflected in innovative international strategies in the field of education and in the national concepts affecting the educational process in Slovakia. Finally, we focus on drama education as an educational tool which has the potential to reflect the changes in society.

2. Competencies for the 21st century

The concept of the so-called knowledge society appears in the context of industrialisation. However, Porubský (2012) concluded that it is a vision of society presented by the political elite. Apart from industrialisation (Industry 4.0), the notion of knowledge society is affected by the idea of "such capitalism, where symbolic or cultural capital is enforced at the expense of economic or social capital. Symbolic or cultural capital represents the available knowledge, qualifications and education of the owner" (Porubský, 2012 p. 6). K. Liessmann (2008) argues that the knowledge society does not build on wisdom, self-knowledge or spiritual exploration of the world, but on the lack of education. He also claims that there has not been any recent noticeable transition from industrial society to knowledge society; rather, it is quite the other way around.

In relation to the concept of the knowledge society and the economisation of education, the creation of a competence-based curriculum has been endorsed in the European Union Member States since the end of the 20th century. It is assumed that an elaborated curriculum can respond to the requirements of the modern times by preparing people for the future. Its aim is to prepare people for the identification and solving of problems in various contexts, and for the discovery and creation of links. Typical features of such education are analytical-synthetic thinking, reflection and critical approach, integration, work in different contexts and opening of a system. These are several reasons for which the idea of the development of competencies is supported more than the usual passing on of factual knowledge in the education process. Standardisation of education that aims to unify a global educational policy occurs at the same time.

It is not easy to understand the notion of competencies. There are several ways to define it. We believe that the most appropriate way to describe the term can be found in the definition given by the OECD (2005). The OECD does not perceive competencies only as knowledge and abilities. According to the OECD (2005), competencies also include a set of requirements that stimulate and mobilise psychological resources in different contexts. In the Terminology of European education and training policy multilingual dictionary (2014), competency is defined as follows: "the ability to apply learning outcomes adequately in a defined context (education, work, personal and professional development) or the ability to use knowledge, skills and personal, social and/or methodological abilities in work or study situations and in professional and personal development" (CEDEFOP, 2014). The authors of the dictionary point out that competency is not limited to cognitive elements (involving the use of theory and concepts of tacit knowledge); it also encompasses functional aspects as well as interpersonal attributes and ethical values (CEDEFOP, 2014). Skill is defined as "an ability to apply knowledge and use know-how to complete tasks and solve problems" (CEDEFOP, 2014). This means that competencies can be perceived as demonstrated knowledge, skills and abilities in a particular context and situation.

There are several opinions and ways in which one can approach the necessary competencies for successful life in the 21st century. With regard to the technical revolution 4.0, people think not only about the

personal and social aspects of skills, abilities and knowledge, but also about the competencies needed for a life that is affected by the digital revolution, automation and robotic automation. Thinking in terms of three key dimensions seems like a systematic path to the classification of various competencies for the 21st century.

- *Cognitive dimension* – it encompasses decision-making processes and memory, including competencies leading to cognitive processes and strategies, knowledge and creativity. These groups of competencies encompass other competencies such as critical thinking, information literacy, decision-making, reasoning and innovation.
- *Interpersonal dimension* – it encompasses the expression of ideas as well as the interpretation of and response to information and other people's behaviour. There are two groups of competencies within the interpersonal dimension; teamwork and leadership. Within these groups, we may encounter competencies such as communication, cooperation, responsibility and conflict resolution.
- *Intrapersonal dimension* – it encompasses the ability to control one's behaviour and emotions in order to achieve one's goals (aside from educational goals). There are five sub-competencies: intellectual openness, work, ethics, consistency and positive self-evaluation.
- These domains encompass several other competencies such as flexibility, initiative, acceptance of diversity and metacognition (Pellegrino & Hilton, 2012).

This classification of the domains partially differs from Bloom's classification (1956) (cognitive, affective and psychomotor). A correspondence between Bloom's taxonomy and the three dimensions of competencies for the 21st century can be found in the cognitive competencies and partially in interpersonal competencies (link to Bloom's affective domain). Bloom's classification of domains and the 21st century competencies differ in the interpersonal competencies. Despite defining three domains of competencies and possibly giving the impression that we are dealing with three separate groups of abilities, all of them are interconnected in the development of personality and teaching.

The Education for Life and Work research report states that, based on the analysis of several competencies and their subsequent classification, it is possible to assign the three domains of competencies to the fields with the following knowledge and abilities:

Table 1. Competencies for the 21st century.
Source: Pellegrino & Hilton, 2012

COGNITIVE COMPETENCIES	Cognitive Processes and Strategies	Critical thinking
		Problem solving
		Analysis
		Reasoning/argumentation
		Interpretation
		Decision-making
		Adaptive learning
		Executive function
	Knowledge	Information literacy (research using evidence and recognising bias in sources)
		Information and communications technology and literacy
		Oral and written communication
		Active listening
	Creativity	Creativity
		Innovation

		Flexibility
INTRAPERSONAL COMPETENCIES	Intellectual Openness	Adaptability
		Artistic and cultural appreciation
		Personal and social responsibility (including cultural awareness and competence)
		Appreciation for diversity
		Continuous learning
		Intellectual interest and curiosity
	Work Ethic/ Conscientiousness	Initiative
		Self-direction
		Responsibility
		Perseverance
		Productivity
		Metacognitive skills, including forethought, performance, and self-reflection
		Professionalism/ethics
		Integrity
		Citizenship
		Career orientation
	Positive Core Self-Evaluation	Self-monitoring, self-evaluation, self-reinforcement
		Physical and psychological health
INTERPERSONAL COMPETENCIES	Teamwork and Collaboration	Communication
		Collaboration
		Teamwork
		Coordination
		Interpersonal skills
		Empathy/perspective taking
		Trust
		Service orientation
		Conflict resolution
		Negotiation
	Leadership	Leadership
		Responsibility
		Assertive communication
		Self-presentation
		Social influence with others

Clearly, various classifications and definitions of the 21st century competencies exist. However, the presented classification plainly and comprehensively encompasses all relevant personal and social characteristics and also the knowledge and abilities applicable in different contexts, which place the starting point for future education upon firm ground.

3. European strategies affecting education and upbringing

The educational system in Slovakia is significantly affected by mild legal norms of the European Union and general global and European tendencies. The European Union attaches great importance to quality education and defines the concept of quality education in this context. This laid the foundations for the course of the educational policies of the Member States of the European Union. One of the central international documents of the Committee of Ministers is the Recommendation CM/Rec (2012)13 of the Committee of Ministers to Member States on ensuring quality education. Quality education is understood as education which:

a. gives all students access to learning, particularly those students in vulnerable or disadvantaged groups, adapted to their needs as appropriate;

b. provides a secure and non-violent learning environment in which everyone's rights are respected;

c. develops each student's personality, talents and mental and physical abilities to their fullest potential and encourages students to complete the educational programmes in which they enrol;

d. promotes democracy, respect for human rights and social justice in a learning environment which recognises everyone's learning and social needs;

e. enables students to develop appropriate competencies, self-confidence and critical thinking to help them become responsible citizens and improve their employability;

f. passes on universal and local cultural values to students, while enabling them to make their own decisions;

g. certifies outcomes of formal and non-formal learning in a transparent way based on fair assessment, enabling acquired knowledge and competencies to be recognised for further study, employment and other purposes;

h. relies on qualified teachers who are committed to continuous professional development;

i. is free of corruption.

The role of public authority in ensuring equal quality education (including pre-school care and life-long learning) is also defined in the recommendation. General provisions aiming to ensure quality education are as follows:

- Without exception, all school-age children should have the right and the obligation to take part in quality education, through public or private provision. Public compulsory education should be free of charge and all parents or legal guardians should have the right and the duty to enrol their children in the system. Where parents or legal guardians fail to enrol their children in school, public authorities should have the responsibility and the means to ensure the children's right to quality education.

- The ages and levels covered by compulsory education vary according to national legislation and practice. Where compulsory education is differentiated, access to specific education programmes should be equitable and take adequate account of the aspirations and abilities of the pupils.

The European educational policy and competence-based curriculum recommendations are described in the Recommendation of the European Parliament and of the Council of 18 December 2016 on key competencies for life-long learning. The European Reference Framework of key competencies represents the starting point for creating national curricula. Subsequently, the curricula play a key role in ensuring that European citizens acquire the key competencies that will enable them to flexibly adapt to changes. By implementing lifelong key competencies in the process of creating the national curriculum of the individual Member States of the European Union, it is possible to reflect on common values and approach requirements for education in Europe. The document also describes how to put strategies for developing individual competencies into effect.

In the document, competencies are understood as basic skills (communication in the mother tongue, communication in foreign languages, digital competence, mathematical competence, basic competence in science and technology, and competence in reading and writing). The document also describes social and civic competencies, sense of initiative and entrepreneurship, cultural awareness, and expression.

The European educational policy is multidimensional and does not extend to national educational policies. However, it does create conditions for building a shared European educational system via recommendations and suggestions.

116

Theatre/Drama and Performing Arts in Education:
Utopia or Necessity?

4. National strategies affecting curricula creation

Apart from scientific and technical progress and European standards, which affect education to a certain extent, the educational process in Slovakia is also affected by strategic documents. One of the primary documents that has affected education and upbringing in Slovakia is the Milénium project. Before it was approved, two unsuccessful attempts had been made to create strategic material regulating values and the ideological basis of education and upbringing in Slovakia – Duchškoly and Konštantín. These projects were not approved by the Slovak Republic governments despite the undeniable quality and progressiveness of the introduced strategies. The concept of education and upbringing development in Slovakia for the forthcoming 15–20 years, which evolved into the National Education and Upbringing Programme in the Slovak Republic – Milénium (2002) "is categorised as an open document, which establishes basic and framework direction" (Valica, M., Fridrichová, P. et al., 2011, p. 45). Milénium underlines the need for purposeful and systematic developing of motivation (learning human, social and moral values), emotionality, the improvement of emotional personality qualities, positive experiencing, positive relationship and value orientation with oneself, with others and with the world (autoregulation, socialisation, expressiveness and emotivity). Milénium encourages the creation of a national curriculum based on competencies that would support versatile development in all children.

Despite the attempts of implementing the European educational policy (e.g. by creating an elaborate educational programme), the Slovak school system lags behind the educational standards of the European Union. This is confirmed by the results of international (PISA) and national testing (testing of pupils of the 5th and 9th grades at primary schools). Aside from the high rate of pupil segregation and the dependence of educational results on the socioeconomic environment and on the mother's educational background, one of the issues also lies in maintaining the focus on pupils' vast knowledge, which is not interconnected with broader contexts. Pupils are not guided towards cooperation or problem solving in groups and do not develop strategies of learning for their own sake or motivation towards lifelong learning. National curricula strengthen knowledge isolation and focus on the content of education regardless of the pupils' potential. However, the Slovak school system does not prevent teachers from utilising the whole spectrum of educational strategies and methods. The shortcomings of the national educational policy could be partially compensated for by Slovak teachers' creative and initiative approaches. One way to achieve this is by including drama in education. Its qualities, potential and impact on the complex development of a pupil's personality is indisputable and it is supported by many researchers (e.g. Kollárová, 2012; Pochanič, 2012). In fact, drama education is goal-targeted work with the creative potential of a child (Machková, 2004). It supports the development of creativity, self-knowledge, cooperation, mutual understanding, reasoning, assertiveness, etc.; it is based on activity, practice, experience, play, and creativity; it is an ideal tool to arouse interest in students, open difficult topics, develop creativity and create conditions for unconditional acceptance of others.

5. Art educational subjects and their potential for competencies development

Art, culture and craft are areas of human activity that are naturally connected with creative activity. Such activity is not affected by stereotypical and routine production (assembly line production) of end products resulting from the activity. In school and educational systems, it can manifest mainly in art educational subjects such as music, art and drama education. The main focus of the three subjects is the process itself, not the output. Competencies that a person can use and develop manifest in the creation process. Those competencies include ways of self-expression, self-experiencing and self-control in the following areas:

- the communication with oneself (intrapersonal competencies);
- the communication with one's surroundings (interpersonal competencies);
- the communication with the world (cognitive competencies).

The process is aimed at forming new ideas and concepts or new links between these (nature of creativity), and at developing an individual's flexibility and adaptability. The necessity for developing creativity was brought to the forefront several decades ago. It is understood as a process that allows a person to quickly adapt to changing environments (Graham Wallas formulated this idea in his work The Art of Thought in 1926). Creativity breaks out from the world of art and manifests in everyday life as an ability to create new facts and a new reality. Emotional, social and other dimensions of intelligence go hand in hand with creativity. Glorified rationality is replaced with creativity while bearing in mind that a person without emotional stability or social sense will not make it in the future. Nowadays, to be creative means to be open to various external stimuli, to know how to handle non-incentive situations and to see and find areas which the majority of the population does not see.

6. Art educational subjects and key competencies at the first and second level of primary education

Based on the Innovated National Educational Programme for primary education (2015), the general aim of education and upbringing at the first level of primary education is pupils' equal cognitive, social and emotional development. The development of competencies in education is an important aspect as well. In addition, pupils should be provided with multi-faceted opportunities to "discover and examine the closest social, natural and cultural environment" (Innovated National Educational Programme for primary education, 2015, p. 9), to solve problems, to have the opportunity to work independently or in groups, or to develop creative and critical thinking, social competences and prosocial behaviour. Moreover, art and culture in education create an opportunity to understand the meaning of art and its values, and teach ways of expressing oneself by "art tools of visual, drama or music art" (Innovated National Educational Programme for primary education, 2015, p. 9). The main aim of art and culture in education is to "develop pupils' innate and natural abilities and positively stimulate tendencies towards playfulness and spontaneity" (Innovated National Educational Programme for primary education, 2015, p. 9). Drama education offers opportunities for pupils' self-actualisation and allows them to advance at their own pace whist developing observational and speech abilities. It also provides the opportunity to compensate for the shortcomings of individuals and recognises the need for inclusive pedagogy.

Aside from specific musical aims, musical education on the second level of primary education encompasses specific aims from the field of arts, aesthetics and creativity (how to comprehend the nature of art, establish a relationship towards art, have direct experience with emotionality, perceive beauty, perceive one's own creativity, improvise and compose), thanks to which pupils can reflect on art, perceive beauty, identify values and express themselves through art. The subject is focused on the complex development of personality and general human qualities. Drama activities (musical-dramatic) add the requirement for self-reliance and the need for combining musical abilities, skills and knowledge into a whole dramatic unit, where pupils research the topic, prepare a script, create, improvise, describe and evaluate their musical-dramatic activity.

Due to the nature of the area of education and the curriculum, we decided to focus on music education as it is closely related to drama education. However, because of the inter-subject integration, we state that neither drama education nor musical-dramatic activities within musical education can be considered in isolation from art education.

7. Characteristics of drama education in relation to the development of competencies, concentrating primarily on the communication competency development

All activities used in an educational environment with drama education should be based on children's needs. Children like to play and try new things, e.g. new roles, positions or functions. For a moment, they become someone else and they can experience new adventures that will enrich their emotional life, but also their knowledge. This play would not achieve its purpose without adequate communication, empathy, respect, good behaviour, or a possible chance to break through or submit to the group. Experience from drama plays will affect children and/or pupils for a long time and it is likely that the knowledge and skills acquired through drama education will be very beneficial and intense, and will lead not only to learning from other people's experience, but also to the development of creativity, empathy, emotionality and imagination, which represent children's world. The world of children is full of imagery, new astonishing worlds, optimism and harmony; the world of happy children that enjoy life and have the strength to overcome everyday obstacles. Confident individuals understand their own value, strengths and weaknesses and are capable of self-actualisation in real life. "Drama in education is a way of teaching. By means of pupils' active identification with imaginary roles and situations in drama, pupils learn to discover controversial issues, events and relationships" (O´Neillová & Lambert as cited in Bekéniová, 2012, p. 8). "Drama in education is a basic method of teaching, arising out of a play" (Rawlin & Rich as cited in Bekéniová, 2012, p. 8).

> Drama education is an elaborated humanist-creative educational system that allows teachers to build a developing relationship with pupils and allows pupils to gain vitally important competencies and cultivate their personality in the safe and non-binding process of a play.

Drama education methods allow pupils to build their self-confidence; pupils can learn to communicate more effectively and learn how to communicate not only by speaking but also through movement, sound and graphic expression. Children's contact with literary art is equally important. This contact via drama

education may suffice as a motivational factor for subsequent reading activities or learning, and will have an impact on the acquisition of communicative competency and the development of reading literacy.

From the perspective of communication competency as a key competency in primary school curricula, communication competency is the "set of knowledge and experience of an individual, which relates to rules, standards and customs of communication" (Slančová, 1996, p. 28), but can be also viewed as "pupils' ability to communicate based on the set of knowledge, skills, attitudes and values that touch principles, rules and means of verbal communication" (Liptáková, 2011, p. 26) or as "an ability to functionally use a language in various situations, relying on elementary knowledge of a language system" and lastly "an ability to consciously decide upon the most suitable and well-founded language material from a langue system of communication" (Palenčárová, Kesselová & Kupcová, 2003).

Based on these facts, it is necessary to use forms of work in the educational process that support direct communication contact. Communication competency is a key competency that must be developed, as it offers opportunities for subsequent education of children in other areas in addition to the Slovak language. The communication competency level depends on the level of cognition, the knowledge of a language as a system, the level of communicative skills and the systems of communication attitudes and values. V. Obert (2003) describes communication competency as a *language culture*, a term that he describes as "an ability to communicate and express ideas, comprehensibility in communication. It is a potential opportunity, readiness and predetermination to enter the process of communication and processing of specific contents of information." This is also one of the aims of teaching the Slovak language at the first level of primary education; to teach standard language to a certain degree, so that pupils can use it in practice. Using the language is perceived as a complex use of all communicative skills - reading, writing, speaking and listening.

Just like verbal means of expression (spoken and written language), non-verbal means of expression (mimics, gesticulation, eye contact, posture, proxemics, kinaesthesia) are equally important in the communication process as a means of transferring, transforming and working with information. Teaching the Slovak language becomes communication teaching, emphasising the communication competencies and the development of pupils' ability to readily use lingual and paralingual means of expression in communication. This precondition is based on pragmatic linguistics, which focus on the actual users of language, their ability to functionally use the language in communicative situations and the ability to learn verbal and non-verbal means of expression and how to use them in various situations.

In 2002, J. Palenčárová researched 622 respondents to find out the amount of time pupils at the first level of primary schools dedicate to individual communicative skills. The research found out that pupils dedicate most of their time to listening (43%), followed by speaking (27%) and reading (18%), while the least amount of time is dedicated to writing (12%). From a different perspective, the research points out that pupils dedicate only 39% of their time to productive communicative skills as opposed to 61% of time dedicated to passive communicative skills. Research shows that the prior assumption concerning the lack of communication among children and pupils was correct.

We advocate that all four communicative skills can be further developed via methods of drama education. The methods offer opportunities for the development of self-confidence; pupils can learn how to express themselves more clearly and how to communicate not only with words but also with gestures, sound and graphic expressions. It is equally important for children to come into contact with literary art, culture and the values of their ancestors, as these positively affect their national and social awareness.

In comparison with theatre, where actors strictly follow scripts written before the play, drama education is mainly associated with improvisation and improvisatory action. Drama education activities may be based on a novel, but the play which is created, is created "here and now" (Valenta, 2008; Pršová 2000 and others). Therefore, drama education is "a system of controlled, active, artistic, social and anthropological teaching of children and adults based on the use of basic principles and methods of drama and theatre with regard to creative-artistic (theatrical and dramatic) and non pedagogic (educational or formative) requirements" (Valenta, 2008), but at the same time it is an "improvised, non-exhibitionistic, process-oriented form of drama, where a supervisor leads members towards imagination, play and reflection of experience" (Heiningová as cited in Bakéniová, 2001, p. 6). The connection of creativity and drama is important since drama has a positive impact, such as the "full development of children's creativity, both in verbal and non-verbal aspects" (Zelina as cited in Bakéniová, 2001, p. 6). These are the reasons and arguments that support the place of drama education in primary education.

8. Conclusion

Drama education creates opportunities for the development of pupils' personality at various levels of education. Complex views on the use of drama education methods from primary to tertiary education imply versatility of its application via various contents for different types of recipients and for developing the following competencies:

- Fulfilment of the need for motion in pre-school and younger children;
- Fulfilment of the need for safety, security and acceptance by others;
- Perception of events and affairs, perception of society, orientation in society and relationships;
- Perception of oneself as a full member of society;
- Ability to communicate, express ideas, use logical arguments and listen actively;
- Ability to cooperate on tackling a given task;
- Ability to appreciate other people's work;
- Ability to judge and evaluate;
- Learning through reflection on doing as a more effective and fun method;
- Unforced ways of learning, which pupils might not be consciously aware of;
- Ability to perceive events, affairs, relationships and the people around us;
- Formation of a team, interpersonal relationships between pupils and teacher, building discipline and self-discipline;
- Acquisition of new knowledge by means of active play;
- Development of creativity and critical thinking, objective self-evaluation and evaluation of others;
- Opportunity for compensating individual shortcomings.

In line with the current reform changes in Slovak education and with the previously defined theories of learning applied in teaching, we state that it is entirely appropriate to implement changes so that pupils can experience a particular teaching situation. If a pupil experiences such a situation, this can result in the connection of the child's cognitive, emotional, affective, motivational and connotative personality components. Finally, pupils will learn how to use all their personal potential and how to achieve key goals and meet requirements in curricula documents. Drama education encompasses learning during the process and learning from the process, and takes into account the double process of learning reconstruction (at first interpersonal learning in group drama activities, followed by intrapersonal interiorising and acceptance of the result of the drama activity and changes in one's own perception of the world - socio-constructivist theories), or solving model situations and conflicts, e.g. conflicts with oneself, society or the natural environment (socio-cognitive theories based on the assumption that human mental activities are affected by the social and cultural context). By including drama education in teaching processes, we can develop almost all key competencies in pupils, which can prepare them for self-actualisation in the subsequent years.

Practice in the Czech Republic can serve as an inspiration towards establishing these changes in education. The Framework Educational Programme for primary education in the Czech Republic states that a creative approach to teaching and the teaching of creativity itself guarantee that a pupil will most likely succeed in the future.

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Notes

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