

## Drama Education in Pre-Service Education for Primary School Teachers

### Abstract

The authors deal with the research focused on the verification of school drama education in the pre-service education for primary school teachers. The research project period covered the years 1998-2003, as part of the research project of the above organisation with the title “New Opportunities in Teacher, Educator and Pupil Education for the Learning Society of the 21st century” (msm174500001 – with Assistant Professor Hana Lukášová as the Head Project Researcher). The project results can be split into the following areas:

- a) Verification of the drama education methods in the study subject titled Basics in professional practice
- b) The development of dialogue skills in drama games (role playing) and improvisations of students studying the drama education subject.

**Key words:** *drama education, pre-service teacher education, personality-based and social competence, skills, a dialogue, drama games (role playing) and improvisations, action research.*

### Characteristics of drama education

Both sections of the research project come out of the common theoretical basis of the study subject of drama education. The theoretical basis can be defined according to the current theory, as “... a system of controlled (facilitated) active social- and art-based teaching of children or adults based on the exploitation of the basic principles and techniques of drama and theatre, with the primary educational or formative limitations and secondary limitations covering specific

requirements of art, on one hand, and by individual and also common opportunities of further development of participating personalities, on the other hand.“ (J. Valenta, 1995, p. 27). The drama education as a study branch has its own objectives, scope and methodology.

### 1. Drama education – objectives

The teaching process in drama education covers the *personality as a whole*. The key objective of the drama education rests in the development of the *personality and its social, aesthetic and art skills aspects*. Drama education objectives can be split into three areas. First, its methods make it possible to modify attitudes because they cover the cognitive, emotional and conative components. Further on, they help to develop abilities and build sensory, motor, intellectual and social skills. As for the abilities, we should name the set of specific abilities, i.e. creativity. Last but not least, there is knowledge which is “necessary on its own but also as something which supports the development of attitudes, abilities and skills”. (Valenta, J., 1995, p. 42). Namely, drama education covers the understanding of one’s own personality, of relationships, communication and emotions. Drama education also includes objectives in the sphere of building attitudes to the art of drama and art as such. One of the drama education objectives also covers facilitation of teaching in other areas (other study subjects).

### 2. Drama education – scope

Drama education covers themes (motifs) drawn from **human experience** (such as human relationships, experience, behaviour and acting, conflicts between people, etc.), namely in dramatic situations. What happens then is the modelling of life situations through the game; then it is possible to develop the existing pupil’s (student’s) experience and to create enriched or entirely new experience through such a game which models life situations. “The study thus covers *diversified situations*, most of them with some complicating element...” (Valenta 1999, pp. 27-28)

### 3. Drama education – methods

It exploits the spontaneous human ability to play “pretending that the situation is real”; and forms such an ability through the means of drama (theatre), in a targeted way. In other words, the methods of drama education are drawn from the theatre which represents such role playing in a certain situation. We bear in mind situations with a certain conflict and those which force a player to solve such a situation on the spot. Such situations, of course, are modelled, fictitious, prepared within the pre-determined rules. The explicit fictitious character makes it possible, as stated by E. Machková (1998), for an individual not to be exposed to any attack

against his/her Self (Ego) and to be able to perform his/her attitudes, relationships and problems by means of a metaphor, on image.

E. Machková states that it is the improvisation created on the spot and without any scenario which is the basic method, in the broadest sense, common for all streams and kinds of drama education. Such an improvisation provides the authentic experience in a fictitious situation when a player encounters a real difficulty (problem). (1998)

#### **A. Verification of drama education methods in the study subject of Basics in professional practice.**

The study subject (discipline) titled the **Basics in professional practice** covers the development of personality-based, social competence of future primary school teachers. This subject represents the link between the pedagogic theory and pedagogic practice and it is one of the subjects of the first study year. The programme concept is closely related to the programmes of pedagogic disciplines and to the pedagogic practice. The main teaching method rests in drama education.

##### **1. The concept of the personality-based, social competence of a teacher**

Specification of the personality-based, social competence and its structure was inspired by the works by Vyskočilová (1987), Gillernová, Hermochová and Šubrt (1990), Langová (1987), Vališová (1994), Svatoš (1998) and Švec (1998). The additional source is represented by the works by Goleman (1997), Valenta (2000) and Kosová (1998).

The personality-based, social competence is then a **set of intrapersonal and interpersonal skills, knowledge, experience, attitudes and properties which enable the individual to behave and act in a social way corresponding with the given social situation and the given problem. The teacher is thus able to behave and act skilfully and efficiently in corresponding standard and non-standard pedagogic situations.**

From the **intrapersonal point of view** we namely bear in mind the sphere of perceiving of one's own abilities, skills and properties of the given personality, of his/her positives and negatives with respect to the teacher profession; perceiving of one's own external behaviour aspects and looking for individual ways to master them in pedagogic practice; self-reflection (in modelled and real situations), the process knowledge on selected methods of self-reflection and the skill to apply some of them (the self-reflection in seminars, the diary method, etc.).

From the **interpersonal point of view there are the following areas:**

- a) **Social perception - perceiving of partners** (to perceive a partner, to understand the way he/she behaves (verbal and non-verbal aspects), the ability to

- perceive (understand) abilities and skills of a partner (those of the same age - in model situations, pupils - in real situations); empathy and its development, etc.).
- b) **Pedagogic communication** (e.g. the appropriate application of non-verbal components of communication in the pedagogic situation; establishing and maintaining of contact with a group and an individual (in modelled and real situations, etc.).
  - c) **Acting in pedagogic situations** (e.g. prompt reaction to circumstances of situations and their changes - the improvisation abilities (in modelled and real situations); process knowledge of acting in conflicting situations (in modelled situations), specific skills (formulating of a problem, looking for potential solution alternatives, etc.).
  - d) **Adopting the social role of a teacher** (to start with the acceptance of the social role of a teacher).

## 2. Research objectives, questions

The main research objective rests in the verification of the efficiency of drama education methods in the study subject of the Basics in professional practice for primary school teachers, relating to the professional self-development.

**The main research issue (question):** How can drama education help in the development of personality-based, social competence of students?

### Sub-questions:

- I. Which changes occur in the personality-based, social competence of students when applying the drama education methods (in the discipline of basics in professional practice)?
- II. What are the opportunities and limitations of drama education as a method supporting the development of personality-based, social competence needed for the teacher profession?
- III. How can the self-development of personality-based, social competence followed up, evaluated and managed by students?

## 3. Research methods

For the purpose of verification of the drama education methods in the study subject of the Basics in professional practice we used the combination of qualitative and quantitative methods and advantages as a result of such a combination. Data were acquired mostly by qualitative methods, some results were quantified; narrative summarizing of results is prevailing, as well as the attempt for the holistic view of the issues; to ensure results validity, we applied the triangulation and the overall objective rested in the attempt to change some aspects of the given phenomenon.

In spite of the fact that we combined both methods, the research was of action character:

1. The research was conducted by the teacher herself, she was participating in the process.
2. The research was divided into three phases (three years) during which the methodology and theory were developed and, at the same time, the subject programme was modified - the intervention strategies.
3. The results of each phase were used as a basis for the decision making relating to the programme or methodology modifications.
4. The impacts of the programme or methodology modification were evaluated at the end of each phase.
5. All the methods applied during the action research served as tools for the self-reflection of participants - students.
6. The research was not conducted by the research team, but to be able to verify the validity of the applied methods we invited another two ladies as participants (a university teacher of pedagogy who does not teach the Basics in professional practice and a primary school teacher). Students were then both the subject and object of the research and they participated in some steps (the evaluation of the observation scale).

Apart from the above-mentioned features as a part of the action research, the verification of the study subject programme titled the Basics in professional practice included also the following attributes:

1. Validity was assured by the so called triangulation (of both methods and experts in the evaluation of the assessment scale).
2. Most often the narrative summarizing of results was carried out, complemented by the statistical summarisation of qualitative methods results (with strong focus on casuistry).
3. The holistic way of description was preferred (casuistry again).

#### 4. Description of the empiric part of the research

The drama education method in the discipline of the Basics in professional practice started to be followed up and verified in the academic year 1999/2002 and the verification process can be divided into three phases. The first phase in the academic year 1999/2000 can be identified as a **phase of the search for methods and innovations of the Basics in professional practice programme**, the second one in 2000/2001 as **the verification of research methods, interpretation of first results** and the third phase (2001/2002) then covered the **systemic verification of the drama education method in the Basics in professional practice programme**.

### 5. The empiric research – conclusions

- 1) Students observe changes in their personality-based, social competence, which occurred in the course of the study of the Basics of professional practice. Such changes can be evaluated as positive, prospective and motivating for further development of the students' professional competence.
- 2) Students can observe and manage (direct) their self-development, for which they can use the following tools: the written self-reflection – the participant's diary, the evaluation scales and questionnaires. The research results also include newly created and verified tools for the evaluation of the subject called the Basics in professional practice which can also serve for the self-reflection and self-regulation of students.
- 3) Students realise the importance of the personality-based, social competence for their future profession and get the idea of its individual components.
- 4) Students observe and assess key changes and the development of their competence to accept and adopt the new social role and to clarify their opportunities and limitations relating to such competence.
- 5) The development of intrapersonal competence is the key assumption for other personality-based changes and, at the same time, the above competence is differentiated further on; the end of the Basics in professional practice teaching was partially modified. For a more accurate interpretation and follow-up of changes, it would be desirable to differentiate the above-mentioned competence even more.
- 6) The results have shown that the drama education methods can efficiently influence the individual approach towards students. In spite of common characteristics, students' progress occurs in an individual way, which results from their needs and the development level of their personality-based, social competence.
- 7) Such methods are considered as efficient by students, which makes it possible to help them to study in an active way. Students consider the drama education methods as appropriate and satisfactory for active study. From the results as a whole we can see that also other methods have been evaluated and therefore we should preserve their diversity; the above-mentioned methods should thus be enriched and should draw the inspiration from other systems, as well.
- 8) Students are able to identify their needs relating to their further self-development. It is evidence that there is a certain level of self-regulation and that students are able to manage (direct) the further development of their personality-based, social competence themselves.

The verification of the drama education methods in the study subject of the Basics in professional practice has brought about the answers to the raised questions:

*Which opportunities and limitations are relating to the drama education as a method of development of personality-based, social competence needed for the teacher profession?*

The verification of the programme of the Basics in professional practice has confirmed the following assumption: it is efficient to apply active learning methods to develop the personality-based, social competence, where the drama education methods occupy a significant position. Namely, those which are based on fictitious situations with conflicts, as students can thus view the situation as such, their behaviour and the partner's reactions, as well. Further on, such methods are based on role playing and they enable students to understand the future social role of a teacher and motivate them to look for their own way how to fulfil the social role.

The importance of drama education methods for the development of the personality-based, social competence rests in the opportunity to develop personality and its social aspects in a balanced way, it also rests in the complex learning process which covers all personality components, in an individualized approach to the development of individual students, in the opportunity to apply context-oriented learning which provides an opportunity to look for related contexts and is superior to "technical" skills mastering and, last but not least, the drama education methods motivate students for further self-development and initiate their self-regulation processes.

There are certain limitations, such as time demand, necessity to select appropriate situations which cannot cover the whole range of the personality-based, social competence, as well as the necessity to establish groups with a smaller number of students.

*Which changes of personality-based, social competence of students occur when applying drama education methods (in the discipline of the Basics of professional practice)?*

Basing on the research results we can state that the drama education methods can namely be applied in an individual approach to the development of personality-based, social competence of students.

The above-mentioned results have confirmed that the application of the drama education methods helps in development of the full range of personality-based, social competence (in all the five spheres); though the drama education is most efficient in the development of intrapersonal competence (namely, self-knowledge and motivation of students for further self-development) on the one hand, and on

the other one, it helps in the development of cognition, motivation and acceptance of the teacher role. Students can familiarise themselves with requirements of the future social role and confront them with their own, identified prerequisites for such a role.

Students will get a real idea of their own participation in the development of their personality-based, social development. At the end of the workshop they are able to identify other directions of their development in a more accurate and individual way, they know quite a lot about the teacher role and its demands and are able to plan their further development in this respect. The fact that they know much about that role and its demands leads them to more accurate directing of their self-development. Students express their motivation for self-development in the teacher role through their self-reflections – e.g. in their diaries and dialogues (interviews).

The drama education methods are efficient for better recognition of the teacher role and of the personality-based and social competence necessary for the teacher profession.

*How can students follow up, evaluate and manage the self-development of personality-based, social competence?*

Students can follow up, evaluate and manage their self-development directly in the course of the study, through the drama education methods, namely in role playing and in reflections, feedbacks and evaluations. Further on, by means of tools for self-evaluation, such as the assessment (evaluation) scale, written self-reflection – e.g. a diary, by means of the micro-outputs analysis and by comparison of an attitude questionnaire which includes items relating to the personality-based, social competence.

## **B. Skills to conduct a dialogue in drama games and improvisations of students specialized in drama education**

Conducting of a dialogue in drama games and improvisations is a more specific skill than dialogue itself in common social or pedagogic communication, and therefore mastering of such skills to lead a dialogue we offer sufficient space in the specialisation of dramatic education for the primary school teachers. Basing on our own as-of-to-date experience in teacher education, specialised in dramatic education, I assume that without mastering of the above-mentioned skill it is not possible to teach dramatic education as a subject at a sufficiently good level, either, but nor is it possible to apply, in a sufficiently specialized way, the dramatic education as a teaching method to other subjects. Due to this fact, I consider the focus on the above issues as very important and helpful, namely in the pre-service teacher education for primary schools.



**1. Theoretical assumptions were therefore based on the following sources:**

- pedeutology, namely the theories of teacher education focused on skills development: E. Krejčová, E. Vyskočilová, V. Švec, T. Svatoš, Ch. Kyriacou, J. Mareš, H. Lukášová aj.
- theory of dramatic education: E. Machková, J. Valenta, S. Macková, D. Svozilová, J. Somers, D. Hoetcoet, B. Way, G. Bolton, etc.
- theory of a dialogue from the point of view of:
  - theatre science (O. Zich, I. Osolobě, J. Vostrý, J. Císař, I. Vyskočil, Čechov, B. Brecht, Stanislavkij, P. Brook aj.)
  - pedagogic and socio-psychological view (J. Mareš, J. Křivohlavý, P. Gavora, etc.)
  - philosophical, linguistic, socio-linguistic view (M. Buber, Levinas, E. Fink, R. Palouš, Tenenová, O. Müllerová, J. Hofmanová, H. Široký, F. Syřištová, etc.)

**The skill to conduct a dialogue in drama games (role playing) and improvisations**

As for the skill, we will analyse it as the skill to conduct a dialogue, which, to some extent, is conditioned by inborn personal dispositions (talents). The dialogue skill should be understood as a psychosomatic skill of creative nature in the broader sense than as a habit only; it rather means surpassing oneself which does not result in a routine and is always of personal character (cf. E. Vyskočilová, 1997, p. 24). There is no definite target phase of dialogue mastering, when we could say we have mastered it already, as it is a kind of skill which is maintained at a certain level by frequent activation, examination and cultivation. Therefore I. Vyskočil speaks about “being in good shape” when he mentions the development of the dialogue-based behaviour.

The dialogue in drama games (role playing) and improvisations also has its own specificity, as it is conducted in a fictitious situation, with an important role of imagination, in a game accompanied by magic words like “as if”, “if”, which can be reflected also in the skill to conduct the dialogue in drama games (role playing) and improvisations. As for such skill, the point is:

- to be “real”, authentic in a game in a given role (at the level of role-based playing of simulation and alteration, or even characterisation, too)
- openly and without fear to present one’s own feelings, views, interests, attitudes, values (in the course of one’s acting during the game and also in the follow-up reflections)

- to improvise in a creative way, within the scope of a given (new) task
- to resolve the drama game conflict in a constructive way (destructive? way within the scope of the given task)
- to think and try to reach to the essence of the problem, to go beyond one's experience
- to co-operate with the partner (a co-player) (to compete? playing the fair)
- to be able to participate in the creation of relationships between co-players and also between individual roles in the game
- to view the problem from various angles
- to maintain the game in the atmosphere of safety (fully aware of the fact that it is "only" a game)
- not to show off oneself and not to escape from the game in a non-authentic way
- during the game, to be fully concentrated on the investigation and exploration of the issues specified before
- to view the learning process in the sphere of experience, based on our own experience and that of a partner, as well.

## 2. Project designing and research execution

- When specifying the project scope, it was necessary to understand and find out how the dialogue skills of the primary education students are developed; it will be also necessary to take into consideration all important associated issues, which can have an impact on such a development process. Further, it was necessary to describe in detail the process of learning (mastering) of such a skill in the course of the specialisation study and to find appropriate alternatives for its development monitoring. The research project was, in fact, an action research project and was realised in the 2nd study year in the subjects of drama education – main streams 1 and 2 (two half-year terms) and in the theory of instruction for drama education 1 (the summer term). The research had the key feature of the action research.

### *Formulating of topical problems resulting from the students' practice training:*

1. How to diagnose the development of skills of the dialogue conducting in dramatic games and improvisations?
2. How to identify indicators for skills, e.g. how can such skills appear and thus become visible?
3. How to encourage students for self-regulation when developing their above mentioned skills?

*Selection of persons participating in the research project* was targeted, as it was a group of students who passed the primary school teacher education in the specialisation of drama education.

*Validity and reliability* was verified by repeated research but specifically by the long-term follow-up of the development of skills and triangulation, e.g. application of more research methods for results verification.

**Research methods:**

- The teacher and students make records in their diaries and analyse their records
- A questionnaire with the self-evaluation scale for students
- Observation – the analysis of video-records with micro outputs by the open coding – it was done by the teacher-researcher

**3. Preliminary conclusions after the realisation of individual research methods**

Below you will find the conclusions from all the three research steps and application of individual methods: the analysis of the students' diaries, the self-evaluation questionnaire and the open coding of micro outputs.

***Mapping of the art of dialogue in students' diaries***

There was obvious progress in the diary records, as at the beginning there were mainly brief descriptions of activities and lessons content, in the form of rather disorganized impressions from the lesson, very often without a clear personal opinion, attitude, at the level of considerations rather than of real evaluation. Students described some situations which they considered as important in detail. They mentioned, for instance, their reactions or those of their partners and reflected the shift in skills development.

By encouraging the teacher's feedback, though, more and more reflections and self-reflections appeared in the diaries, in which the authors were thinking about important phenomena related to the educational process. Gradually, qualitative changes appeared, in the descriptions as the students were learning how to reflect and evaluate individual phenomena, without any impetuous, distorted "labelling" (did like – did not like, good – bad) influenced by subjective impressions. More accurate description, fully accepting the presence of feelings, then led to full-value considerations of even a dialogue-type nature, with – in some cases – important questions raising and potential doubts about certainties attained. There was a space then for the creative process of teaching and mastering of the art of dialogue, not only for the conducting of dramatic games and improvisations. The diaries were

becoming very efficient means of self-regulation (auto-regulation) of teaching process and self-creation of a teacher as a professional.

*Measuring of the development of selected skills of students of drama education study specialisation, by means of the self-evaluation scale*

Below you will find the results of the self-evaluation questionnaires, see Table 1, which shows how students viewed the difference between summer and winter terms, as for the development of skills in individually defined areas.<sup>1</sup> In the headings there are the students' nicknames and below the average values which were calculated as the summary of the scores and were divided by the number of skills, e.g.  $Mt = \text{total number of scores allocated to skills} / \text{the number of skills in the given area}$ .

It is evident from the above table that as for the total average, the students have progressed most in area B.3.c) Competence as a player and an actor for methods of a teacher in the given role –  $Mr=2.0$  and in area B.2. Competence in dramaturgy and as a producer –  $Mr=1.9$ . the lowest values were found in the B.4. Scene-setting competence –  $Mr=0.5$  and in the A. Personality-based and social competence –  $Mr=0.7$ . We provide these figures as an illustration, as they can lead to considerations relating to the evaluation of the teaching method and the self-reflection of a teacher; they can become feedback for consideration and potential analysis, which would show whether there are any areas which are paid only little attention to.

Qualitative differences in this specific, pedagogic-artistic dialogue helped us to differentiate also between questionnaires and common discussion about visible results and make them more objective. The comparison of one's own imaginations with abstract digits (figures) and the return to individual skills enabled us to gain deeper understanding of reality but also to raise doubts about their formulations and scaling. The research methods thus fulfilled also the diagnostic function; they made it possible to identify the current level of one's own assumptions, experience and skills and also to consider the motivating function; so now the students are able to realise what to improve to be able to successfully cope with the school practice.

**Open coding in the comparison of micro outputs of the pre-service, primary education students**

The summary of the results of micro outputs of the pre-test students (owing to the concurrent creation of the research procedures it was realised at the end of the winter term) and after-test students (end of the summer term) can be summarised in a couple of items:

Table 1

Competence-areas-skills clusters (groups)	Mt – average values in skills clusters of students (in summer and winter terms)																		
	Plamínka /Glimmer (girl)		Zapálený /Enthusiast (guy)		Bedrunka/Seven-spot lady bird (girl)		Temperka/Temper-minded girl		Vážka/ Dragon-fly girl		Spinkulka/Sleepy girl		Strkal/Pusher (guy)		Ráčkova/Burring girl		Ms		Mr
	ZS	LS	ZS	LS	ZS	LS	ZS	LS	ZS	LS	ZS	LS	ZS	LS	ZS	LS	ZS	LS	L-Z
<i>A. Personality-based and social competence</i>	4.9	5.3	5.2	6.9	2.1	5.5	5.3	5.3	3.1	5.4	3.7	3.7		4.3	4.5	2.4	4.1	4.9	0.7
<i>B.1 Diagnosis and planning of socio-creative teaching</i>	1.8	4.3	1.1	2.6	1	2.9	2.6	4.6	1.9	1.8	0.9	1.5		3.3	2.8	2.6	1.7	2.9	1.2
<i>B.2.Competence in dramaturgy and as a producer</i>	1.7	4.6	1.4	5.4	1.6	3.9	3.3	5.4	1.9	2.3	1.6	2.3		4.5	2.3	2.7	2.0	3.9	1.9
<i>B.3 Comp. as a player and an actor</i>	4.4	5.8	4.2	6.6	3.8	6	4.8	5.4	1.2	2.8	2.4	2.6		6.4	4.8	3	3.7	4.8	1.2
<i>B.3.a) for a game in the role at a basic level</i>	3	5.6	4.8	6.6	4.8	6.4	5.6	5.8	2.2	4.6	2.8	4		7	5.4	3.6	4.1	5.5	1.4
<i>B.3.b) for improvisation</i>	4	5.6	5.8	7	2.4	5.4	4.8	5.4	3	5.4	2.8	2.8		7	5.4	3	4.0	5.2	1.2
<i>B.3.c) for methods of a teacher in the given role</i>	2.6	4.1	3.4	6.1	1.2	3.1	1.2	4.1	0.2	1.1	1	1.1		6.1	3.8	2.8	1.9	3.9	2.0
<i>B.4.Scene-setting competence</i>	4.5	4.5	7	4.5	6	7	5.5	6	1	4	1	2.5		6	5	3.5	4.3	4.8	0.5
<i>B.5.Theatre-critical competence</i>	3	5	2	5	6	7	7	6	1	7	1	4		6	5	2	3.6	5.3	1.7

<sup>1</sup> For the evaluation of skills level an assessment scale was developed for students (0 to 7), for which, during the final evaluation, the identical number of scores was allocated. The aim was to try to differentiate the individual stages of skills development also by means of visible scoring. To create individual stages, we were inspired by stages of the process of skills mastering (cf V. Švec, 1998, pp. 31–34):

- 0 – I have no idea about the given skill, nor am I motivated to master it
- 1 – I am motivated and realise the necessity and significance of the skill which I am learning
- 2 – I have some initial information about the given, fully developed skill
- 3 – I clearly understand the structure of the skill I am mastering and recognize even its more difficult elements
- 4 – I realise the skill I am mastering and also the way how to apply it in a more effective way
- 5 – I am able to integrate the given skill with other skills, experience, knowledge and also habits
- 6 – I apply the given skill in a wider set of situations, different from those under which it was mastered
- 7 – Now I myself am able to guide the process of further development of the skill I am mastering
- 0 – I am not able to assess that

**Note:** Ms – the summary of average values in clusters (groups) of skills of all students (in winter and summer study term), divided by eight (summary of columns in the winter term is divided only by seven, e.g. without the student named Strkal (Pusher));

Mr – the difference between the sum of average values in all students (in summer and winter study terms)

- The dialogue in drama games and improvisations is really very closely linked with certain personality and social maturity of individual students and thus linked with individual skills which depend on how well the students can conduct dialogue when solving dramatic situations, not only in dramatic games and improvisations.
- As for the visible changes of individual character, they rest in the intentional, socio-artistic teaching through dialogues in drama games and improvisations, in all identified skill areas B – B5 (cf. Annex 2). More detailed analysis of these areas was of significance when comparing partial results of the analysis of micro outputs with those of the self-evaluation questionnaires.

## **Conclusion**

It appears that drama education can be an effective means in the pre-service teacher training if it is applied in a systemic way and is thoughtfully linked with other study subjects. Students have a chance, based on their own self-development, to acquire competence for using drama education as an efficient method in the primary education.

It contributes to the development of professional competence, namely of those which we call personality-based and social ones and of their components of intrapersonal competence. Its methods, based on fictitious situations and role-playing, provide a chance to apply active, experience-based teaching. The dramatic education, too, supports the individualized approach to the personality-based and social development and results in the integral and context-based teaching. The motivating function is not negligible, either, not only with respect to the personality-based and social development of students as such but also with the view to the adoption of a new social role and to individual search for its implementation.

In the pre-service education for primary school teachers, the drama education enables students to develop their personality-based and social maturity for conducting a dialogue and even the specific competence of dialogue conducting in drama games and improvisations. Thus the students enhance their ability (competence) to teach by mastering the process of socio-dramatic teaching, by means of drama games and improvisations methods.

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