

STATE PEDAGOGICAL UNIVERSITY "ION CREANGĂ" IN CHISINAU

With the title of the manuscript
CZU: 37.015.3:792 (498)(043.2)

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**HISTORICAL TRADITIONS OF THE SCHOOL THEATER IN
ROMANIA**

Specialty: 531.03 - Historical pedagogy

SUMMARY
Doctoral Thesis in Education Sciences

CHISINAU, 2023

The thesis was developed within the "Educational Sciences" Doctoral School,
"Ion Creangă" State Pedagogical University in Chisinau

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The thesis defence will take place on March 15, 2023, at 2 P.M.
within the "Ion Creangă" State Pedagogical University, study block no. 2, Senate
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The doctoral thesis and the summary can be consulted on the website of the State
Pedagogical University "Ion Creangă" (www.upsc.md) and on the website of
ANACEC (www.cnaa.md).

The abstract was sent on February 14th, 2023

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CONCEPTUAL MARKINGS OF THE RESEARCH

The Timeliness and the importance of the theme results from the insufficient attention given to aesthetic-artistic education in the contemporary, postmodern, informational society. Within the framework of artistic education, the fundamental and operational, theoretical and historical research of the role of the universal and national *school theater* constitutes a theme of superior formative value, with major pedagogical and social impact in the context of the curricular design of an open education plan. In the informational society based on knowledge, the identification of the formative resources of the universal and, above all, national school theater, constitutes a specific objective of the aesthetic-artistic education within the activities organized formally and non-formally at the scale of the entire education system.

Taking into account all the limits of formal education, giving excessive attention to the process of transmission-assimilation of theoretical knowledge to the detriment of the development and practice of practical skills, or excessive focus on the objectives listed in the programs, without leaving room for unforeseen situations, which would require students to study naturally of the daily aspects related to their life experience, an orientation generated by the curriculum paradigm is attempted.

The theatrical culture empirically formed in pre-university school students is reduced, most of the time, to disparate "actions" and cannot be found in any pedagogical synthesis. It is a result of the first orientation -*The intensive trend of curriculum development*, the inclusion of contents from several dimensions of education in a single subject. Art education *through school Theatre* belongs to the "Extensive Curricular Development Trend" [41] and comes with scientific arguments to certify the objective premises of education through *Theater Art*.

In this context, we appreciate the premise from which the ethnomusicologist researcher Professor, I. Gagim starts, that "Art is a pedagogy in itself, perhaps even *Didactica Magna*". In fact, as the author states, "it educates through its subject without moralizing stories and without any didacticism - through its harmonic nature. Harmony. Or, in art, she is at home. Hence, great geniuses of artistic creation - Michelangelo, Bach, Eminescu - are not only great artists, but also great educators of mankind" [25, p. 11]. Through art, states with a convincing *argument*, the same author, to whom we subscribe - "man wanted to create something that *elevates* him, something that *detaches him from the contingent, from the petty, from the anti-human and tempting-earthly* and makes

him relive moments of *reunion with origins*, something that *helps him rediscover and capitalize on the best part of him* [Ibid, p. 9-10].

We support this kind of art, because it is par excellence a syncretic art, offering children (imaginary), from the primary grades, a spectacular aesthetic-artistic perception - literary-dramatic, verbal-artistic, vocal-musical, choreographic, architectural, etc. [52], which I take as syncretically (real), from my own everyday experience. And *playfulness* is a defining element in the child's activity. Children have this capacity/curiosity to assimilate information, process it and reproduce it through interpretation /play [11]. "Playing is a *natural* activity for humans in general and for children in particular. The game and the child are two inseparable things. The game being a game is at the same time work, where the child works sincerely, physically and mentally. In the game activity, the actions are of an expressive nature" [27, p.16].

The analysis of the general forms of education on the structural and functional dimension has allowed today, within any pedagogical project, to merge (complementarily), *formal education with the non-formal one*, with openness towards *informal* education, which involves the students' life experience acquired in the community environment. The integration of the three forms of education greatly stimulates the motivation of the participants in the educational act, their socio-emotional involvement helps to overcome any formal obstacles, and the student acquires a characteristic and optimal attitude in relation with the surrounding world and with himself [16].

Description of the research situation and identification of the research problem. The studies of researchers in the field of *Romanian theater history* and, implicitly, in the historical Pedagogy of the national *school theater* can be found in several fundamental fields, such as Philosophy, Literature, Aesthetics, Psychology, Dramaturgy, Didactics of the Arts, Theater Pedagogy or The Theory of Theatrical Games.

Transylvanian intellectuals, starting with Gheorghe Lazăr, promote the art of staging dramatic literature in Romania, Moldavia and Wallachia. We discover certain stages in the evolution of local school theater, with epistemic openings towards the reception of universal literary-dramatic works by students, for the purpose of a national socio-cultural education. The epistemological landmarks of the research can unravel many enigmas of the beginnings of the *school theater*, its influences and traditions through the works of the authors: Cantemir D. (1698); Eminescu M. (1868); Ionescu-Gion Gh. (1893); Boitoș O. (1932); Aristotle (1957); Tănăse, Al. (1968); Vilar, J. (1968); Blaga, L. [7]; Popescu, M. (1987); Drimba O. [23]; Albuiescu I. [1]; Crisan, S. [18]; Damasio, AR [22]; Jung, C. [34]. There are particular elements that argue for the

organizational conception of research on the dimension of artistic education. We discover, statistically, an evolution of the theater in the Romanian school, the specialized histories recording areas in the country with old traditions regarding theatrical play, in school or outside it.

The analysis of the *formative, theoretical and practical value* of the *school theater* requires the reporting of the research to the aesthetic developments recorded in the modern and contemporary dramatic art. It starts from the historical contributions made by Stanislavski KS, the first practitioner of the 20th century, who articulated a systematic training for the actor [6], leaving as a legacy a working method in the *Art of the Actor*, until then, an art left to chance and of blind intuition (*The work of the actor with himself*, 1955). We follow the evolution of pedagogy paradigms on a universal and national level and the evolution of *school theater* as a cultural and pedagogical phenomenon affirmed in the Romanian area and we emphasize the contribution of researchers in the field of education. It is thus possible to reach: a) *A poetics of the actor's art* created by the master Cojar I. (1998), as a form of recourse to the condemnation of forgery in *Theatrical Art*; b) the innovative solutions proposed by other theories and methods affirmed in the field (throughout the 20th century), such as those developed by Cook HC [13], Ward W. (1957), Spolin V. (1963), Grotowski J. [30], Faure E. [24] or Iluț P. [33].

Major contributions in the exposition of the experiences acquired in this field were made by the authors: Dimiu M., Vasilescu P. (1972), Vianu T. (1977), Vitez A. (1982), Fo D. (1990), Popovici M A, Boal Augusto (2002), Tonitza-Iordache M., Banu G. (2004), Lecoq J. (2009), Brook P. (2014), Part of these applied theories of Theater Art, starting from the last decade of the 19th century, are briefly analyzed by Carkin G. in his work *Teaching English Through Drama*, published in 2012 [10].

Aesthetic education and, implicitly, supporting *the school theatre* in the contemporary educational system is also advocated by the authors: Byers R. (1970); Mândra, V. [39], Berlogea, I (1985); Bârlogeanu L. [3]; Mândăcanu V. [38]; Pașlaru Vl. [42]; Cucuș C. [19, 20]; Gagim I. (2003, 2007, 2009), Bejan A. (2014, 2020); Gavriliță L. (2017); Ghicov A. (2019). And the praxeological necessity of designing activities in the field of emotional education is argued by: Sartre J.-P. [45], Băban A. (2003), Pășlaru Vl. [42], Voicu M. [50], Roco M. [44], Lazarus RS [35], Zagaievschi C. (2014), Cojocaru-Boroșan M. (2014, 2018, 2020), Zaporojan V. [52] Șchiopu C. (2015, 2017, 2018) and Goraș-Postică V. [29].

The description of research in the field of theory, but also of the practice of postmodern / contemporary Pedagogy is reflected in the works of the authors: Cuznețov L. [21], Stanciu M. (1999); Gagim I. [25, 26, 27]; Slipper L. [41];

Stanciu I. [47], Șchiopu C. [48], Ilica A. [32], Cristea S. [16, 17]; Goras-Postică, V. (2013); Cojocaru-Borozan M., Papuc L., Sadovei L. (2016); Cuznetov L. [21]; Gavriliță L. [28]; Bejan A. [4, 5]; Bețiu M. [6]; Ghicov A. (2018); Gînju T. (2019). The analysis of bibliographic sources demonstrated that this "heritage", in the field of *Theater Art*, can reveal a continuation of *the school theater* tradition, now, on modern principles, offering the child the opportunity to change his "identity" (through play) honestly, without preconceived ideas. Children are the ones who take advantage of intelligence to lessen the effects of their condition. In this pedagogical and philosophical perspective, for Cojar I. theater is neither a job nor entertainment, but "*man found in his superior humanity*" [12, p. 6].

The research problem consists in the contradiction between the opportunities available and offered by the traditions of *the school theater*, formed over time, as a resource for training students on the aesthetic-artistic dimension in the current educational paradigm and the limited status of *Dramatic Art / Actor's Art* courses within the structure of the National Curriculum and in the non-formal activity of pre-university education institutions in Romania.

The purpose of the research aims at the historical and pedagogical argumentation of the impact of *school theater* on the aesthetic-artistic formation of the students' profile and the elaboration of theoretical-applicative benchmarks for integration into the formal and non-formal curriculum of education in Romania.

Research objectives:

1. Establishing the historical, epistemological and pedagogical benchmarks of *school theater* in Romania as a dimension of aesthetic-artistic education.
2. Determining the pedagogical conditions for the application of strategies derived from the resources of *Theater Art* in school and in non-formal activities.
3. Description of the methodological approaches of valorization of *the school theatre* and the impact that *Dramatic Art* courses bring in the training of students' skills.
4. Presentation of the cultural-educational partnership through *the school theatre* and *professional Theatre*, as a specific form of perpetuation of this resource in the educational act.
5. Recording and analytical presentation of experiences and re-animation initiatives of *the school theatre* in pre-university education and non-formal activity in the Romanian context.
6. Identification of integration strategies of *the school theatre* in the structure of the National Curriculum and in the non-formal activity of pre-university education institutions in Romania.

Research hypothesis: *School theater*, as an educational resource, can contribute to expanding the opportunities for aesthetic and artistic training of general education student sif: theoretical-applicative landmarks of integration into the formal and non-formal curriculum throughthe historical and pedagogical argumentation of the impact of school theater on the formation of the student's skills will be elaborated.

Synthesis of research methodology and justification of chosen research methods. The methodology capitalizes on the synchronic and diachronic analysis of *the universal / national school theater* and the epistemological dimension of aesthetic-artistic education. *Theoretical* methods (analysis, structure, synthesis, theoretical formulation), *hermeneutic* (commentary and interpretation), *practical* (observation, dialogue, game-exercises, etc.), *experimental* methods - questionnaire, pedagogical experiment and statistics were applied.

Implementation of scientific research results: the didactic activity of the author and theatrical projects carried out nationally (*special theatrical projects launched in schools*).

The main scientific results of the research:

- ✓ Identifying the historical, epistemological and pedagogical landmarks of *school theater* in Romania as a dimension of aesthetic-artistic education and the impact of promoting the Romanian language through *school theater* performances on socio-cultural training [53, p.141-149];
- ✓ Elucidation of the origin of *school theatre* in the Romanian context and its historical role in the emergence and development of professional theater in the Romanian language [54, p.182-189];
- ✓ Initiation of *special theater programs launched in pre-university schools* (1995-1997); the essence and particularity of the principles, descriptors and evaluation criteria of *theatrical culture* among students, premise of the offer-projects submitted to the Ministry of National Education - no. 19741 of Dec. 2nd 1999 [62, pp. 245-250];
- ✓ Scientific foundation and capitalization in pre-university practice of the pedagogical training conditions of professional skills through elaboration of some *Methodological Approaches* at the level of the local / county / national cultural and educational community, regarding the efficiency of skills training in student education [64, p.29-35], [60, pp. 157-160];
- ✓ Experimental validation of pedagogical conditions of re-animation of *the school theatre* in pre-university education and non-formal activity in the Romanian context.[55, p. 245-252];

- ✓ Cultural-educational development at the local community level, through the partnership of *school theater* and *professional theater*. Case Study [63, p. 221-223], [Ibid pp. 269-273];
- ✓ Elaboration of strategies of integration of *the school theater* in the structure of the National Curriculum and in the non-formal activity of pre-university education institutions in Romania [61, p. 132-135].

Approval of scientific results is made concrete by the information presented at international and national conferences (2015, 2016, 2019).

Publications on the topic of the thesis: 13 scientific papers.

The volume and structure of the thesis: introduction, three chapters, general conclusions and recommendations, bibliography from 248 sources, annotation (in Romanian, Russian and English), 120 pages of basic text, 23 tables, 5 figures, 13 appendices.

Keywords: school theater, professional theater, artistic education through theater, popular theater, theatrical art, history of universal theater, history of Romanian theater, formal and non-formal education, aesthetic-artistic training, theatrical projects.

THESIS CONTENT

The three types of epistemological approaches: the historical, theoretical and operational perspective, provide the guiding thread of the research, based on the organic link between *school theater* and professional theater in the Romanian school.

The type of *historical research*, predominant in chapter one, highlights the influences of the local *school theater* governed by the reception of the progress recorded in the universal plan. At this level, the research: a) overcomes the tendency of historical approach to Romanian and school theater from a unilateral perspective, with a predominant national emphasis; b) aims to highlight the exchange of artistic values recorded in a specific historical context (following the initiatives in Transylvania, Banat, Crisana etc.), values manifested specifically with the expression of the *universal school theater*.

The type of *theoretical research* aims to address: a) the role of universal and national theater in the 18th, 19th and 20th centuries, in the languages of circulation, within models historically situated between "tradition and contemporaneity"; b) the role of the theater promoted in the Romanian school in the perspective of advancing pedagogical solutions able to identify the positive formative effects of artistic education through theater.

The type of *operational research*, promoted in chapter three, aims to establish a functional correlation, argued empirically, statistically, etc., between: a) the historical landmarks of the universal and Romanian school theater

(established in chapter one), b) the problems and solutions generated methodologically at the level of artistic education through theater (underlined in chapter two) and c) the historical landmarks of *contemporary school theater* analysed in chapter three.

The Introduction presents the actuality and importance of *school theater traditions* in Romania from a historical and theoretical perspective, the framing of the topic in national and regional concerns in an inter- and transdisciplinary context and the results of previous researches on the topic; the research problem is identified, the purpose of the research is formulated and the research objectives are operationalized; the research hypothesis is specified, the synthesis of the research methodology is outlined and the justification of the research methods chosen in accordance with the type of historical research, based on the synchronic - *diachronic interpretation of the pursued pedagogical idea* - the traditions of the *school theater*.

Chapter 1. School theater from a historical and pedagogical perspective presents the contribution of reference researchers who have identified periodic activities of the *national school theater* over time; the first school performances given by students. The great changes in the evolution of the *school theatre* are produced in the last two decades of the 18th century, when the first theatrical performances in Romanian appear; "In the activity of confessional schools, writes Massoff I., the theater was part of the means of education, tending, in particular, to help train pulpit orators" [37, p. 65]. The tradition continues in the 19th century, when the great successes of the European theater are translated into the national language.

From a historical perspective, we set out to explore, rediscover and redefine the concept of **school theatre**, its conceptual boundaries and the relationship between *school theater* and the functioning structure of the educational plan. From the history of the exposition, we notice that the school initiatives were the ones that created the premises of everything related to *Theater Art* on the Romanian territory, in German, French, Latin, Greek and, a little later, in the national language, which the historiographers called "*school theater initiatives*" (GD Loghin, I. Massoff, V. Brădăţeanu, I. Cepoi et al.). Therefore, throughout its evolution, this concept has had multiple meanings as follows:

1. *School theater* defines a historical reality in the Romanian area, which can be identified since the first decades of the 16th century. "It is a tradition that is confirmed and developed in humanistic culture along the lines of the Calvinist and Lutheran reforms" [54, p. 182-189]. Later, in the second half of the 17th century, there were initiatives of *school theater* in the national language, and then it made the emergence and development of professional theater in Romanian

possible in successive stages. Certain documents of the appearance of *school theater* in Romanian can be found in the archives of the Reformed College in Caransebeș (around the middle of the 17th century). The director of the Reformed School in Orăștie, contributes to "affirming the Romanian elements in *school theater* performances" [2, p. 187].

2. With the establishment of the "first Romanian stable stage" (1755) - a moment considered to be an *act / certificate of birth of the school theater*, it was also the school that anticipated the appearance of the philharmonics as a special form of *theatrical art*. The musicologist researcher I. Gagim historically argues that "The 18th century develops a wide spread of the *theory of affects*, according to which the content of music is exclusively the expression (or rather the illustration) through the sounds of music of human feelings and passions" [26, pp. 23-41]. In the Romanian area, this kind of "expression" generated two forms of education:

A) *Theater school* as the symbiosis between "lyrical theater", which became fashionable during the Enlightenment period, and "theatrical art", understood as "declamatory art" or "the art of declamation" [54]. The concept of a *theater school* is the equivalent of the modern / postmodern *University of Theater Arts* (not to be confused with today's pre-university vocational schools).

B) *School through theater* is a continuation of this aesthetic, literary-artistic, theatrical school initiative, with direct and indirect pedagogical impact, carried out in a non-formal educational context, along the way of integration of the formal / non-formal education discipline. Widespread in Wallachia and Moldova (especially through private initiatives), both before and after 1918, we understand by the concept of *School through theater*, as being the equivalent of today's schools, both non-formal and formal level.

3. Only after the establishment of theater schools, under the impetus of *school theater* initiatives, does *professional theater* appear and develop. With the establishment of the national theaters in Iași, Craiova, Bucharest (half of the 19th century) and later, at the beginning of the 20th century, with the national theater in Cluj, the school and the theater had convergent activities, pursued common ideas and therefore created a close relationship between chair and stage.

The work of the Academy *Istoria teatrului in Romania*, which emphasizes the original character of the local professional dramatic art, accepts, at the same time, the fact that the positive evolution recorded is generated by some "reflections of foreign culture" and "influences of foreign theater", significant from a historical perspective and pedagogy. More than that, the formative, educational mission of the *school theater* "with an old tradition in

humanist culture" animated and developed in the Romanian space is indicated [2, p. 185].

The following tables highlight *the existing correlation at the level of premodern, modern and postmodern (contemporary) history* between the evolution of pedagogy paradigms on a universal and national level and the evolution of *school theater* as a cultural and pedagogical phenomenon, affirmed in the Romanian area.

Table 1.1. The pre-modern era (17th-18th centuries)
(prescientific pedagogy; magistrocentric paradigm)

<i>The paradigm of universal pedagogy</i>	<i>The historical evolution of the theater school in the Romanian area</i>
<p>1. At the level of <i>pedagogical theory</i>, two paradigms are developed that anticipate the modern era:</p> <p>a). <i>the paradigm of the conformity of education with the abstract</i>, perfect nature created by God (Comenius, <i>Didactica magna</i>, 1657)</p> <p>b). <i>the paradigm of the conformity of education with the concrete nature of the child</i>, which is good, but which society corrupts (Rousseau, <i>Emile</i> or about education, 1762)</p> <p>2. At the level of <i>pedagogical practice</i>, under the influence of the dogmatic spirit, prolonged over time, the <i>magistrocentrist paradigm</i> of centering education on the teacher's directing action, of unilateral teaching, based only on direct connection, is enshrined; the student's learning action is totally subordinated to the teacher who evaluates what he imposes through unilateral, directive teaching</p>	<p>- Through the presence of Jan Amos Comenius in Transylvania (1650), the <i>school theater</i> benefits from "a manual" that will be used by many generations of children, almost two hundred years (<i>The world painted in icons</i>).</p> <p>- 1709: In Cluj, in <i>Jesuit High School</i> the students presented skits in four languages, including Latin and Romanian [8, p. 64].</p> <p>-1755-1756: <i>Comoedia ambulatoria alumnorum</i> - Show organized by professor Grigore Maior and teachers Vasile Neagoe-Orbul and Zaharia with students from the Blaj High School, also presented in other localities: Sebeș, Alba-Iulia, Vințu de Jos, etc. [8, pp. 64-65].</p> <p>- 1777, 1780: The students from the Blaj High School boarding school play <i>Occisio Gregorii in Moldavia tragedice expressa</i>, written by Samuil Vulcan [37, p. 123], which promotes a master-centric model of training through <i>Dramatic Art</i></p>

Pre-modern pedagogy in the Romanian area capitalizes on the resources of the paradigm of the conformity of education with abstract nature (Comenius), without overcoming the tendency of *magistrocentrist* approach to the practice of education, promoted at the level of moral and aesthetic instruction through popular dramatic art. We notice in the following table that the school anticipates the "pedagogical *model* of free education".

Table 1.2. Modern era (19th-20th centuries)
a) (scientific psychological pedagogy; psychocentric paradigm)

<i>The paradigm of universal pedagogy</i>	<i>The historical evolution of the theater school in the Romanian area</i>
- At the level of the theory and practice of education, the psychocentric paradigm proposes centering education on the psychological	- In Suceava, the Pashopist revolutionary Neculai Istrati, organizes in his castle in Rotopânești commune, 14 kilometers from Fălticeni, a

<p>requirements of the educated, cognitive and non-cognitive; is inspired by the pedagogical theses launched by:</p> <p>a) Rousseau (18th century) - "the child's nature is good, but society can corrupt it";</p> <p>b) Ellen Key, "let us worship before His Majesty the child" (<i>Century of the Child</i>, 1900);</p> <p>c) Tolstoy - "free education", theorized and applied in the school at Yasnaya Polyana, organized especially for peasant children, who worked on his estate.</p> <p>- Aims, in particular:</p> <ul style="list-style-type: none"> ✓ knowledge of the student, through intelligence tests, pedagogically necessary in order to individualize education and training within the educational process, in school and outside of school (Alfred Binet, <i>Modern ideas about children</i>, 1909). ✓ evaluation by reporting the student to himself, which anticipates the strategy of continuous/formative/progress evaluation (which will be enshrined within the paradigm of the curricular design of education in the postmodern/contemporary era, from the second half of the 20th century). 	<p><i>theater-school</i> that anticipates the <i>pedagogical</i> model of free education, proposed by Tolstoy; this model includes the notions of <i>Music and Dramatic Art</i> in the school curriculum; an attempt was made to promote this <i>theater-school</i> on the stage of the National Theater in Iasi; after the death of Nicolae Istrati, in 1861, this school was abolished [9] (D. Cozma, p. 72).</p> <p>- In Chisinau, Ioan Donceev - teacher at Boys' High School no. 1, between the years 1853-1866, where he "started" a band with his students (we have no data on the productions of the plays), he wrote two textbooks of major importance for Romanian culture: <i>Romanian alphabet and the Primitive Romanian Language Course</i>. In fact, it is "the author of the first Romanian grammar written with Latin letters in Bessarabia" (Iurie Colesnic, 2022).</p> <p>- In Bucharest, in 1893, professor Gh. I. Ionescu-Gion publishes <i>Poetica Română</i> - a second edition; the first edition of a "poetics textbook" had been published in 1888, the result of his research in the Sântul-Gheorghe High School and the courses of his predecessors, professors DC Olănescu, G. Dem. Teodorescu; <i>the textbook</i> settles "dramatic poetry" or "didactic poetry" and their definitions.</p>
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b) Sociological scientific pedagogy; the sociocentric paradigm

<p>- At the level of the theory and practice of education, the <i>sociocentrist</i> paradigm proposes centering education on society's requirements.</p> <p>- J. Piaget's theory will constitute an epistemological benchmark in the research of the time, according to which human intellectual capacity is "qualitatively different at different ages" and, especially, "children need interaction with the environment in order to gain intellectual competence" (L Gavrilă, 2017).</p>	<p>- The game, a priority educational activity in the formation of the child, is valued in the <i>teleological, axiological and normative</i> area, specific to the <i>school theater</i>.</p> <p>In Romania, the paradigm of social / sociological pedagogy reflects the sympathy shown in the cultural world (literary, scientific, religious, political) towards the world of the villages, concentrated and expressed ideologically in the framework of two doctrines, <i>semanaturism and poporanism</i>, which created a favorable atmosphere around the school rural, with prolonged echoes throughout the interwar period.</p>
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That the beginnings of the Romanian theater were of scholastic origin (with certain evidence, left testimony by the mentioned authors), is also

demonstrated by the historiographical research carried out by the professor V. Brădăţeanu, in the three volumes with the title *History of Romanian Dramatic Literature and Performing Arts* (1966 -1982).

Table 1.3. Modern era (20th century)
(scientific pedagogy through objectives; *technocentric* paradigm)

<i>The paradigm of universal pedagogy</i>	<i>The historical evolution of the theater school in the Romanian area</i>
<p>- At the level of the theory and practice of education, the <i>technocentric</i> paradigm proposes focusing on the design of concrete/operational objectives of education/training, defined in terms of concrete performances, observable and evaluable during a concrete activity (lesson, etc.).</p> <p>- "Bella Bartók, Hungarian composer and pianist (1881-1945), studies more and more the Hungarian, Romanian and traditional folk music of Gypsy artists. In collaboration with his friend, the composer Zoltan Kodaly, he created a collection of Hungarian, Romanian, Serbian, Croatian, Turkish and North African folk music, published in 12 volumes" (L. Gavrilă, 2017)</p>	<p>- Victor Ion Popa, theorizes for the first time the old tradition of the <i>school theatre</i>: "Most are children and villagers. The many don't have a theater for themselves, although perhaps they should have, before everyone else, this fruitful and strong food like the living water from the story" - <i>Literary Romania</i> / November 19, 1932 [15, p. 71].</p> <p>- <i>The radio script</i>, developed between February 1929 and August 1944, had become a presence in the "Village Hour" and "Children's Hour", with the aim of popularizing the <i>theatrical art</i> promoted in some rural and urban schools. "Education will continuously tend to the realization of ideal values and to the idealization of its forces, therefore, to active idealism" - GGAntonescu, 1943 (M. Stanciu, p. 52)</p>

After 1945, in the psychosocial ethos created on a generalized revolutionary background and at the cultural level, the emphasis is more and more on the *popular theater* to the detriment of the *school theater*. The specific objectives elaborated and defined sociologically (ideologically) are also argued psychologically through the affective support of "a theater for the many", which, however, neglects the *school theater* tradition. The symbiosis between the ideological approach and the psychological support of partisan *Theater Art* has a positive side: the establishment of several popular theaters that have evolved over time, some of which are still considered performing institutions in the national culture.

At the level of the theory and practice of education, the paradigm of the curriculum / curricular design proposes to focus on the purposes of education (the ideal of education, the general goals of education, the general and specific objectives of education / training) built at the level of permanent interdependence between the requirements of education and the educated, as we can see in the following table.

Table 1.4. The postmodern / contemporary era (second half of the 20th and 21st centuries) (integrative scientific pedagogy, centered on the aims of education)

<i>The paradigm of universal pedagogy</i>	<i>The historical evolution of the theater school in the Romanian area</i>
<p>a) psychological, expressed in terms of cognitive and non-cognitive skills: "child psychology is promoted to the rank of <i>genetic psychology</i>, that is, it becomes an essential tool of explanatory analysis for solving the problems of general psychology" - J. Piaget, 1976 (S. Cristea, p. 16).</p> <p>b) sociological, expressed in terms of basic, theoretical and applied knowledge, historically validated by society (Dewey, 1902, 1916 – as a precursor of the curriculum paradigm);</p> <p>- BS Bloom will influence the evolution of postmodern pedagogy universally in the practice of curriculum design. He considers the connection between the psychological dimension and the social dimension of cognitive goals.</p> <p>This taxonomy of cognitive objectives is resistant over time due to its scope, extended to most educational disciplines. It is later developed based on the psychological criterion, elaborated at the level of:</p> <p>a) taxonomy of affective objectives;</p> <p>b) taxonomy of psychomotor objectives - Viviane de Landsheere; Gilbert Landsheere, trans. 1979 [apud. 16].</p> <p>- The tendency to develop the curriculum from the perspective of permanent education is becoming significant. At the level of education policy, Louis D'Hainaut conceives a processual character of the curriculum, employed at the level:</p> <p>a) globally, through the purposes of the system, the ways of achievement with the training methods;</p> <p>b) open, with the connection between the curriculum conceived as an "ideal model" and the curriculum realized in accordance with the lines of force - goals and objectives.</p> <p>- Among the procedures intended for the education of students' creativity, EP Torrance, MP Malcom, FE Williams et al., recommend: training, debate, collective</p>	<p>- George Breazul (1887-1961), creator of the Folklore Archive of the Ministry of Education, in which he stored invaluable values from the entire Romanian area, including Bessarabia and Transnistria, he developed a real platform for integrating Romanian folklore into educational activity [28].</p> <p>- The reaffirmation of education through school theater is practiced after 1989, through several pedagogical initiatives:</p> <p>a) the inclusion of the discipline of school theater in the open structure of the current education plan at the level of a discipline with non-formal status, necessary from a psychological perspective (for the acquisition of communication skills and personal, intrapersonal and interpersonal development) and social (for the acquisition of theoretical knowledge and literary and artistic applications);</p> <p>b) the curricular construction of school theater as an educational discipline with mandatory status (in certain art high schools) optional or optional, with a special formative purpose, aesthetic and moral, vocational and socio-affective, spiritual and psychophysical;</p> <p>c) diversification of strategies to promote students' education through theater:</p> <p>- <i>the partnership</i> between school and cultural institutions, made especially for the support of Dramatic Art courses, empathic communication (professional actors / teachers - students);</p> <p>- work in teams involved in the realization of international projects, international theater celebrations for children and youth, county theater festivals for students - "for the development of creative potential, students must be taught to overcome the barriers of creative production: a) perceptive, b) cultural and c) emotional" [40, p. 443-444];</p> <p>- independent activities: a) research; b) organization; c) generation (re-generation); d) communication [Ibidem];</p> <p>- the debate (criticism and self-criticism) and the storm of ideas, promoted in conditions of</p>

discussions, error analysis, analysis and interpretation, organization of various games and dramatization (V. Oprescu, p. 444-445)	theatrical innovation, necessary in vocational classes with a profile of the Art of the actor or in school theater groups made up of high-performing students, in aesthetic education, in in general, in Theater Art, in particular
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School theatre represents a *key concept* that defines a historical reality spread over a longer period during which "generic formulas were affirmed and reaffirmed, perfected within these distinct stages, in non-linear but cyclical evolution" [54, p 182-189]. However, in the current context, we can make the statement that this concept of school theatre has (in terms of value) the same dimension in relation to the old traditions of non-formal school theatre. Today we can call them *experiences in the reaffirmation of education through school theater*, after 1989, but which can become the formal *school theatre* (according to the students' option), both in vocational schools and in other schools with a real or human profile. In both cases, the meaning remains the same.

Chapter 2. Pedagogical coordinates of education through school theatre in contemporaneity inserts an exposition regarding the evolution of the valorization of the theatre in the languages of international circulation; argue the pedagogic conditions for applying the strategies derived from the resources of *Theatre Art* in school and in non-formal activities, but and some methodological developments regarding involvement *the theatre schooling* the training of students' skills.

The penetration of theatre into school must be followed on two significant levels in universal pedagogy, that of language acquisition and the adoption of the theatre method in education. In a completely original and surprising way, the theatre re-entered the school together with the teaching of foreign languages. The urgent need of immigrants to learn the second language, generally English or French, which became languages of international circulation, before, between and after the two world wars, made the theatre, both in England and in the USA, among school subjects. Time has proven that this method made it possible to create a lasting bond between student artists and literature teachers. The latter became responsible for the quality of the proposed literary works,

The first approach to dramatic techniques was made by Harriet Finaly-Johnson in England in the years 1897-1910. The work *The dramatic method of teaching* influenced the theory and practice of general education throughout the 20th century. John Dewey's progressive (or progressivist) movement established the "Experimental School" in Chicago (1896), within which he capitalized on the ample pedagogical resources of the dramatic method used in the classroom, in a

formal but also non-formal context, by designing modules of study: *Integrated knowledge, Method of action, Student autonomy and Dramatization*.

This school pedagogically capitalizes on the students' capacity for mutual learning, personal and interpersonal expression, self-evaluation, co-participation in the didactic act, beyond the traditional teacher-student conductor relationship. A little later, the theatre is considered the easiest way to learn a foreign language, whatever it is. As a result of this initiative, considered aggressive at the time, today, in foreign language classes, theatre is not missing from the school curriculum.

HC Cook believed that not the teacher, but the artist is the true "school master". History has shown that: "most of the education reformers were people of spirit, energetic, with creative imagination, and not of those who closed themselves in libraries" [13, p. 354-355]. Encouraging the play school, he states that "it would be wise to change the current teaching system in school" [13, p. 360]. Of course, AP Chekhov's exclamation at the end of the 19th century: "You can't do without theatre!", probably echoed in 20th century England as well, and HC Cook is one of those who convincingly practiced and successfully the theatre in the European school.

In pedagogy, *school theatre* evolves according to two specific objectives – stimulating the process of language acquisition and adopting the *method of dramatic art* in the activity of education and training. In this sense, the historical approach, regarding the evolution of the *methodological traditions of learning through theatre* in several countries, is configured as follows:

- England – Fernald-Johnson (1897-1910), CH Caldwell (1917), P. Slade (1947-1977), B. Way (1960-1970), Gary Carkin (2007);
- USA – John Dewey (1896), Viola Spolin (1963);
- Brazil – Paulo Freire (1959), Augusto Boal (1978);
- Romania – Ion. Cojar, A. Popovici, Elise Wilk;
- Russia – KS Stanislavski.

The experiment proposed by the Russian director and actor, KS Stanislavsky (late 19th century), offers a theoretical-applicative writing in the field of interpretative art - the first of all time. In this context, *Development through Drama* continues to advocate in the pedagogical realm for the integration of theatre in the classroom in the "Theatre in Education" movement, successfully promoted in the first decades of the 20th century. The work of the great practitioners listed above, through its pedagogical, psychological and social advantages, represents models for *teaching theatre in the classroom in the languages of international circulation and in Romanian*.

In aesthetic education, the role of literature is decisive, but without the activation of the intellectual and moral, methodological and praxeological resources of the *dramatic text*, it cannot be achieved. Significant dramatic texts correctly received in formal, but also non-formal learning conditions, must be deepened and valued aesthetically and ethically by staging them, in two pedagogically complementary variants: a) through intensive sequences, based on the use of text analysis, guided reading, the game method, the role-playing method, etc., carried out in the classroom; b) through school theatrical performances, organized at different time intervals, realized in different forms (celebrations, contests, festivals, Olympics, etc.) in conditions of intradisciplinary, interdisciplinary, pluridisciplinary, even transdisciplinary study.

Such an approach to the problem of *school theatre*, clarified theoretically (pedagogically) and implemented practically (socially), can lead to the elimination of the existing blockages at the level of the common aesthetic consciousness and even the professional, specialized one. We have in mind the gap between theatre and literature that IL Caragiale referred to, commented with humour by the actor-essayist Dan Puric - "Between theatre and literature there is the same connection as between theatre and architecture, that is, none - they are two parallel lines, like the tram rails" [43].

The real problem of interpersonal communication is the empathic capabilities of everyone, claims C. Zagaievschi (2013) - "by listening to adolescents with empathy, adults provide them with psychological comfort and create opportunities for training *emotional skills* with the help of which the degree of adaptability will increase (insert) social" [51, p. 75]. In this context, we record *important methodological* steps at the level of the local / county / national cultural and educational community:

I In the 1999-2000 school year, the "Spiru Haret" National College from Târgu Jiu receives the *program offer* for the *Dramatic Art courses* - librarian departament. The courses followed all forms of human communication (A. Neculau, 1996) - both on the *intrapersonal* and *interpersonal* dimensions, values of emotional intelligence (H. Gardner, R. Bar-On, D. Goleman) [51, p. 74].

II In the 2002-2003 school year, is approved in the common trunk *Dramatic art* and *choreography*- pedagogical profile. *The motivation of the course proposal*: training the elements of the culture of *Theatre Art*, along the lines of ontology - semiotics - psychology - pedagogy, for future educators / teachers or professors, contributing at the same time to their personal development. The teaching methodology was based on the specificity of aesthetic-artistic knowledge (learning through discovery) and on that of the staging activity through play/theatrical games, according to the annual calendar

planning. The duration of the one-year course proposed 2 hours/week, with a number of 68 hours, of which 56 teaching and 12 evaluation.

It is very important that the students learn the technique of the verse and the correct phrasing - it is a key task of the teachers-actors; techniques that can be found in numerous manuals of stage speaking, from the classic ones - by Marietta Sadova and Sandina Stan [46], to that of Valeria Covătariu (*UAT Târgu-Mureș*), to the last-minute ones of Sorina Creangă or prof. Olga Delia Mateescu (*UNATC* Bucharest). Students must approach poetry and all forms of this literary genre, regardless of whether it is a story in verse (fable, ballad, etc.) or in the lyrical-philosophical version [55, p. 251]. Today teenagers (boys more than girls) think that "it's embarrassing to recite a poem!" [59, p. 147]. But it is even more embarrassing to ignore the way "we speak the Romanian language - spoken mass media in observation" [14, p. 100].

V. Covătariu proposes, to a wider segment of readers, texts for "optimization of articulation mechanisms in the production, transmission, hearing and evolution of articulated language sounds" or "accent in words and sentences", or "what we should not hear, how we should not speak" [14, pp. 22-100]. S. Stan rules – through the proposed exercises, care for body plasticity and expressive mimicry, even the study of artistic pauses. He believes that the theatre has "the duty to take care of the beauty of the sound expression of the thought", by correlating the phonic gesture with the motor gesture and "the one who speaks in front of the public, orator, lecturer, lawyer, etc., must know the problems of the technique and the art of speech" [46, p. 13].

The promotion of new methodological initiatives are used based on the historical evolution process of this historical concept – the school theatre. As mentioned, in Romania, the current curricular framework offers more methodological possibilities regarding school theatre and with more options for integrating the educational discipline at a non-formal, but also formal level. Moreover, the existence of today's vocational classes within art high schools (the cities of Bacău, Brașov, Brăila, Bucharest, Buzău, Cluj-Napoca, Constanța, Galați, Iași, Oradea, Pitesti, Târgu Jiu, Tg-Mureș, Timișoara), are the result of this *school theatre* impulse, reaffirmed after 1989. For almost a decade, a lot of school and extracurricular artistic programs were started, approved by the *professorial councils*, initiated by actors / professional directors all over the country especially from the 14 mentioned towns.

Chapter 3. Perspectives of integrating school theater into the structure of the National Curriculum and the non-formal activity of pre-university educational institutions in Romania reflects the current trends of re-animation of the situation regarding education through *school theatre*, registered

in Romania after 1989. Through the synchronic and diachronic analysis carried out of the most important educational activities through theatre (in Romanian society in general), but also of promoting the *traditions of school theatre* from the last three decades, in this chapter decisive arguments in favour of *school theatre* and ideas of the order of education policies and theatrical culture.

A statistical analysis of the *Pedagogical and Didactic Training Center* within the UNATC "IL Caragiale" in Bucharest, as a result of address no. 10 / 2018, highlights a disproportion between the small number of actors/directors licensed in *Theater Arts* (with and without the pedagogical module) and the large number of positions that want to be allocated to this endeavor. We will analyze the department's response to the mentioned address in the following table:

Table 3.1. The statistical situation of the teaching degrees awarded by the Ministry of National Education, following support within the National University of Theater and Cinematography "IL Caragiale" Bucharest

No. Crt.	The year of finalization / didactic degree	No. Teaching staff who obtained the finalization	No. Professors who obtained didactic degree II	No. Professors who obtained didactic degree I
1.	2003	3	-	-
2.	2004	2	-	-
3.	2005	7	-	-
4.	2006	7	-	-
5.	2007	-	-	-
6.	2008	1	1	-
7.	2009	4	5	-
8.	2010	4	1	-
9.	2011	4	1	-
10.	2012	1	1	-
11.	2013	-	1	2
12.	2014	-	2	1
13.	2015	-	2	1
14.	2016	-	1	2
15.	2017	-	-	1

As can be seen, the first exam for obtaining the finalization was held in 2003, and until the 2013 session, they have pedagogical qualifications in the *Art of the actor*: 33 teachers with a certificate granting the finalization; 15 teachers with a Grade II certificate and 7 teachers with a Grade I certificate; resulting in a total number of 55 qualified teachers. However, the emphasis made by UNATC "IL Caragiale" from Bucharest, in response to the mentioned address, highlights the fact that: "starting from 2013, the final exam in education is organized at the

national level by the School Inspectorate, under the methodological coordination (direct) of the Ministry of National Education".

It should be noted that as of November 4, 2019, the Ministry of National Education merged with the Ministry of Research and Innovation to form the Ministry of Education and Research. This new ministry approves the three school programs for the optional subject in pre-university education: a) *Me and the scene – Curriculum at the School's Decision* for the 3rd or 4th grades; b) *Theater and us – Curriculum at the School's Decision* for the 6th or 7th grades; c) *The theater laboratory - Curriculum at the School Decision* for the 10th or 11th grades (Annex 1 to the order of the Minister of Education and Research no. 5530/08.09.2020; no. 5662/30.09.2020; no. 5663/30.09. 2020). They are initiatives of the Master's Program in Theater Pedagogy, within the Faculty of Theatre, UNATC "IL Caragiale", proposed with the re-establishment of the *Pedagogical and Didactic Training Center* (2015). This program aims to *train the artist-pedagogue*.

The highlighting of the tendencies to re-animate, update and valorize this dimension in contemporary education is noted. And, last but not least, reconstructing from the cultural-educational point of view, a history of the aesthetic-artistic education of the art consumer, especially of the art of theatre performance, among students as knowledgeable spectators. The realization of the historical interpretation in relation to the pedagogical theory of the socio-educational experiences and initiatives in the municipality of Târgu Jiu confirms the tendency of affirming some actors, with a pedagogical vocation in pre-university education, who can be accepted as specialist teachers, after completing the pedagogical module and taking the final exam.

Synthesis of the initiatives from Târgu Jiu oriented us towards the recording of significant ideas from a pedagogical perspective and leads us to the conclusion that over time the strategies for *promoting theatrical education are also diversifying* through: a) *the partnership* between school and cultural institutions made especially for the support of *Dramatic Art* courses, initially with optional status, later integrated into the *common curriculum*; b) improving the *empathic communication* between the *professional actors* - involved as *teachers* - and the students of the school, who created the premise for the creation of a special curricular product - "a nursery of actors" from among the students; c) capitalizing on the history of the "*Spiru Haret*" *National College*, which calls for the special cultivation of *Didactic Art*; d) county / national theatre festivals for students; e) the first *vocational class* with an *actor's art* department.

In a **national context** and with **international** involvement, we highlight multiple experiences and initiatives in order to update education through *school*

theatre: the National Theatre Festival for Students (FNTE) "Constantin Stanciovici-Brănișteanu" in Târgu Jiu, starting in 2003; the initiative of the *Comedy Theatre* within the Romanian Comedy Festival (2015) regarding the inclusion of high school groups; International *School Theatre* Festival in Spanish (April 23-27, 2015), Bucharest; *School Theatre Festival*, Alexandria; *School Theatre Festival*, Iasi (2015); the French-speaking Theatre, Arad (1993-2016); *School Theatre Festival*, German State Theatre in Timișoara; The National Festival of *School Theatre* in Foreign Languages, Iasi (2015), the participation of National College "Iulia Hasdeu" from Bucharest and "Dimitrie Cantemir" High School from Iasi at the International Festival from Moscow – Russia (2014).

Also, International School Theatre Competition, Paris (2014); The Amateur Theatre from Novaci - Gorj county; "Sabin Popescu" Theatre Festival, Novaci, April 1-3, 2016 - *School Theatre Day*; Tecuci *School Theatre Gala*, 13th edition, 2015; the re-emergence of religious school theatre; the collaboration between the National University of Theatre and Cinematography (UNATC) IL Caragiale Bucharest and the Faculties of Education Sciences from the Universities of Iași and Cluj on the dimension of *theatre for education*; the contribution of Nicolae Manda, dean of the *Faculty of Theatre - UNATC "IL Caragiale"* from Bucharest and prominent member of the AFCN Council - National Cultural Fund Agency, regarding the support of projects aimed at reaffirming *school theatre*; Educational Center, Bucharest (2015) – *learning through art*. The idea is unanimously accepted that almost all school theater initiatives in the country succeed only through the partial support received from professional performance institutions. Few school initiatives today achieve a long-lasting performance without the involvement of established actors or, as the case may be, directors.

In this investigative area, we note in the pre-university education system of the Republic of Moldova the existence of important *schools with an art profile*, with an original plea in favor of education through theater. We list only a few from the capital of the republic: the *State Dramatic Theater for Youth*, today, with more than 20 promotions of qualified students in Theater Arts; *Theoretical High School "Princess Natalia Dadiani"*, with educational purposes through the realization of classic shows for children, Romanian tradition and customs having a predominant role; "*Elena Alistar*" *Theoretical High School with Arts Departament*, in which the artistic profile of the institution involves the study of *rhythm and dance, theater history, the art of stage speech, the art of the actor and stage movement*. Students benefit from individual lessons, but also from additional time intended for staging the performances presented during the graduation exam.

V. Mândăcanu researched the field of technique and pedagogical mastery and supported the activity of the Moldovan school. He capitalized on the experience gained by Russian pedagogy based on practical and laboratory work based on the ideas proposed by Makarenko, Suhomlinski, PI Voideiko and others. The "Pedagogical Mastery" chair of the pedagogical institute in the city of Poltava was the basic model also during the *perestroika* period (after 1985-1986), and in the "Ion Creangă" *Pedagogical Institute* in Chisinau he managed to create laboratories and chairs of *phoniatrics, the pedagogical technique, the art of oratory, the art of communication*, where the *biomechanics* of V. Meierhold or the technique of the KS Stanislavski system were taught in the "training and development of the technical capacities of self-regulation" of students [38, p. 357].

This is where arguments obtained through analytical-synthetic approach are presented as well. Statistical data highlight the social and socio-affective implications that theatre has in the formation of students. The applied study was concerned with the teaching of Dramatic Art / Actor's Art courses and its impact on the formation and development of socio-professional skills through a questionnaire with three variables: self-esteem, communication skills and emotional intelligence. The instructive-educational process realized through the methods and techniques specific to the theatre is analyzed. The results of the applied study are analyzed in the perspective of arguments for the need to promote the values of socio-affective education in school by integrating school theatre into the structure of the national curriculum. Modern pedagogy, to which Romania wants to align, lays emphasis on the student as part of the educational system which has become „an active part” instead of „a passive part”.

The theatre has a significant role in the formation of socio-professional skills and, moreover, it can ensure, by means of strategies specific to the Theatrical Art, a stronger valorisation of each student and, therefore, an increase in school involvement, an internalization of the purposes of education, ensuring the success of the pedagogical act. Thus, the theatre can represent an extremely useful solution, because theatre courses, taught, of course, by actors with solid pedagogical knowledge, provide the educational act with what it seems that most young people are looking for in school: the valorisation of personal skills, interpersonal and intrapersonal communication - the permanent stimulation of creativity and imagination, empathy and, last but not least, active involvement, aspects that ensure academic and professional success.

In order to reveal the importance of theatre in the educational act and in the formation of students' skills, a situation is presented (statistically) that provides a real picture of the students' involvement, not only in the act of scenic

creation, but also as knowledgeable spectators, during at least two decades and, at the same time, the cultural-educational value of the city of Târgu Jiu through the school theatre – professional theatre partnership.

We set out to create a statistics, by comparison - the number of students-participants in the act of stage creation alongside professional actors in each theatrical season, before and after 2003. 18 volunteers - professional actors participated in this experiment, under the coordination of the author of the thesis. The actors from Târgu Jiu held courses/trainings/workshops, with 780 students, to participate in the aforementioned festival-competition, as can be seen in the following table.

Table 3.2. Actors and students participating in the National Theatre Festival for Students "Constantin Stanciovici-Brănișteanu", Târgu Jiu

No. Crt.	Actor / volunteer Stage name	No. of students in preparation courses / trainings / workshops	No. of editions - participation in the Competition Festival "C. Stanciovici-Brănișteanu
1	Valeriu Băzu	11	1
2	Cosmin Brehuță	2. 3	4
3	Dan Calota	13	2
4	Mădălina Ciobănuc	16	3
5	Pompiliu Ciochia	32	7
6	Cornelia Diaconu	197	11
7	Cristinel Dobran	21	5
8	George Draghescu	38	6
9	Constantin Eremia	7	1
10	Mariana Ghițulescu	58	3
11	Sorin Giurca	12	2
12	Rodica Gugu-Negrescu	46	8
13	Monica Sfetcu	52	12
14	Ionuț Stoica	18	1
15	Luminita Sorop	3	1
16	Eugen Titu	31	3
17	Simona Urs	110	12
18	Ion Alexandrescu	92	12

We have also put forward a study centred on three stages: Stage I – initiatives to re-animate the school theatre (1993-1998); Stage II - starting with the writing of the project from 1999 (project capitalized in the thesis) until the establishment of the vocational profile *Art of the actor*, at "Constantin Brăiloiu" High School of Arts, a date that coincides with the first edition of the Theatre Festival for students "Constantin Stanciovici-Brănișteanu " from Târgu Jiu, respectively the year 2003 – we call it a period of cultural stimulation and great emulative achievements in the field of school and professional theatre –as

partners in the cultural-educational development of the city; Stage III – dynamics of involvement after 2003. Table 3.2 shows the dynamics of students' involvement in the act of stage creation alongside professional actors. We find that during the 24 theatrical seasons (1995-2019), 387 students have played (professionally) at Elvira Godeanu Drama Theatre.

Table 3.3. The dynamics of students' involvement in the act of stage creation alongside professional actors

Monitored period	Theatrical seasons / calendar years	Students participating in the act of stage creation alongside professional actors
Stage I No. of students distributed between the years 1993-1998	Season 1995-1996	-
	Season 1996-1997	-
	Season 1997-1998	8
	Total	8
Stage II No. of students distributed between the years 1999-2003	Season 1999-2000	29
	Season 2000-2001	39
	Season 2001-2002	-
	Season 2002-2003	19
	Total	87
Stage III No. of students distributed between the years 2004-2014	2004-2009	84
	2010	7
	2011	23
	2012	7
	2013	15
	2014	11
	Total	147
The period without the "Constantin Stanciovici-Brănișteanu" Theater Festival for students (FNTE) 2015-2019	2015	72
	2016	17
	2017	32
	2018	11
	2019	13
	Total	145

In addition, we paid attention to a parent analysis (secondary evaluators of the school theatre performances), regarding their attendance, alongside the performances of the child-artists, in their capacity (and) as consumers of Art of the theatre performance in the three stages of our study, focusing on the last time period (2003-2019). The applicative value of the research is addressed in the context of the design of an aesthetic education programme suggested by the existing methods in specialized universities, validated in pre-university education in the municipality of Târgu Jiu (and in other cities in the country), with an opening towards university education. So, from a cultural-educational point of view, we are piecing together a history of the aesthetic-artistic education of the art consumer, especially of the art of theatre performance, among students.

The challenges of pedagogy are multiple, and the actors involved in the educational act must find effective solutions to adapt the curriculum to the increasingly rapid and profound changes in society. But the educational ideal of the school, starting from the intrinsic development of motivation for learning and the increase of involvement and school success, consists of the very act of training and developing the personality of children/ students/ graduates, in their preparation/ becoming as future citizens, capable of developing training skills that will ensure their effective integration in the labour market regardless of its future. They will be: "self-confident as regards one's own strengths; open and willing to learn continuously throughout life; active, proactive and productive, creative and innovative; civically engaged, responsible, consciously assuming the general human values important for a democratic society"[31, p. 33].

In the tables that represent the profile of the graduate of the school institution that results from the educational ideal both in Romanian and in the languages of international circulation, we discover similarities between the two educational systems (Republic of Moldova and Romania), through the very increase in the quality of education and professional training in the matter, as well as improving access to information between the two states. So, the generic attributes of pre-university school graduates are presented in the following table.

Table 3.4. Generic attributes of pre-university school graduates

[Apud. 31]

Graduates with confidence in their own strength demonstrate:	Graduates open to lifelong learning demonstrate:	Active, proactive, productive, creative and innovative graduates demonstrate:	Civically engaged and responsible graduates demonstrate:
<ul style="list-style-type: none"> - self-knowledge, self-respect, self-confidence, self-management; - respect for those around; - autonomy and moral integrity, adherence to general human values; - critical thinking and assertive communication; - positive attitude towards personal development and work; - skills to make relevant decisions and 	<ul style="list-style-type: none"> - positive attitude and pleasure, interest and motivation for learning; - analysis and reflection on one's own learning and involvement in learning optimization; - ability to establish own goals in learning; - openness to new ways of thinking and new ideas; - interest and 	<ul style="list-style-type: none"> -the option for a healthy and active lifestyle; -efficient communication; -effective collaboration in common activities; -focus on solving unforeseen situations in a creative way; -initiative and entrepreneurial spirit, innovation and creativity; -assuming different roles, including the 	<ul style="list-style-type: none"> - they are ready to "perform", to interpret certain roles in society; - involvement in evaluating the complex problems of society and solving them; - attention, selflessness, respect, generosity and support for helping people in difficulty; - interest and involvement in intercultural dialogue; - promote the preservation and

responsibility for the decisions taken.	involvement in formal, non-formal and informal learning activities; - effort for fast and efficient learning.	role of the leader, in various situations / social contexts.	valorisation of school theatre traditions.
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The active-creative profile of these students "should not be seen as another frame of reference for educational purposes, other than the one reflected / projected by the skills system. In this sense, it represents, in a specific form, the projected finalities" [31, p. 33].

Generic attributes of Theatrical Arts graduates through the resources of the historical traditions of school theatre in Romania, are presented in the following table.

Table 3.5. Generic attributes of Theatre Arts graduates through school theatre resources

[Ibidem, p. 37-38]

Active, creative and innovative students demonstrate:	At the end of the primary cycle, students:	At the end of the secondary school cycle, students:	At the end of the high school cycle, students:
o. the option for a balanced and active lifestyle.	- learn rules and adapt to the requirements of the school environment.	- get the desire to "practise" the entrusted roles without fear of being judged, with multiple openings towards non-formal and informal.	- organize resources and time effectively; - promote healthy lifestyles and practise them, respecting requirements and principles.
b. efficient communication.	- select the appropriate means of communication for the artistic purpose and apply the rules in various contexts.	- communicate clearly and actively participate in discussions and debates, showing respect for interlocutors.	- adapt their communicative speech according to contexts, situations, audience, circumstances, etc..
c. effective collaboration in common activities.	- prove the ability to change roles and show the desire to help fellow colleagues.	- develops work skills, through collaboration and mutual understanding; - contribute with ideas and involvement to achieve common success.	- develop human and social relationships; - assume concrete roles and responsibilities within the teams.
d. focusing on solving unforeseen situations in a creative way.	- identify a set of skills necessary to make activities more effective.	- recognize and use the role of group dynamics; - identify needed	- have a pro-active attitude in overcoming problematic situations; - explore innovative

		resources in a given situation.	ways of solving problems.
e. initiative and entrepreneurial spirit, innovation and creativity.	<ul style="list-style-type: none"> - show curiosity for innovative activities; - show creativity in the fields of interest; - initiate and implement individual and group projects. 	<ul style="list-style-type: none"> - identify personal interests that can lead to the choice of a career, based on communication; - show an innovative spirit, propose creative solutions for the activity. 	<ul style="list-style-type: none"> - have planning, organization and activity evaluation skills; - identify opportunities for the development of entrepreneurial skills; - evaluate activity risks and act to reduce them.
f. assuming different roles, including the role of the leader, in various situations / social contexts.	<ul style="list-style-type: none"> - get involved in volunteering activities. 	<ul style="list-style-type: none"> - initiate volunteering activities; - identify worthy role-models. 	<ul style="list-style-type: none"> - use the capacities of self-evaluation and self-analysis of one's own potential within concrete activities.

There are enough reasons to convince the fact that the resources of the school theater, highlighted in the table above, have a significant role in the achievement of educational goals and, moreover, can be ensured, through the specific strategies of *Theater Art*, a stronger exploitation of the potential of each student, including the aesthetic-artistic dimension. Our *premise* is historical. It is elaborated, in the spirit of a research in the field of historical pedagogy, an axiomatic thesis also developed by Ovidiu Drimba in the *History of the universal theater*. Against this background, the **fundamental problem** that needs to be solved is addressed - "Who and how gets to discover, know the secrets of the theater, unravel its mysteries and make it an inseparable friend?" [23, p. 5]. The theater, including the school theater, capitalizes on the ancient resources of the *art of imitation*, „able to uplift the human being on an upper dignity scale and help him speak wisely and sincerely about his sorrows and hopes” [Ibidem].

GENERAL CONCLUSIONS AND RECOMMENDATIONS

1. The descriptive presentation and comparative analysis of the relevant historiographic research in the history of theatre, philosophical, psychological research, pedagogical sciences have led to the identification of historical and theoretical landmarks of the *school theatre* in Romania and made it possible to elucidate the issue of the traditions of student education through theatre. The importance of student education through *Theatrical Art* was deduced from the findings of the approach in literature in a partial, argumentative or parcelled out way and the lack of research specifically dedicated to the announced theme. For these reasons, we note the theoretical contribution regarding the development of

the scientific meaning of the concepts and scientific reference phrases collected from the research sources and products and their valorisation in the scientific circuit of the field (Chapter 1, subchapter 1.1).

2. The analysis of external influences on the national *school theatre* highlighted its quality as a specific form involved and as a premise in the process of asserting the professional theatre at its beginnings. It is a process registered in the Romanian language space, through the affirmation of the *school theatre* and later the emergence of the professional one, in German, Hungarian and Romanian. The first influences on the Romanian school theatre can be discovered in the Arab culture at the end of the 17th century and the beginning of the 18th century, thanks to the works of Dimitrie Cantemir (*History of the Ottoman Empire, System of the Mohammedan religion, etc.*).

Ever since the 17th century, we notice a certain cultural and educational interference between the three Romanian countries. Representatives of the Transylvanian culture, G. Lazăr, A. Florian, AT Laurian, promote the art of staging dramatic literature in the national language in Moldova and Wallachia. Romanians from the Principalities capitalize *theatre as a means of aesthetic education, with the aim of developing national consciousness*. The relationship between the Romanians from the three countries, in the 19th century, had a common cultural and educational denominator, the *school theatre*, learned in Transylvania from the didactic activities of the Catholic and Protestant churches of the national minorities. In an analogical way, the culture of the two Romanian principalities is actively adopted in Transylvania and stimulates the development of theatrical artistic literature and professional performance art.

From the synthesis it derives that the Romanian theatre is a *reflection* of foreign culture. What should be noted and is of more interest, are the exchanges of artistic values recorded in a specific historical context between the Reformed and Jesuit colleges of German, Hungarian and Romanian culture. They are evident in their particular manifestations as an expression of the *universal school theatre* (Chapter 1, subchapter 1.2 – Table A3. 1; A3. 2; A3. 3).

3. The mission of the school theater in the Romanian area was identified. It was found that the origins of professional theater can only be appreciated in relation to *school theater*. It represents a specific form of affirmation of the dramatic performance in a historically determined cultural and pedagogical space. We point out the fact that in Transylvania *school theater* is tributary to the beginnings of German and Hungarian professional theater, more affirmed and popularized in the era, starting from the 16th century. In these historical (dramatic) conditions: a) the line of Enlightenment culture specific to each nation, also affirmed in Transylvania, maintained the desire to create an original

dramaturgy, encouraged even by the existing intercultural exchanges; b) this ideological, philosophical and ethical line led to the shaping of an original movement to affirm *school theater* in the Romanian language; c) the late affirmation of professional Romanian theater in Transylvania is due to the state of political-social inferiority in which the Romanian nation was kept during the *unio trium nationum* period. This generated a slower pace of development compared to the privileged nationalities, a different situation compared to what was happening in the Romanian Countries (Chapter 2, subchapter 2.1).

4. Based on the analysis of the evolution of historical events through *essentialized chronological ordering of school theater initiatives*, the correlation between the evolution of the Romanian language and the process of institutionalization of learning through theater from the beginning to the present, characterized by fluctuations and changes over time, was established. The established thesis is confirmed by the documents cited in the specialized literature that attest to the initiation process of native education. It has been scientifically proven that the school is the one that marked and promoted the beginnings of theater in the Romanian language. Recorded developments prove with scientific arguments that *school theater* constituted an important link in the emergence and development of professional theater in Romanian. The involvement of the theater in the aesthetic education of teachers and students stimulated the process of institutional innovation, which led to the appearance of *national theaters in the Romanian area*. This fact emerges from the descriptions of historians from Moldova and Wallachia, but also from Transylvania.

During the 16th - 19th centuries, *school theater*, as well as *professional theater* in Romanian, had a tumultuous existence, with many disturbances and moments of concern. However, Wallachia and Moldavia have the privilege of establishing professional Romanian-language theaters in the first half of the 19th century, unlike Transylvania, where this only happened at the beginning of the 20th century.

The analysis carried out regarding the evolution of *school theater* highlights the necessity of its design and realization, as an activity with a special formative purpose (aesthetic and moral, vocational and socio-affective), in postmodern/contemporary education. We discover that *school theater*, as a promoter of professional theater, represents "a key concept that defines a historical reality spread over a long period, within which generic formulas were affirmed and reaffirmed, perfected in several distinct stages, in non-linear but cyclical evolution" (Chapter 1, subchapter 1.1).

5. Researching the documents of the time through *synchronic approach and diachronic interpretation of traditions of the Romanian and universal school*

theater and of the *complex pedagogical phenomenon of education through Theater Art* confirmed, at the beginning of the 20th century, in the territory of Transylvania, Banat, Bucovina, but also in Bucharest, an intention to unify all dilettante initiatives, accumulated over time, in the view of *the cultivation of theater in the rural environment*. Initiatives of this kind in the social, ethnic and ideological imbalance of the time encounter multiple difficulties and consequently the number of theatrical school initiatives is reduced. We note that in the other Romanian territories unified politically and administratively, the tradition of school initiatives continues. From the publications of the time we attest data that include chronicles of theatrical and musical events in the villages between 1929-1944, school celebrations, radio scripts for children and youth. It can be seen that the years 1935 - 1937 were peak years both for the *school theater* performed in school or outside it, as well as for the one performed at the microphone. The bibliographic sources also record initiatives regarding the *school theater* of rural intellectuals. These attempts attest to the effort to promote national and universal literary creation throughout the country and create opportunities for theater penetration, especially in provincial fairs and villages, where theater troupes were slow to arrive. In 1945, *the Workers' Theater* was established and the national school no longer has the opportunity to capitalize on authentic traditions, including theatrical ones, in the education system reorganized in the new political-ideological perspective. We can state that *school theater* was, by this point on, replaced by *artistic festivities* organized in order to promote state ideologies and affiliated personnel (Chapter 1, subchapter 3).

6. Through the interpretation of the analyzed data and facts, it was found that the theater is not only an edifier of culture and an important resource in promoting the national tradition through the written word, but, above all, interpreted, but also an important means of education that defines the human personality. Based on socio-pedagogical research, the arguments were highlighted according to which, at the current stage, *theater education* has various formative facets - aesthetic-artistic education, education through and for communication, participatory, cumulative and reflective education.

Through analytical reflection on *the evolution of the contemporary school theatre*, but also from the *organizational point of view of the current education system in Romania*, of the contemporary education reform policies and the construction of the national curriculum, of the synthesis of the various initiatives and experiences of actors, researchers in the field of *Theater Art*, who have often been the initiators of the ideas, then promoted by policies at the national level, arguments were brought and positive trends in the promotion of school theater from the last three decades were highlighted, but also problems

seeking solutions for the creation of a complex curricular framework necessary for the promotion of this educational resource through:

a) *Model project* (1995-1997), followed by a project developed on the same theme, submitted to the Ministry of National Education with no. 19741 of 2 Dec. 1999 - Annex 4;

b) *Dramatic Art and Choreography* - pedagogical department, within the compulsory curricula - "Spiru Haret" National College (first in the field);

c) *Introduction to Dramatic Art*" - optional course for grades V-VIII, in Bumbăști-Jiu General School (2006-2007).

The discipline *Art of the Actor / School Theater* has a strong role in the personal and socio-professional development of students, with superior formative impact. It is part of the reform policy of the Romanian *Ministry of Education and Research*. *The persistent critical problems* are the following: a) the uncertain status of the *School Theater* discipline, which - except for art high schools - is included in the *Curricular Area, Artistic Education* alongside *music, literature or plastic arts*, under multiple names: *dramatic art, actor's art, Theatrical art*, with extracurricular and (occasionally) optional status; b) *the Alternative school week program* offers few possibilities to achieve the aesthetic goals typical of *school theater*; c) lack of teachers with specialized studies in *Theater Art*; d) the different opinions existing between teachers and actors involved in the theory and practice of specific *school theater activities*; e) not clarifying the deontological status of the *teacher-actor* or the *actor-teacher* (Chapter 2, subchapter 2.4).

7. Thus, the reactivation of the formative function of artistic education was confirmed by decisions of the Romanian Ministry of Education and Research:

a) of the *Debate, Oratory and Rhetoric course*, by MECTS Order no. 7074 of 21.04. 2011; b) implementation in the *special schedule* that promotes non-formal education under the generic "*the Alternative school week program*" - school year 2011-2012; c) the promotion of a new program, starting from the 2012-2013 school year under the banner "*To know more, to be better*"; d) the appearance of a new qualification, aimed primarily at actors - *Counselor for personal development* - COR 242324, and the integration into the National Curriculum of the discipline *Art of the Actor*, which has been operating, for a decade and a half, within Art High Schools, in 14 localities in the country - here we also include the didactic innovation brought by a special category of *teachers – the drama teachers*.

e) *epistemologically and scientifically argued updating* by including the discipline *School Theater* in the global and open structure of the current education plan, curricularly constructed, designed and carried out as an activity

with a *special formative purpose, of an aesthetic and moral, vocational and socio-affective nature;*

f) *the diversification of strategies to promote the education of students through theater - the partnership* between school and cultural institutions made especially for the support of *Dramatic Art courses; the empathic communication between the professional actors* - involved as teachers - and the students of the school who created the premise for the realization of a special curricular product - actors, coming from among the students, multiple experiences and initiatives of the actors and students with international involvement; we highlight international project teams, international theater celebrations for children and youth, county theater festivals for students, vocational class with the *Art of Actor* department, theater groups made up of students, etc.;

g) *assertion of some actors, with a pedagogic vocation, in pre-university education who can be validated as specialist teachers, after completing the pedagogical course and taking the final exam, can create a special category of teachers, teacher-actors / directors, under the conditions that the statistical data obtained so far from UNATC "I.L. Caragiale" Bucharest, attests (until 2013), 55 teachers qualified in teaching theater in the classroom (Appendix 4);*

h) opening to specialized university education for the initiation of a continuous training system for teaching staff in the field of *Theater Arts* with validation in pre-university education;

i) ensuring the openness to the community of licensed specialists in *Theatrical and Cinematographic Art*, represents an important basis in the improvement process, in offering a pedagogical model for all social actors, especially for the main "actors of education" - teachers and students (Chapter 3, subchapter 3.3).

Recommendations

1. *The institutions empowered by the relevant ministry to conceptualize and promote a system of continuous training of teachers in the field of Theater Arts with validation in pre-university education, with openings in post-high school and university education, provided by the community of licensed specialists in Theater and Cinematography. This represents an important basis in the improvement process, in offering the pedagogic model valued for all social actors.*

2. *The community of licensed specialists in theatrical and cinematographic art (teachers-actors / directors) involved in the educational act to find effective solutions for curricular adaptation to the increasingly rapid and profound changes of society. It must ensure everything that the student is looking for in the contemporary school: empathy, inter- and intrapersonal communication,*

permanent stimulation of creativity and imagination and active involvement in order to ensure academic and professional success. Viable *Constructive solutions*, must involve: a) ensuring the practicality of the program (through breathing exercises, pronunciation, use of non-verbal language); b) perfecting the relationship between the theory and practice of *Theater Art*, based on the cultivation of virtues in conditions of learning / self-learning; c) the integration of *school theater into the compulsory curricula* in complementary relations with the discipline *Debate, Oratory and Rhetoric*, already introduced by the ministry.

3. *Researchers in the field* should make investigative use of the resources of school theater at the level of general knowledge necessary for vocation and belief in moral virtues and in the foundations of beauty in artistic and everyday life. To promote collaboration on the formative dimension between actors/directors-teachers and teachers of Literature, Music, Choreography, Plastic Arts, Physical Education, Technological Education in order to approach education in an integrated way;

4. *Curriculum designers* to ensure, through *methodological guidelines*, the promotion of the intellectual, moral, praxeological resources of the *dramatic text* in the curriculum for the discipline of *Romanian Language and Literature* with the participation of teachers specialized in formal and non-formal aesthetic education (actors / directors), of the issue of school theater, which can lead to the elimination of the still existing blockages at the level of both aesthetic and specialized, professional, common conscience.

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ADNOTARE

Alexandrescu Ion

Tradițiile istorice ale teatrului școlar în România,

teză de doctor în științe ale educației, Chișinău, 2023

Structura tezei: Introducere, trei capitole, concluzii generale și recomandări, bibliografie din 248 de surse, adnotare (în limbile română, rusă și engleză), 120 pagini text de bază, 23 tabele, 5 figuri, 13 anexe.

Cuvinte-cheie: teatru școlar, teatru profesionist, educație artistică prin teatru, teatru popular, artă teatrală, istoria teatrului universal, istoria teatrului românesc, educație formală și nonformală, formare estetică-artistică, proiecte teatrale.

Scopul cercetării vizează argumentarea istorică și pedagogică a impactului teatrului școlar asupra formării estetico-artistice a profilului elevilor și elaborarea reperelor teoretico-aplicative de integrare în curriculumul formal și nonformal al învățământului din România.

Obiectivele cercetării: Stabilirea reperelor istorice, epistemologice și pedagogice ale *TȘ* în România ca dimensiune a educației estetico-artistice; proiectarea condițiilor pedagogice de aplicare a strategiilor derivate din resursele *Artei teatrale* în școală și în activitățile nonformale; descrierea abordărilor metodologice de valorificare a teatrului școlar și impactul pe care cursurile de *Artă dramatică* le aduce în formarea competențelor la elevi; prezentarea parteneriatului cultural-educativ prin *teatrul școlar* și *teatrul profesionist*, ca formă specifică de perpetuare a acestei resurse în actul educativ; consemnarea și prezentarea analitică a experiențelor și inițiativelor de re-animare a teatrului școlar în învățământul preuniversitar și în activitatea nonformală din arealul românesc; identificarea strategiilor de integrare a teatrului școlar în structura Curriculumului Național și în activitatea nonformală a instituțiilor de învățământ preuniversitar din România.

Noutatea și originalitatea științifică rezultă din investigarea și valorificarea resurselor istorice și teoretice originale, dar și ale investigației empirice, statistice în vederea elaborării unei *metodologii estetico-teatrale* în vederea implementării *teatrului școlar* ca disciplină în învățământul preuniversitar; reorientarea explorării domeniului științelor educației în direcția aplicării resurselor formative ale *Artei teatrale* în structura învățământului românesc organizat formal sau nonformal.

Rezultatele obținute care au contribuit la rezolvarea problemei științifice: Argumentarea epistemologică, metodologică și praxiologică a instituționalizării *învățării prin teatru* și a includerii disciplinei *Teatrul școlar* în structura cu caracter deschis a planului de învățământ actual prin elaborarea unui cadru curricular complex, necesar pentru promovarea acestei resurse educaționale, *fapt care a permis* elucidarea semnificațiilor *Artei teatrale* în reafirmarea teatrului școlar și a creat premisele mai multor decizii la nivelul de politică a educației, *în vederea* re-modelării învățământului contemporan prin funcția formativă superioară a educației estetico-artistice.

Semnificația teoretică a cercetării este probată prin specificarea teoretică a noțiunii de *teatru școlar* în evoluție istorică, prin utilizarea unui model de analiză istorico-pedagogică a problematicii naționale și universale a *teatrului școlar* integrat curricular în structura deschisă a planurilor cadru din învățământul preuniversitar.

Valoarea aplicativă a cercetării este asigurată în contextul promovării proiectelor teatrale școlare prin diverse programe de educație estetico-artistică în procesul de formare a imaginii elevului din învățământul preuniversitar, în consens cu orientările educaționale actuale.

Implementarea rezultatelor științifice ale cercetării: activitatea didactică a autorului și proiecte teatrale realizate în plan național (*proiecte teatrale speciale lansate în școli*).

ANNOTATION
Alexandrescu Ion

Historical traditions of school theater in Romania,
PhD thesis in education sciences, Chisinau, 2023

Thesis structure: Introduction, three chapters, general conclusions and recommendations, bibliography from 248 sources, annotation (in Romanian, Russian and English), 120 pages of basic text, 23 tables, 5 illustrations, 13 annexes.

Keywords: school theatre, professional theatre, artistic education through theatre, popular theatre, theatrical art, history of universal theatre, history of Romanian theatre, formal and non-formal education, aesthetic-artistic training, theater projects.

Research goal: it aims at the historical and pedagogical argumentation of the impact of school theater on the aesthetic-artistic formation of the students' profile and the elaboration of the theoretical-applicative benchmarks of integration in the formal and non-formal curriculum of Romanian education.

Research objectives: Establishing the historical, epistemological and pedagogical milestones of school theater in Romania as a dimension of aesthetic-artistic education; designing the pedagogical conditions for the application of strategies derived from Theatrical Art resources in school and in non-formal activities; describing the methodological approaches to the valorisation of school theater and the impact that the courses of Theatrical Art bring in the formation of competencies in students; presentation of the cultural-educational partnership through school theater and professional theater, as a specific form of perpetuation of this resource in the educational act; recording and analytical presentation of experiences and initiatives of re-animation of school theater in pre-university education and in non-formal activities in the Romanian area;

The scientific novelty and originality results from the investigation and exploitation of original historical and theoretical resources, as well as empirical and statistical research in order to develop an aesthetic-theatrical methodology for the implementation of school theater as a subject in pre-university education; reorienting the exploration of the field of educational sciences towards the application of the formative resources of theater art in the structure of Romanian formal and non-formal education.

Results that contributed to solving the scientific problem: The epistemological, methodological and praxiological argumentation of the institutionalization of learning through theater and the inclusion of the subject of school theater in the open structure of the current curriculum through the development of a complex curricular framework, necessary for the promotion of this educational resource, which allowed the elucidation of the meanings of the theatrical arts in the reaffirmation of school theater and created the premises for several decisions at the level of education policy, in order to reshape contemporary education through the higher formative function of aesthetic-artistic education.

The theoretical significance of the research is proven by the theoretical specification of the notion of school theater in historical evolution, through the use of a model of historical-pedagogical analysis of the national and universal issue of school theater integrated into the open curriculum structure of pre-university education.

The applied value of the research is ensured in the context of promoting school theater projects through various programs of aesthetic-artistic education in the process of forming the student's image in pre-university education, in line with current educational guidelines.

Implementation of scientific research results: the author's teaching activity and national theater projects (special theater projects launched in schools).

ALEXANDRESCU Ion

**HISTORICAL TRADITIONS OF THE SCHOOL THEATER IN
ROMANIA**

Specialty: 531.03 - Historical pedagogy

**summary
the doctoral thesis in educational sciences**

Approved for printing: 08.02.2023

Offset paper. Offset printing.

Pattern sheets: 2.0

Paper format: 60 X 84 1/16

Print 45 ex.

Order no 49

The Editorial-Polygraphic Center of the “Ion Creangă” State Pedagogical
University in Chisinau, Str. Ion Creangă, No. 1, MD-2069