

## Methods of professionalization in the performing arts - the high school model<sup>1</sup>

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**Abstract:** The present article aims to map the historical route of the theater-education tandem starting from the period of ancient Greece until the moment of the institutionalization of theater education at the university level and then at the high school level. We analyze the issue of the professionalization of the staff in performance institutions, at the level of high school studies, from the perspective of eloquent models. Therefore, we have identified the main stages in creating a curriculum for the study of drama arts in specialized high schools.

The economic importance that the performing arts industry acquires in England and especially in the United States determines the development of a specialized schooling network at the high school level. England is developing a whole procedure and methodology for professional attestation in the performing arts industry, even offering overspecialization niches in musical theater. In the United States, high schools specializing in the study of the performing arts offer four-year programs of integrated study for individual majors in theater, musical theater, or dance. In France, at the high school level, there are study programs dedicated to performing arts, especially theater, but they cannot be compared to the magnitude of the phenomenon in the English or American world.

The study highlighted the existence in a developed and complex configuration of some forms of professionalization in the field of performing arts at the level of high school education. The existence of these high schools is legislated by educational policies that encourage the early professional orientation of students. Serious professional and authentic knowledge of the field determines a documented motivation for a future course in in-depth study at the university level or a possible professional reconversion. At the same time, the extent of the phenomenon of development of high schools dedicated to the professionalization of teenagers in the field of performing arts is directly influenced by the economic factor and the extent of the entertainment industry in that area.

As a consequence, the analysis of the three models of institutionalisation of education in drama presents the way in which theater education was first institutionalized at the level of university curricula so that to be introduced later on into the high school education system.

**Keywords:** vocational education, professionalization, performing arts, theater pedagogy

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Mapping the general context in which education through theatrical means developed and how it currently functions, the article analyzes the issue of the relationship between education and theater, demonstrating the symbiotic nature of the two fields. From a historical perspective, there are models of exploitation of the instructive-educational potential of the theater throughout the ages. The educational values of the theater have been explored since its birth and have influenced its evolution from an aesthetic perspective. Along with the evolution of society and the theater, the forms of exploration of the educational character of the theater also evolved. This evolution naturally led to what can be seen at this moment in the field of education. Educational systems promote a pedagogy of theatricalization in the context of repositioning vis-à-vis the paradigms of contemporary psycho-pedagogical currents.

### **The French model:**

France represents a unique model for the development of institutions dedicated to the study of dramatic art. The birth, evolution and specialization of theater education in France is quite exceptional, from the perspective of our research, more precisely from the perspective of introducing the study of theater into the university and high school curriculum. If the English and American models remained tributaries to the pattern taken from the Jesuit schools, the same phenomenon did not happen in France. French culture will remain tributary to the period of patronage of Louis XIV, the Sun King. The study of dramatic art was from the beginning the prerogative of a specialized institution that operated next to *L'Opéra*. Founded by Lully in 1672, *the Ecole de chant et de déclamation* is the first school dedicated to the training of actors. The route of French theatrical education continues with the establishment in 1796 of the *Conservatoire national de musique et d'art dramatique*. In 1822, Napoleon reformed this institution and founded the new *Conservatoire national*, which included nine different specializations, most of them dedicated to the study of musical instruments and composition, but with one dedicated to dramatic art and one to the history of literature and music.

In the 20th century, in 1946, the Conservatory split into two distinct sections, one being dedicated to the study of dramatic art, and the second being dedicated to the study of lyrical art. Of course, Lully's model has endured over time and can be found in the way the Conservatory operates. The activity of the institution is carried out in an indissoluble unity with *La Comédie-Française*, the main employer of the graduates. At the same time, a network of *Conservatoires de province* is developing in the French provinces, institutions subordinate to the Parisian conservatory.<sup>2</sup>

The year 1951 brings with it a novelty in the field of theatrical education. It is the year in which *Le Center d'apprentissage d'art dramatique* is established in Paris.

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<sup>2</sup> Allégre, R., & Arents, P. *Encyclopédie pratique de l'éducation en France*. (J. Majalaut, Editeur): Société d'Édition de Dictionnaires et Encyclopédies, Paris, 1960, p. 1104

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The institution was subordinated to the direction of technical education, was fully subsidized and aimed to offer a diploma in the interpretation of dramatic art and in technical specializations adjacent to theatrical art such as: lighting, construction of sets, construction of costumes and accessories, etc. The curriculum of the specialization in the study of dramatic art interpretation included courses in: dramatic literature, theater history, diction, *comedy*, horse riding and fencing<sup>3</sup>. In France, the study of dramatic art is founded from its origins through its precise objective of professionalizing the performance industry. This factual situation probably inhibited the development of some student theater groups, as we will see developed in the Anglo-Saxon university culture. However, in 1932, *the Fédération nationale du théâtre universitaire* was founded, an organization that brought together several student groups<sup>4</sup>.

In this context, the introduction of educational activities through theatrical means in French school institutions, other than those dedicated to the study of dramatic art, was difficult. However, in 1952, the first UNESCO conference dedicated to youth theater was held in Paris. The conference was organized in two sections, one dedicated to the theatrical product for children and youth and the second dedicated to education through theatrical means. The two sections mirrored the dichotomy of approaching the valences of education through theater. From the perspective of our research, the mention of the educational values of the theatrical game in the final resolution is notable. The document directly specifies not only the importance of practicing *le jeu dramatique*, but especially the need for specialized practitioners to animate these activities. Pertinent arguments are also mentioned that position the practice of the game in a superior way in relation to the practice of the theater (product). As a natural consequence, *Education par la jeu dramatique* was founded in 1946. The institution aimed to professionalize animators for educational activities through dramatic play.<sup>5</sup>

The dramatic game takes a tortuous path until it is officially integrated into the curriculum of French high school education. The starting point was the year 1989, when it was introduced into the curriculum of artistic practice workshops (APA) organized in several colleges and high schools, following the signing of an agreement between the Ministry of Culture and the Ministry of Education. This agreement is reiterated in the 90s, and the new protocols allow the official introduction of dramatic play into the high school curriculum. At this moment, dramatic art is studied and practiced in France on a large scale by students, in artistic practice workshops, the recommended and usually used method being the dramatic game. In high schools, dramatic art can be studied as an optional subject, three hours a week, or as a

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<sup>3</sup> Ibidem

<sup>4</sup> Ibidem

<sup>5</sup> Ibidem

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specialized subject, five hours a week. Both modes of study can be used in the baccalaureate exam.

The first option to study dramatic art at the optional level offers the opportunity to take a theater exam at the test of your choice within the baccalaureate exam. This exam includes a theoretical test and a practical one, on stage.

In the second case, dramatic art is the basic specialization and is studied five hours a week. The specialized hours are allocated for theoretical and practical study. The curriculum of the theoretical section incorporates the study of theater history, the dramatic text, the social-political context, as well as the study of the great aesthetic currents. The theoretical studies are complemented by a complex program of watching shows. The curriculum of the practical section involves the study of the relationship of the body with space, in the first year, and the construction of the character, in the second year. The third year of study is dedicated to the construction of a collective show which is accompanied by a theoretical foundation of fifteen pages. The show and the theoretical work are presented in front of a jury.<sup>6</sup> At the baccalaureate exam, there is a specialized test in *théâtre expression dramatique* which gives an artistic coloration to the diploma of *baccalauréat général, littéraire*.<sup>7</sup>

The entire optional and specialized theater study activity takes place within partnerships with local cultural institutions, especially theaters. The practical courses usually benefit from the presence of coordinators from among stage professionals. The activities are coordinated together with the specialized teachers. The shows at the end of the study cycle are presented in a professional setting, in a theater, and represent the fruit of the collaboration between the school and local cultural institutions.

Specialized high schools are the French expression of what is being tried in Romania by introducing the dramatic art specialization within the vocational profile at the level of high school education.

### **British model**

In the 19th century, the tradition of plays presented by students continued in the English academic environment. This practice was a legacy of the specific education system of the Elizabethan period, taken over from the Jesuit schools. The popularity of these activities determined the coagulation of specific groups. Thus, in 1855 *the Oxford University Dramatic Society* was founded ; in the 1908 *the Marlow Society* was founded , and in 1935 *the Amateur Dramatic Club* , both at *Cambridge University*. Although these programs were outside the university curriculum, the activities undertaken within them were influenced by university customs. This fact determined the development of the professional theater of the time through the training of representative actors in these programs.

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<sup>6</sup>*Theatre*. (2016, December 12) Retrieved from [www.ac-paris.fr/https://www.ac-paris.fr/serail/jcms/s1\\_1033212/theatre?cid=s2\\_1023124](http://www.ac-paris.fr/https://www.ac-paris.fr/serail/jcms/s1_1033212/theatre?cid=s2_1023124)

<sup>7</sup> *Théâtre - Expression dramatique* (2016, December 12). Retrieved from [www.lycee-savina.fr/http://www.lycee-savina.fr/formations/lycee-general/theatre.html](http://www.lycee-savina.fr/http://www.lycee-savina.fr/formations/lycee-general/theatre.html)

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As a natural consequence of these concerns for research and practice of the art of theater, in 1947 the first university specialization in Europe was established, with a curriculum dedicated exclusively to the study of theater within the Department of English of the University of Bristol in England. The program started in partnership with the Rockefeller Foundation. After the war, the program was reorganized and thus in 1962 the Department of Drama was created.<sup>8</sup>

At the beginning of the 20th century, in the search for the development and adaptation of education to the new realities of British society, the Ministry of Education in England issued, in 1921, the first report on the "use of drama in school". In 1949, the same ministry publishes "The Story of a School", where it mentions the social benefits of studying drama in schools, and in the 1967 report it mentions for the first time the existence of Theater in Education (TIE).<sup>9</sup> These activities took place outside the curriculum and were facilitated by the development of partnerships with theater companies. The Belgrad Theater company pioneered these forms of inter-institutional education.

At this moment in the English education system, educational activities through theatrical means are diverse and exemplary developed, but they are not introduced in the national curriculum. Although the phenomenon is developed and present on a national scale, educational activities through theater are not legislated coherently. They take place in schools according to programs developed at the educational unit level and are a tribute to partnerships with cultural institutions, especially theater companies.

Recognized as a didactic method with real efficiency in the study of English and foreign languages, drama is tributary to this mode of exploitation. In *The National Curriculum: Handbook for secondary teachers in England; Key stages 3 and 4*,<sup>10</sup> the notion of drama appears 33 times. Every time it is correlated with the study of the English language and integrated with it for its valences of developing the critical sense, practicing argumentative dialogue, or the study of dramatic structures. The specific activities proposed are: improvisation and role play; *devising, scripting and performing in plays*; watching and analyzing personal and colleagues' performances.

From another perspective, in England at high school level, within *High schools Drama and Theaters, a performing arts certification system* is developed; thus, in *2015 KEY STAGE 4 PERFORMANCE TABLES: INCLUSION OF 14-16 non-GCSE*

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<sup>8</sup> Ebel, RL (Ed.). (1960). *Encyclopedia of Educational Research*. Toronto: The Macmillan Company, p. 303

<sup>9</sup> Wooster, R. (2016). *Theater in Education in Britain: Origins, Development and Influence*. London: Bloomsbury Methuen Drama, p. 258

<sup>10</sup> *The National Curriculum, Handbook for secondary teachers in England*. (2016, December 12). Retrieved from [www.webarchive.nationalarchives.gov.uk](http://www.webarchive.nationalarchives.gov.uk): <http://webarchive.nationalarchives.gov.uk/20130401151715/http://www.education.gov.uk/publications/eOrderingDownload/QCA-04-1374.pdf>

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*QUALIFICATIONS*<sup>11</sup> there are specializations that require a deepening of the study in this artistic area:

Pearson BTEC Level 3 National Certificate in Performing Arts (180 GLH) 601/7231/9;

Pearson BTEC Level 3 National Extended Certificate in Performing Arts (360 GLH) 601/7233/2;

Pearson BTEC Level 3 National Foundation Diploma in Performing Arts (510 GLH) 601/7235/6;

Pearson BTEC Level 3 National Diploma in Performing Arts (720 GLH) 601/7232/0;

Pearson BTEC Level 3 National Extended Diploma in Performing Arts (1080 GLH) 601/7234/4.

The qualification in *performing arts* can be accessed by young people between the ages of 14 and 19, or even by adults who re-enlist in education for professional conversion and reconversion. The qualification levels are determined by the number of specialized learning hours completed and the credits accumulated: the *Award level* requires a minimum of 120 hours and 1-12 credits; the *Certificate* level requires a number of 121-369 hours of specialization and 12-36 credits; the *Diploma* level requires a minimum of 37 hours of specialized study and 37 credits.

Centers that offer such qualification programs must have an adapted material base that includes equipment specific to the stage process (sound and light organs, video and audio recording equipment), IT equipment (equipped with dedicated programs for sound and image editing), specific didactic materials and specially arranged spaces (recording studios, performance halls, rehearsal rooms). The staff who teach these courses must be qualified and have experience in the field, and the center is obliged to provide them with continuous learning and training programs. For the musical theater module, the center must offer the possibility to work with an accompanist. The entire process is carried out in accordance with the legislation in force and within a specific labor protection framework.

The curriculum assumes an integrative approach to performing arts, the areas explored include both the area of management and production, as well as the area of stage skills associated with acting, dance, musical theatre, performing. The higher the qualification level, the more subject areas are covered. *The National Extended Diploma in Performing Arts* qualification involves over-specialization in three distinct fields: Acting, Dance and Musical Theatre.

For the overspecialization in *Acting*, which in this research is associated with the variant of the *Arta Actorului* specialization in the Romanian system, the main

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<sup>11</sup> *Performance tables: technical and vocational qualifications*. (2016, December 13). Retrieved from [www.gov.uk: https://www.gov.uk/government/publications/key-stage-4-performance-tables-2015-14-to-16-qualifications](https://www.gov.uk/government/publications/key-stage-4-performance-tables-2015-14-to-16-qualifications)

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learning areas presented in the specifications for the BTEC certification published by Pearson<sup>12</sup> are:

Compulsory courses: *Investigating Practitioners' Work; Developing Skills and Techniques for Live Performance; Performance Workshop; Performing Arts in the Community; Individual Performance Commission; Live Performance to an Audience; Employment Opportunities in the Performing Arts.*

Optional courses: *Theater Directing; Writing for Performance; Screen Acting; Interpreting Classical Text for Performance; Acting Styles; Developing the Voice for Performance; Improvisation; Movement in Performance; Singing Techniques for Performers; Children's Theater Performance; Site Specific Performance; Physical Theater Techniques; Variety Performance; Storytelling; Audio Performance; Stand-up Comedy Technique; Puppetry Technique; Performing with Masks.*

The predominantly practical approach to the professional specialization and overspecialization process is obvious. The curriculum does not include courses in the history of the theater or the history of the dramatic text, let alone courses in aesthetics. Professional training in the field of performing arts in the high school system is mainly practical.

The final project for qualification at any of these levels involves the presentation of a stage product in front of an audience. At the students' proposal, it can be based on a dramatic text or it can be a divided product, i.e. a collective creation, a musical theater piece, a dance performance or a concert. Course participants are encouraged to take on all the roles of management, technical support and artistic creation that the final production entails. Thus, everyone will take care of what they like more and the field in which they think they are more competent. If there are several applicants for a position, an audition process will be initiated for positions and roles.

### **The American model**

In the United States, the theater-university tandem had a path similar to the English one, developing at the level of student associations. In this way, outside the university curriculum, theater was studied and practiced in theater groups established since the 19th century. In 1866, the Thalian Dramatic Association was founded at Brown University, and in 1876 St. John's Dramatic Association at Williams College.<sup>13</sup>

In the 20th century, the study of theater art at the university level in the United States had a much faster and more extensive evolution than in Europe. The first university department dedicated to theatrical studies, *The Department of Drama*, was established in 1914 within the *Carnegie Institute of Technology* under the leadership

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<sup>12</sup> Pearson BTEC Level 3 National Certificate in Performing Arts Specification. (2015). Pearson Education Limits, pp. 5-6.

<sup>13</sup> Ebel, RL (Ed.). (1960). *Encyclopedia of Educational Research*. Toronto: The Macmillan Company, p. 306

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of Thomas Wood Stevens,<sup>14</sup> this being a natural development of the extracurricular university drama study programs, initiated in the last decade of the 19th century at *Harvard University*.

In the United States, the large-scale establishment of university programs for the study of theater and drama has attracted in its wake a wide development of programs of research and implementation of education through theatrical means in high schools and high schools. In a completely revolutionary and avant-garde way, in 1913, the Teacher College of Columbia University introduced a course on "*techniques of festivals, pageants, and dramatization*,"<sup>15</sup> a course that turned into a specialization in the following years: "*training of teachers in theater and drama*."<sup>16</sup>

At this moment, in the United States the education system operates on the basis of governmental educational policies that are developed at the local level depending on the social-economic realities of the communities in which they operate. The educational policy set forth in the *No Child Left Behind program*<sup>17</sup> has been replaced by the educational policy developed in the *Well Rounded Education For All Students program*.<sup>18</sup> Thirteen resolutions are found in this program that present the importance of education through art. Starting from this document, in practice, various art education programs can be implemented. Among these programs are those dedicated to the study of dramatic art or theater. Depending on the vision of the local authorities and the management of each educational unit, there is the opportunity to implement some educational programs through theatrical means.<sup>19</sup>

The exacerbated development of the entertainment industry in the United States has attracted the need to develop a high school education system that offers teenagers a specialization dedicated to this field. This is how the well-known *High Schools of Drama and Theaters* are born. The most popular specialized high schools in New York are: *Fiorello H. LaGuardia High School Of Music & Art and Performing Arts*, *Frank Sinatra School of the Arts High School*, *Professional Performing Arts High School*, *Talent Unlimited High School*.

The education programs in these institutions follow two main curricular areas: the first refers to general academic education, and the second refers to the study of the

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<sup>14</sup> *Idem*, p. 303

<sup>15</sup> *Idem*, p. 306

<sup>16</sup> Ebel, RL (Ed.). (1960). *Encyclopedia of Educational Research*. Toronto: The Macmillan Company, p. 306

<sup>17</sup> *No Child Left Behind* . (2017, June 3). Retrieved from US Department of education: <https://www2.ed.gov/policy/elsec/leg/esea02/index.html>

<sup>18</sup> *The Arts and Humanities in a Well-Rounded Education* . (2017, June 3). Retrieved from US Department of Education: <https://blog.ed.gov/2011/10/the-arts-and-humanities-in-a-well-rounded-education/>

<sup>19</sup> *The EdTA Every Student Succeeds Act (ESSA) Guide to Theater Education Opportunities* . (2016, December 13). Retrieved from [www.schooltheatre.org](http://www.schooltheatre.org): <https://www.schooltheatre.org/advocacy/guidetoessa>



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specialty. Unlike the English system, in which the contents of learning are very well defined according to the level of specialization it offers, the American system is guided by much more permissive and relaxed principles, in which the reasoning of demand and supply prevails.

The educational offer of *Fiorello H. LaGuardia High School Of Music & Art and Performing Arts* includes several specializations in the field of performing arts: *Art, Dance, Drama, Music, Technical Theater*. The curriculum of the *Drama specialty* includes the following courses:<sup>20</sup>

*Grade 9: Acting; Dance; Theater Survey; Voice and Diction.*

*Grade 10: Acting; Dance; Physical Theater; Play and Analysis; Voice and Diction; Improvisation.*

*Grade 11: Acting; Dance; Audition Technique Stage; Musical Theater; Film History; Improvisation.*

*Grade 12: Acting; Dance; Career Financial Management.*

The acting courses propose the study of the Stanislavski technique and the study of the methods developed by Sanford Meisner, Stella Adler and Michael Chekov. Dance and Physical Theater courses combine various techniques such as: ballet, tap, contemporary dance, yoga, pilates, Alexander Technique, mime, contact dance and viewpoints. In the voice and diction courses, various vocal techniques, breathing techniques, notions about the anatomy and hygiene of the voice are studied, all of which are tuned to the specificity of the linguistic elements of American English. *The theater survey* courses aim to deepen knowledge about the history of theater and film, the structure of the dramatic text. *Career Financial Management* course, designed to provide real support in the labor market integration process, it includes various elements from audition preparation techniques to the management of show and film production.<sup>21</sup>

### **The Romanian model**

In order to synthesize a Romanian model of institutionalization of theater education, we must take into account the geo-political context that involves studying the phenomenon in the three Romanian provinces. Thus, three distinct models can be identified in a first stage: Wallachia, Moldova and Transylvania. Historical sources record the appearance of the first Romanian shows on the territory of the three provinces as follows: 1754, in Transylvania; 1816, in Moldova; 1819, in Wallachia.<sup>22</sup>

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<sup>20</sup> *Drama.* (2016, December 13). Retrieved from [www.laguardiahs.org/](http://laguardiahs.org/programs/drama/)  
<http://laguardiahs.org/programs/drama/>

<sup>21</sup> *Drama.* (2016, December 13). Retrieved from [www.laguardiahs.org/](http://laguardiahs.org/programs/drama/)  
<http://laguardiahs.org/programs/drama/>

<sup>22</sup> Pascu, Ș., Manolache, A., Pârnuță, G., Verdeș, I., Motaș, C., & Vătămanu, N. (1983-1993). *Istoria învațământului din România*. București: Editura Didactică și Pedagogică. vol. II, p. 102

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In Transylvania, Romanian theatrical events at the end of the 18th century were small-scale due to the absence of dramatic schools and the status of the ethnic Romanian population. Nevertheless, within the Romanian schools of Orăștie, Aiud, Timișoara, Arad and Blaj, theater groups were established in which students were involved. These manifestations were influenced by what was happening in confessional education. In this sense, the model of Plaut's plays was cultivated in Calvinist and Lutheran confessional schools, and in Catholic schools the Jesuits exploited the theater in their counter-reformist efforts.<sup>23</sup>

From the perspective of our research, it is relevant to mention a unique moment of school theater in German education. The humanist I. Honterus, the initiator of the Lutheran Reformation in Transylvania, introduces the school regulations in 1543: *Ordinatio studii coronensis*.<sup>24</sup> In this regulation, the obligation of the students to give two theatrical performances every year was stipulated.

In Wallachia and Moldova, the institutionalization of theatrical education is directly influenced by the French model. The phenomenon is determined by the fact that at the beginning of the 19th century, the descendants of the great boyars studied abroad, especially in Paris.

In 1834, the first educational institution dedicated to the professional training of actors was established in Bucharest, under the influence of the St. Sava school: the Philharmonic School. The teachers and hosts of the school were Ion Heliade Rădulescu and Costache Aristia. The curriculum included courses in vocal music, mime and declamation, history of literature, history of arts, mythology, Romanian language, dance, fencing, history of arts, piano.<sup>25</sup> The students of the school signed a contract by which they obliged themselves to serve the national theater; thus, the connection between school and professional practice was ensured, but it was also the way in which the costs of schooling were settled.<sup>26</sup> This institution will function until 1836.

In 1836, the Philharmonic-Dramatic Conservatory was founded in Iași, which will function until 1838. The institution in Iași is the result of the efforts of Gheorghe Asachi.

Although these two schools functioned for very short periods, they had a special significance in the development of the Romanian theater in the two provinces. Practically, the establishment of these two schools and the birth of the national theaters are concurrent and in symbiosis. On the other hand, the theater of the three provinces

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<sup>23</sup> Alterescu, S., Costa-Foru, A. V., Flegont, O., & Cazaban, I. (1965-1973). *Istoria teatrului în România*. București: Editura Academiei Republicii Socialiste România. vol.I, p. 185

<sup>24</sup> Idem, p. 185

<sup>25</sup> Idem, p. 156

<sup>26</sup> Pascu, Ș., Manolache, A., Pârnuță, G., Verdeș, I., Motaș, C., & Vătămanu, N. (1983-1993). *Istoria învățământului din România*. București: Editura Didactică și Pedagogică. vol. II, p. 103

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(...) it had a very important role to play in the affirmation of the Romanian nation, in its progress both on a national and social level, in the fight for the change of feudal regulations.<sup>27</sup>

A second stage in the institutionalization of theatrical education on the territory of our country is the establishment in 1864 of the Conservatories in Iasi and Bucharest. It is worth mentioning the contribution of Dimitrie Bolintineanu, the author of the first "legislation project of artistic education in Romania."<sup>28</sup>

In 1931, these Conservatories received the title of Academies of Music and Dramatic Art, and during the reign of the Royal Academy of Music and Dramatic Art. After the unification of Transylvania, a State Conservatory was established in Cluj, which was headed by Gh. Dima.<sup>29</sup>

After 1944, all the institutions for the study of dramatic art in the province were abolished, and in Bucharest the old institution was reformed and transformed into the IL Caragiale Theater and Cinematography Institute. Since 1948, artistic education has been raised to "university rank". Studies at the Faculty of Theater lasted 4 years and had two sections: theater and directing.<sup>30</sup> The curriculum included courses in theater history, make-up, stage movement, mime, gesture and attitude, etc.

In 1950, the cinematography section was established, which immediately turned into an independent institute with three sections: film direction, cinematography and acting. In 1954 this institute returned to the mother institute of dramatic art and thus the Institute of Theatrical and Cinematographic Art IL Caragiale was born.<sup>31</sup> To ensure the actors of the Hungarian theaters in Târgu-Mureș, the Szentgyorgyi Isvan Theater Institute was established in 1954, it is the successor of the Hungarian Conservatory of Music and Dramatic Art established in Cluj-Napoca in 1946.<sup>32</sup>

In the 1990s, various university study programs dedicated to the performing arts were established throughout Romania. A well-known aspect is the establishment of university education institutions, not subsidized from the state budget, which offer a specialization in the field of performing arts.

The introduction of the study of the actor's art in high schools was achieved at the end of the '90s by establishing the specialty of the actor's art, in the vocational art education. The crystallization of this form of education happened in the proximity of

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<sup>27</sup> Pascu, Ș., Manolache, A., Pârnuță, G., Verdeș, I., Motaș, C., & Vătămanu, N. (1983-1993). *Istoria învațământului din România*. București: Editura Didactică și Pedagogică. vol. II, p. 102

<sup>28</sup> Alterescu, S., Costa-Foru, A. V., Flegont, O., & Cazaban, I. (1965-1973). *Istoria teatrului în România*. București: Editura Academiei Republicii Socialiste România. Vol. II, p. 18

<sup>29</sup> Giurescu, C. C., Ivanov, I., Mihăileanu, N. N., Constantinescu, M., & Motaș, C. (1971). *Istoria învațământului din România : compendiu*. București: Editura Didactică și Pedagogică, p. 330

<sup>30</sup> Idem, p. 425

<sup>31</sup> Idem, p. 426

<sup>32</sup> *Universitatea de Arte din Târgu Mureș*. (2017, June 26). Retrieved from [ro.wikipedia.org: https://ro.wikipedia.org/wiki/Universitatea\\_de\\_Arte\\_din\\_T%3%A2rgu\\_Mure%C8%99](https://ro.wikipedia.org/wiki/Universitatea_de_Arte_din_T%3%A2rgu_Mure%C8%99)

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the events of the anti-communist revolution and in the landscape of social-political and economic emancipation of Eastern Europe. If we look carefully at the beginnings of TiE (Theater in Education) in Great Britain, they come against the background of a similar socio-political and economic reality.<sup>33</sup> In a certain sense, the two phenomena are characterized by similar features and we can assume that the motivations of those who established this specialization aimed at least at the doctrinal and ideological level with the same vision regarding the emancipatory mission of such a study option at the level high school.

The declared objective of this specialization is to provide a professional qualification in the field of acting. In this sense, there is also a professional attestation methodology that legislates these aspects: "METHODOLOGY of August 29, 2014 (\*updated\*) for organizing and conducting the certification exam of the qualification of high school graduates, vocational branch (updated on October 5, 2015) \*)." <sup>34</sup> According to this document, passing the qualification certification exam confers the right to obtain the level 4 qualification certificate, accompanied by the descriptive supplement of the certificate, in Europass format.

### Conclusions:

In the middle of the 20th century, several principles were outlined regarding the two aspects of children's relationship with the theater: the aspect of the viewer's relationship with the theatrical product and the aspect of the practice of education with children through theatrical means. The theater dedicated to children and performed within professional troupes, a sector in which France excels, is founded. Theater education is being developed at the university level, through the creation of dedicated specializations aimed at the training of stage professionals, but also the training of theater education specialists prepared to implement these procedures in the school environment. Educational activities through theatrical means are introduced at the level of primary, secondary and high schools. From the perspective of our research, this last aspect is the most important, together with the establishment in 1951 of *Le Center d'apprentissage d'art dramatique*.

In the three systems analyzed by us, the specialized curriculum is mainly practical, but it does not omit the theoretical field that completes the training of the program participants. It is worth appreciating the way specialized curricula are developed in English and American education, where it is thorough and carefully thought out, respecting the principle of a complex, extensive and progressive approach

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<sup>33</sup> Wooster, R. (2016). *Theater in Education in Britain: Origins, Development and Influence*. London: Bloomsbury Methuen Drama. p. 57

<sup>34</sup> METODOLOGIE din 29 august 2014 (\*actualizată\*) de organizare și desfășurare a examenului de certificare a calificării absolvenților învățământului liceal, filiera vocațională (actualizată la data de 5 octombrie 2015\*). (2016, Decembrie 19). Retrieved from [www.legislatie.just.ro: http://legislatie.just.ro/Public/DetaliiDocumentAfis/171869](http://www.legislatie.just.ro/Public/DetaliiDocumentAfis/171869)

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to the field. An important component is theoretical and practical access to modern technical means and their integration in the work of future graduates. The curriculum for the Drama specialty is comparable to the one found in the university environment, there being an assumed correlation, because both curricula were built respecting the same principles and pursuing the same objectives. Our analysis highlighted a concern for the widest possible approach to acting methods from Stanislavski's method to the dividing theater method. The specialized curriculum of these high schools is extensive and elaborated, promoting the study of the history of the theater, the dramatic text or the main aesthetic currents.

The American system differs from the English and the French by its exclusive positioning in the area of training artists and actors. The English system offers a wide range of specializations in the performing arts and entertainment industry. In the British view, this field of activity is perceived as a whole that integrates various trades, from technical or economic ones with a specific coloration, to those of scenic creation. While American high schools strictly train stage artists, the English system also trains directors, playwrights, technical directors, machinists, sound engineers, etc.

Consequently, the similarities and inconsistencies between the international systems of education through theatrical means and the Romanian one, which at this moment present major synopses in organization and functioning, were highlighted. The main absence at the level of Romanian education is the consistency of students' exposure to these forms of education through theatrical means.

In Romania, the purpose of these high schools is to provide students with a set of basic knowledge that they can easily access when they continue their university studies in the field, or that they can access as principles of action and strategy in any field in which they choose to specialize and act.

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