



## **Tuik Expressive Arts School's Curriculum for the General Syllabus for Basic Education in Theatre Arts**

Our curriculum for the general syllabus for basic education in theatre arts is based on Finland's National Core Curriculum for the General Syllabus for Basic Education in the Arts (2017).

<b>1. THE GENERAL OBJECTIVES OF BASIC EDUCATION IN THE ARTS</b>	<b>3</b>
1.1 Tuike Expressive Arts School	3
1.2 Act on Basic Education in the Arts	3
1.3 The educational institution’s mission statement	4
1.4 The educational institution’s values	4
1.5 The educational institution’s conception of learning	5
<b>2. TEACHING</b>	<b>5</b>
2.1 Teaching environments and working methods	5
2.2 Teaching methods in theatre arts	6
2.3 The educational institution’s organisational culture	6
2.4 Admissions and free student places	6
<b>3. SCOPE AND STRUCTURE OF STUDIES</b>	<b>7</b>
3.1 Scope of studies	7
3.2 Structure of studies	7
3.3 Personalised curricula	9
<b>4. LEARNING ASSESSMENT IN THEATRE ARTS EDUCATION</b>	<b>9</b>
4.1 Certificates and the information to be included	10
<b>5. OBJECTIVES, STUDY CONTENT AND ASSESSMENTS</b>	<b>11</b>
5.1 Early childhood theatre education (age 5–6)	11
5.2 Preparatory education (age 7–8)	11
5.3 Common courses in theatre arts, 300 lessons	12
5.4 Objectives and study content of common courses: Paths A and B	13
Path A: A2 Performership and spectatorship, age 10–12, 64 lessons /	13
Path B: B1 Performership and spectatorship, age 12–14, 100 lessons	13
Path A: A3 Theatrical Job Descriptions, age 11–13, 86 lessons /	14
Path B: B2 Theatrical Job Descriptions, age 13–15, 100 lessons	14
Path A: A4 Creating a performance, age 12–14, 86 lessons	14
Path B: B3 Creating a performance, age 14–16, 100 lessons	14
5.5 Thematic courses in theatre arts, 200 lessons	15
5.6 Objectives and study content of thematic courses: Paths A and B	16
Path A: A5 Theatre genres, age 13–15, 100 lessons /	16
Path B: B4 Theatre genres, age 15–18, 100 lessons	16
Path A: A6 Your personal artistic process in a production, age 14–16, 100 lessons /	
Path B: B5 Your personal artistic process in a production, age 16–19, 100 lessons	17
<b>6. COOPERATION WITH PARENTS, GUARDIANS AND OTHER PARTIES</b>	<b>17</b>
<b>7. DEVELOPING THE SCHOOL’S ACTIVITIES</b>	<b>18</b>

# 1. THE GENERAL OBJECTIVES OF BASIC EDUCATION IN THE ARTS

The curriculum for the general syllabus for basic education in theatre arts aims to strengthen the student's active agency and understanding of theatre arts. It teaches students how to create art independently and develop their personal interpretation of the material. The curriculum encourages students to work constructively, both individually and interactively with other members of the group. Theatre arts can be studied through different approaches, methods and perspectives, such as performing, acting, scriptwriting, performance dramaturgy, directing and visualisation. Theatre is by nature a branching art form that encompasses different genres and combines various disciplines. Theatre can be created in different communities and environments. In the core curriculum for the general syllabus, theatre arts are studied through a variety of performances and types of performance.

The curriculum encourages enjoyment, curiosity and motivation for teamwork. The aim of studying theatre arts is to strengthen the students' cultural competence by developing their skills and knowledge. Students are steered towards long-term, committed work. The courses in the general syllabus prepare students for further studies in different fields, promote social inclusion and help them adapt to changes in working life.

## 1.1 Tuike Expressive Arts School

Tuike Expressive Arts School is a private educational institution that provides basic education in theatre arts. It is run by the theatre association Teatteri yhdistys Tuike ry. Tuike Expressive Arts School opened in 2007 and began providing basic education in theatre arts in 2018. The school had 25 groups and 310 students during the 2017–2018 academic year. Students range in age from 5 to 65. The school had nine drama instructors in the 2017–2018 academic year. The principal has a master's degree in education and is also a qualified drama [2] instructor.

The school's theatre instruction adheres to the Act on Basic Education in the Arts and the general syllabus of the National Core Curriculum approved by the Finnish National Agency for Education. The curricula have been approved by the City of Helsinki. All teaching and other staff are involved in developing the curriculum, which is seen as a continuous process.

## 1.2 Act on Basic Education in the Arts

Section 1: The purpose of basic education in the arts

Basic education in the arts is primarily targeted at children and young people, and involves

goal-oriented education in various art forms that progresses from one level to the next. It also provides students with the skills required for artistic self-expression and applying for vocational and higher education in the art form in question. Other activities that promote the arts can also be organised in conjunction with basic education in the arts.

Basic education in the arts is steered by:

- the Act (633/1998) and Decree (813/1998) on Basic Education in the Arts
- the Finnish National Agency for Education's Decree on the National Core Curriculum for Basic Education in the Arts
- the curriculum approved by the education provider.

According to Section 5 of the Act on Basic Education in the Arts (633/1998), the Finnish National Agency for Education decides on the objectives and key content of basic education in the arts (the core curriculum) for each art form. The Finnish National Agency for Education also decides on how students are assessed and what information must be included in the graduation certificate (Section 8 of the Act on Basic Education in the Arts).

Basic education in the arts is a package in which the objectives and study content of different activities are linked to form a foundation for teaching and organisational culture. For this reason, the core curriculum for basic education in the arts includes not only regulations on objectives, key content and student assessment, but also texts to aid people's understanding of them.

### 1.3 The educational institution's mission statement

Tuiké Expressive Arts School provides broad-ranging theatre studies for everyone aged five and above. Its purpose and goal is to provide children, young people and adults in the Helsinki Metropolitan Area with a high-quality education in theatre and drama.

From the outset, teaching focuses on teamwork, building self-confidence, boosting imagination and accepting differences. The school aims to provide students with a safe space in which to learn and develop as theatre creators. Its theatre studies highlight the importance of committed, long-term practice.

The school's teachers approach theatre studies on the basis of their own personal strengths. The curriculum is adapted to meet the needs of each group. The teachers at Tuiké Expressive Arts School have profound expertise in areas such as visual, physical, sensory and blindfolded theatre.

### 1.4 The educational institution's values

The values drawn up by the theatre association (Teatteriyhdistys Tuiké ry) guide Tuiké Expressive Arts School's activities.

#### **Trust**

In our community, we nurture a safe and trusting atmosphere that enables us to create high-quality theatre. We require the employees of both Tuiké Theatre and Tuiké Expressive Arts School to act professionally and be committed to their work. We also expect our partners to be trustworthy, and we always to stick to agreements.

**Diversity in theatre arts**

Our aim is to create performances of high artistic quality. Our groups are given the space to research and develop different theatre arts in their activities and performances.

**Equality**

Everyone is equal regardless of gender, age, sexual orientation, social status or origin. We treat everyone involved in our activities – students, teachers, stakeholders and partners – with an open mind and allow them to be themselves.

**Ecology**

We prefer to recycle old things rather than buy new ones. The theatre does not support meat production and we only provide vegetarian food at our events and camps. The theatre's programme also includes works that deal with ecology and climate change.

**A sense of community**

Tuikē actively cooperates with its stakeholders to promote a sense of community in its field. Tuikē Expressive Arts School offers everyone the chance to do theatre as a hobby: there are no entrance exams and tuition fees are affordable. Tuikē Theatre rents out its premises for guest productions and events.

## 1.5 The educational institution's conception of learning

Tuikē Expressive Arts School's curriculum is based on a conception of learning in which the student works actively with the teacher and other members of the group. Learning happens via an interactive relationship between the teacher, the group and the individual. Both individual students and the group as a whole take responsibility for their own learning. In the theatre group, students learn to set goals and act in a way that enables them to achieve those goals. Positive emotional experiences, the joy of learning and creative activities promote learning and inspire students to develop their own competence. Experiences and interaction with the environment are essential for learning, as are physicality and the use of different senses.

In theatre arts, accepting differences and diverse experiences is an inseparable part of individual growth and building a sense of community. Students are taught how to understand their experiences and develop an awareness of how they learn, and to use this knowledge to develop their own learning. Both practice and practicing how to learn are important for skill development.

## 2. TEACHING

### 2.1 Teaching environments and working methods

In basic education in the arts, 'learning environments' refer not only to physical spaces and places, but also to the communities and practices that enable studying and learning. These learning environments should by default be physically, socially and psychologically safe. They should have an open and positive atmosphere that encourages and inspires students

to develop their skills.

The teaching at Tuike Expressive Arts School mainly takes place on Tuike Theatre's premises in Tapanila (Tuikesali and Tuikestudio). Both premises are intended for theatrical use and are therefore equipped with dance mats, theatre lights and audio equipment. There is also a storage room for props and costumes. This gives students a broad understanding of the different aspects of theatre. Tuike Expressive Arts School also rents the Wiipuri Association's premises in Käpylä in order to provide a more extensive operating area, so that younger students in particular have a safer journey to the school.

Diverse learning environments support students' growth and inspire them to learn. They also provide every student with the chance to succeed and feel competent. The goal is for our learning environments to create the right conditions for the proactive and long-term work that is characteristic of the arts, both independently and with others.

## 2.2 Teaching methods in theatre arts

Students study theatre arts in groups that highlight teamwork and interaction skills. These studies involve experimentation, practice and rehearsals. Commitment, engagement and motivation to attend lessons are important. Students are shown how to work responsibly in order to achieve both personal and common goals. Practicing personal expression and perception skills is a key aspect of the students' studies, and takes their own physical experiences into account. Our working methods are chosen to support the students' ability to understand their own learning and physicality, to reflect on the skills they have acquired, and to develop them in their own artistic work. Our working methods also highlight continuous monitoring of the students' development through giving and receiving regular feedback.

## 2.3 The educational institution's organisational culture

Our community culture is based on its members' sense of belonging, which arises from working together and involving everyone in our activities. A supportive culture accepts learning through failure. In theatre, experimentation and mistakes often give rise to completely new ideas and approaches. Groups and individuals do not compete with each other – they create theatre together.

At Tuike Expressive Arts School, we consider it important to develop our competence in arts pedagogy. Open and constructive dialogue is required, both within our institution's community and in cooperation with parents, guardians and other parties.

## 2.4 Admissions and free student places

New students are admitted in order of enrolment on a separately announced registration date. If there is space in a group, students on the waiting list can also be admitted at the beginning of January. A place for the next academic year is automatically reserved for

existing students, and they receive information about teaching schedules.

New students always start at basic education level 1 for their age group. The age groups are 9–11-year-olds and over 12s. If a student has received basic education in the arts or equivalent education in theatre arts, circus art, music, dance or visual arts, these are considered an advantage and the student may start at whatever level is deemed appropriate.

Free student places or reduced tuition fees may be applied for by writing to the principal of Tuike Expressive Arts School, who forwards the application to Teatteriyhdistys Tuike ry's Board of Directors. The Board makes an annual decision on the sum to be allocated to free student places. A family discount is automatically given to all families in which more than one child studies at Tuike Expressive Arts School. These discounts aim to prevent financial concerns from posing an obstacle to studying.

## 3. SCOPE AND STRUCTURE OF STUDIES

### 3.1 Scope of studies

The calculatory scope of the general syllabus for basic education in the arts is 500 lessons, of which 300 lessons are common courses and 200 lessons are thematic courses. The nominal length of a lesson is 45 minutes. The education provider decides on the scope of the early childhood education that precedes common courses.

Teaching must make it possible to cover the content and achieve the objectives of syllabus for the respective art form. When organising basic education in the arts in accordance with the general syllabus, enough flexibility must be incorporated to take the art form, the teaching methods, and the student's age and previously acquired skills and knowledge into account.

### 3.2 Structure of studies

The general syllabus for each art form consists of common courses, thematic courses and possibly also early childhood education. The national objectives and key content of common and thematic courses, and the general objectives of early childhood education, are specified in the core curricula for each art form. Basic education in the arts can also be organised for adults, for whom a personalised curriculum is drawn up. At Tuike Expressive Arts School, the syllabus for basic education in the arts is optional for adults. Adults may only participate in theatre groups aimed at adults.

The common courses in the syllabus seek to provide students with the basic skills of the art form. Thematic courses seek to expand the skills acquired through common courses. The education provider may offer a variety of alternative thematic modules.

On the basis of the core curriculum, the education provider decides on which common and thematic modules to offer, and on their objectives, content and calculatory scopes. The objectives, content and scope of early childhood education are decided on in the curriculum.

<b>Path A, Starting age 9–11</b>		
Level	Age group	Lessons/year
A1 Common courses: Play and story	age 9–11	64
A2 Common courses: Performership and spectatorship	age 10–12	64
A3 Common courses: Theatrical job descriptions	age 11–13	86
A4 Common courses: Creating a performance	age 12–14	86
A5 Thematic courses: Theatre genres	age 13–15	100
A6 Thematic courses: Your personal artistic process in a production	age 14–16	100
Total		500

<b>Path B, Starting age 12–16</b>		
Level	Age group	Lessons/year
B1 Common courses: Performership and spectatorship	age 12–14	100
B2 Common courses: Theatrical job descriptions	age 13–15	100
B3 Common courses: Creating a performance	age 14–16	100
B4 Thematic courses: Theatre genres	age 15–18	100
B5 Thematic courses: Your personal artistic process in a production	age 16–19	100
Total		500



A total of 500 lessons, consisting of common courses (300 lessons) and thematic courses (200 lessons).

### 3.3 Personalised curricula

If necessary, Tuike Expressive Arts School can create a personalised curriculum to meet a student's study or learning requirements. It is important for students to be able to study from their own starting points. Students may want to customise their studies on the basis of their previous experience or skill level, or due to various challenges and limitations. Students can draw up a personalised curriculum in collaboration with the principal, their teacher and their parents/guardians. The personalisation process analyses the student's need for support and any challenges related to schedules, study content, objectives and teaching methods. Any previous basic education in the arts in another field, or other theatre activities, may count towards the total number of lessons that the student has to complete.

Tuike Expressive Arts School has two study paths: A and B (see the table in Section 3.2). Students are 9–11 years old when they start Path A and 12–16 years old when they start Path B. Students who follow Path B, that is, who start at the age of 12 or above, receive more hours of teaching per year. This equates to three years of common courses and two years of thematic courses. Tuike Expressive Arts School organises A1 and B1 groups on several days so that students can find a suitable group. As a rule, Path B students attend common courses for three years in the same group. They can then choose a day of their liking for thematic courses, including thematic courses from Path A.

Adult students may also complete the syllabus for basic education in the arts at Tuike Expressive Arts School, in which case a personal curriculum is drawn up for them. Adult groups do not follow study paths (Path A and Path B) – they always customise their studies in collaboration with the principal and teacher. Adult groups are divided into beginners', intermediate and advanced groups, which makes it possible to create a customised curriculum that is equivalent to one for basic education in the arts. At Tuike Expressive Arts School, the syllabus for basic education in the arts is optional for adults. Adults may only participate in theatre groups aimed at adults.

Finnish is the main language of instruction at Tuike Expressive Arts School, but teaching can also be offered to English- and Swedish-speaking students whenever possible.

## 4. LEARNING ASSESSMENT IN THEATRE ARTS EDUCATION

The assessment of theatre studies is by nature observational. Assessment aims to support progress and the achievement of learning objectives. Assessment feedback helps students to develop their artistic thinking and their performance and interaction skills. It also helps

them to set targets and monitor their progress. Learning is assessed in a positive and encouraging way. Our diverse and continuous assessment includes different ways of giving feedback: students receive feedback from their teacher, and students are taught how to carry out self-assessments and give feedback to their peers. Assessment helps students to develop learning skills and self-direction. Assessment focuses only on the student's work, competence and theatre skills, and not on the student's personality. Assessments and feedback take the student's self-esteem and the development of a positive self-image into account.

The assessment of learning in the syllabus for theatre arts focuses on all of the given target areas: performance and interaction skills, theatrical performance, the students' personal artistic process, and theatre as a part of society. In common courses, continuous assessment seeks to support the development of basic skills in theatre arts. Assessment places particular emphasis on performance and interaction skills, and the preparatory process for theatrical performance. In thematic courses, continuous assessment seeks to support the development of theatre skills. Assessment focuses on the student's own artistic process and the development of their skills.

## 4.1 Certificates and the information to be included

Students receive a graduation certificate when they complete the general syllabus for basic education in the arts, that is, when they have completed both the common and thematic courses.

### *Certificate of completion of the general syllabus for basic education in the arts*

A certificate of completion of the general syllabus for basic education in the arts must include the following information:

- name of the certificate
- name of the education provider
- name of the educational institution
- art form
- student's name and personal identity number
- study period in years
  
- the common courses in the syllabus that were completed by the student – name and scope of each study module
- the thematic courses in the syllabus that were completed by the student – name and scope of each study module
- the principal's signature and the educational institution's stamp
- if education was provided with authorisation from the Ministry of Education and Culture, the certificate should indicate the date of authorisation and the date on which the education provider approved the curriculum for the general syllabus for basic education in the arts
- if education was provided on the basis of an independent decision made by the municipality, the certificate should include the date on which the curriculum for the general syllabus for basic education in the arts was approved
- if a municipality or an education provider authorised to provide basic education by the relevant ministry procures services specified in the Act on Basic Education in the Arts from a public or private organisation or foundation, the certificate of basic education in the arts issued by the organisation or foundation on the basis of this agreement should include the

date of the agreement and the date on which the municipality or the authorised education provider approved the curriculum for the general syllabus for basic education in the arts

- a note stating that education has been provided in accordance with the Finnish National Agency for Education's 2017 National Core Curriculum for Basic Education in the Arts.

A certificate of completion of the general syllabus for basic education in the arts may include appendices.

*Certificate of attendance at courses in the general syllabus for basic education in the arts*

If their studies are interrupted or they require a certificate for some other reason, students may, upon request, receive a certificate of attendance at any courses they have completed in the general syllabus for basic education in the arts.

The certificate of attendance may include appendices.

## 5. OBJECTIVES, STUDY CONTENT AND ASSESSMENTS

### 5.1 Early childhood theatre education (age 5–6)

In early childhood theatre education, students use expressive, theatrical and dramatic play and games to practice teamwork and interaction skills, how to follow instructions, and how to listen to and show consideration for others. It is essential to create a safe atmosphere within the group, so that children have the opportunity to be heard and feel comfortable expressing themselves. To achieve this, the group creates its own set of rules for working together, which can be reviewed whenever necessary.

The aim is to encourage and inspire children to express themselves through play and imagination, and to support the development of self-confidence and a positive self-image. Through play and games, the students develop the courage to express themselves in a group setting and explore physical means of expression. The main skills learned during play are ingenuity, problem-solving, self-expression, teamwork, concentration, and how to maintain a sense of excitement. Early childhood theatre education also experiments with role play, which lays the foundation for future character work.

A small-scale performance may be prepared for the end of the term or academic year. Early childhood theatre education lasts for about one or two years, depending on the student's stage of development.

### 5.2 Preparatory education (age 7–8)

Preparatory education seeks to prepare students for basic education in theatre arts. They practice and develop their teamwork and interaction skills, and also focus on joint activities and working towards a common goal through a variety of theatre games. Play and games are used to practice concentration skills and perseverance in particular. The aim is for

students to be able to express themselves in a versatile manner and to engage in constructive interaction with others. The students also become familiar with the concept of a character and understand that they are separate from the character they are portraying. During preparatory education, students practice acting in a role and explore the protection offered by playing a character. Students practice creating a character and acting as that character. Students also learn to understand and recognise the difference between imaginary situations or stories and reality. Preparatory education aims to progress towards entire scenes or small-scale performances.

A small-scale performance may be prepared for the end of the term or academic year. Preparatory education lasts for about one or two years, depending on the student's stage of development.

## 5.3 Common courses in theatre arts, 300 lessons

The common courses in the general theatre arts syllabus aim to familiarise students with trends and practices in theatre, and theatre as an art form. The study modules in this section combine different target areas and are decided on locally.

### **General objectives**

#### *Performance and interaction skills*

Teaching aims to:

- enable students to act as a responsible member of the group
- encourage students to interact and connect with other performers and the audience
- train students to practice being actively present during a performance
- train students to practice holistic expression
- encourage students to reflect on their own work
- train students to find connections with other art forms.

#### *Theatrical performance*

Teaching aims to:

- motivate students to take a long-term and goal-oriented approach to their work
- encourage students to master theatre concepts and familiarise themselves with different disciplines
- train students to identify the stages of the rehearsal process for a performance.

#### *Your personal artistic process*

Teaching aims to:

- encourage students to be curious, to engage in creative activities, and to boldly try new theatrical methods
- encourage students to believe in themselves, and to identify their own strengths and areas for development
- inspire students to set themselves targets and reflect on their own work.

#### *Theatre arts as part of society*

Teaching aims to:

- enable students to see theatre as a social phenomenon
- train students to explore theatre as an art form
- train students to analyse what they have seen and experienced

- train students to familiarise themselves with different theatrical job descriptions.

### **Key content**

During common theatre arts courses, students get acquainted with theatre arts through a variety of exercises and performance-creation processes. In these studies, students interact with other members of the group, engage in discussions and practice a variety of theatre skills, such as different aspects of performership and performance skills (speech, physical expression, use of voice). The students produce source materials themselves as part of the rehearsal process, and familiarise themselves with a variety of source materials such as plays, poems, fairy tales, movies, media texts, images, audio or biographies. During their studies, the students practice giving and receiving feedback and different ways of reflecting on what they have done.

## 5.4 Objectives and study content of common courses: Paths A and B

### **Path A: A1 Play and story, age 9–11 (64 lessons)**

#### **Objectives**

- Learn how to work in a group while encouraging others and expressing yourself freely
- Listen to and respect others
- Develop concentration skills and perseverance
- Act as a fictional character
- Learn to identify the structure of a scene and story (beginning–middle–end)
- Understand performing as the act of being watched
- Respect one's own ideas and those of other people

#### **Content**

Though play and a variety of theatre games, students begin experimenting with everyday situations, fairy tales and stories in different roles. They improvise situations and study how events unfold: where the beginning ends and the end begins, why a conflict is required, and how characters act. A small-scale performance may be prepared for the end of the term or academic year.

#### **Assessment**

Together with their teacher, students assess how well they achieved the goals that were set for the academic year, from both an individual and a joint perspective (student, teacher, group). Assessment focuses on the student's ability to work in a group: teamwork, listening to others, the courage to participate in activities, and giving and receiving advice and instructions. Attention is also paid to the student's ability to come up with their own ideas and accept other people's ideas. Together with the teacher, students assess how well the goals for the academic year were achieved.

Path A: A2 Performership and spectatorship, age 10–12, 64 lessons /

Path B: B1 Performership and spectatorship, age 12–14, 100 lessons

#### **Objectives**

- Understand the character’s motivations, actions and reactions to other actors
- Understand the contradictions and twists in a story
- Appreciate the work done by others and give constructive feedback on it
- See and experience a variety of performances, and think about the message they are conveying to the audience
- Interact with the audience

### **Content**

Students understand that their character interacts with other characters in the scene or story. Students learn to recognise their own character as part of the whole, and they engage in deeper character work. A small-scale performance may be prepared for the end of the term or academic year.

### **Assessment**

Assessment focuses on an actor’s interaction skills during performances. Cooperation and listening skills are also assessed: students should also be able to give feedback on other people’s work in a constructive manner and be able to focus on following other students’ work.

Path A: A3 Theatrical Job Descriptions, age 11–13, 86 lessons /

Path B: B2 Theatrical Job Descriptions, age 13–15, 100 lessons

### **Objectives**

- Introduce students to different theatrical job descriptions
- Understand theatre as multidisciplinary teamwork
- Learn to take and share responsibility
- Learn to define your own areas of responsibility and your role in the process

### **Content**

During this course, the teacher introduces students to scriptwriting, directing, scenography, costuming, acting, and light and sound design. The students practice creating theatre as a group, and learn how to take and share responsibility. They get acquainted with theatre arts as a multidisciplinary art form that can utilise music, video art, visual arts or other art forms.

A small-scale performance may be prepared for the end of the term or academic year, or alternatively small demos can be performed throughout the year.

### **Assessment**

Assessment focuses on interaction skills from the perspective of both teamwork and the student’s own job description. It also highlights the importance of self-reflection as part of the process. This course encourages students to try out different job descriptions without any pressure. Assessment highlights interest, curiosity, enthusiasm for learning new things, and teamwork skills.

Path A: A4 Creating a performance, age 12–14, 86 lessons

Path B: B3 Creating a performance, age 14–16, 100 lessons

### **Objectives**

- Explore current topics and themes in theatre
- Read and analyse contemporary plays

- Get acquainted with the preparatory stages of a text-based performance process
- Prepare for a text-based performance

### **Content**

The students get acquainted with topical themes and phenomena in theatre. They choose a topical theme that interests the group, and create their own perspective on and relationship with it. The students familiarise themselves with the various stages of creating text-based theatre. They analyse the text and study its structure. The students choose one play to study, and prepare a performance of it.

### **Assessment**

Assessment focuses on gathering information both independently and as a group. The students' ability to analyse different play scripts is also assessed. The knowledge students acquire is transferred, applied and interpreted during the performance process. Finally, the students reflect on their own work both independently and as a group.

## **5.5 Thematic courses in theatre arts, 200 lessons**

Thematic courses aim to diversify the students' understanding of theatre arts and means of expression. Students gain first-hand experience of performance processes and working as a member of a team. The study modules in this section combine different target areas and are decided on locally.

### **Objectives**

#### *Performance and interaction skills*

Teaching aims to:

- enable students to act as a responsible member of the group
- encourage students to interact and connect with other performers and the audience
- train students to understand the importance of being actively present during a performance
- train students to develop their holistic expression
- encourage students to reflect on their own and other people's work.

#### *Theatrical performance*

Teaching aims to:

- engage the students and motivate them to take a long-term, goal-oriented approach to their work
- train students to learn theatrical concepts and a specific field, such as acting
- encourage students to familiarise themselves with different types of theatrical performances
- encourage students to familiarise themselves with dramatic literature and practice reading plays.

#### *Your personal artistic process*

Teaching aims to:

- train students to observe themselves, the external world and the phenomena around them
- encourage students to express themselves, and to identify their own strengths and areas for development
- inspire students to set themselves targets and reflect on their own work.

### *Theatre arts as part of society*

Teaching aims to:

- enable students to see theatre and theatre arts as part of their own life and a social phenomenon
- encourage students to engage in all aspects of theatre, familiarise themselves with different theatrical job descriptions, and understand how theatre skills can be utilised in different professions, job applications and studies
- encourage students to familiarise themselves with theatre and its applications, and how it is connected to other art forms
- train students to analyse what they have seen and experienced.

#### **Key content**

During thematic theatre arts courses, students get acquainted with theatre arts through a variety of exercises and performance-creation processes. They practice a number of theatre skills, engage in discussion and analysis, and work interactively as part of a team. Students familiarise themselves with a variety of source materials and also produce their own. During their studies, the students practice giving and receiving feedback and different ways of reflecting on what they have done.

## **5.6 Objectives and study content of thematic courses: Paths A and B**

Path A: A5 Theatre genres, age 13–15, 100 lessons /

Path B: B4 Theatre genres, age 15–18, 100 lessons

#### **Objectives**

- Understand theatre's broad scope and its potential for everyone as both creators and experiencers
- Try different genres of theatre
- Understand theatre as a historical continuum, and as a changing and evolving art form that reflects its own time

#### **Content**

During the year, students focus on how their chosen theme and story can be performed through different genres of theatre. Experimenting with different genres always involves studying an aspect of theatre history through which students can understand theatre as a historical continuum and see its social dimension. The students get acquainted with theatre concepts from different eras and mirror them with our own era. A performance in the chosen genre is given at the end of the academic year.

#### **Assessment**

The students consider why, for whom and in what way a performance has been created, and assess the final result on this basis. They assess how well the performance conveyed its message and objectives, and how their own performance-creation skills developed during the process.



Path A: A6 Your personal artistic process in a production, age 14–16,  
100 lessons /

Path B: B5 Your personal artistic process in a production, age 16–19,  
100 lessons

### **Objectives**

- Choose a theatrical job description that particularly interests you
- Utilise your real-world experiences, observations and studies in your own artistic performance
- Set goals for your work in cooperation with your teacher, and systematically work towards them

### **Content**

Students choose their own area of responsibility in order to engage in goal-oriented work and enable artistic insights. Students discuss their own goals with both the teacher and the rest of the group. The students' own artistic goals are considered in relation to the group's shared artistic process, so that everyone works towards a common objective. The students prepare a final performance.

### **Assessment**

Assessment focuses on the students' independent work and thinking, and going through their own artistic process as part of the group process. Assessment highlights self-reflection and the students' ability to analyse and verbalise both their own work and the group's work.

## **6. COOPERATION WITH PARENTS, GUARDIANS AND OTHER PARTIES**

At the beginning of the academic year, all students and their parents/guardians receive a welcome letter that gives the start and end dates of the academic year, holidays, the teachers' contact details, Tuike Expressive Arts School's rules, and students' rights (for example, if a lesson is cancelled). Tuike Expressive Arts School also sends a newsletter to its students and their parents/guardians about once a month. This newsletter contains information about new groups, camps, casting for productions, schedule changes, and payment dates for the next term.

Parents/guardians can contact the group's teacher on teaching days. The principal handles communications at all other times. If a student is absent without prior notice, the school contacts their parents/guardians. The school aims to solve any potential problems immediately during lessons, but parents/guardians may also be invited to discuss the matter if necessary. Lessons are safe and private situations that allow students to explore their creativity. If parents/guardians want to see what is happening during these lessons, an open class can be arranged for them. Parents/guardians always have the right to ask teachers

what has been covered during a lesson.

Tuiké Theatre's partners receive a newsletter several times a year. Anyone who is interested in our activities can subscribe to this newsletter. The newsletter provides information about upcoming events, performances and camps at Tuiké Theatre and Tuiké Expressive Arts School.

Tuiké Expressive Arts School works in close cooperation with other local operators, such as Hiidenkivi School, Tapanila Community Centre and Tapanilan Tehdas. Schools and kindergartens are offered affordable tickets, and daytime shows are also arranged in accordance with their schedules. We advertise both Tuiké Expressive Arts School's own shows and our partners' events on Facebook.

## 7. DEVELOPING THE SCHOOL'S ACTIVITIES

Teacher meetings are held four times a year: at the beginning and end of each term. Other meetings are also organised as necessary. Plans, feedback and schedules are reviewed during teacher meetings. At the end of the academic year, a development day is organised to reflect on past teaching and plan future activities on the basis of self-assessment and feedback.

Student feedback on teaching is an important aspect of developing the school's activities. Feedback discussions are held with students twice a year, and students fill out a feedback form at the end of the spring term. Feedback from parents/guardians is also important, and the feedback form has a section for parental feedback.

Tuiké Expressive Arts School encourages teachers to develop their own professional skills. Once a year, Tuiké Expressive Arts School pays for one reasonably priced course or training session to enhance a teacher's professional skills. Tuiké Expressive Arts School also offers its teachers a joint course on a chosen theme, such as lighting design or voice care. Twice a year, teachers organise 'play clubs' in which they can teach each other exercises and techniques.

Tuiké Expressive Arts School's principal is heavily involved in the development of the school. The principal conducts a development discussion with each teacher at least once a year in order to discuss matters related to the teacher's work and wellbeing. The principal also attends one of each group's lessons at least once a year. The principal must have a good understanding of the quality of the school's teaching, the teachers' teaching methods and how each group is functioning.