

# Drama as an Educational Technology and a Tool for Achieving Personal Educational Results

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The article focuses on the results of the research project “Adolescent Theater as an Activity Technology for Education and Formation of Personal Educational Results”, implemented in 2021—2022 by the Center for Interdisciplinary Research on Contemporary Childhood of the Moscow State University of Psychology and Education. The main goal of the project was to substantiate the efficiency of school theater as a means of education and a tool for developing meta-subject competences and improving personal educational results in adolescents. For achieving this goal, a unique educational program of drama activities (30 sessions of 45 minutes each) was elaborated and trialed in “Starogorodkovskaya School” in Moscow Region. 10 teenagers aged from 13 to 14 years took part in the project. The research methods included: observation, video recording of drama sessions and subsequent analysis of the videos; analysis of the products of the activity (scripts, short videos, poems); regular interviews with teenagers and teachers, who participated in the project. Several case studies are discussed, demonstrating that drama can become an effective technology for education and development of personal educational results in adolescence.

**Keywords:** theater, drama, “vosпитание”, moral (value) education, Federal State Educational Standard, meta-subject competences, personal educational results, adolescence, role experimenting.

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# Театр как деятельностная технология воспитания и формирования личностных образовательных результатов

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Представлены результаты проекта «Подростковый театр как деятельностная технология воспитания и формирования личностных образовательных результатов», реализованного Центром междисциплинарных исследований современного детства МГППУ в 2021—2022 гг. Авторы отмечают, что основная цель проекта — обоснование эффективности школьного театра как средства воспитания, а также развития метапредметных компетенций и личностных образовательных результатов у обучающихся подросткового возраста. Для реализации поставленной цели была разработана и апробирована уникальная программа занятий театральной деятельностью (30 уроков по 45 минут). Исследование проводилось на базе МБОУ «Старогородковская школа» Московской области. В проекте приняли участие 10 подростков в возрасте 13—14 лет. Методы исследования включали: наблюдение, видеofиксацию и последующий анализ видеоматериалов занятий; анализ продуктов деятельности; регулярные интервью с подростками и учителями, участвовавшими в проекте. На примере нескольких кейсов показано, что театр может стать эффективной технологией воспитания и формирования личностных образовательных результатов у подростков.

**Ключевые слова:** театральная деятельность, воспитание, ФГОС, метапредметные компетенции, личностные образовательные результаты, ролевое экспериментирование.

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## “Vospitanije” in the Light of the New Amendments to Educational Standards

One of the key amendments to the Federal State Educational Standard from May 31st, 2021 was elaboration and detailing of the concept of “vospitanije”<sup>1</sup> (moral education), its distinction from that of “obucheniye” (education), and the rationale for its implementation in secondary school. Before the revision of the Standards, the requirements for organizing “vospitanije” in school settings were formulated in the “Concept of Spiritual and Moral Education of Russian Schoolchildren”<sup>2</sup>, adopted since 2009. In the previous versions of the Standard the term “vospitanije” was not used. Since 2020 the concept of “vospitanije” in the Standards is interpreted as *“activity aimed at the development of personality, creating conditions for students’ self-identification and socialization based on the socio-cultural, spiritual and moral values, as well as on accepted in the Russian society rules and norms of behavior, ensuring the interests of human, family, society and State, formation in students of the sense of patriotism, citizenship, respect for the memory of the Defenders of Fatherland and for the feats of its Heroes, for law and order, for the Working Man and for the elder generations”* [14]. The amendments of 2021 specify the following kinds of “vospitanije” [8, p.3]: *spiritual and moral, civic, patriotic, aesthetic, physical, labor, ecological as well as value of scientific cognition*. Thus, the final version of the Standard enshrines in law different directions of “vospitanije” (educational work), which, in their turn, are reflected in the requirements for the “Work Program of Education (“Vospitanije”)”.

According to I.N. Fuzejnikova, the emphasis on various aspects of “vospitanije” in the amendments is partly due to the fact that at the beginning of 2000s too much attention in school practice was paid to the cognitive aspect of the educational process. The humanities, which lay the foundations for artistic and aesthetic sensibility, moral attitudes and values, seemed rather neglected. Lack of sufficient attention for different aspects of “vospitanije” led to the fact that “the educational process does not become for school students an activity that shapes personality” [15, p. 4], and is regarded exclusively as a process of acquiring skills and knowledge.

The revised version of the Standards focuses firstly on personal educational results and on the importance of “vospitanije” for their formation. “Vospitanije” is thus interpreted as a system of measures and activities with specific aims, methods, forms, and tools of their implementation. This systemic approach contributes to comprehensive development of schoolchildren, enables to plan the trajectories of their personal development and to assess *“both the efficiency of the educational process and the new formations, which emerge in the student’s personality”* [2, p. 140].

At the same time, it is necessary to highlight that this systemic view on education is quite rarely found in the practice of contemporary Russian schools. Educational methods applied today are often formal and declarative since schools tend to [3]:

- organize one-time rather than systemic activities;
- set unrealistic ideals and patterns, which are not based on students’ interests and preferences;

<sup>1</sup> In Russian the word “vospitanije” is different from that of “education”. While the latter primarily implies transfer of knowledge, “vospitanije” presupposes transfer of moral values and norms, spiritual, civic, and patriotic education.

<sup>2</sup> “Concept of Spiritual and Moral Education (“Vospitanije”) of Russian Schoolchildren” adopted in 2009. The Concept is based on the Education Law of the Russian Federation, and the President’s Messages to the RF Federal Assembly on April, 26, 2007 and November, 5, 2008.

- offer such educational forms and methods that often contradict the students' real-life experience;
- declare aims and values without providing tools for their acquisition;
- apply tests for assessing moral values (the results of educational work) without considering the fact that tests help detect values, declared by students, while their real acceptance and application can only be assessed in the process of interaction (activity).

The above circumstances often devalue the efforts to organize "vospitanije" in the framework of the educational process.

G.B. Golub attributes this situation to the tradition of organizing "vospitanije", which is rooted in the Soviet pedagogy, and seems out-of-date in the digital era. The researcher also emphasizes that nowadays, while organizing "vospitanije" in school practice it is meaningful to talk not just about *"a clear set of acquired social roles and norms, but rather about the individual's potential, their readiness to acquire new social roles and participate in the formation of new norms"* [3, p. 39].

The idea that acquiring social roles is the result of the process of "vospitanije" is reflected in the Federal Standards: in the framework of the "Work Program of Education ("Vospitanije") "the school must ensure *"the possibility of social experimenting"* [8, p. 20]. It is important to highlight that creating conditions for solving this task is directly connected with the issue of development in adolescence, when the need for "trying on" various patterns of role interactions come to the fore. According to O.V. Rubtsova, "As pre-school children are willing to join a play and simulate scenarios from their everyday life, adolescents also eagerly emerge into a play or play-like situations, however, in contrast with pre-school children, they are not interested in simulating social relations, but in modelling them. *This kind of experimenting helps them construct their self-image*" [10]. A.M. Prikhoghan argues that *"role ex-*

*perimenting literally permeates adolescents' lives — from identifying the boundaries of allowed behavior to setting and virtually resolving life challenges"* [9, p. 40].

At the same time, despite the exceptional importance of role experimenting for adolescents' development, the need for experiments with roles remains almost completely neglected in contemporary Russian schools. Neglecting this specific age task contributes to adolescents' low learning motivation and reduces their engagement in the educational process. Moreover, in school students are often imposed with certain role patterns, which does not only decrease interest for learning, but also can result in intrapersonal contradictions and conflicts. The lack of the possibility to experiment with roles during the educational process results in adolescents' searching for the ways of resolving this age task outside of school. This search for platforms for role experimenting often underlies adolescents' risky behavior, interest for subcultures or escaping to virtual reality [10; 11; 12].

Considering all the mentioned above, one of the actual challenges of contemporary Russian school relates to the elaboration and application of such forms and means of organizing learning activity that could allow adolescents to experiment with roles [5; 10; 12]. In school practice this kind of experimenting could take the form of drama (drama-based activities).

### **Applying Drama for Educational Purposes: the Experience of Russia**

Despite some existing practices of applying drama and theater for students' development and education [1; 4; 6; 16], application of drama-based activities in Russian educational practice is not systemic. In most cases school theaters are initiated by devoted teachers, while theatrical activities take the form of extra classes and have no connection to the general curriculum.

In contemporary Russian pedagogy, theater is considered primarily in the context of

introducing students to the cultural heritage [7]. Theatrical practices are also used as a tool for “vospitanije”, which is, however, still interpreted in an outdated pedagogical paradigm and is in no way associated with the formation of personal educational results or specific competences required by the Educational Standards.

It is also important to highlight that Russian school theater focuses on the final product — the performance, rather than on the process of its creation, and the prerogative of what to stage and how to stage (including role distribution, costumes, and scenery) is reserved for the teacher only. Such approach significantly narrows the developmental and educational potential of applying theater for educational purposes, reducing it to a reproductive technology. Thus, the existing approaches to applying drama in Russian education require reconsideration and further integration into the learning process in relation to the requirements of the new Standards.

An attempt of elaborating a comprehensive approach to drama as a means of developing meta-subject competences and achieving personal educational results in adolescents was made by a group of researchers from Moscow State University of Psychology and Education in 2019—2021. For two years the research team of the Center for Interdisciplinary Research on Contemporary Childhood (CIRCC) led by Olga Rubtsova conducted a series of studies, which resulted in the development of an original model of organizing theatrical activity with adolescents. In the framework of the model, *theater is perceived as a special form of experimenting with social and psychological objects (roles, positions and relationships)* [11; 13]. In such kind of theater, adolescents do not just play out roles based on a given plot, but engage in a wide range of activities, related to the production of a performance (including plot writing and staging). An important component

of the theater relates to the implementation of digital technologies, including shooting short videos used in the performance. The elaborated model of theatrical activity is aimed at building adolescents' *zone of proximal development* (L.S. Vygotsky) through experimenting with roles and modeling joint (group) activity. Thus, not only do adolescents gain subject knowledge and skills, but also acquire meta-subject competences and achieve personal educational results in accordance with the Federal State Educational Standard.

During approbation of the elaborated model, the research group formulated the basic principles for the organization of school theater as an activity technology of education and “vospitanije” [11; 13]. In particular, for becoming a tool for constructing the ZPD in adolescence, it is essential that:

- the teacher should take on the role of a “co-participant” in activities, and engage adolescents in new forms of interaction;
- the focus of the attention is shifted from the final product (a staged performance) to the process of its creation;
  - while working on the play, adolescents have the opportunity to exchange roles and positions, as well as to switch from one type of activity to another;
  - theatrical activities are perceived by teenagers as a “safe” space where they can feel free, able to experiment and try themselves at something new;
  - as part of theatrical activities, reflection sessions should regularly be held, where adolescents could discuss their own emotions and impressions, talk about difficulties in their joint work, and evaluate their own achievements.

The listed above principles of organizing theatrical activity underlie the project “Adolescents’ Theater as an Activity Technology for Educating and Achieving Personal Educational Results”, implemented by CIRCC in 2021—2022.

## Experimental Study of Applying School Theater as an Activity Technology of “Vospitanije” and Formation of Personal Educational Results

The study was conducted from October, 2021 to January, 2022 on the basis of the Starogorodkovskaya School, Moscow Region. 10 students in the 8<sup>th</sup> school grade (5 girls and 5 boys) aged from 13 to 14 years voluntarily engaged in the project. During the project, 30 lessons of 45 minutes each (10 complex sessions) were conducted by the members of the project team.

The main tasks set by the school administration included:

- Development of civic, spiritual and moral values (active rejection of antisocial actions; readiness to evaluate one’s own behavior and actions, as well as behavior and actions of other people from the standpoint of moral and legal norms and being aware of the consequences of actions; readiness to take part in various joint activities; showing interest for learning Russian language, history and culture of the Russian Federation, etc.).

- Development of communicative skills, strengthening of interpersonal interactions and group cohesion.

To achieve the goals, the project team developed a program of 10 sessions, with each of the sessions aimed at the formation of certain meta-subject competences and personal educational results by means of participation in various activities, connected to the staging of the performance. The play was based on the drama “The Government Inspector” (“Revizor”) by Nikolai Gogol. In the framework of the project adolescents were challenged to write epigrams denouncing the vices of the main characters of the play; 6 animated episodes (cartoons) were also created by the participants, condemning bribery, hypocrisy, laziness, vanity and self-centeredness. Based on both the original text of the play by N. Gogol and fragments written by adolescents, a script of the play was created, which included an animated interpretation of N. Gogol’s narrative. The objectives and the content of each session are presented in more detail in Table 1.

Table 1

**Brief description of the activities of each drama session**

Data of the session	Goals of the session	Activities in the framework of the session	Meta-subject competences and personal educational achievements
18.11. 2021.	To engage the participants into the project. To boost learning motivation and spark the interest for cognitive activity.	1. Analysis of the videorecording of the play “Letters from the Past”, staged with the participating adolescents in May, 2021. Group reflection. 2. Creative training aimed at the development of storytelling skills.	<ul style="list-style-type: none"> <li>• development of aesthetic consciousness;</li> <li>• development of susceptibility to different types of art, awareness of the importance of artistic culture as a means of communication and self-expression;</li> <li>• development of reflexive skills.</li> </ul>
25.11. 2021.	Development of civic values. Formation of readiness to evaluate behavior and actions through the prism of moral and legal norms.	1. Working in groups (introduction to the biography of N. Gogol and to the history of him creating the play “The Government Inspector”, acquaintance with the “world” of his characters, their vices, and personal traits; joint reading of the original play). 2. Discussion around the topic of “misbehavior” and “anti-social behavior” at school and generally in everyday life.	<ul style="list-style-type: none"> <li>• development of social behavior skills in accordance with ethical standards;</li> <li>• development of understanding of the role of various social institutions in human life (on the example of N. Gogol's fictional citizens, oppressed by bureaucracy and corruption).</li> </ul>

Data of the session	Goals of the session	Activities in the framework of the session	Meta-subject competences and personal educational achievements
08.11. 2021.	Role-play and role-experimenting activities.	1. Theatrical games and exercises aimed at training attention, communication and interaction. 2. Exercises on improvisation and play reading. 3. Acquaintance with the "stand-up" genre, discussion and tasks on creating jokes and puns.	<ul style="list-style-type: none"> <li>• development of emotion management skills;</li> <li>• development of reading competence;</li> <li>• formation of the intention of self-expression in different types of art.</li> </ul>
22.11. 2021.	Boosting of interest for learning the Russian language, history and culture of the Russian Federation. Development of civic values.	1. Assessment tasks (intellectual game "What, Where, When"). 2. Work in groups. Analysis of N. Gogol's literary style (based on the text of the play "The Government Inspector"). 3. Discussion around social problems and challenges: corruption, bribery etc.	<ul style="list-style-type: none"> <li>• development of reading and research competences;</li> <li>• formation of the position of active rejection of antisocial behavior;</li> <li>• knowledge about the ways of combatting corruption (about anticorruption measures).</li> </ul>
29.11., 06.12., 13.12. 2021. (similar structure of the sessions)	Development of skills of joint work (activity) in groups with age-mates and adults. Artistic education. Elements of professional education.	1. Acquaintance with cartoon animation as a form of creative self-expression. Training on creating cartoons. 2. Groupwork on producing instructive cartoons on acute topics (development and discussion of the plot, selection of means and artistic forms to express the idea of a cartoon, creating sketches of characters, drawing, cutting, laying out characters on sheets for filming, choosing a sound track etc.). 3. Group reflection (assessment of the quality of the footage with possible reshooting of shots, discussion of the created materials and editing of the final versions of the cartoons).	<ul style="list-style-type: none"> <li>• formation of the intention of self-expression in different types of art;</li> <li>• gaining experience in morally significant activities;</li> <li>• development of independence and self-organization skills;</li> <li>• development of positive self-esteem.</li> </ul>
20.12.2021.	Experimenting with roles. Development of skills of joint work (activity) with age-mates and adults.	1. Discussion about the relevance of the play "The Government Inspector". 2. Work on the script of the play: intertwining fragments of the original text by N. Gogol with the products of adolescents' creative activity (epigrams, stand-up sketches, cartoons), searching for logical errors and correction of inconsistencies. 3. Rehearsals with follow-up discussions without teachers' participation. 4. Trainings on verbal and non-verbal interaction, development of positive self-esteem and positive perception of others. 5. General rehearsal.	<ul style="list-style-type: none"> <li>• development of aesthetic consciousness;</li> <li>• development of reflexive skills;</li> <li>• formation of the intention of self-expression in different types of art.</li> <li>• formation of skills, necessary for joint activities, development of mutual understanding and mutual assistance.</li> </ul>

Data of the session	Goals of the session	Activities in the framework of the session	Meta-subject competences and personal educational achievements
27.12., 29.12.2021. (similar structure of the sessions)	Development of skills of joint work (activity) in child-adult communities. Artistic education. Elements of professional education.	1. Discussion of the script, created by adolescents, with an invited expert in the field of dramatic arts. 2. Final editing of the script for the performance.	<ul style="list-style-type: none"> <li>• development of skills and competences, required for interaction and communication with the adult, abilities to defend one's own opinion, skills of working in a team with adults and being able to find compromises;</li> <li>• development of reflexive skills;</li> <li>• formation of the ability to manage one's own emotions;</li> <li>• formation of the ability to accept oneself and others without judging.</li> </ul>

**Research methods included:**

- participant observation of theatrical activities;
- video recording and subsequent analysis of the videos shot at the drama sessions;
- analysis of the participants' products of activity (script of the play, cartoons, epigrams, etc.);
- regular interviews with adolescents and teachers involved in the project;
- filling in reflexive diaries, where adolescents were asked to analyze their contribution to the activities at the sessions, assess their emotional state during the sessions and after them, record changes both in their own behavior and in the behavior of the other participants of the project.

To substantiate the efficiency of theatrical activities as a technology for educating and developing personal educational results, the research group analyzed:

- more than 24 hours of video recordings;
- more than 30 interviews with adolescents and teachers;
- over 56 reflexive diaries.

The analysis of the empirical data indicates that theatrical activities aroused interest and enthusiasm in most of the project's participants (96% of girls and 88% of boys). The majority of adolescents engaged in the

project rated their experience at the sessions as extremely positive (Fig. 1). At the same time, girls more often than boys were in high spirits at the end of the theater sessions (36% and 13%, respectively).

The analysis of the interviews and of the content of reflexive diaries that the participants filled in regularly shows that theatrical activities can become an efficient means of developing civic competences as well as spiritual and moral values. For example, after the sessions, the participants of the project highlighted: *“People will not be able to interact in efficient ways if their communication contains such “dirty” qualities [mercenary, rudeness, immorality, deceit, stupidity etc.]. They will destroy our society from the inside, and subsequently there will be no place left for positive qualities” (A); “A bribe is the destruction of society, the loss of real values” (K.); “Hypocrisy means stratification, separation of people. Irresponsibility is the stop to modernization and prosperity” (N.).*

Besides the formation of moral values and civic competences, adolescents also noted a number of achievements in personal educational results and the development of meta-subject competences, including communication and reflexive skills, as well as



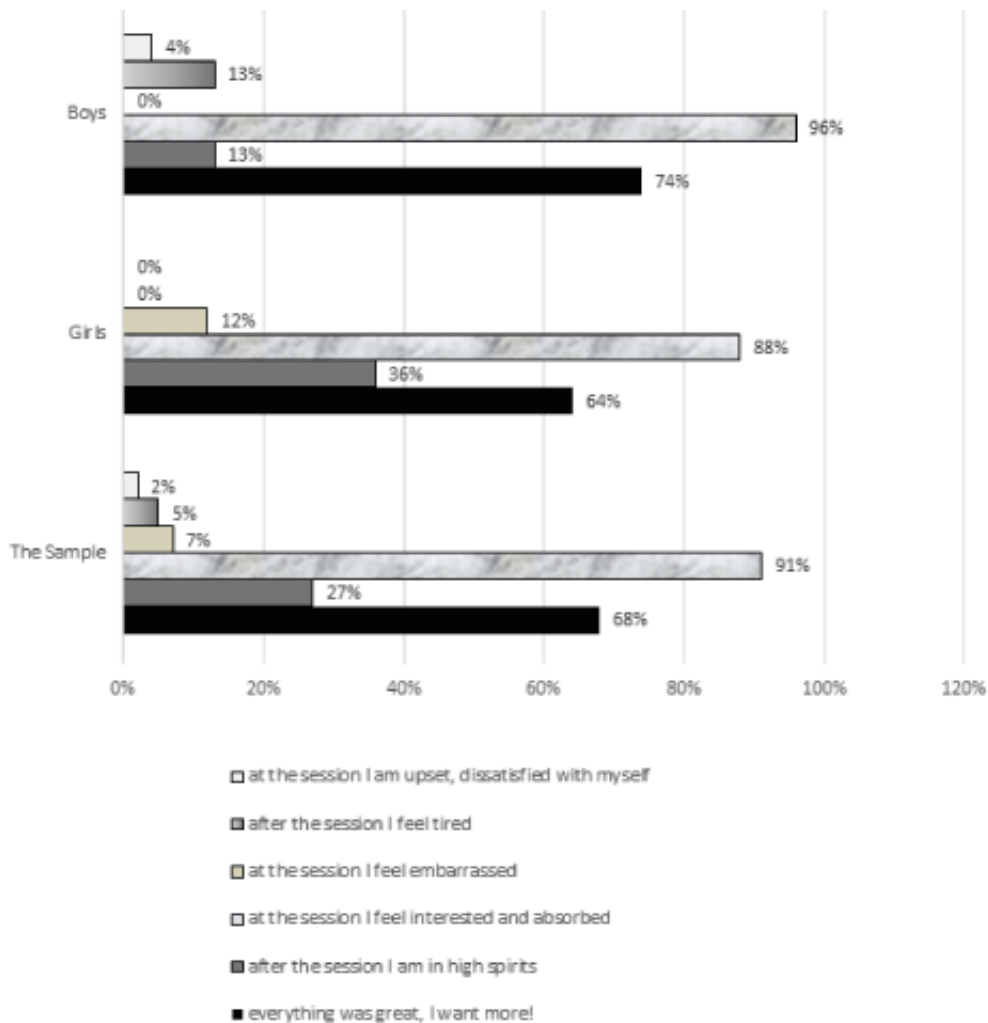


Fig. 1. Adolescents' emotional perception of the activities at the drama sessions

the ability to work in various child-adult communities: "I've become more realistic and down to earth, I've learned to make friends" (S.); "The drama experience brought to my life the understanding of how to interact with others, how to work well in a team, how to reflect upon things and bring to life characters from a book, a play, etc." (D.), "I began to speak in a clearer way. I can now much

better express my thoughts. I write/create more. I've become more attentive" (N.); "I've learned to understand people, at least I do my best trying to understand them. I've also learned to express my thoughts and wishes without being embarrassed about it" (K.).

The most significant changes were achieved in the cases of T., M. and R., which are described in more detail below.

### The Case of Student T.

According to the interviews with teachers and classmates, student T. is a gifted adolescent, with developed speech skills. He is brought up by a single mother with whom he has “*difficult relationships*” (quoted from the interview with T.). The difficulties that he experiences in relationship with his mother might be indicated by a phrase from his essay on the topic “Vices denounced by Gogol in the context of the 21st century”, in which T. notes that “*There are parents who are so preoccupied with their work, that the upbringing of their children is reduced to giving them a mobile phone or other gadgets to keep children out of the way*”.

T. has a rather tense relationship with the classmates (“*My classmates do not value the work of other people and behave like children*”, “*I have no friends, only acquaintances*”). According to the teachers, the boy is rather “*isolated, detached, focused on his own thoughts and demonstrates certain cruelty in relation to classmates*”.

Shortly before the start of the project, T. was aggressively attacked by the boy P., with whom he seemed friendly for many years. According to P., T. was repeatedly provoking him by displaying physical aggression, and P., unable to stand it, after one more attack by T., hit on T.'s head with a chair. As a result, T. was taken to hospital. After the incident, P. was suspended from school for three weeks and then transferred to another class. After T. returned from hospital, both teenagers began to attend drama sessions in the framework of the project.

At the first sessions, T. kept to himself and demonstrated detachment, trying to seem sort of “mysterious”. He took little part in the activities, mostly observing what was going on. At the trainings on compiling a collective narrative, the teenager demonstrated disinterest and deliberately “dropped out” of the context of the story, suggesting, for example, irrelevant plot twists. Once it was necessary to “boost” the plot (continue the narrative adding more details and story-

lines), T. suggested that the main character of the story “*commit a suicide*”, “*be betrayed by a friend*”, “*lose his business due to the mistakes of other people*”, etc. It was obvious that these events did not fall into the place in the context of the narrative, collectively made up by adolescents.

It is important to note that at the beginning of the project T. did not show any interest in teamwork and he did not mention any intentions to establish contacts or develop relationships with his classmates. When asked why he decided to partake in the project, T. answered that he wanted to acquire practical skills (“*I like to get my voice developed*”, “*I want to learn how to draw cartoons*”, “*I like the idea of writing a diary with goals and plans — I always do it that way for myself*”).

The analysis of T.'s interactions with the other participants indicates that, undoubtedly, he has difficulties in communication with peers. During the sessions, T. provoked the participants of the project several times. At one of the sessions, for example, T. tried to provoke student R. into physical aggression (as it was in the case with P.). Another day, T. spoke in an insulting manner to student S., who, in T's words, “*was inattentive to his theatrical sketch*”. The incident was limited to verbal aggression.

In addition, in the beginning of the project, T. did not accept criticism from the adults at all. In particular, after the sessions with an invited cartoon expert, T. noted in his reflexive diaries that he did not want to “*discuss anything with O.*” and listen to her “*remarks/criticism/advice*”. After one of the sessions, the teenager wrote: “*Everything worked out, but I would like O. [the cartoonist] not to distract me from work*”.

As the project continued and new child-adult communities emerged at the sessions, there were clear positive trends in the way how T. was interacting with the other participants. For example, in T.'s reflexive diaries, positive reviews of the other participants' abilities and achievements began to appear (“*Many [of the classmates] are embarrassed to express*

*themselves, although they can do a lot*”, “*everyone can draw well*”). In addition, T.’s become more sociable and began to show more initiative, which was emphasized by the other adolescents (in the reflexive diaries at the last session). Student S., for example, with whom T. had had a conflict situation at the beginning of the project, noted that “*T. learned to speak loudly*”, that he “*began to express his opinion*”. At the last session, several teenagers noted that in one of the team building exercises, T. took the initiative with the ball and came up with his own rules for the game, in which he engaged all the participants.

It is also noteworthy that T. resumed relations with P., with whom he had had a serious conflict. By the end of the project, both teenagers worked as a team and communicated at ease, it seemed that they have completely forgotten about the incident.

In general, positive dynamics in T.’s interactions with peers and adults can be traced both in his reflexive diaries and in the diaries of the other participants. Positive changes were also repeatedly noted by teachers and adolescents in the interviews.

### **The Case of Student M. and Student R.**

According to the teachers, M. is strongly influenced by T.: not only do they often sit together at the lessons, but also support each other and even team up against classmates. Copying T., at the beginning of the project M. denied having friends, saying that he had only “acquaintances” at school. At the first sessions, just like T. did, M. “dropped out” of the activity and demonstrated detachment. At the same time, in the classroom, M. never provoked obvious conflicts and behaved correctly.

As the project continued, the research group noticed, that when T. was absent at sessions, M. would become more actively involved in teamwork, and would behave more friendly to the other participants. In particular, S. noted in her reflexive diary that during cartoon classes “*M. was very passionate about the activity*”. M. himself wrote in his reflexive diary: “*Today*

*I learned to work in a team. I learned to listen to others*”. He also noted that he “*discovered the phenomenon of collective thinking*”. In the final questionnaire at the end of the project, M. noted that he became able to “*work in a team*”, also he outlined that “*Now I communicate more openly with people. This was not the case at the beginning of the program*”. Interestingly, two girls participating in the project (I. and S.) noted in an interview that due to the project “*M. has become more friendly, began to offer his help and say “hello” at school*”. Besides that, M. made friends with R. while working on the production of the cartoons. Thus, after one of the sessions, M. wrote in his reflexive diary: “*I communicated well with R., together we made a cartoon*”. R. also wrote about the positive experience of interaction with M. in his diary: “*M. knows how to work well*”. In the final questionnaire, M. noted that, in general, theatrical activities “*help to reveal oneself. It becomes easier to communicate*”.

The dynamics of student R. is also remarkable. At the beginning of the project, he noted that he was upset by “*disagreements with some classmates*”, and that he “*does not always manage to recognize the emotions of other people*”. However, during the project, his assessment of himself and of others have significantly improved: “*I can find common language with the guys whom I didn’t use to get along with*” or “*we must support each other in any situation*”. As for the theater sessions, R. wrote that they “*help to work in a team, interact with each other*”.

In general, the empirical data obtained during the project, testifies that theatrical activities, implemented in school practice, contribute to:

- team building, resolution of interpersonal conflicts, formation of willingness to participate in the lives of other people and society in general;
- formation of moral values, and active civic attitudes;
- development of communicative and reflexive skills, ability to work in child-adult groups (communities).

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