



Schola Europaea / Office of the Secretary-General

Pedagogical Development Unit

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Theatre Studies and Drama – Complementary Course – S6-S7

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Entry into force: **Immediate** for S6

On 1 September 2020 for S7

The *Theatre Studies and Drama* complementary course offers years S6-S7 students the opportunity to approach the theatre arts field from two perspectives, academic and practical. In that respect, it is akin to the approach taken by the *History of Art* complementary course, in that it proposes both studying an artistic field and practising it.

In the context of Language 1 courses, students have already studied theatre, from the perspective of literary history and the theory of literary genres in particular. They may also have had the opportunity to tackle stagecraft.

By offering students more in-depth study of theatre as a genre and an introduction to drama, to the specificity of its forms, to the variety of its modes of creation and to the interest of its history, this course will enable them to acquire a more detailed knowledge of those two aspects and to develop their awareness as theatre-goers and as cultural actors.

1. General objectives

1.1. Objectives of the European Schools

The European Schools have the two tasks of providing formal education and of promoting students' personal development in a wider social and cultural context. Formal education basically involves the acquisition of competences – knowledge, skills and attitudes – in a range of subject areas. Personal development takes place in a whole range of intellectual, moral, social and cultural contexts. It involves an awareness on students' part of appropriate behaviour, an understanding of the environment in which they work and live and development of their individual identity.

Achievement of those two objectives relies on instilling in students a growing awareness of the riches of European culture. Awareness and experience of a shared European life should lead students to show greater respect for the traditions of each individual country and region in Europe, whilst developing and preserving their own national identities.

Students of the European Schools are future citizens of Europe and the world. As such, they need a range of key competences if they are to be able to meet the challenges of a rapidly-changing world. In 2006, the European Council and the European Parliament adopted a European Framework for Key Competences for Lifelong Learning. It identifies eight key competences which all individuals need for personal fulfilment and development, for active citizenship, for social inclusion and for employment:

- 1. Communication in the mother tongue*
- 2. Communication in foreign languages*
- 3. Mathematical competence and basic competences in science and technology*
- 4. Digital competence*
- 5. Learning to learn*
- 6. Social and civic competences*
- 7. Sense of initiative and entrepreneurship*
- 8. Cultural awareness and expression.*

The European Schools' curricula seek to develop all these key competences in students.

1.2. Objectives of the Theatre Studies and Drama course

The course refers more specifically to the following competences:

1. *Communication in the mother tongue*
6. *Social and civic competences*
7. *Sense of initiative and entrepreneurship*
8. *Cultural awareness and expression.*

This course involves the study, interpretation and analysis of theatrical texts, questioning about artists' approach faced with the challenges and demands arising from these ancient and contemporary texts. This teaching allows students to discover more specifically the dramaturgical dimension of theatre; it gives students the opportunity to acquire acting techniques and to put theories and methods into practice as part of individual and collective creation. It also allows them to broaden their understanding of the visual, cultural and political dimensions of language. The enrichment of a theatrical culture relies on the discovery of plays, playwrights and directors. For that reason, this course will benefit from drawing on local cultural resources and certain topical issues. The teacher will be keen to encourage the students to go and see live performances regularly.

In both the approach to texts and the analysis of theatre as a living art form, emphasis will be placed on understanding the stage and theatrical area, on decoding performance codes, on development of the power of imagination and on identifying highlights of the history of European theatre. Teaching will aim at fostering understanding of the creation and performance processes and will endeavour to develop students' autonomy and commitment.

2. Didactic principles

The following didactic principles must guide teaching and learning in the *Theatre Studies and Drama* complementary course:

General principles

- Enable the students to gain an understanding of theatre as a literary genre, its diversity and its European dimension.
- Raise the students' awareness of aesthetics issues and of the socio-political contexts of a theatrical work.
- Introduce the students to the multiplicity of theatrical practices, as a theatre-goer, actor and director.
- Encourage personal initiative and expression and a collective approach to creation.

Pedagogical approach in S6 and S7

Teachers will deploy a wide variety of methods to convey to the students the key concepts and ideas of the syllabus, bearing in mind the need for differentiation.

Teachers will find in Annex 6.1 references that will be of use to them in teaching drama.

The following list is neither exhaustive nor ranked in any particular order of priority.

- **Written exercises** done throughout the year:
 - Essays
 - Analyses of authentic texts (reviews, writings by playwrights, plays)
 - Reports on research work, including digital research work
 - Journals and diaries (as a theatre-goer, creative process).
- **Practical exercises** throughout the year:
 - Targeted application of acting techniques
 - Solo or group improvisations
 - Expressive reading, voicing and stage positioning of authentic theatrical texts
 - Constructions of situations
 - Stage design proposals
 - Staging of authentic theatrical texts

3. Learning objectives

Mastery of competences and skills is gradually acquired and is fully integrated into study of the curriculum throughout the two years of the course. At the end of the course, students will have mastered the following competences and skills:

Cultural and linguistic approach

- The student is able to identify and place in the history of theatre some of the theatrical and scenic forms from Antiquity to the Twenty-First Century.
- The student is able to analyse and understand theatrical texts dating from a variety of eras and movements.
- The student is able to use the components of a text to produce an interpretation.

École du spectateur (Theatre-Goers' School)

- The student is able to differentiate between forms of aesthetics.
- The student is capable of identifying significant staging choices.
- The student is aware of the constraints and challenges of a creation process.
- The student is able to produce an interpretation from his/her own observations.

Stagecraft

a) Positioning

- The student is able to position himself/herself on the stage in relation to his/her partners.
- The student understands and experiments with the resources of the stage.
- The student is capable of proposing a positioning on the basis of a text, a situation, an image, a prompt.

b) Acting

- The student is able to use acting resources to depict a situation and tell a story.
- The student takes into account in his/her acting the other actors' suggestions.
- The student is able also to act what the text does not say.
- The student is able to use his/her physical possibilities to suggest a movement, a situation, a state, or to depict a figure, a character.

c) Voice

- The student is able to pitch his/her voice so as to be audible – and intelligible – to the audience.
- The student is capable of modulating his/her voice (rhythm, register, pitch, timbre).
- The student takes account of the variety of skills required (aside, choral scene, intimate dialogue, etc.) according to acting codes or intentions.

d) Text

- The student is able to read aloud expressively and relevantly.
- The student is able to improvise to continue a text, given as a cue.
- The student is able to build up a theatrical event on the basis of a text.

4. Contents

The *Theatre Studies and Drama* course is delivered over **a period of two years**. In the middle of each year, three subjects are tackled.

- 1- Cultural and linguistic approach
- 2- *École du spectateur* (Theatre-Goers' School)
- 3- Stagecraft

See on annex 6 the contents of the three subjects

5. Assessment

Formative assessment (A mark)

Formative assessment is based on the pedagogical approaches outlined in the learning objectives presented in part 3 but will also take into account:

- Regular attendance, diligence and punctuality
- The efforts made by the student to progress
- Various exercises and tests

Summative assessment (B mark)

Summative assessment takes stock precisely of the knowledge and know-how acquired by the student at a given time in the year. A high-quality summative assessment will need to be valid, reliable and transparent.

For the two years, the B mark is the average of two semester tests, each lasting 45 minutes, with an annual total of four tests. These tests must refer to the two aspects, academic and practical. They must be based on documents and assess the competences presented in the assessment objectives.

The following, per semester, are therefore recommended:

- a written examination on documents associated with the semester's work (an extract from a review, an extract from a work, an extract from a recording, photographs of productions, stage design work)
- a presentation or performance (individual or group) proving understanding of the techniques tackled in the workshops during the semester and a pertinent work of interpretation on the text.

	<u>Cultural and linguistic approach</u>	<u>École du spectateur (Theatre-goers' School)</u>	<u>Stagecraft</u>
S6	<p>20% of the A mark: Written analyses on the work and the corpus.</p> <p>50% of the B mark: Analysis of a text that has not been studied, associated with the work and the corpus, accompanied by documents (unknown background materials).</p>	<p>40% of the A mark: Reviews diary and oral reports.</p>	<p>40% of the A mark: Observation of the student's involvement and assessment of his/her technical competences.</p> <p>50 % of the B mark: Solo or small group staging of a performance, the text of which is taken from the work.</p>
S7	<p>40% of the A mark: Written analyses on the work and the corpus.</p> <p>50% of the B mark (end of 1st semester): Analysis of a text that has not been studied, associated with the work and the corpus, accompanied by documents (unknown background materials).</p>	<p>30% of the A mark: Reviews diary and oral reports.</p>	<p>30% of the A mark: Observation of the student's involvement and assessment of his/her technical competences.</p> <p>50% of the B mark (end of 2nd semester): Solo or small group staging of a performance, the text of which is chosen by the students.</p>

5.1. Assessment objectives

The assessment objectives are based on the *Learning objectives* set out in 3.

Competence: Reading

- Drawing on various sources in a relevant way (reviews, dramaturgical writing, plays, audio-visual documents, images), respecting the codes inherent in each of them.
- Identifying certain sub-genres of theatre, the characteristics of certain movements.
- Being able to place a work in the history of the theatre.
- Being able to characterise what is at stake in a theatrical text.
- Knowing and making critical use of the resources available that are connected with the theatre, including digital resources.

Competence: Writing

- Writing a short, properly structured and argued essay on the basis of the documents, bringing out the aesthetic, literary, philosophical, cultural and historical aspects.
- Writing a creation diary (logbook).
- Writing a reviews diary (theatre-goer's diary).
- Presenting a piece of research and analysis work, developing a personal viewpoint.

Competence: Listening/Speaking/Stagecraft

- Listening to recorded texts (lyrical and theatrical works, readings, etc.) and being able to report on them orally and in writing.

- Being able to analyse scenes or acting proposals in the context of workshops.
- Being able to read an original or personal text aloud expressively and to create a staging for this reading.
- Making acting proposals that prove mastery of the techniques learned.
- Presenting a piece of creative work and being able to defend its biases.

Competence: Mobilising one's linguistic and cultural competences

- Being able to relate to one another a theatrical text and a historical and cultural context.
- Being able to examine and question precisely and subtly the elements of a play (characters' motivations, components of a plot, etc.).
- Being able to mobilise cultural elements to gain insight into a performance.

5.2 Attainment Descriptors

Mark	Denominator	Alphabetical grade	Assessment objective	Cycle 3
9-10	Excellent	A	Reading	<p>The student shows an excellent ability to</p> <ul style="list-style-type: none"> • Draw on various sources in a relevant way (reviews, dramaturgical writing, plays, audio-visual documents, images), respecting the codes inherent in each of them. • Identify certain sub-genres of theatre, the characteristics of certain movements. • Place a work in the history of the theatre. • Characterize what is at stake in a theatrical text. • Know and make critical use of the resources available that are connected with the theatre, including digital resources.
			Writing	<p>The student shows an excellent ability to</p> <ul style="list-style-type: none"> • Write a short, properly structured and argued essay on the basis of the documents, bringing out the aesthetic, literary, philosophical, cultural and historical aspects. • Write a creation diary (logbook). • Write a reviews diary (theatre-goer's diary). • Present a piece of research and analysis work, developing a personal viewpoint.
			Listening/Speaking/ Stagecraft	<p>The student shows an excellent ability to</p> <ul style="list-style-type: none"> • Listen to recorded texts (lyrical and theatrical works, readings, etc.) and being able to report on them orally and in writing. • Analyze scenes or acting proposals in the context of workshops. • Read an original or personal text aloud expressively and to create a staging for this reading. • Make acting proposals that prove mastery of the techniques learned. • Present a piece of creative work and defend its biases.
			Mobilising one's linguistic and cultural competences	<p>The student shows an excellent ability to</p> <ul style="list-style-type: none"> • Relate to one another a theatrical text and a historical and cultural context. • Examine and question precisely and subtly the elements of a play (characters' motivations, components of a plot, etc.). • Mobilise cultural elements to gain insight into a performance.

Mark	Denominator	Alphabetical grade	Assessment objective	Cycle 3
8 – 8.9	Very good	B	Reading	<p>The student shows a very good ability to</p> <ul style="list-style-type: none"> • Draw on various sources in a relevant way (reviews, dramaturgical writing, plays, audio-visual documents, images), respecting the codes inherent in each of them. • Identify certain sub-genres of theatre, the characteristics of certain movements. • Place a work in the history of the theatre. • Characterize what is at stake in a theatrical text. • Know and make critical use of the resources available that are connected with the theatre, including digital resources.
			Writing	<p>The student shows a very good ability to</p> <ul style="list-style-type: none"> • Write a short, properly structured and argued essay on the basis of the documents, bringing out the aesthetic, literary, philosophical, cultural and historical aspects. • Write a creation diary (logbook). • Write a reviews diary (theatre-goer's diary). • Present a piece of research and analysis work, developing a personal viewpoint.
			Listening/Speaking/ Stagecraft	<p>The student shows a very good ability to</p> <ul style="list-style-type: none"> • Listen to recorded texts (lyrical and theatrical works, readings, etc.) and being able to report on them orally and in writing. • Analyze scenes or acting proposals in the context of workshops. • Read an original or personal text aloud expressively and to create a staging for this reading. • Make acting proposals that prove mastery of the techniques learned. • Present a piece of creative work and defend its biases.
			Mobilising one's linguistic and cultural competences	<p>The student shows a very good ability to</p> <ul style="list-style-type: none"> • Relate to one another a theatrical text and a historical and cultural context. • Examine and question precisely and subtly the elements of a play (characters' motivations, components of a plot, etc.). • Mobilise cultural elements to gain insight into a performance.

Mark	Denominator	Alphabetical grade	Assessment objective	Cycle 3
7– 7.9	Good	C	Reading	<p>The student shows a good ability to</p> <ul style="list-style-type: none"> • Draw on various sources in a relevant way (reviews, dramaturgical writing, plays, audio-visual documents, images), respecting the codes inherent in each of them. • Identify certain sub-genres of theatre, the characteristics of certain movements. • Place a work in the history of the theatre. • Characterize what is at stake in a theatrical text. • Know and make critical use of the resources available that are connected with the theatre, including digital resources.
			Writing	<p>The student shows good ability to</p> <ul style="list-style-type: none"> • Write a short, properly structured and argued essay on the basis of the documents, bringing out the aesthetic, literary, philosophical, cultural and historical aspects. • Write a creation diary (logbook). • Write a reviews diary (theatre-goer's diary). • Present a piece of research and analysis work, developing a personal viewpoint.
			Listening/Speaking/ Stagecraft	<p>The student shows a good ability to</p> <ul style="list-style-type: none"> • Listen to recorded texts (lyrical and theatrical works, readings, etc.) and being able to report on them orally and in writing. • Analyze scenes or acting proposals in the context of workshops. • Read an original or personal text aloud expressively and to create a staging for this reading. • Make acting proposals that prove mastery of the techniques learned. • Present a piece of creative work and defend its biases.
			Mobilising one's linguistic and cultural competences	<p>The student shows a good ability to</p> <ul style="list-style-type: none"> • Relate to one another a theatrical text and a historical and cultural context. • Examine and question precisely and subtly the elements of a play (characters' motivations, components of a plot, etc.). • Mobilise cultural elements to gain insight into a performance.

Mark	Denominator	Alphabetical grade	Assessment objective	Cycle 3
6 - 6.9	Satisfactory	D	Reading	<p>The student shows a satisfactory ability to</p> <ul style="list-style-type: none"> • Draw on various sources in a relevant way (reviews, dramaturgical writing, plays, audio-visual documents, images), respecting the codes inherent in each of them. • Identify certain sub-genres of theatre, the characteristics of certain movements. • Place a work in the history of the theatre. • Characterize what is at stake in a theatrical text. • Know and make critical use of the resources available that are connected with the theatre, including digital resources.
			Writing	<p>The student shows a satisfactory ability to</p> <ul style="list-style-type: none"> • Write a short, properly structured and argued essay on the basis of the documents, bringing out the aesthetic, literary, philosophical, cultural and historical aspects. • Write a creation diary (logbook). • Write a reviews diary (theatre-goer's diary). • Present a piece of research and analysis work, developing a personal viewpoint.
			Listening/Speaking/ Stagecraft	<p>The student shows a satisfactory ability to</p> <ul style="list-style-type: none"> • Listen to recorded texts (lyrical and theatrical works, readings, etc.) and being able to report on them orally and in writing. • Analyze scenes or acting proposals in the context of workshops. • Read an original or personal text aloud expressively and to create a staging for this reading. • Make acting proposals that prove mastery of the techniques learned. • Present a piece of creative work and defend its biases.
			Mobilising one's linguistic and cultural competences	<p>The student shows a satisfactory ability to</p> <ul style="list-style-type: none"> • Relate to one another a theatrical text and a historical and cultural context. • Examine and question precisely and subtly the elements of a play (characters' motivations, components of a plot, etc.). • Mobilise cultural elements to gain insight into a performance.

Mark	Denominator	Alphabetical grade	Assessment objective	Cycle 3
5 – 5.9	Sufficient	E	Reading	<p>The student shows a sufficient ability to</p> <ul style="list-style-type: none"> • Draw on various sources in a relevant way (reviews, dramaturgical writing, plays, audio-visual documents, images), respecting the codes inherent in each of them. • Identify certain sub-genres of theatre, the characteristics of certain movements. • Place a work in the history of the theatre. • Characterize what is at stake in a theatrical text. • Know and make critical use of the resources available that are connected with the theatre, including digital resources.
			Writing	<p>The student shows a sufficient ability to</p> <ul style="list-style-type: none"> • Write a short, properly structured and argued essay on the basis of the documents, bringing out the aesthetic, literary, philosophical, cultural and historical aspects. • Write a creation diary (logbook). • Write a reviews diary (theatre-goer's diary). • Present a piece of research and analysis work, developing a personal viewpoint.
			Listening/Speaking/ Stagecraft	<p>The student shows a sufficient ability to</p> <ul style="list-style-type: none"> • Listen to recorded texts (lyrical and theatrical works, readings, etc.) and being able to report on them orally and in writing. • Analyze scenes or acting proposals in the context of workshops. • Read an original or personal text aloud expressively and to create a staging for this reading. • Make acting proposals that prove mastery of the techniques learned. • Present a piece of creative work and defend its biases.
			Mobilising one's linguistic and cultural competences	<p>The student shows a sufficient ability to</p> <ul style="list-style-type: none"> • Relate to one another a theatrical text and a historical and cultural context. • Examine and question precisely and subtly the elements of a play (characters' motivations, components of a plot, etc.). • Mobilise cultural elements to gain insight into a performance.

Mark	Denominator	Alphabetical grade	Assessment objective	Cycle 3
3 – 4.9	Failed (weak)	F	Reading	<p>The student shows a weak ability to</p> <ul style="list-style-type: none"> • Draw on various sources in a relevant way (reviews, dramaturgical writing, plays, audio-visual documents, images), respecting the codes inherent in each of them. • Identify certain sub-genres of theatre, the characteristics of certain movements. • Place a work in the history of the theatre. • Characterize what is at stake in a theatrical text. • Know and make critical use of the resources available that are connected with the theatre, including digital resources.
			Writing	<p>The student shows a weak ability to</p> <ul style="list-style-type: none"> • Write a short, properly structured and argued essay on the basis of the documents, bringing out the aesthetic, literary, philosophical, cultural and historical aspects. • Write a creation diary (logbook). • Write a reviews diary (theatre-goer's diary). • Present a piece of research and analysis work, developing a personal viewpoint.
			Listening/Speaking/ Stagecraft	<p>The student shows a weak ability to</p> <ul style="list-style-type: none"> • Listen to recorded texts (lyrical and theatrical works, readings, etc.) and being able to report on them orally and in writing. • Analyze scenes or acting proposals in the context of workshops. • Read an original or personal text aloud expressively and to create a staging for this reading. • Make acting proposals that prove mastery of the techniques learned. • Present a piece of creative work and defend its biases.
			Mobilising one's linguistic and cultural competences	<p>The student shows a weak ability to</p> <ul style="list-style-type: none"> • Relate to one another a theatrical text and a historical and cultural context. • Examine and question precisely and subtly the elements of a play (characters' motivations, components of a plot, etc.). • Mobilise cultural elements to gain insight into a performance.

Mark	Denominator	Alphabetical grade	Assessment objective	Cycle 3
0 - 2.9	Failed (very weak)	FX	Reading	<p>The student shows a very weak ability to</p> <ul style="list-style-type: none"> • Draw on various sources in a relevant way (reviews, dramaturgical writing, plays, audio-visual documents, images), respecting the codes inherent in each of them. • Identify certain sub-genres of theatre, the characteristics of certain movements. • Place a work in the history of the theatre. • Characterize what is at stake in a theatrical text. • Know and make critical use of the resources available that are connected with the theatre, including digital resources.
			Writing	<p>The student shows a very weak ability to</p> <ul style="list-style-type: none"> • Write a short, properly structured and argued essay on the basis of the documents, bringing out the aesthetic, literary, philosophical, cultural and historical aspects. • Write a creation diary (logbook). • Write a reviews diary (theatre-goer's diary). • Present a piece of research and analysis work, developing a personal viewpoint.
			Listening/Speaking/ Stagecraft	<p>The student shows a very weak ability to</p> <ul style="list-style-type: none"> • Listen to recorded texts (lyrical and theatrical works, readings, etc.) and being able to report on them orally and in writing. • Analyze scenes or acting proposals in the context of workshops. • Read an original or personal text aloud expressively and to create a staging for this reading. • Make acting proposals that prove mastery of the techniques learned. • Present a piece of creative work and defend its biases.
			Mobilising one's linguistic and cultural competences	<p>The student shows a very weak ability to</p> <ul style="list-style-type: none"> • Relate to one another a theatrical text and a historical and cultural context. • Examine and question precisely and subtly the elements of a play (characters' motivations, components of a plot, etc.). • Mobilise cultural elements to gain insight into a performance.

6. Annexes

Annex 6.1.

Cultural and linguistic approach

A special study will be made of a complete work, associated with a historical and/or thematic corpus. This work and the corpus documents (texts and images) will be chosen in two key areas (see Annex 6.2: Theatrical eras and genres). Giving the students the opportunity to be involved in this choice and in the composition of the corpus will be welcome.

On the basis of the corpus, the student will refine his/her interpretation of this work, which will give rise to the production of various types of written material (analysis, creative writing, etc.). He/She will start to identify the major periods in the history of the theatre and to refer to them: ancient theatre, Elizabethan theatre, *commedia dell'arte*, classical theatre, modern theatre, contemporary theatre.

École du spectateur (Theatre-Goers' School)

The students will be made aware of the various dimensions of stage productions: stage/set design, lighting, music, costumes, props. Analysis of performances will give rise to written and oral pieces of work: oral reports, writing of a reviews diary. The reviews diary may also contain sketches and other pictorial documents, showing the research work done by the student.

Whenever possible, an approach to the material and social conditions of the theatre will be encouraged amongst students, via meetings with professionals, visits to theatres and other such venues. Meeting an artistic team is conducive to a better understanding amongst students of the process of creation and to enrichment of their own practice in workshops. Theatre-goers' experience in a variety of venues will foster their understanding of the history of the theatre (Italian-style theatre, open-air theatre, traverse stage, etc.).

Stagecraft

Students will build up their practice on the stage, individually and collectively. This practice will be based essentially on extracts from the work chosen and elements from the corpus, in order to consolidate the course's coherence. The actual practice, fed with study of the texts, will lead students to approach the concept of a sense of theatre and of dramatical reflection and hence to deploy directorial and staging skills.

The practical dimension of the teaching will elicit the creativity of the students, who will tap into their capacity for reflection, their sensitivity and their imagination. The teacher will therefore endeavour to alternate between severely constrained exercises, the testing of individual proposals and free and unhindered research. Every effort will be made to develop in the students enjoyment of acting, the concept of responsibility (in relation to the work, in relation to the other actors, in relation to artistic bias) and the ability to analyse one's proposals.

Each syllabus must be covered in the year concerned (S6 and S7) but the teacher is free:

a) to build up his/her progression for each subject

b) to choose the work to be focused on per year from a list of proposals (theatrical genres, eras, authors).

The intensity with which the topic will be dealt will be dependent on the teacher's choice and in line with the characteristics of the classes and the resources specific to the School.

	<u>Cultural and linguistic approach</u>	<u>École du spectateur (Theatre-goers' School)</u>	<u>Stagecraft</u>
S6	Centred on a first theatrical work and an associated corpus (2 fields to be chosen from the list)	Between three and six theatrical performances Observation of workshop work	Workshop where the majority of background materials are associated with the chosen work and corpus.
S7	Centred on a second theatrical work and an associated corpus (2 other fields to be chosen from the list)	Between three and six theatrical performances	Workshop where the background materials are chosen on the one hand, by the teacher and on the other, by students, with a view to their final presentation.

Annex 6.2.

A working group of teachers who taught theater studies and drama prepares a bibliography. This will be attached to the Complementary Course.