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THEATRE/DRAMA IN EDUCATION

IN THE UNITED KINGDOM, ITALY AND POLAND

A historical and comparative analysis

In Two Volumes

Volume Two

TADEUSZ LEWICKI

A Thesis submitted for the Degree of Doctor of Philosophy

in the University of Durham

DURHAM

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PART B

LEADING APPROACHES AND IMPORTANT PHENOMENA IN THE 1980S

At the IDEA congress in O'Porto in July 1992, the contemporary active theatre/drama in education practitioners from all the world met and during the general meetings (with key-speeches), group sessions[1] and workshops emerged an image of theatre/drama world. As I wrote in the Introduction, the theatre/drama approaches in the United Kingdom, Italy and Poland seemed to belong to clearly distinguished orientations.

The historical survey in Part A and the historical research preceding its writing, made me clear, that my categorisation (which was a result of my immersion in the theatre/drama world in O'Porto) was still valid, but that the reality within each country was more complicated with many different approaches. Also the average age of the participants in O'Porto (in my estimation, the majority started their educational/artistic career in the 1960s and 1970s) pushed me to think more precisely about recent theatre/drama approaches as the heritage of a 'golden' era. The research for the Part B confirmed my intuition. The recent, leading approaches in the 1980s, although developing their elements and improving their educational significance, were deep-rooted in the approaches born in the past decades.

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[1] There were six specialist working groups - panels, and among them those concern with teacher training, theatre/drama and Arts in the curricula, inter-cultural relationships and ex-change.

Chapter 4, in which I describe the developments of drama and TIE, is divided in four sub-chapters. The academic activity of Heathcote and Bolton trained many of their followers, and also influenced the activity of the majority of drama teacher and practitioners in the United Kingdom. They both progressed in their 'quest' for drama.

Heathcote developed her methods of 'teacher-in-role' and 'invented' new techniques like 'rolling-role' and 'mantle of the expert' in order to enlarge the children's active and responsible participation in drama. Bolton investigated the fundamental features of drama which distinguish it as an 'Art Form' in education, as a result of the close collaboration between teacher and pupils, in which acquisition of knowledge, 'new' understanding enhanced by the drama process was the primary aim.

The last sub-chapter is devoted to the problems of drama AND the National Curriculum. I used the conjunction 'and', because the approach 'drama as a learning medium' dominated its position and role within the National Curriculum. This state provoked reactions on both sides: practitioners who wanted drama as an independent subject in the curriculum, and practitioners who, criticising the instrumental use of drama, postulated its enlargement by the aesthetic and theatre knowledge elements.

In chapter 5 the 'heritage' and 'heirs' of theatrical animation are described. Some elements of animation entered into the teaching/learning methodology of the Italian teachers (research, laboratory-style of study, dramatisation and dramatic games in primary education), but the main 'heirs' of animation became the practitioners of children's theatre. The groups born in the 1970s, comprised from animators and theatre practitioners, perfected their methodologies and increased in quantity terms too. The real national network of the children's theatre was created. The collaboration with the school improved, but it still evoked proposals and voices for change.

The artistic/theatrical activity of the children and young people found its instrument in the school and amateur/community theatre enriched by animation experiences. This activity as extra-curricular in school, in clubs, culture centres, parishes ('oratories') dominated the cultural life of the community and provided opportunities for the participants of their artistic, personal and social development.

The 1980s in Poland were very difficult years for education. After the optimistic 15 months of 'Solidarność' era, which launched the renovation of the whole educational system (especially the curricula of the subjects dominated by the State's ideology in the past), the martial law of 13th December 1981 not only stopped the initiated movement, but imposed severe ideological control on the school. The theatrical education shared the same lot.

Chapter 6 is divided in four sub-chapters, which reflect not only the character of the approaches to theatre/drama, but also the opportunities growing across the decade for more active forms of theatrical education. The programme of aesthetic education now took another name of the cultural education and incorporated theatre and theatrical activities. The continued introduction of the ten-years compulsory school allowed the enlargement of the use of 'mise-en-scene', dramatic games and school theatre forms in the school in both curricular and extra-curricular domains.

The 'Gdańsk conception' of theatrical education, although born in the 1970s, now lived its expansion years in both qualitative and quantitative terms. The foundation of the special 'Centre of Theatrical Education' permitted the creation of the new cycle for the secondary schools and improvement for the cycle for junior school. The acceptance and support given by the Ministry of Education, enlarged the

influence of Gdańsk centre and created the regional/provincial offices inside the local educational authorities.

The last sub-chapter is devoted to the introduction, adaptation and early stage of development of 'British' drama in Poland. The pioneering activity was initiated by Halina Machulska and 'Teatr Ochoty' in Warsaw and soon it found allies and enthusiasts in many centres of proved theatrical education.

Chapter 4

LEADING CONCEPTIONS AND PRACTICES OF DRAMA IN THE 1980S AND ITS PLACE IN NATIONAL CURRICULUM

The state of drama in education and of theatre in education in the 1980s of the British education history represents a rather complicated and varied picture (in quantitative and in qualitative terms). Education itself in that decade lived through various politically conditioned stages which transformed the educational policy and system from their innovative, multi-directional developments (which were exemplary for other countries) into the rapid process of centralisation and constraint within the boundaries of the National Curriculum. The issue of the general educational framework, politically motivated and controllable by the Government, became important since the very first days of the Tory era after the 1979 election.[1] Drama

[1] Cf. opinion expressed in E. POTULICKA, Nowa Prawica a edukacja. Część 1: Geneza reformy edukacji w Anglii i Walii z roku 1988. Poznań-Toruń, Wydawnictwo "Edytor" 1993, 10-16. She based on the English sources: K. JONES, Right turn. The conservative revolution in Education. London, Hutchinson Radius 1989; Ch. KNIGHT, The making of Tory education policy in post-war Britain in 1950-1986. London, Falmer 1990. Potulicka and the quoted authors emphasised the slow

(and Arts looking broadly), maybe more than other traditionally recognised subjects, was scrutinised, abridged to needs suitable for National Curriculum and included within the frameworks of other subjects. Its place in the National Curriculum was an object of battle, discussion and subsequently of critique. But, in spite of all the problems, drama exists within the National Curriculum. It also has its places, programmes, forms of examination.[2] The 1980s brought also a substantial number of new publications both based on experience and written from a theoretical point of view.

The developments of drama in the 1980s followed the routes of the two big currents which have their roots in the past decades.[3] As Bruce Burton observed, they were both ways of learning through imaginative experience, but one

> "(...) concentrated on learning about the self, focusing on the individual, and emphasising personal, psychological development."[4]

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but growing interest of the political forces for education, and especially of the Tory who began to construct their educational policy in the early 1970s. The biggest effort was made in 1975-1987 by the Tories from the 'New Right' and it succeeded in the preparation of National Curriculum in 1988.

[2] Cf. D. HORNBROOK, Education and Dramatic Art. London, Blackwell Education 1989, ix-x; drama became a possible subject of GCSE and of A-Level exams. In the presentation printed on the cover, the Editor emphasised the strange situation of drama in education:

> "The 1988 Education Reform Act has serious implications for drama education in schools. Lacking foundation status, drama seems highly vulnerable to curricular colonisation. Yet, paradoxically, drama has never been more popular as a subject in its own right."

[3] Cf. B. BURTON, The Act of Learning. The Drama-Theatre Continuum in the Classroom. Melbourne, Longman Cheshire 1991, 1-2. Generally I agreed with the distinction made by Bruce Burton, however his analysis concerned with the theatre practitioners did not emphasise enough the social and political context of their activities. Instead in all four cases those factors were extremely important. Burton adopted the 'individual' - 'social' distinction for the analysis of the modern theatre currents and subsequently 'The Imaginative Experience of the World' has its mirror in the theatre of Antoine Artaud and Bertolt Brecht. Instead 'The Imaginative Experience of Self' founded its protagonists in Konstantin S. Stanislavski and Jerzy Grotowski.

The founders of the second instead

> "(...) pursued learning about the outside world, focusing on social contexts, and emphasising the group development of shared social values and common understanding."[5]

That distinction, although a simplification, cannot overshadow the approaches which were based on both traditions, and which tended towards practical solutions in everyday school work.[6]

The first direction was connected in the English context with the praxis and theory initiated by Peter Slade and his Child Drama. Drama understood as 'doing', as activity aiming towards individual development, as increase of the child's creativity based on spontaneous behaviour, this kind of drama was still popular. As I observed previously,[7] the heirs of Peter Slade, although remaining on their fundamental position of the individual in drama, employed drama as a methodology valid for the solving of various social questions (drama for disabled, drama as the way of in-culturation, drama as vehicle of amalgamating of the community etc.). The associations founded by Slade were gathering teachers trained by him and his followers. Although the names changed, the network of drama advisers (or their new equivalents) working within the structure of the Local Educational Authorities, represented the spine for drama in education.

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4 Ibidem, 1.

5 Ibidem.

6 Cf. experiences realised in the 1970s and analysed in McGREGOR, TATE, ROBINSON, Learning Through Drama, and the variety of drama approaches presented by M. WOOTTON (ed.), New Directions in Drama Teaching. London, Heinemann 1982.

7 Cf. Part A, chapter 1. 3: the last part dedicated to the heirs of Slade.

The input given by the drama protagonists from England to the drama practitioners in other English speaking countries resulted in the 1980s in the growing importance of their experiences, publications, which often represented some enrichments. It was provoked by the encounter of drama - being a product of one, Western culture - with the local, often eclectic traditions of theatre in the society and in education.

This current within the direction of 'individual context' in drama, was mainly embodied in the praxis of Richard Courtney, whose work as a university lecturer and as a writer, became more influential not only in Canada. His comeback to England in 1984[8] not only confirmed his influence since the publication of Play, Drama and Thought in 1968, but also showed the development of his approach ultimately included in Re-Play, published in 1982.[9] Courtney's view of drama embraced the results of other sciences studying human nature and referring to the dramatic tensions as the characteristic for it. Although he strongly emphasised the importance of imagination, of creativity, of identification and transformation for the development of the individual, he fundamentally understood drama as the tool of learning through discovering, through problem-solving. He called drama as 're-play', as

> "(...) the spontaneous human process of identification with, and impersonification of others."[10]

For Courtney the 'doing' in drama is fundamental as the process of imagining:

---

[8] Cf. R. COURTNEY, The Rarest Dream or, "Play, Drama and Thought" Revisited. London NATD 1984. Courtney delivered a special lecture at the Annual Lecture Day organised by the National Association for the Teaching of Drama in 1984.

[9] Cf. R. COURTNEY, Re-Play. Studies of Human Drama in Education. Toronto, OISE Press 1982.

[10] COURTNEY, Re-Play, 3.

> "(...) inner mental imagining (covert operations) and external embodied dramatic action (overt operations) are two sides of the same coin - INTERTWINED ASPECTS OF ONE PROCESS."[11]

This approach to drama, which legitimised it as a cross-curricular means/methodology - in Courtney's opinion - was popular among the drama teachers at the beginning of the 1980s.

The second direction of drama in education was represented by the fruit of the changes introduced by Dorothy Heathcote, Gavin Bolton and the new generation of drama practitioners, including the leading companies of 'Theatre in Education'. Drama became an important instrument in the process of learning about the world around the children. Drama became also group work, community enterprise, where the inner relationship was again more important for further understanding. The teacher, despite his/her professional status, became a member of the working group, negotiating his/her own opinions as well as the other members of the group. The issues realised in drama were concerned with the social problems of the life of both children and adult. The publication of Heathcote's writings enlarged knowledge of her approach.[12] Also her dedication to the problems of teacher training resulted in the increase of her followers and in the multiplication of cross-curricular projects of drama similar to hers.

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[11] IDEM, The Rarest Dream, 13. He explained:

> "In other words, dramatic behaviour does not happen in vacuo - it cannot exist except as part of a total process whereby the INTENTIONALITY of mind inter-acts with the external world in order to CREATE MEANING, LEARNING, AND KNOWLEDGE."

[12] Cf. JOHNSON, O'NEILL (eds.), Dorothy Heathcote: Collected Writings. The book included Heathcote's works since the 1960s and showed the consequence of the development of drama understood as means in the teaching/learning process across curricula of various school subjects.

This direction was confirmed in the works of Gavin Bolton and summarised in his Drama as Education, published in 1984[13]. His attempt was to present the stages of development of drama with deviations, mistakes and their consequences. But at the same time Bolton emphasised the uniqueness of drama as a valuable tool for developing the powers of mind, which could enable the teaching/learning process for understanding, for knowledge of life problems.

The rise in the 1960s and development of 'Theatre in Education' in the 1970s established its position within the school as a valuable factor of teaching/learning and as an ally of drama in education. But in the 1980s, as a consequence of various factors, TIE began to loose its previous significance and in some cases suffered decline or cease of educational activity.

The following chapter I will divide in four parts: the first dedicated to the activity of Heathcote and Bolton; the second to the various approach to drama in the educational practice;[14] the third to the place of drama within the National Curriculum (1988) and the fourth concerned with criticism of drama and the state of it at the end of the 1980s.

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[13] Bolton provided the sub-title for the book: An Argument for Placing Drama at the Centre of the Curriculum. In the chapters 5, 6 and 7 he exposed and analysed inputs of various authors in order to create a coherent, however eclectic approach to drama.

[14] The main sources for me were publications: WOOTTON (ed.), New Directions in Drama Teaching; Ch. DAY, J. NORMAN (eds.), Issues in Educational Drama. London, The Falmer Press 1983, and published information from review "London Drama".

4. 1. THE TEAM OF HEATHCOTE & BOLTON[1] AND THEIR FOLLOWERS

As emphasised above, the political changes which took place in Great Britain at the end of the 1970s had a significance influence on the world of education. It became a field of political discussion and struggle which affected also social life in general. The preparation, initiated by the Government and the conservative party in order to create a national curriculum compatible with their own political ideas, provoked several searches for a different solution in both contextual and methodological aspects. 'Drama in education' and its practitioners were vividly involved in this process.

The drama approach represented by Dorothy Heathcote and Gavin Bolton was most significant in the 1980s and probably most popular too. The collection of essays about drama, Issues in Educational Drama,[2] published by Christopher Day and John Norman, confirmed this opinion.

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[1] Despite the differences between Heathcote and Bolton, which I tried to expose in the relative parts dedicated to their approaches to drama, both of them are commonly represented together and analysed as the same current in today's drama in education, as by the critics as by their followers. Cf. HORNBROOK, Education and Dramatic Art; also Bolton himself associated him with Heathcote. Cf. BOLTON, Drama as Education.

[2] Cf. Ch. DAY, J. NORMAN (eds.), Issues in Educational Drama. London, The Falmer Press 1983.

First of all, Ken Robinson emphasised the particular status of drama within a changing curriculum. Drama, which always in its actual form, represented a process of teaching/learning interconnected together, could serve as a help for the new methods of education in accordance with the proposal of a curriculum as a process. Drama experiences, both successful and unsuccessful, suggested a possible solution for the new educational challenges.[3] It was Heathcote who re-discovered the processual value of drama as methodology and who undertook the training of teachers in order to employ drama and its forms in school.[4] Cecily O'Neill in her Context or Essence: The Place of Drama in the Curriculum[5] expressed the firm opinion, that Heathcote's methodology of drama as the context of teaching/learning provided the most efficient solution for education within the curriculum enriched by several factors in the child's life.

Bolton divided dramatic activity in four general categories:

a) type A - based on exercises and corresponding to the drama of speech and skills;

b) type B - based on dramatic playing, which gathered all currents of post-Sladian drama practitioners;

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3 Cf. K. ROBINSON, The Status of Drama, in: DAY, NORMAN (eds.), Issues in Educational Drama, 7-23. In the final part of his article Robinson postulated a series of needs which resulted from the understanding of curriculum as a process: the need for a policy, for specifics, for specialists, for information and for training.

4 Cf. Part A, chapter 1. 3 about Heathcote's beginnings, her fundamental ideas and involvement in the academic training of teachers.

5 Cf. C. O'NEILL, Context or Essence: The Place of Drama in the Curriculum, in: DAY, NORMAN (eds.), Issues in Educational Drama, 25-32.

c) type C - based on theatre and with a tendency towards the amateurish, school, youth theatre production;

d) type D - called by him 'drama for understanding' which - in Norman's opinion - has to do with the 'inner meaning' of drama.[6]

In Norman's view, Heathcote & Bolton's 'drama in education' is different from the three others:

> "Indeed, explicit in the pursuit of drama for understanding will be elements of many other types of drama. Rather, what is at stake is A FUNDAMENTAL DIFFERENCE OF IDEOLOGY ABOUT THE NATURE, FUNCTION AND VALUES OF DRAMA IN THE SCHOOL CONTEXT."[7]

Dorothy Heathcote conducted major projects across existing curricula towards the 'New Alternative Curriculum'. She developed her earlier ideas about drama, but in the 1980s she especially dedicated her work to the role of teacher in both theoretical and practical activities. Further development occurred in teacher's techniques like 'teacher-in-role', the 'Mantle of the Expert' and 'Rolling-Role' methodology.

Gavin Bolton investigated fundamentally the theatrical elements present in drama. In his academic activity and in his writings he delivered theoretical explanations for the involvement of drama across curriculum; the drama became both context and content of the teaching/learning process. 'Drama for understanding' - as he called it - gave to the teacher a unique opportunity of challenging and satisfactory work with children in their world, helping them to catch the essence of that world and

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[6] Cf. G. BOLTON, Towards a Theory of Drama in Education. London, Longman 1979, Chapter 1: Classification of dramatic activity, 1-11; also cf. J. NORMAN, Reflections on the Initial Training of Drama Teachers: Past, Present and Future, in: DAY, NORMAN (eds.), Issues in Educational Drama, 157-158.

[7] Ibidem, 158.

understand it. Drama as an Art form in Bolton's research and proposals, possessed the same as theatre elements of metaxis, emotion and symbol. His 'quest' for better drama continued.[8]

4. 1. 1. Towards an 'alternative curriculum for living'[9]

Heathcote's activity in the 1980s was concerned first of all with teacher training, but she also was active in further developing drama techniques invented by her in the past. I propose to analyse only these two aspects of her rich activity: ideas about the drama teacher and his/her identity and the kind of drama proposed with some specific, basic techniques.

Even though she gradually retired from academic activities, she remained active in various forms of training and collaboration with drama centres.[10] Also her writings published by Johnson and O'Neill enlarged the number of followers.[11] Heathcote was also active in various schemes of trainings promoted by the National

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[8] Cf. the chapter dedicated to Bolton in part A; the adjective 'better' seems the most happy expression, because it covers both dimensions of Bolton's 'quest', theoretical (in deep) and practical (the appreciation and adaptation of the new techniques). 'Better' allows me also to avoid the use of any other adjective connected with today's political jargon in education.

[9] Although this term appeared in Heathcote's drama projects in the 1990s, the fundaments of it were placed in the 1970s (the alternative praxis of teachers training) and developed successfully in the 1980s.

[10] Heathcote retired in 1986/87 from the Faculty of Education at Newcastle University. In the range of her activity remained especially drama students at Newcastle University, at Durham University (School of Education where Gavin Bolton was active), at Lancaster University and at Birmingham Polytechnic (David Davis and Ken Byron were laying the foundations for the institute of drama).

[11] Cf. JOHNSON, O'NEILL (eds.), Dorothy Heathcote: collected writings; cf. T. McENTAGERT, Not settling for less. A review of 'Collected Writings of Dorothy Heathcote', in "SCYPT Journal" September 14 (1985) 35-46.

Association for the Teachers of Drama (NATD), by the National Drama (ND),[12] and by the Standing Conference for Young People's Theatre (SCYPT).[13] I would here emphasise especially the influence of Heathcote's ideas on the practitioners of 'theatre in education'.

Her article Signs and Portents, published in "SCYPT Journal" 1979, represented the most important input. The same issue of "Journal" (April 1984) published three descriptions of various projects inspired in their educational/technical outputs by Heathcote's ideas.

The first and important for the history of TIE in the 1980s was The Pitcher Plant prepared and realised by the 'Cockpit TIE Team'. In their analysis of the programme, the Cockpit's members underlined the influence of Signs and Portents in the phase of preparation.[14] The same article served as the basis for the workshop connected with the programme Crossing and prepared by TIE 'Action Project'.[15] The third was the A Lesson in Learning, a full day programme prepared by Greenwich Young People's Theatre Company.[16] In all of these programmes Heathcote's ideas about structuring work with children were used. The actor-teachers prepared themselves to listen to the children or the young people. Tag McEntagert emphasised

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[12] Cf. various publications in "London Drama" and after in "Drama" which in the 1980s continued work of the first.

[13] In fact those three associations remained most active in the 1980s and they survived all the problems arose for the educational associations connected with the progressive education in Great Britain of the National Curriculum.

[14] Cf. COCKPIT TIE TEAM, The Pitcher Plant. An analysis of Cockpit TIE Team's programme on sex and sexual feelings, in "SCYPT Journal" April 12 (1984) 4-13.

[15] Cf. T. GEARING, M. DAVIES, Stepping over the Line. The use of role and drama in Action Project's programme CROSSING, in "SCYPT Journal" April 12 (1984) 27-40.

[16] Cf. T. McENTEGART, On Problems. A case-study of Greenwich Young People's Theatre Company's programme 'A Lesson in Learning', in "SCYPT Journal" April 12 (1984) 41-56.

exactly the value of Heathcote's ideas about the role of drama teacher (here actor-teacher) in relationship to the child's (children's) own opinions, ideas, solutions. She wrote words which could be also read as a kind of warning for the practitioners of TIE:

> "Dorothy Heathcote is often badly misquoted from her article in SCYPT Journal 9, as if she had said, 'Never ask questions to which you know the answers', which smugly implies the teacher's responsibility is merely to ask the questions. What she wrote was, 'I also knew that you don't ask questions to which you ALREADY know the answers'. The key word is ALREADY. Implicitly, there ARE answers and, Mrs Heathcote is clearly indicating that the teacher has a responsibility for answers as well as questions."[17]

Further engagement of Heathcote in the training of SCYPT and TIE members confirmed her interest for their educational preparation and confirmed also their willingness to involve her approach to drama in TIE's programmes.

The influence of Heathcote's formative ideas in the 1980s was noticed in both groups of drama practitioners: in TIE teams and in school drama teachers. Norman emphasised the innovative character of the drama teacher proposed and trained by Heathcote.[18] She was not training teachers in various skills derived from theatre or stage-craft, but she exposed and explained her methodology of teaching, of the ordinary teacher's work with the children using a vast gamut of drama techniques. The object was not the acquisition of stage or theatre skills, but knowledge, the organisation of children's previous knowledge and the addition, the conquest of new information. Her methodology of training for teachers occurred usually in the

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[17] Ibidem, 50.

[18] Cf. NORMAN, Reflections on the Initial Training of Drama Teachers, in: DAY, NORMAN (eds.), Issues in Educational Drama, 153.

classroom, during work with children.[19] The students (or the teachers) observed her work and children, sometimes some of them were also involved in on-going parts of the lessons/session. Heathcote's explanations usually followed a practical demonstration, but during the session for students and teachers. Fundamentally it was based on the early project, but - and that was (and still is) characteristic of Heathcote's style of teaching - she often drew on her previous experiences or invited the students/teachers to share their experiences and find theoretical reasons.[20]

In the 1980s, because of the significant influence of Heathcote on drama in education, both with regard to her own activity and the work of her followers/pupils, the important question arose: WHO is Dorothy Heathcote as an active teacher? and in consequence, WHO are or WHO could be the teachers working in accordance with her ideas of drama? Heathcote herself delivered occasion for the discussion about the status/figure of the drama teacher by her example. She presented her ideas in the first annual lecture during the annual meeting of the members of the National Association for the Teaching of Drama (NATD) in 1982.[21]

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[19] In the 1970s was re-discovered the important value of 'in-service' training for teachers already and it was especially suitable for drama. I wrote 're-discovered' because this method only follows the good, old latin proverb 'Verba docent, exempla trahunt'. In Arts generally and in craftsmanship especially, the methodology of apprenticeship generates the best results. About 'in-service' training for drama cf. also Ch. HAVELL, The In-service Education of Drama Teachers, in: DAY, NORMAN (eds.), Issues in Educational Drama, 171-179.

[20] Cf. H. MACHULSKA, Drama prowadzona przez Dorothy Heathcote, in "Drama. Poradnik dla nauczycieli i wychowawców" Zeszyt 6 (1993) 12-14, but the informations were referred to me first, during an interview with Machulska in 1991.

[21] Cf. T. GOODE (ed.), Heathcote at the National. Drama Teacher - Facilitator or Manipulator? NATD's first Annual Lecture given with financial assistance from Heinemann Educational Ltd. Banbury, Oxon, Kemble Press Ltd (Published in association with the National Association for the Teaching of Drama) 1982.

Heathcote defended her ideas about the teacher of drama understood as the facilitator of the knowledge process on-going in the child's life. Her opponents from both drama and general education domains emphasised that she represented and diffused the model of a teacher-manipulator who using his/her personal qualities and suggestive techniques, was/is able to provoke in the child the expected effects or knowledge. Such opinion was challenged by Heathcote herself calling for the serious commitment of the teacher in front of the child with his/her rights to knowledge. Bolton also supported her defence emphasising, that she presented the most educational approach of 'drama in education' oriented exactly towards the child's benefit, knowledge and life.[22] This approach evidently contrasted with previous approaches to drama concerned rather with the often un-controllable dramatic activity or with the drama methods consisting of skills training. Heathcote based her drama exactly on the child's previous knowledge of the world around him/her. She and every teacher employing this kind of drama, is a facilitator in the teaching/learning process during which the child is able to conquer the new, post-drama knowledge. It occurs through group-research work, through negotiation of premises and opinions and through the self-acceptance in confrontation with the others members of the class-group and the world around.

Heathcote had already proposed a new method of training for teachers in 1971.[23] Its idea was included in the title A Possible New Curriculum. The training should embrace various fields of knowledge which could be useful for an effective

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[22] Cf. G. BOLTON, Foreword, in: JOHNSON, O'NEILL (eds.), Dorothy Heathcote: collected writings on education and drama, 7-8.

[23] Cf. D. HEATHCOTE, Training needs for the future, in: J. HODGSON, M. BANHAM (eds.), Drama in Education 1, 81-83.

drama methodology. Drama teachers could become a real help and facilitating presence beside the child discovering and organising his/her world. Norman pointed out the progressive character of such a project and its compatibility to the true possibilities of drama in curriculum, but at the same time he remained sceptical about the real influence of Heathcote's ideas. He wrote

> "I cannot comment on the reaction to such a proposal from those involved in teacher training, but there is little evidence that such suggestions were taken up then or are being taken up now."[24]

Heathcote in fact not only was realising her ambitious programme through the years of her academic activity, but in the 1980s she added some new elements. Drama teachers were working with the children based on their knowledge, suggestions, opinions and desires since the beginning of the drama project. The child was an expert, because drama was about his/her life, beliefs and problems, even if the topic of drama did not exactly or immediately belong to his/her everyday experience.

Heathcote postulated that the teacher must meet the child's needs and she/he must be authentic in the initiated relationship.[25] The authenticity was for Heathcote a condition 'sine qua non' of the teaching process. It was necessary not only in relation to the child, but first of all in relation to the identity of the teacher him/herself and of the colleagues. She postulated as a consequence that teachers should work as a group and there should be close collaboration with parents. The school should become a place of an authentic climate of mutual respect, understanding and building together the community of the school as a living part of the society around it. Drama with all its potential and techniques, could only help in this work for authenticity.

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[24] NORMAN, Reflection on the Initial Training, 153.

[25] Cf. D. HEATHCOTE, The authentic teacher and the future, in: JOHNSON, O'NEILL (eds.), Dorothy Heathcote: collected writings, 170-199.

The nature of Heathcote's drama approach consisted in its connection with reality, even if it was based on other, literary or traditional sources (cf. religion, myths, legends, art work). The drama project tends to embrace possibly the largest perspective of life, of the reality. The starting point could be the smallest one, the humblest one, but it always implicated the unpredictable richness of stimuli, of developments, of drama.[26]

The drama projects realised by Heathcote in the 1980s tended to embrace many traditional subjects and to allow the practical use of existing knowledge in order to realise something practical, real, vital for the children's life. The project itself included activities which were based on specific issues of different subjects and realised also specific, particular tasks. Of course, this cross-curricular dimension favoured some subjects and put others in a secondary position, but the general tendency in her work was to provide an instrument which could include primarily the whole school reality of the child. That represented a real challenge for the teacher and for the group of teachers responsible for the class engaged in the drama project.[27]

Heathcote insisted that first of all drama is a social art, realised in group work with contributions from both children and teachers. The involvement of various subjects and drama methods made drama a detailed process of art work in continuos progress. Because of the use of stimuli from real life (e.g. an actual news event) or at least stimuli making reference to human life (e.g. some myths, legends, fables, etc.),

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[26] Cf. the project realised in 1976, in USA, entitled On These Seeds Becoming, and described in SHUMAN, Educational Drama for Today's Schools, 1-40. Also cf. MACHULSKA, Drama prowadzona przez Dorothy Heathcote.

[27] Cf. D. HEATHCOTE, The authentic teacher and the future, in: JOHNSON, O'NEILL (eds.), Dorothy Heathcote: collected writings, 196-199. (part only, 170-199)

drama has its affective dimension and operates on personal, affective structure of the children in the first instance, and on the teachers in the second. The teacher in this case has a major responsibility for the affective security of the child. Bolton emphasised this feature of the teacher's activity during drama: the protection into emotion must defend children and allow them a positive context for the teaching/learning.

Heathcote wrote that in drama, as in theatre

> "The actual moment in time can be isolated, tried again, turned around, replayed with different solutions, because we can accept the conventions."[28]

In such way, doing drama, using the specific codes and patterns of human activity, the single moment of human life could be examined, reviewed, solved in a different way. Drama, thanks to all its possibilities, is able to bring the child, the participant into the being of the other, into the reality which exactly does not belong to him/her, but virtually, in drama becomes his/her own, lived, experienced, and at the last stage, known. In drama it is possible to try again, to explore the dramatic situation. Heathcote emphasised this theatrical dimension of 'drama in education' and pointed out the drama's right to the possible, artistic and productive distortion:

> "The theatre does it constantly, it shows life in action, how people fill the spaces between themselves and others - it can do what is the REALITY of life but SEEMS to be the opportunity of art, DISTORT THE VIEW PRODUCTIVELY."[29]

Besides the exploration of the possible, of the art work realised on the theme - life, there are also the continuous processes of communication, of knowledge of the others and of the facts.[30]

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28 HEATHCOTE, Dorothy Heathcote's notes, 202.

29 Ibidem.

During the drama process there are several possibilities of drama types.[31] The very first group consisted of various roles which could be taken. In the dramatic situation the person (i.e. the adopted role) becomes the challenge for all members of the drama group, for the individual being in role, for the other members of the group observing and constructing the possible relations, answers, opinions, solutions and for the teacher who cannot intervene on behalf of his/her better knowledge, but who could only reinforce the challenge of the role having first accepted the observable result of the child's work. The role in Heathcote's approach was not only for the child, but also for the teacher. The 'teacher-in-role' technique enlarged the horizons of drama and the teacher is no more a teacher, but a member of the drama group living and working on the similar conditions. 'Similar' because always she/he has the possibility to go out of the role undertaken and to exercise more precisely his/her status as teacher. The 'teacher-in-role' plays also the important role of initiating input for the drama, of the solving tool in case of problems, dead moments, superficial enterprises etc. In practice this technique has immense possibilities.

The 'Mantle of the Expert' was a more sophisticated and challenging technique, where the whole group of drama participants shared the common task and their common role is 'being experts' in particular matters. Bolton summarised

> "'Mantle of the expert' refers to a dramatic method popularised by Dorothy Heathcote which requires the participants to behave as if they have knowledge, skill, and responsibility of an expert; e.g., a

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[30] Cf. D. HEATHCOTE, Material for Meaning in Drama, in "London Drama" Spring 2 (1980) 5-9. What is important in drama there are meanings that subsequently guide towards the knowledge. The whole effort to find the meaning in drama, stands on the basis of the teaching/learning process.

[31] This part I based mainly on D. HEATHCOTE, Dorothy Heathcote's notes, in: JOHNSON, O'NEILL (eds.), Dorothy Heathcote: collected writings, 202-210 and on my personal research of Heathcote's praxis from observation and from the video registrations.

doctor."[32]

The children are experts, but the teacher has a specific role, usually a chief, a manager, a responsible man; she/he represents somebody outside the group of experts. This position creates other opportunities, not-present where the teacher was only 'in-role'. In 'Mantle' the teacher has various possibilities to intervene (an important customer, a chief, a challenger etc.). There is still the position of acceptance of the child ideas and work, but the teacher is able to stimulate the on-going drama work more precisely.

Heathcote recognised the value of the other techniques which she often used in order to reach the most appropriate dramatic context for the project. She used analogy, where the real problem could be solve through the invented, similar situation in which elements are parallel. Also written texts gave her a basis for research, for active interpretation in order to achieve the desirable learning. In the case of poetry, or a very plastic, visionary piece of literature, she postulated work with the senses, voice, created atmosphere. The 'chamber theatre' with its illusionary world could be also helpful, but it should serve as the fundamental idea of 'drama in education' to the teaching/learning, and not to the theatre activity itself.

Dance, expressive dramatisation were also in her repertoire. They could provide the non-verbal codes, signals, experiences. The interpretations and explanations were a good opportunity for the discovery of the others' world of imagination, of thinking. The discovery occurred throughout expressive experience and its explanation, re-interpretation. Simulation was for her an other expressive form of drama in which the real life was re-presented. It could be helpful to see the same

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[32] BOLTON, Changes in Thinking, 156.

event from the other point of view. The eventual ex-change of roles could provide understanding of the life situation. The last type of drama in Heathcote's list was game. Because of the rules which the game has, the control was/is possible. The drama participants must establish their commitment to the game idea and after, during the drama realisation, they must obey the rules in order to achieve the desired task of game.

Generally speaking, Heathcote individualised the aims in drama connected more with the individual, intellectual and social development of the child, after the singular aims which belong to the specific subjects involved in the drama project. In the very first, initiating stage of drama, the children conquer the threshold of responsibility, of decision making, of choosing the solution. This stage required the teacher's help in encouraging the child to individual, independent thinking. Once the drama context has been established, the child must have it in his/her mind. Working within a certain context or frame demands tenacity, the capacity to project and to negotiate one's own ideas with the others. Heathcote emphasised that from the teacher's position, all the needs of the children must encounter respect and understanding. From her experience she remarked that

> "Some children learn most at this stage by being 'onlookers', rather than 'ideas people', that is responders rather than initiators and I must respect this."[33]

The engagement of children in drama varies and the teacher's task should be not only to observe differences, but to provide the accurate level of engagement for each child. Even if this wish seems ideal, the teacher must take it seriously.

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[33] HEATHCOTE, Dorothy Heathcote's notes, 210.

The question-title formulated by Heathcote could serve as an example of the usual question for the drama teachers at the beginning of their drama adventures:

> "What are the elements in drama which make it a possible learning tool? How does drama work?"[34]

In her approach the fundamental notion was the group, co-operative work which drama demanded. In a group during the negotiation process, there is a possibility of bringing the personal ideas and to share them with others. In that way the personal becomes common. It demanded respect and responsibility for one's own opinion. Subsequently, it provokes reflection and symbolisation, search for solutions. Dramatising introduces the element of factual, visual test in co-operation with the others.

The basis for drama - the factual information (even if they are taken from real life, or literature, or from fantasy) - are/become transformed in an active employment by drama participants. The first operation which must occur, is finding the focus:

> "Whatever mode of drama you use, the first central part of each lesson is the FOCUS. Out of the focus the task can be found and set. Out of the task arises all the potential learning on which the teacher can focus for further tasks. The task provides opportunity for assessment of needs which brings modification of the task."[35]

In drama it is the teacher's goal and duty to establish how to use the focus and the task in order to achieve the social learning, the factual learning, the reflective learning and in order to sustain the curriculum pressures.

Each drama project or lesson - in Heathcote's approach - must include:

a) a general idea which generates the focus of drama;

b) the stage of reflection, of sharing and negotiating the ideas;

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34 Ibidem, 203.

35 Ibidem, 208.

c) the moment of universal, which provides the transformation of the experiences into the basis of learning and knowledge.

Heathcote defined the drama lesson in her specific language

> "It must be remembered that:
> It is not the doing - it is the considerations underlying the doing.
> It is not the saying - it is the effect of the saying.
> It is not merely telling people what you want them to learn,
> it is the experience arising out of the action which enables them to learn."[36]

In such understood and devised drama projects again returns the problem of the teacher, of his/her capacity to cope with the needs of the children in the first instance and with the personal features in the second. The thresholds of the teacher's activity, formulated by Heathcote at the beginning of her academic activity, also were still valid in the 1980s. The drama teacher should know what she/he wants from drama, how she/he should use the voice, the distance, the space. The drama teacher was invited by Heathcote to plan carefully his/her behaviour and consequently the relationship with the children was seen in both perspectives, as individuals and as a group. What amazed the observers of Heathcote's work with the children was and is her respect for the child's voice, opinion, her readiness to wait for the child and her collaboration because the child's idea should be realised in drama.[37]

If in the 1960s and in the 1970s Heathcote promoted, besides a specific drama methodology, an innovative approach to the training of drama teachers, so in the

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[36] Ibidem, 209.

[37] These personal gifts of Heathcote were often objects of discussion and criticism, that she could work in that way, because it belongs to her character. But what is individual, it cannot be of the others; the personal involvement and investment effected by Heathcote was more comparable with charisma, then with something which could be trained, learned.

1980s she pushed teachers a step forward. She challenged them not only to undertake a special curriculum for their professional formation, but to employ 'drama in education' in a process of creation of the new curriculum for the children. It should be based on the drama accepted as a cross-curricular means of teaching/learning; drama mainly should be based on life facts in order to transform the school into an interesting place for children; the children and the teacher, through drama, should elaborate the new curriculum, the curriculum for living.

4. 1. 2. Drama in education: an 'Art Form' for understanding

Gavin Bolton entitled one of his articles published in the 1980s Changes in Thinking.[38] It followed his lecture given to American students about the development in 'drama in education' and about its central place in the curriculum. 'Changes in Thinking' could characterise Bolton's approach to drama in the 1980s. These were not radical 'changes', but rather he continued his 'quest' for drama more suitable for the changing curriculum in both aspects, content and structure. The curricula became more concerned with the social aspects of life, more invaded by pop-culture, by facilities of communication and more adaptable to the needs of some structural reforms which enlarged the dominion of the general, basic education.[39]

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[38] Cf. BOLTON, Changes in Thinking. Bolton often visited USA in the 1980s giving lectures and seminars; the article published in 1985 delivering some answers to his problems arose during the meetings with the drama students and practitioners at the North American Universities.

[39] Here was noticed the influence of several factors, like the growth of the comprehensive schools, the socialisation of the programmes in accordance with the growing trend of politicisation of education by both, Labour and Tories political parties. Also the role of mass-media changed: they were not informative, educative and entertaining (the old slogan of the BBC), but they became first of all entertaining. The media products started to simulate the real life, and what became an educational problem, they became models for the real life.

The world of the British education in the 1980s lived its fundamental transformation: the preparation for and the introduction of the National Curriculum provoked changes in the educational structures and in the training for teachers.

Bolton's 'changes' (or better 'improvements') tried to face both kinds of challenge in education: internal and external.

His practice and theoretical activity (as a writer and as university lecturer) influenced drama practitioners' activity in the 1970s and especially the generation of teachers trained in that decade. He showed not only the historical development of 'drama in education' and the consequences of each historically valid approach, but he enthusiastically opted for and theoretically legitimised drama as a methodology of teaching/learning.[40] Bolton travelled often in the 1980s, visited several drama centres teaching about drama and building a large network of drama practitioners convinced about the educational validity of this methodology of work which was common to teachers and pupils. His publications, articles and books played also an important role. Drama as Education, published in 1984, marked an important stage in the history of drama: the proclamation of drama for understanding. The publication of Bolton's Collected Writings in 1986 by Lawrence and Davis, brought the testimony of progressive developments of Bolton's approach to drama and also showed the complexity of his research and 'quests'. The other drama teachers and practitioners studied under his guidance at the University of Durham.[41] Bolton retired in 1988

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[40] Cf. J. DEVERALL, Preview: 'Towards a Theory of Drama in Education' Gavin Bolton, in "London Drama" vol. 6 Autumn 1 (1979) 4-6.

[41] Cf. a relevant number of degrees obtained at Durham during the 1980s: 17 M.A. Dissertations in practical and special studies (in comparison, in the 1970s there were 18 dissertations in drama in education).

dedicating his time to further research in drama,[42] but he remained involved in the training of drama teachers mainly at Birmingham Polytechnic and at Durham School of Education.[43]

During the 1980s, as in the past, Bolton mainly studied the theoretical implications of drama, of the various elements of it. He also approached the new drama techniques developed in the course of the 1980s. Although all those 'improvements' were concerned rather with the details; the general practice and theory of drama represented a mature, well-established and experienced vision. Drama for him signified first of all an educational context in which what was important was not 'doing' but 'knowing', 'researching', 'reflecting', 'negotiating' opinion, dramatically 'playing' together. Drama must be connected with the reality and not serve as a form of escapism from the real, social context of the child's life. The process of drama has its validity only if it is a group, common work. 'Drama in education' is not theatre, i.e. the process of artistic work towards a public performance, but nevertheless drama is not anti-theatre.[44] Between drama and theatre are common domains, techniques,

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[42] His last fruit of the intense activity in the 1980s was the book published in 1992 as a part of on-going discussion about the place of drama in National Curriculum and as in-formal answer to the critics exposed by David Hornbrook in his Education and Dramatic Art, published in 1989. Cf. G. BOLTON, New Perspectives on Classroom Drama. Hemel Hempstaed, Simon & Schuster Education 1992.

[43] Bolton was appointed the Reader Emeritus in Drama in Education at the University of Durham; he also was active as the Adjunct Professor at the University of Victoria, British Columbia, and Visiting Professor and Cosultant to the International Centre for Studies in Drama in Education. University of Central England (former Polytechnic) in Birmingham.

[44] Cf. BOLTON, Drama in education - a reappraisal, in: DAVIS, LAWRENCE (eds.), Gavin Bolton. Selected Writings, 254-269. First this work was published in USA, by N. McCASLIN (ed.), Children and drama. 2nd edn. New York, Longman 1981. Bolton examined a series of 'myths' connected with drama. He also represented his view of drama.

elements. Both are forms of art, but with different aims. The relationship between drama and theatre must be regarded from an educational perspective and there is no place for theatre in education, if 'theatre' would mean only 'doing' for an artistic purpose.[45] Education is important in drama and the education - for its purposes - uses theatre and its elements. In education a situation cannot exist in which the education would be used for the theatre, for its mainly artistic effect/result.

At the turn of the 1970s and 1980s, for Bolton, 'drama in education' included the three successive levels of meaning for education:

> "Drama as learning, as art and as aesthetic experience"[46]

and for him the order was important. Drama in the school, experienced by the group of children, was for Bolton a 'concrete action'[47] during which the complexity of the human, social life could become the valid object of study, research, knowledge and artistic/aesthetic activity.

Drama became identified by Bolton with the 'game, play' rather than with the 'make-believe play' from the previous analysis of drama. This shift occurred at the turn of the decades and Bolton admitted:

> "I always felt, until recent years, that in setting up drama in school, whatever the drama context, one was always to trying to recapture that kind of living-through experience, there was always this spontaneous play element. I no longer think that it is as valid, because in recent years in the dramatic methodology I have been attempting to use, I see the activity of spontaneously experiencing

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[45] Cf. IDEM, A statement outlining the contemporary view held of drama in education in Great Britain, in: DAVIS, LAWRENCE (eds.), Gavin Bolton. Selected Writings, 12-17.

[46] Cf. IDEM, Drama as learning, as art and as aesthetic experience, in: DAVIS, LAWRENCE (eds.), Gavin Bolton: Selected Writings, 155-164.

[47] Cf. IDEM, Drama as concrete action, in: DAVIS, LAWRENCE (eds.), Gavin Bolton: Selected Writings, 152-155.

a context as less and less important."[48]

The context of a game seemed to be more suitable for 'drama as understanding', as 'concrete action' in which the children's involvement results in real, emotional engagement, but in which they are also able to establish the rules, to negotiate them and at last to change them, if the on-going drama needs it.

Drama of the 1980s represented for Bolton a rather complex form, with several various levels of projection and in consequence of intensity of emotion.[49] In drama treated as a game there is a possibility of managing the emotion and to protect the child within his/her emotional state.

Bolton strongly emphasised that drama understood and realised as 'a mental state', as 'an abstraction' represented an important educational means

"Because of the concreteness of its medium of expression (...)"[50]

and successively the child (the participant) drama offers the real feeling and the participant could express the real emotion.

Bolton added also his voice to the fundamental discussion about drama: it is a learning medium or an arts process.[51] For educational purposes drama represents something between both of the above. First of all it is a learning medium, but the next, successive stage of drama process could be an art form which results from the arts process intrinsec/encapsulated in the drama project because of its theatrical derivations and elements. The children in drama are allowed to take decisions, to argue, to negotiate their own ideas, opinions and to share the responsibility for their work with

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48 IDEM, Unpublished review, 1983, quoted after DAVIS, LAWRENCE, Introduction, 27.

49 Cf. Bolton's ideas about emotion in drama in Part A, chapter 1. 4.

50 BOLTON, Changes in Thinking, 155.

51 Cf. IDEM, Drama in education: learning medium or arts process, in: DAVIS, LAWRENCE (eds.), Gavin Bolton: Selected Writings, 70-83.

others. It occurs during something which in the basic elements is theatrical, but of which aims are first of all educational, pedagogical. Again his point clashes with the epigones of drama as 'doing', of drama of skills,[52] but for the education of the 1980s the drama 'for understanding' represented the real, valuable solution.

In Bolton's basic vision of drama in the 1980s there were some dominant issues already present in his theory in the 1970s; here I will present the problem of emotion (its nature, its intensity and its quality)[53] and connected with it the question about the nature of drama - the symbolic play/game or the dramatic playing.[54]

Bolton, adopting in the late 1970s the theory of Vygotski about the nature of play/game rather than the classic one of Piaget, emphasised that in drama 'for understanding' there are three components of emotion:

a) the 'dual' affect;

b) the intensity of emotion;

c) the quality of emotion.

Between them in drama a complex, sometimes contradictory relationship exists. In order to avoid a possible harm or abuse or difficulty, the teacher should develop a certain degree of protection, which must be offered to the children. The child (the children) first of all should know that the on-going drama is a make-believe. On this

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[52] Cf. IDEM, Freedom and imagination - and the implications for teaching drama, in: DAVIS, LAWRENCE (eds.), Gavin Bolton: Selected Writings, 18-22. It was at the 'Conference on Aesthetics and Education' at Bishop Lonsdale College in Derby (August 1982), that Bolton's presentation of drama as process of decision-making provoked critics by the teachers and practitioners of mime, music, art and dance, i.e. practitioners of A, B, C types of drama in his typology.

[53] Cf. Part A, chapter 1. 4. 5.

[54] Cf. Part A, chapter 1. 4. 2.

basis the successive steps could be fully engaging, but at the same time secure for the child.

Bolton opted for the drama understood and realised as game rather than drama as a pure 'living through'. Davis and Lawrence emphasised that

> "The moderation of the 'living through' experience by 'emotion as an adjective' is not just a revaluing of theatre in drama form, it is an important step towards projections."[55]

Emotion represents a very important element of the drama process, but for Bolton the significant emotional charge in the participant's story occurs in a dialectic span between 'disposition' and 'emotion' itself.

When the children are playing a game, they are the agents of their own emotions and they could - in accordance with the game structure and rules - manage the emotions. In a dramatic playing instead, rather the teacher is in charge of emotions. The children could be easily manipulated or directed by a skilful teacher in order to reach/obtain some desired state of emotion. There is 'dramatic playing' more popular as a form of drama. Bolton was concerned about the teachers' preference. The dramatic playing represented something more than an extension of a play.[56] For him, the dramatic playing demanded the collective engagement, the integrity of actions, of behaviour. The participant reaches a level of enjoyment from the dramatic playing, but for educational reasons it is necessary to go further, than spontaneous, intuitive learning through discovering. The dramatic playing imposes the methodology of research, of negotiating and conceptualising the knowledge obtained during the drama. Bolton emphasised that the dramatic playing is really valuable for education:

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[55] DAVIS, LAWRENCE, Introduction, 88.

[56] Cf. G. BOLTON, The Activity of Dramatic Playing, in: Ch. DAY, J. NORMAN (eds.), Issues in Educational Drama, 49-63.

> "I hope I have now made it clear that in terms of learning potential, dramatic playing has the greatest educational value. Its strengths lie in the unique relationship it offers in combining theatrical structure (not outer shape, of course) and a quality of spontaneous living that belong to both symbolic play and games."[57]

In 'drama in education' there were/are two main directions:

a) towards drama as 'being' or 'experiencing';

b) towards drama as performing in order to provide the experience for any audience. Bolton regarded these two directions as

> "continuum rather than as division"[58]

and add that

> "This classification implies a relationship between intention and quality of experience:
> a) orientation towards experiencing - a quality of spontaneity;
> b) orientation towards performing - a quality of demonstrating;
> c) orientation towards exercise - a quality of practising."[59]

Though he chose and practised the drama 'towards experiencing', i.e. 'dramatic playing', he knew that within it there are elements of two other orientations. The good level of drama, the true engagement and finally the knowledge, they depend on the quality of experience, on the awareness of the participants and at last on the meaning of the single elements which composed the drama project. Some of the drama elements, the theatrical, demand also the quality of demonstrating and certain practice. Also the factor 'audience' is always present; there could be the other participants,[60] or the teacher.

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[57] IDEM, 62.

[58] IDEM, 50.

[59] IDEM, 50.

[60] Cf. M. FLEMING, A Philosophical Investigation into Drama in Education. Ph.D. Thesis, University of Durham 1982. The audience could be also the participant of drama him/herself who -

Drama 'for understanding' represented for Bolton an original 'art form' with its own rules and components. It has also its own domain of aims connected fundamentally with education, though it has its own artistic and aesthetic features. The knowledge comes before aesthetics and that was the main reason for placing drama at the centre of the curriculum in the 1980s. Drama in Bolton's view, helps to learn, to teach and to put in order ('reframing') all possible components of knowledge.

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based on his/her own capacity to evaluate - observes him/herself as an executor of a single theatrical element of drama.

4. 2. EXTENSIVE USE OF DRAMA IN TEACHING; VARIETY OF DIE APPROACHES (A SURVEY)

In the multitude of currents and in the diversity of approaches to drama in the 1980s the most dominant influence came from the disciples and followers of Dorothy Heathcote and Gavin Bolton. Some of their contemporaries who belonged to the earlier currents also developed their own approaches.[1] Teachers were still active who were inspired by the theory and practice of Peter Slade and Brian Way.[2] Also the more traditional conception of drama, i. e. the school play, was still alive in some cases, although enriched by the experiences of drama methods.

Generally speaking, drama in education developed during the earlier decades, provoked inevitable changes wherever it was practised. Drama in school became a subject often drawing on social realism for its content. For many other subjects drama became also a helpful methodology of teaching/learning. In more radical approaches it also achieved the status of one of the factors which promotes social change.[3]

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1 Cf. B. WATKINS, Drama and Education. London, Batsford Academic and Educational Ltd 1981. He developed especially the understanding of drama as a game corresponding to the child's natural needs and of drama which in education becomes a vehicle of social changes.

2 Cf. the relative parts dedicated to the development of Slade's and Way's approaches in Part A, chapter 1. 2. 5 and 1. 2. 6.

3 Cf. B. WATKINS, Drama as Game, in C. DAY, J. NORMAN (eds.), Issues in Educational Drama. London, The Falmer Press 1985, 35-47. The Authors emphasised in the introduction (page

Although drama had spread throughout the country, it had its major centres: Birmingham, Newcastle-Durham and London. The last included many different approaches, which centred on London School's Drama Association and London Drama. This was a continuation of the pioneering work of Maisie Cobbie and Geoffrey Hodson in the 1960s.[4]

The collection of approaches to drama published by Margaret Wootton[5] can be viewed as an attempt to continue the work of the 'Schools' Council Drama Teaching Project' and subsequent publication.[6] She confirmed the variety of approaches to drama practised in the secondary school, although the approach encapsulated in the phrase 'learning through drama' was most advanced in those years. David Hornbrook goes further in his characterisation of the 1980s and emphasised the presence of drama approaches connected with 'doing' drama:

> "While the 1980s brought the legitimation of 'discussion' as a valid constituent of the new 'learning through drama process', the legacy of 'doing' is still considered by many to be a supremely better way of resolving difficulties than mere intellection."[7]

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35), that drama represents especially a challenge for the teachers:

> "He brings the reader to the door of the classroom in asserting that the relationship between teacher and pupils and attitudes to knowledge and control must inevitably be different from those which exist in the normal curriculum of a school."

4 Cf. W. BAYLISS, Who was Maisie Cobby? Three of Kind (Geoffrey Hodson, Rona Laurie, Diana Devlin), in "London Drama" July (1989) 21; IDEM, Hooked on Sound, in "London Drama" June (1985) 3. Cobby and Hodson organised the Drama and Tape Centre in 1976, which continued their earlier initiatives to offer for drama teachers resources and training materials.

5 Cf. M. WOOTTON (ed.), New Directions in Drama Teaching. Studies in Secondary School Practice. London, Heinemann Educational 1982.

6 Cf. McGREGOR, ROBINSON, TATE (eds.), Learning Through Drama. London, Heinemann Educational 1977.

7 D. HORNBROOK, Education and Dramatic Art. Oxford, Blackwell Education 1989, 21.

All these manifestations of drama in the 1980s, raised the question of the problem of the drama teacher, his/her training and attitudes in organising his/her own and drama's status within the curriculum.

Also the on-going educational reform and preparation for the introduction of the National Curriculum became a background for the fight for drama, for the place of Arts in new Education Bill.

The richness and variety of drama methodologies in the 1980s focused on teaching/learning, on the relationship between teacher and pupils. John Fines expressed his 'credo' in drama's educational value as follows:

> "Drama is for training
> It is an intellectual discipline and deals with concepts
> It is about society and human relationships
> Its values are personal, its relationships sound
> It is delightful
> Theatre can shape your thinking
> It can change you as a teacher
> It is for everybody who wants it
> is education
> No need to come and get it - We come to you."[8]

4. 2. 1. Drama teacher within the changing curriculum

Some consideration about the role of the drama teacher for the 1980s was included in the articles of various authors published by Day and Norman.[9] The teacher of drama is one who must seriously plan/project his/her work. The preparatory stage

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[8] J. FINES, 'Oh Sirs, so like it was to the Brothers Marx', in "London Drama" June (1985) 6.

[9] Cf. DAY, NORMAN (eds.), Issues in Educational Drama. Although the book embraced various problems of drama, the discussion about the status of the teacher emerged in all articles. The most important among them were those connected with the training problems and the evaluation of drama.

demands a concern about his/her own capacities and about the abilities of the children (at least at the initial stage of drama work, when the first basis for drama is settled). This operational dimension of the figure of the drama teacher was highly emphasised by Haydn Davies. The teacher - in his opinion - must understand well the following principles and areas of drama:

a) during drama the learning occurs by the process in which the child is active as an agent of his/her capacity to know, to discover and to absorb the new facts, skills and abilities;

b) the understanding of themes/issues mainly occurs during dramatic acting, which represents a basis for further analysis and reflection;

c) both the child and the teacher participate in the drama process and both must be active in the demonstrative parts of drama;

d) each fruit/effect of drama becomes an object of evaluation by the others (participants, children-viewers, or possible audience).[10]

The teacher must observe first of all the social changes occurring in the children's attitudes, but at the same time he/she must adopt a suitable methodology for the development of drama provoked by the children. During the drama the process of socialisation of the drama teacher also occurs.

Davies' teacher of drama appears as a good methodologist who is able to include in the drama project as many of his/her skills, abilities and knowledge as possible in order to make the drama project more compatible with the needs and demands of both participating sides, children and teacher.[11] He postulated also the

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[10] Cf. H. DAVIES, An Operational Approach to Evaluation, in: C. DAY, J. NORMAN (eds.), Issues in Educational Drama. London, The Falmer Press 1983 95-122.

[11] Cf. ibidem; out of Davies' method emerged the drama teacher who operates on various levels:

necessity of co-operation with other teachers and openness for the analysis of drama expressed by the participants.

Michael Vernon emphasised the same need for the drama teachers to have status. In his opinion the drama teacher should not work separately - as he emphasised was largely the case - but should improve the collaboration with other teachers (especially with those from the areas or subjects connected with the drama project) and with the parents.[12] This important step forward could provide for the drama teacher the possibility of his/her self-evaluation.[13] Vernon noticed

> "It is ultimately very difficult to determine exactly HOW teachers evaluate themselves, especially in the light of the continuing anti-theoretical bias of arts teachers in general."[14]

However at this point the self-critique and self-evaluation seems to be again the most considerable among the teacher's values.

Christopher Day in the same publication analysed the variety of teaching styles in drama.[15] First of all he suggested that learning in drama is discovery/inquiry based. The teacher's role has a more organisational and interventional character. His/her styles of work could vary between transmission and interpretation, because the acquisition of knowledge belongs mainly to the pupils.

Day considered also the model 'teacher-as-artist' and other possible models of the drama teacher's work, as 'subject-matter-oriented', 'instructor-centred' and

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psycho-educational, socio-educational, drama-theatrical, contextual of the subjects and evalutative.

[12] Cf. M. VERNON, A Plea for Self-Evaluation, in: DAY, NORMAN (eds.), Issues in Educational Drama, 135-148.

[13] Cf. ibidem, 139. Vernon is concerned that the evaluation of drama project or lesson must be accompanied by the evaluation of teacher's work.

[14] Ibidem, 147.

[15] Cf. C. DAY, Teaching Styles in Drama: Theory in Practice, in: DAY, NORMAN (eds.), Issues in Educational Drama, 77-94.

'student-centred'. In his opinion the drama teacher should be well aware of the importance of the evaluation of his/her work in all aspects:

> "My contention here is that if teachers are to evaluate their teaching, they must consider not only objectives and ideals expressed in the organisational strategies adopted but also as values expressed by procedural strategies".[16]

In the teacher's work there must be recognition of intention and practice. The drama teacher must be responsible for any incompatibility between his/her project and his/her actual drama work. The preparatory stage of drama includes the questions of 'what' could be taught, but for Day the question of 'how' the teaching must proceed was also important. The drama teacher must elaborate the strategy/methodology of teaching in accordance with the underlying content.

4. 2. 2. Demands and projects for a new style of training of drama teachers

The status and role of the drama teacher in the 1980s was derived from the methods of training in the past decades. John Norman criticised them and launched a debate about the most appropriate initial training compatible with both the children of the 1980s and the changing curriculum.[17] He criticised first of all the inadequacy of the university structures and tutors. The development in teachers' training was insignificant, because the tutors responsible for drama courses were mainly not experienced practitioners. Also the number of colleges offering full-drama training diminished or declassified drama as a minor or optional course.[18]

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[16] Ibidem, 92.

[17] Cf. J. NORMAN, Reflections on the Initial Training of Drama Teachers: Past, Present and Future, in: DAY, NORMAN (eds.), Issues in Educational Drama, 149-170.

[18] Cf. ibidem, 149. Norman underlined

"From the golden days of 1973 when 63 colleges ran BEd or Certificate

The majority of university curricula were organised as three/four-year courses in the study of drama and theatre. Besides the elements of literary, aesthetic and cultural heritage, there were practical courses in improvisation, theatre games and school theatre. Norman commented that

> "The aims of these courses seem to be a strange compromise between a concern for the personal development of the student as an end in itself and the requirements of a quasi-academic university-style course in the study of drama".[19]

In Norman's opinion the styles of training practised, both aesthetically oriented and sociologically rooted, missed the main point: the preparation of the drama teacher for his/her effective use of drama within the curriculum. The future training should consist of

> "specialist and non-specialist courses which focus on enactive teaching and learning techniques across the curriculum, and which do not perpetuate the 'absurd' separation of subject and method work, and of theory from practice."[20]

He repeated the opinion postulated by McGregor, Tate and Robinson in 1976.[21] The decline of the possibilities and of the effectiveness of training must be taken seriously

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> drama courses, not including the various PGCE courses with a drama option, by the beginning of 1982 we had reached the stage where it was possible to take a BEd drama course in only eight polytechnics or colleges of higher education, although many institutions still offer drama as a minor or optional course".

19 Ibidem, 152.

20 Ibidem, 149.

21 Cf. ibidem, 153. Norman recognised that drama teacher

> "should have a knowledge of the drama process and its application in a wide variety of situations (...). Also the teacher should be able to create and devise learning structures, take roles and relate activities to the needs of the child's development".

in order to provide for drama the right place within the curriculum and in connection with the other Arts.

Norman postulated the renovation of training methods amongst both groups, drama specialists and primary/secondary teachers. He defined five principal areas of an initial training:

a) classroom drama teaching;

b) developing theatre projects;

c) providing a bridge into the community;

d) fulfilling an in-service role;

e) operating as an agent of curriculum change.[22]

His project was based on his observation that interest in drama was growing and many practising teachers seek to improve their qualities.[23]

The in-service training of drama teachers in the 1980s was another main issue of discussion. Many of them belonged to the professional associations and through the courses organised by them improved their methodologies.

4. 2. 3. Fight for the place for drama in the curriculum of the 1980s

The educational reform undertaken by the Conservative Government as an essential part of their social policy, re-inforced the already existing well-known discussion about the place of Arts in curriculum and of drama in particular. At the beginning of the 1980s there were two main positions and both were in favour of the increasing role of the Arts in education. One of them argued that the Arts should have

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[22] Cf. ibidem, 166-167; these are the titles given by Norman.

[23] Cf. ibidem, 150. Her emphasised the role of associations, publications and in-service courses.

their 'contextualist' function within the curriculum.[24] Drama in fact should have its educational value because of its role as an aid to personal, individual and social development. This point of view represented among others by Ken Robinson, combined the traditional, post-Sladian vision of drama enriched by some of the ideas of drama as a process of development and learning. Robinson argued that drama should be connected with other arts in the curriculum. In spite of the practice undertaken by many drama teachers and schools to introduce a form of examination in drama, he emphasised that the role of drama consisted not in the realisation of the vocational/academic aims, but rather in

> "fulfilling its natural function which is to promote social, perceptive, intuitive, aesthetic and creative learning."[25]

The second position, which mainly embraced drama approaches generated by Heathcote and Bolton, emphasised that drama has its own essential role in curriculum:

> the act of drama is valued as a unique mode of learning to know about human behaviour and its consequences."[26]

For O'Neill the 'contextualist' strategy of the fight for the place of drama in the curriculum would serve only to maintain the status quo. On the other hand

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[24] Cf. K. ROBINSON, The Status of Drama in Schools, in: DAY, NORMAN (eds.), Issues in Educational Drama, 7-23; C. O'NEILL, Context or Essence: The Place of Drama in the Curriculum, in: DAY, NORMAN (eds.), Issues in Educational Drama, 25-32; She exposed the point of view of Eisner about the Arts place in curriculum (26-27):

a) the arts as leisure pursuits;

b) the arts as tools in the child's psychological development;

c) the arts as therapy - encouraging the release of emotion and physical tension;

d) the arts as instruments in the development of creativity

e) the arts as ways of developing understanding of academic subject-matter.

[25] ROBINSON, The Status of Drama in Schools, 7 (introduction).

[26] C. O'NEILL, Context or Essence: The Place of Drama in the Curriculum, in: DAY, NORMAN (eds.), Issues in Educational Drama, 25 (introduction).

'essentialist' strategy proposed enactment as a valid part of planning, teaching and evaluating. Drama should be not only a context of the teaching/learning process, but it should also provide the content, the methodology and means for reflection.[27]

Generally, both positions were fighting for the renewed place of Arts and drama in the curriculum, arguing that the 'low status' of drama must be changed thanks to the methodological research and fundamental recognition of the role of Arts in education.

The 'low status' of drama was caused by three main factors:

a) prejudices about progressive education which became strongly criticised by the conservative currents in education;

b) the instrumentalisation of education in order to provide the curricula for professional careers in the state in which the Arts become an object of consumption;

c) the mistakes in the past, i.e. the internal division between practitioners of drama in education and school theatre, the lack of methods of evaluation in drama.[28]

The methodological difficulties could be overcome by closer collaboration between practitioners and educationists in order to design a satisfactory drama curriculum. It should have its own standards, compatible with its nature. Drama work represented a very complicated process and its evaluation must take into account as

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[27] Cf. ibidem, 31. O'Neill characterised three possible areas of using drama in curriculum:

a) the social and interactional nature of drama helps entertainment, therapy, personal development and process of socialisation;

b) the acquisition of various skills through drama helps in problem-solving, learning other languages, allows discovery of new potentials, serves as methodology for other subjects;

c) the dramatic experience as an art form creates the unique kind of learning, because the whole process of knowing occurs within the dramatic context and thanks to the potential of drama techniques.

[28] Cf. ROBINSON, The Status of Drama in Schools, 8-9.

many factors as possible which comprised the drama process.[29]

Drama practitioners expressed also their point of view about the political and social factors which determined the Arts' and drama's place in the curriculum. Here, the associations, their publications and annual conferences played a special role. Characteristic of this were the conferences of the National Association for the Teachers of Drama (NATD) in the 1980s. The key-speech at the conference in 1983 delivered by Stuart Bennett analysed drama as unique context of teaching/learning which allows within the curriculum the study and experience of freedom.[30] The Arts and drama were defended as subjects liberating individual growth, indiscriminated creativity and understanding of the social processes. Drama serves not only for the children as a principal factor of freedom, but also for the teachers in their curriculum planning and provides education which could be compatible with children's needs and democratic values.

The leading issue of the conference in 1984 was again connected with the fight for the place for drama.[31] James Hemming criticised the approach to the curriculum in which the Arts and drama would be marginalised. The educational authorities - in his point of view, but shared by many others - neglected the

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[29] Cf. L. McGREGOR, Standards in Drama: Some Issues, in: DAY, NORMAN (eds.), Issues in Educational Drama, 123-133.

[30] Cf. S. BENNETT, Drama: The Practice of Freedom. Third Annual Lecture given at Nottingham Playhouse, November 12th, 1983. London, National Association for the Teaching of Drama (NATD) 1984.

[31] Cf. J. HEMMING, Drama and the Politics of Ignorance. NATD Fourth Annual Lecture, Polytechnic of the South Bank, 10th November 1984. London, National Association for the Teaching of Drama (NATD) 1985.

educational value of drama in order to fulfil the political premises of the actual ideology.

Both signalled positions were compatible with the discussion mentioned above. In fact, Cecily O'Neill emphasised, that

> "Art is a form of experience which vivifies life."[32]

In drama the child could explore his/her own behaviour and the attitudes of others. Through reflection and analysis he/she is able to recognise and understand the complexity of human life, of social conditions, of the deciding factors which rule the society. Drama teachers who use drama as a teaching/learning vehicle, could embrace the actual problems and those belonging to other matters.

The drama teacher could share his/her experience with other teachers, especially about group work, its potential for learning and about techniques of negotiation. The usual, positive attitudes of drama teachers towards the child's expression, creation and opinion could serve as an example of how to cope/deal with the child during the study of other subjects. Desmond Hogan goes further and indicates drama as a possible means of questioning the centralised and controlled curriculum, in order to provide an open education.[33] The contribution of drama teachers could enrich the realisation of curriculum especially in two dimensions: the specific body of knowledge for drama and the facilitating of the social interaction during the teaching/learning process.[34]

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[32] O'NEILL, Context or Essence, 30.

[33] Cf. D. HOGAN, Curriculum Planning and the Arts, in: DAY, NORMAN (eds.), Issues in Educational Drama, 67-76. Drama teacher should plan his/her work in connection with the curriculum, but observing also the expressive needs of the children.

[34] The social values of drama (interaction, role-playing, conflict-solving, social training) found in the middle of the 1980s an interesting recognition in publication by P. A. HARE, Social

The second part of the 1980s became a stage for another manifestation of the fight about drama and its place in curriculum. The work for the introduction of the National Curriculum was well progressed. There were examinations in drama in schools in the 1970s CSE's and that was confirmed by the General Certificate of Secondary Education (GCSE) (even if drama was not a statutory subject). David Gardner reflected on the implications for education provoked by this situation.[35] Also the practitioners tried to provide a complex curriculum of drama for GCSE.[36] The proposal of Brad Haseman and John O'Toole, although written in Australia, took into account the priorities of British education. They placed drama well within the curriculum, with its own content, methodology and system of evaluation. The dimension of their proposal was mainly social-oriented with progressive acquisition of drama knowledge and dramatic skills.

The last stage of discussion about drama's place in the curriculum in the 1980s was marked by the ideas of David Hornbrook and polemics provoked by them.[37] He opted for a dramatic art rather than drama in education of the past, which he strongly criticised for the lack of aesthetics/artistic issues and for unidirectional, social use of drama methodology. Drama - in his opinion - was itself responsible for the loss of its place within the curriculum. Hornbrook argued that the drama curriculum should

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Interaction of Drama. Applications from Conflict Resolution. Beverly Hills (London), SAGE Publications 1985.

[35] Cf. D. GARDNER, GCSE: Two Years On, in "London Drama" March (1988) 15-16.

[36] Cf. D. SHEPHARD, Arts in Schools Project. Report (Report: an account of a London Drama event featuring work from the Arts in Schools Project), in "London Drama" (7)5 (1987) 14-16; B. HASEMAN, J. O'TOOLE, Dramawise, an Introduction to GCSE Drama. Oxford, Heinemann Educational 1988.

[37] Cf. opinion in T. GRAHAM, The Arts and Educational Drama, in "London Drama" 4 (1987, Spring), 15-17; there were published opinions of David Hornbrook, Tony Graham and John Fines.

return to the aesthetic basis, to the study of a dramatic art (i. e. theatrical tradition and contemporary theatre).[38]

Since the first publication of his ideas, he was challenged by drama practitioners connected with 'drama as learning'. Both parties were discussing the place of drama in the curriculum. Some of the responses were very impulsive and emotional in defence of experienced drama methodology.[39] The most accurate critique at that time was published by Gavin Bolton indicating the danger undertaken by Hornbrook which would limit drama to the old, already outmoded functions of another academic subject or methodology in service of other subjects.[40]

4. 2. 4. Variety and diversity of drama methodologies in the 1980s

Although the more popular approach to drama in education in the 1980s was represented by the followers of Dorothy Heathcote and Gavin Bolton, also among them there were different ways of using drama in the teaching/learning process or realising the original drama curriculum as a subject in its own right. As Brian Watkins observed, the main domain of drama in the curriculum should be the celebration and challenge of social values, of the situations and events in which not only human behaviour could be explored but which could generate the conditions for social changes. Drama as a vehicle of change experienced in the school, could project/enlarge its influence on the community around the school context.[41] Drama

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38 His critics and arguments he published in his first book Education and Dramatic Art in 1989.

39 Cf. opinion expressed by John Fines in GRAHAM, The Arts and Educational Drama, 17.

40 Cf. G. BOLTON, Opinion. Education and Dramatic Art. Personal Review by Gavin Bolton, in "Drama Broadsheet" Spring (1990) Vol. 7.1 2-5.

41 Cf. B. WATKINS, Drama as Game, in: DAY, NORMAN (eds.), Issues in Educational Drama, 35-47.

essentially belongs to the children/students and only their drama, and not teacher-directed has sense and place in the curriculum.

Some of the drama experiences were enriched by more traditional forms of drama, as in the case of David Currel, who renewed the proposal for puppetry as a means of learning.[42] His book, although a practical handbook, argued that for the young children puppets are still an attractive form of activity and dramatic expression. His approach was primarily connected with English teaching.

Margaret Wootton collected several experiences of teachers working with drama in the secondary schools.[43] All presented approaches based on the teachers' experiences and realised drama projects. Wootton's aim was to present developments in drama and adaptations to the actual cultural, social and environmental demands. In practice she showed three streams of drama work in the secondary schools. The first stream was based on the social potential of drama and aimed at possible social changes in both, personal and community/class dimensions. The second stream embraced drama which in the course of the projects pointed towards dramatic/theatrical work which ended as school theatre with its own aesthetics. The third stream was connected with the domain of language, of communication in which both areas drama found its priority as the methodology/vehicle of learning and development.

In the experience described by Elyse Dogson, the whole drama project served first of all as a vehicle of social awareness and promotion for the girls from South

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[42] Cf. D. CURREL, Learning with Puppets. Practical Guidelines for Primary and Middle Schools. London, Ward Lock Education 1980.

[43] Cf. M. WOOTTON (ed.), New Directions in Drama Teaching. Studies in Secondary School Practice. London, Heinemann Educational Books 1982.

London.[44] Drama, although it reached the final shape of a performance, enabled participants to find their place in society and to express their own opinion and demands.

A very complex example of drama was represented by the work of Paul Monaghan.[45] He realised one drama project involving various classes. His methodology seemed to be very simple: 'Before, During, After', but at the same time this methodology constrained the drama teacher to be very faithful to the essence of the project. The progress in drama was based on the students' involvement and their acceptance of realised steps.

The drama methodology mainly deriving from the post-Sladian tradition was represented by Alan Strong.[46] The favourable climate in the school allowed the creation of a special drama department with its own drama studio. Drama had its own place within the school's curriculum and became a subject with its own standards and examinations. The drama projects included studies of dramatic art, the ability of writing for drama, the various levels of improvisation and the final stage, i. e. public performance. The whole process showed the growing interest of young people in the artistic/aesthetic dimension of drama.

The work of David Porter included a similar methodology.[47] He tried to employ drama in theatrical work, which follows drama lessons. The final result was a

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[44] Cf. E. DOGSON, Working in a South London School, in: WOOTTON (ed.), New Directions in Drama Teaching, 9-34.

[45] Cf. P. MONAGHAN, Drama at Cardinal Newmann School, Coventry, in: WOOTTON (ed.), New Directions in Drama Teaching, 35-64.

[46] Cf. A. STRONG, Drama in a Neighbourhood Comprehensive School on the South-East Coast, in: WOOTTON (ed.), New Directions in Drama Teaching, 65-89.

[47] Cf. D. PORTER, Drama in a Suffolk Comprehensive School, in: WOOTTON (ed.), New

creation of a Children's Theatre Project. Also in this case the drama work reached the dimension of children's theatre art with its own aesthetics and cultural expression.

The drama work guided by Jon Nixon was aimed primarily at the ability of pupils to express themselves, to use wide possibilities of language, to feel confident in using language in expression and reflection.[48] On the basis of the possessed language the other drama-task could be introduced. In this case drama became an independent subject with its own educational message and values widely recognised by the pupils and appreciated in the community. Of course here drama was also intended as a vehicle of specific socialisation. Drama helped the pupils to appreciate themselves and to become fully responsible for their place in the community.

Both domains of drama's utility, operating to serve their own ends and in the service of language, were present in the work described by Kathy Joyce.[49] She opted for drama as a teaching/learning context which was essential for the aims undertaken by the drama project. Through the use of theatrical techniques the pupils were able to explore their reality and the events created by others. They lived through the whole process of recognition of the others' stories, and becoming aware of the others. Drama provoked changes in the pupils. At the same time they acquired the necessary communication skills including the ability of linguistic expression. Joyce emphasised the necessity of assessment not only of the pupils' work, but also of the work of the drama teacher. She opted for the collaboration with other teachers in order to make

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Directions in Drama Teaching, 90-108.

[48] Cf. J. NIXON, Drama in an Inner City Multi-racial School, in: WOOTTON (ed.), New Directions in Drama Teaching, 109-134.

[49] Cf. K. JOYCE, Drama in Secondary School in the City of Manchester, in: WOOTTON (ed.), New Directions in Drama Teaching, 135-156.

the drama project more effective for the whole educational project realised by the school.

The straight connection between drama and language development was emphasised in the approach to drama represented by Mike Fleming.[50] In his drama projects he followed the direction of Gavin Bolton, but mainly employing drama in English lessons. Fleming was concerned about the importance of drama methodology for the acquisition of language, its use and development. Although drama remained in its own right as a vehicle of teaching/learning for its own content and values, at the same time the drama process provided an enormous benefit for language (which is the main domain on whom drama finds its realisation of its various forms).

The last words in this valuable publication belonged to Wootton herself.[51] She underlined that drama in the secondary school underwent several adaptations in order to satisfy various demands provoked not only by the more complex curriculum, but first of all by the growing cultural and social interest of the pupils and their communities.

The real benefit and publicity among the drama teachers (and not only) for the Heathcote-Bolton approach to drama in the 1980s was due to the popular publications by Jonothan Neelands[52], and Cecily O'Neill and Alan Lambert.[53] In a form of a handbook full of schemes and proposals for drama understood as

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50 Cf. M. FLEMING, Language Development and Drama in a New Comprehensive School in the North-East, in: WOOTTON (ed.), New Directions in Drama Teaching, 157-177.

51 Cf. M. WOOTTON, New Directions in Drama Teaching, in: WOOTTON (ed.), New Directions in Drama Teaching, 178-200.

52 Cf. J. NEELANDS, Making Sense of Drama. A Guide to Classroom Practice. London, Heinemann Educational Books 1984.

53 Cf. A. LAMBERT, C. O'NEILL, Drama Structures. London, Hutchinson 1982.

teaching/learning Neelands 'translated' the sometimes mysterious language of the major practitioners into every-day practice in the schools. Publications by Tricia Evans[54] and Ken Byron played a similar role.[55] Both were more concerned about the use of drama in English teaching with possibilities to employ drama as a cross-curricular teaching/learning methodology.

A similar variety of approaches to drama in education took place also in the other English speaking countries. The research and practice there became more independent from the British influence, but live contact was still conserved.[56] The publications from those countries, thanks to the policy to publish internationally, became also influential among British drama practitioners and teachers. Here I will mention some of them. The Authors generally tried to adopt drama methodology to the curricula of their countries and to combine both main directions in drama: drama for learning and drama for aesthetics/cultural study.

Drama in the American schools continued its historical route of creative dramatics.[57] The projects were based mainly on improvisation and aimed at the acquisition of life, expressive and interpretative skills. Often the drama activity lead towards school theatre. In some cases drama became an independent part of the curriculum as one more subject. The activity of Nellie McCaslin and her followers was an example. Among the practitioners following the Heathcote-Bolton approach

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[54] Cf. T. EVANS, Drama in English Teaching. London, Croom Helm 1984.

[55] Cf. K. BYRON, Drama in the English Classroom. London, Methuen 1986.

[56] The exemplary visits of Gavin Bolton to some of the American universities brought him the possibility of publication and also at that time he began his contact with the University of Victoria, British Columbia. Cf. BOLTON, Changes in Thinking.

[57] Cf. N. McCASLIN (ed.), Children and Drama. The Program in Educational Theatre New York University. 2nd edn. New York & London, Longman 1981.

Norah Morgan and Juliana Saxton published significant research, concentrating their proposals on the relationship between pupils and teacher, and on drama as cross-curricular method of teaching.[58]

In Canada the most important centre of research and training in drama was connected with Richard Courtney in Toronto. He educated a strong group of his followers during the years of his academic activity and in-service courses for teachers. They were active in both drama directions outlined by Courtney: drama in education within the curriculum and aesthetic/artistic activity as school theatre.[59] His own approach to drama in general remained unchanged, although he developed the curricular dimension of drama/theatre presence in education.[60]

The other strong front of research and practice was created by Australian practitioners of drama. Their efforts in order to promote drama were successful and in 1981 the pioneering publication Images of Life was published.[61] The Authors attempted to draw guidelines for drama in primary and secondary education. M. A. O'Brian, director of Curriculum, characterised the project:

> "At the primary level, the emphasis is clearly on the value of drama as a means of learning across all subjects. At the secondary level drama is also seen as a subject in its own right, worthy of disciplined study through to the senior levels."[62]

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58 Cf. N. MORGAN, J. SAXTON, Teaching Drama. London, Hutchinson 1987.

59 One of them was David Booth, drama practitioner and author of the books for children. Cf. also D. DAVIS, Theatre for Young People. Don Mills, Ontario, Musson Book Company 1981.

60 Cf. R. COURTNEY, The Dramatic Curriculum. London & Ontario, Faculty of Education - University of Western Ontario (Drama Book Specialists (Publishers) New York) 1980; IDEM, Re-Play. Studies of Human Drama in Education. Toronto-Ontario, OISE Press (The Ontario Institute for Studies in Education) 1982.

61 Cf. Images of Life. A handbook about drama in education: R-12. South Australia: R-12. Drama Curriculum Committee - Education Department of South Australia. Produced by the Publications Branch. Printed by D. J. Woolman, Government Printer 1981.

In that sense the Australians tried to employ within the curriculum both drama approaches. The passage from 'drama-means' into 'drama-subject' was carefully planned in order to demonstrate how the drama/theatre art, based on the events from the real life, reflects and analyses it in an aesthetic/artistic dramatic form.

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Drama in education in the 1980s was realised in various approaches, but the aim of all the efforts undertaken by the researchers and practitioners was the same: to establish the place for drama within the curriculum. If in the British educational reality the positions were politically conditioned and there was a serious fight for the Arts/drama place in education, so in the other countries the implantation of drama within the curriculum seemed to be more constructive and successful. The Canadian and Australian examples fuelled more the British search for an accurate curricular role and place of drama.

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[62] Ibidem, 5.

4. 3. 'THEATRE IN EDUCATION' ACTIVITY AND SCYPT PRACTICES; TIE IN TRANSFORMATION PROCESS

'Theatre in education' born in the late 1960s, grew as a movement and a network in the 1970s. The practitioners of TIE also developed their methodologies, forms of 'programme' and enlarged significantly the range of topics which they undertook. The political and social orientation tended towards left-wing ideologies. The collaboration between TIE groups and schools brought, in the majority of cases, advantages for both. As Redington emphasised in 1983, TIE groups were well involved in the educational changes. They stimulated research in both methodology and content (enriched by the context for their work). Many groups evaluated their own activity seriously in order to respond to the schools demands more positively. Redington wrote:

> "They experiment with new educational ideas and techniques, and with different theatre forms, in an effort to discover the most effective way of working."[1]

Some authors at the same time observed that the TIE's situation represented also its dark sides. Jackson, based on the article written by Bert Parnaby,[2] reported the

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1 REDINGTON, Can Theatre Teach?, 7.

2 Cf. B. PARNABY, Actor in Schools, in: Trends in Education. (HMSO, April 1978), p. 20; quoted after JACKSON, Introduction, XIV.

observation that TIE groups shifted their activity into the community, but at the same time Parnaby

> "was concerned at the lack of any evidence of schools making positive use of TIE as part of the general rethinking of their role and their curriculum, especially in the area of political, social and moral education, that was so acutely needed."[3]

At the end of the 1970s, although there were many positive cases of TIE's activity integrated into the schools' curricula, closer collaboration still remained a wish and as a program for the 1980s. The works must be evaluated in accordance with the philosophy which gave a birth to TIE: the artistic/theatrical background employed for educational purposes.[4] If Pembroke worried about the TIE's shift into the community, Jackson expressed his wish for the enlargement of the general educational influence of TIE in the 1980s:

> "TIE can and should flourish equally well within the contexts of regional or community theatre on the one hand and local education authorities on the other."[5]

4. 3. 1. Political and social choices as a dictate for changes

During the 1970s the political orientations of the TIE groups also matured. Some of them were idealistically convinced about their socio-political mission within the structured school system. Jackson observed that they believed in TIE's direct possibility of influencing social changes.[6] Groups also existed which expressed the

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3 IDEM, XIV.

4 Cf. K. ROBINSON, Evaluating TIE, 85-101. He emphasised the necessity of evaluation, of reflection and subsequently of the improvement of the activity, especially in front of the schools demands and opinions.

5 JACKSON, Education or Theatre?, 22.

6 Cf. ibidem, 20; he emphasised instead the indirect influence of theatre:

"Theatre may influence attitudes and thus contribute INDIRECTLY to

belief that they were better than the school system. Such a position provoked only misunderstandings and the refusal of TIE works by some schools. TIE's achievements of being innovative as a methodology of teaching were well-accepted where there was close collaboration between groups and schools. Jackson emphasised the positive role in social life:

> "TIE, because it offers a vibrant and 'alternative' way of looking at things, has an important role to play therefore as a necessary 'gingerer' within the system, and also as a vital link between the school and the larger community and its concerns."[7]

TIE gained appreciation for its courage in undertaking real, social topics. Theatre in this form, within the educational framework, became present in the social panorama, although the critics did not accept it because

> "(...) TIE is a hybrid form that represents a disturbing trend in the arts generally towards diluting the quality of artistic experience with dubious and extrinsic social or educational objectives."[8]

Those and similar opinions about TIE also challenged the movement in the 1980s.[9]

The setting for internal discussions about the social mission of TIE was the annual conference of SCYPT. The 1980s brought also a polarisation of views inside SCYPT. It reflected the article written by David Davis Lessons of SCYPT Conference 1982.[10] He criticised the ideological and political weakness of some of SCYPT

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social changes but to expect it to transform on its own and 'overnight' is naive in the extreme."

7 Ibidem, 21.

8 JACKSON, Introduction, XIV.

9 Cf. JACKSON, Education or Theatre, 20-21. Critics from the 1970s pointed out the not seriousness of the job, superficial preparation, the lack of well-defined identity as the theatre and often the clashes with the school situation. Those problems were especially vivid in those years of post-Illich critique of the school in general.

10 Cf. D. DAVIS, Lessons of SCYPT Conference, in "SCYPT Journal" September 11 (1983) 4-13.

members. The educational situation and the State policy challenged SCYPT to take a politically more conscious position. Within SCYPT there is no place for 'bourgeois ideology' and compatibility with the State educational policy. Davis emphasised the 'rights of the individual' as a basis for the real educational alternative of which SCYPT and TIE were protagonists.[11]

The political self-identification of SCYPT and TIE were immediately connected with the content and contexts of their programmes in the 1980s. The social involvement, already postulated by Romy Baskerville in 1973[12] found its supporters and its incarnations. Geoff Gillham, examining the Theatres Act from 1968, designed a way forward for TIE undertaking various social themes, without fear of being criticised or censored.[13] TIE, appropriately, given its origins and educational mission, must realise programmes about themes not present in a school curriculum. It represented a unique artistic phenomenon which through its theatricality could undertake problematic and real issues.

The process of self-defining of SCYPT and TIE in the 1980s was pictured in SCYPT Statement for the Arts Council of Great Britain issued in 1984.[14] It brought not only information about the state of TIE and 'Young People's Theatre', but mainly

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[11] Cf. ibidem, 12:

> "Many members showed themselves unable to sort out these issues and remained confused. The 'alternative' leadership showed itself totally tied to bourgeois ideology, and showed a petty bourgeois respect for 'law and order', a position which no self-respecting socialist could maintain."

[12] Cf. BASKERVILLE, Theatre in Education, 7-12.

[13] Cf. G. GILLHAM, 'Truth is No Defence'. An examination of the Theatres Act (1968), in "SCYPT Journal" September 11 (1983) 49-56.

[14] Cf. SCYPT Statement for the Arts Council of Great Britain Conference - Theatre and Education 20-22 July 1984, in "SCYPT Journal" September 13 (1984) 4-6.

it pointed out the scope of their activity and social-educational importance which they achieved during their history. The document showed SCYPT's will for a legitimate recognition of TIE and YPT amongst the theatrical forms. The emphasis on the educational values of their works, gave them their artistic originality and a special role in the work of building social awareness.

TIE matured also in the choice of sources for its theatrical and educational inspirations. The theatrical forms realised by TIE's groups reflected especially the principles of epic theatre of Bertolt Brecht.[15] Similarly also the theory of Lev Vygotsky became useful in TIE psycho-pedagogical reflections as it was in drama in education.[16] It was suitable from various points of view. He represented the historical materialistic approach to psychology and to education. In his analysis of the actorship, he used categories of social context. Both ideas were compatible with the TIE's search for its renewed identity in the 1980s.

The whole process of socio-political identification of SCYPT and TIE, and the search for their independent place within the theatrical panorama preceded in a specific climate of opposition against the educational and artistic policy of the State and against the curriculum. This was for SCYPT/TIE an indication of the State's will to control education and to neglect the cultural creativity in favour of pop-culture dominated by the rules of the market.[17]

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[15] Cf. W. BENJAMIN, What is Epic Theatre? (first version) - a study of Brecht's Theatre, in "SCYPT Journal" September 13 (1984) 24-34.

[16] Cf. L. S. VYGOTSKY, On the Problem of Creativity in Actors. Translated by Elizabeth Roberts, in "SCYPT Journal" September 14 (1985) 47-56.

[17] Cf. E. BOND, Culture and Barbarism, in "SCYPT Journal" September 13 (1984) 40-43. SCYPT identified itself with the critics exposed by Bond about the decline of the cultural creativity and limited freedom for cultural activity. He was preoccupied about the state of education within this

The case of Cockpit TIE Team's production entitled "The Pitcher Plant" could serve as an example. The topic of the programme touched the problem of sexual abuse, but at the same time it analysed the wider context of human behaviour surrounding the sexual crime, the responsibility and problem of revenge. Cockpit TIE Team showed courage taking these topics as a context for their programme and at the same time the realisation of the programme, with a variety of resources involving participants, provoked debate. Confronted by the reality of the play and stimulated by the development of the project, the participants were obliged to take their own position, to express their views about sex, abuse, crime, grief, and right to revenge. The programme challenged also the social system within which the plot took place.

The Inner London Educational Authority opposed the production and subsequently "The Pitcher Plant" was censored. In the team's opinion and their supporters, the reasons were superficial, non-sufficient and represented the fear of the educational system when faced by topics connected with the real life of the young people. This situation provoked debate and criticism inside SCYPT and TIE. Geoff Gillham wrote a strong article Sexual Politics against Art, and Vice Versa.[18] He accused the class politic of being responsible for the existence of sexual taboos. "The Pitcher Plant" was criticised and censored because of the State's ideology which created limits for art. The same ideology used education for its service. TIE has its own role/mission in approaching non-conventional, relevant topics from social life. Using theatre it could be possible to analyse these problems and to find solutions.

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lack of vital culture.

[18] Cf. G. GILLHAM, Sexual Politics against Art, and Vice Versa, in "SCYPT Journal" September 13 (1984) 44-56.

Gillham's article served as a basis for serious debate within SCYPT and TIE about their social and political responsibility to take life themes into education. Ian Milton, in accordance with Gillham's critique, urged that TIE should produce programmes which could serve the working class audience/participants.[19] Deb Collett from Leeds TIE Team also expressed similar opinions.[20]

4. 3. 2. TIE's evolution towards theatre groups in community service and a search for artistic identity

During the 1980s not only were the socio-political aspects of TIE the subjects of their inner discussion, but also the fundamental issue of TIE's 'theatricality' came out again as the particular object of their attention. The whole problem included the content of the programmes, their forms and the place/role of the actor.

The groups generally were convinced about the theatrical and dramatic dimensions of their work. The old principle, forged at TIE's origins, that education through theatre could be not dull or boring, stimulated the projects.[21] Even if the projects/programmes were more similar to the documentaries investigating history or

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[19] Cf. I. MILTON, Class, Sex and Art. Notes on sexual politics in response to Geoff Gillham's article in Journal 13, in "SCYPT Journal" September 14 (1985) 14-22. Milton was an actor and director of Watford Palace TIE Company.

[20] Cf. D. COLLETT, Disorganised Anarchy. (Response to Gillham's article in Journal 13), "SCYPT Journal" September 14 (1985) 21-22.

[21] Cf. O'TOOLE, Theatre in Education, 27; Author emphasised the 'myths' about education and theatre, which became untrue through the TIE work:

> "The first (a myth often encountered in the theatre world) is that education is necessarily dull and undramatic, and ought to be left that way or it will transmit its contagious tedium; further, that the use of theatre to provoke thought on serious subjects is inviting this dullness (are King Lear, Major Barbara, or Mother Courage dull?), moreover, that the glamour of the theatre consists solely of 'magic' and 'fun'".

social events, nevertheless the theatrically fundamental process of identification with the drama-character occurred in the participants. Even more, within the process of learning/teaching, the child - TIE's programme target and participant - could recognise the progress in his/her development or the improvement of his/her knowledge.

Jackson also criticised the position taken by the Arts Council in "Children's' theatre - entertainment or education", which inevitably pro-longed the discussion from the past, about the in-compatibility of theatre and education:

> "Behind the question is a confusion based on a superficial assumption that Theatre is about magic and entertainment, and Education is about learning and is serious."[22]

In his opinion, which he shared with the Arts Council's report, the TIE and the children's theatre had all the features necessary to be recognised as an Art.

The main responsibility for the 'theatricality' - the fundamental trait distinguished TIE's programmes as an

> "imaginative event using actors"[23]

- rests with the actor, with his/her being-in-role and the level of recognition of the children's involvement into the play.[24]

The educational experience achieved during the 1970s by the TIE groups enforced also their educational impact. The content and the context of their programmes was as important a concern as the 'theatricality' of the work, but within

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[22] JACKSON, Education or theatre?, 21; He analysed the unpublished report of the Arts Council Drama Advisory Panel's Children's Theatre Working Party (1979).

[23] IDEM, 22.

[24] Cf. O'TOOLE, Theatre in Education, 12; O'Toole compared the position of the actor to that of the class teacher in 'drama in education'. They both must provide the continuity of dramatic experience and at the same time deliver the educational elements (i.e. stimuli, explanations, moments of reflection and sharing).

their operational, school reality, the content, its exploration and transmission belonged to the core of TIE's activity.[25] It seemed necessary to work for the best artistic form in order to transmit the chosen, educationally valid content. In TIE's productions should be present a happy balance between form and content in order to fulfil the fundamental aim of TIE: to allow, through artistic stimulation, a better learning/teaching process which occurs during the programme.[26]

The actor within the TIE's programmes must be an actor-teacher, which does depend immediately on the degree of his/her involvement in role. Bolton observed, that the children's autonomy usual for drama in education, in a TIE's programme seems to be limited, and it is in reality.[27] The children are asked to 'participate' at the programme, but not to act within it. The participative theatrical form elaborated by TIE, represented its own characteristic approach within the theatre possibilities. The children, stimulated, provoked and guided by the play and actors, are taking full part in dramatic tensions, in investigations about the events and at least they are the co-authors of the possible solutions.[28] Despite the lack of autonomy, the person who allowed the real participation of the children, is the actor who becomes during the specific moments a teacher. For Bolton the actor-teacher in a TIE's programme works similarly as the teacher-in-role in drama in education.[29]

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[25] Cf. K. JOYCE, Tie in schools: a consumer's viewpoint, in: JACKSON (ed.), Learning Through Theatre, 24-35.

[26] Cf. PAMMENTER, Devising for TIE, 36-50.

[27] Cf. BOLTON, Drama in education and TIE, 71.

[28] Cf. P. SCHWEITZER, Participation programmes: a theatre of reality, in: JACKSON (ed.), Learning Through Theatre, 78-84.

[29] Cf. BOLTON, Drama in education and TIE, 71.

The actors of TIE, in the course of the years, became more convinced about the importance of their educational preparation. The 'teacher-in-role' technique known from drama in education, represented the natural consequence of the development of TIE's actors. The deviser (often group director and actor), in several cases together with other members of the group, were responsible for the choice of the topic - as the teacher in drama; the actors with the director choose and structure the characters, the plot, the possible solutions.[30] All these works belong to the teacher domain in drama. The actors - at last - know the programme; they are not only with the participants at the fictitious level of the play, but - which is most important - at the psychological and educational level they are working ahead of the children.[31] Bolton, underpinning the observation of Geoff Gillham, emphasised these differences between teacher and children:

> "It is, as Geoff Gillham has pointed out, as if there are two plays going on at the same time - the play for the child and the play for the teacher. They are different in respect of a) intentions and b) structure."[32]

Bolton called the TIE actors work an 'extension of teacher-in-role'. They are still the theatre group, with all the fundamental elements for the theatre, as focus, tension, contrast, symbolisation, but even more

> "The team is not just offering the children a play, as in traditional children's theatre: they are anticipating 'a play for the children' where the participants, at their own level of meaning, can discover and retain THEIR OWN dynamic within the action."[33]

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30 Cf. M. KAY, The actor-teacher. (An interview with Romy Baskerville), in: JACKSON (ed.), Learning Through Theatre, 51-68.

31 Cf. BOLTON, Drama in education and TIE, 71.71-72.

32 Ibidem, 71.

33 Ibidem, 72.

The initial co-operation, in term of the children's participation, seems to be superficial and weak, but in course of the programme the children's involvement in the plot and in the problem-solving could become significant and original. Bolton emphasised that

> "The test is whether later on in the TIE experience, the quality of the miming of weaving has changed because THE PLAY IS NOW THEIRS AS WELL AS THE ACTORS."[34]

The actors' work assumed full educational relevance at that level; the process of learning/teaching, stimulated and controlled by the team, is in the children's hands, belongs to them.

The well developed TIE programmes embodied also another important characteristic of drama in education (besides the teacher-in-role technique): the fundamental aim of the work as 'change in understanding'.[35] However the TIE programme could include elements of improvisation, of various skills to be experienced by the participants. First of all they are invited to analyse the actors' version and to investigate or suggest the possible similar events and solutions.

The content of the dramatic event is chosen by the TIE team and without previous exploration of the participants' needs or demands. Here for Bolton lies the important difference between the position of the drama teacher and actors of TIE. The TIE programme, based on its artistic orientation, and on the educational orientation of the actors' work, could reach the complicated net of meanings.[36]

Bolton's theorisation and constant co-operation with several TIE teams during the preparatory stages of the programmes, delivered stimuli for the real search for the

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34 Ibidem.

35 Cf. analysis devoted to this issue in A-1-5-4.

36 Cf. BOLTON, Drama in education and TIE, 75-76.

most adequate forms. Janis Jarvis and Roger Chamberlain discussed the importance of the educational orientation just in the first phase of preparation, when the team is approaching the scenario and the roles within it.[37] The programme, if it should be participatory, demands special in-role work of the actor. He/she must provide a wide range of actions/solutions in order to satisfy the possible demands, stimuli and reactions of the participants.

David Thacker, as a director and programmes' deviser, underlined the importance of the educational orientation during the work with the actors.[38] But he also pointed out the importance of the severe technical work with the actors in order to provide the significant artistic level of the programme.

There were similar elements in the experience of 'Spectacle Theatre Company' described by Jan Koene.[39] For them the rehearsal time represented the stage of experiments in order to prepare a play corresponding with their audience.

4. 3. 3. TIE's transformation and the beginning of 'curriculum for living'

It is interesting to observe in those three experiences quoted above, how the TIE programmes during the 1980s were shifting towards more serious theatrical work which could be useful not only for the schools, but for the large community audiences. The content of the projects also evolved into issues more concerned with the social problems and taboos from social and political life.

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[37] Cf. J. JARVIS, Roger CHAMBERLAIN, Acting in Theatre in Education. A discussion between Janis Jarvis and Roger Chamberlain, in "SCYPT Journal" 11 (1983) 14-25.

[38] Cf. D. THACKER, Directing a play, in "SCYPT Journal" 14 (1984) 35-39.

[39] Cf. J. KOENE, No Escape in the Wels Valleys. A discussion on Spectacle Theatre's Community Play, in "SCYPT Journal" 11 (1983) 39-48.

In the second part of the 1980s the SCYPT/TIE activities were moving towards new approaches which could include the drama/theatre as an integrated part of the curriculum, considered in both dimensions as a methodology and as a content. The inspiration, coming out of the theory and practice elaborated ultimately by Dorothy Heathcote and Gavin Bolton, became more vivid in the practice represented by the TIE groups.[40] It happened at the important time of the preparation of the National Curriculum which would include drama as the cross-curricular and connected mainly with the English language and literature teaching. That process of the renovating development again happened mostly during the annual conference of the SCYPT. The whole ferment and subsequently prepared programmes started to be called 'a curriculum for living'.[41]

The SCYPT/TIE practitioners were interested to identify their place within the changing educational panorama of the late 1980s as well as in the culture/theatre national spectrum. Generally they based their activities on the two fundamental bases, forged since the beginning of the movement:

a) the TIE activity is a new method of education, based on the theatre and its techniques; the main purpose consisted in the stimulation and enrichment of the learning/teaching process and on this base the TIE has to be seen as an educational resource within the curriculum;

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[40] Cf. G. GILLHAM, Moving into the Drama - Dorothy Heathcote discusses two TIE programmes. An interview by Geoff Gillham, in "SCYPT Journal" 13 (1984) 13-24.

[41] In the late 1980s the SCYPT annual conferences, hold usually at the University of Bradford, transformed from the mainly debate/discussion style into the workshop style in order to explore both techniques of DIE/TIE and specific, emerged as an important, topic. Cf. relations published on "SCYPT Journal"

b) the TIE programmes are a new art form within the large theatrical meaning, which have their own artistic right, rules, and methods aiming at the specific audience and age range.[42]

The end of the 1980s brought also a specific crisis within the SCYPT/TIE. The State's cultural policy withdraw several financial supports and some TIE groups were constrained to limit and subsequently close their activity.[43] Also the introduced National Curriculum with its approach to drama, limited the possibilities of the TIE activity. The launched 'curriculum for living' represented the TIE alternative to the State's related National Curriculum.

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[42] Cf. JACKSON, Education or theatre?, 16.

[43] Cf. the struggle of the TIE Van Theatre from Harlow, the Cockpit TIE from London, the TIE Dukes Theatre Company from Lancaster and at last the historical TIE team of Belgrade Theatre from Coventry. The reports were published on "SCYPT Journal".

4. 4. DRAMA AND THE NATIONAL CURRICULUM[1]

The end of the 1980s brought a radical change in the school and educational system in the United Kingdom. The National Curriculum for England and Wales crowned, on the one hand the reform process initiated by the Conservative Party at the end of the 1970s, and on the other hand initiated a period of publication of new documents concerned with both whole curriculum and individual subjects.

The final situation designed in the Education Reform Act[2] saw drama not as an independent subject in the National Curriculum, but as connected first of all with English and mainly in its functional form, as a methodology of teaching. Subsequently, due to that narrowing vision and drama's nature,[3] it was connected with other subjects, especially in terms of the proposed cross-curricular topics.

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1 I will describe here rather the relationship existing between drama in its forms derived from its historical development and the approach present in the National Curriculum. In the second part of the subsection I will describe the curricular approach to drama, especially in Key Stage 1 and as it was published be the National Curriculum Committee, Drama in the National Curriculum (a poster). York, NCC March 1991. This approach, however, published in the curricular documents, became immediately a subject of critical debate, which will be described in the fifth subsection.

2 Cf. Department of Education and Science, Education Reform Act. London, HMSO 1988.

3 Drama is an active methodology of teaching/learning, which includes several different techniques, but it must have its real, concrete content and must operate within a real context.

4. 4. 1. The background for the place for drama in the National Curriculum

The second part of the 1980s was the time not only of Government preparation for the reform, but also a time of an interesting movement amongst drama theoreticians and practitioners caused by the consultative materials published by the Government. This movement produced significant proposals which pointed out the importance of drama in both primary and secondary education. They also emphasised the double aspect of drama: as a method and as a subject.

Drama associations under the leadership of the 'National Association for the Teaching of Drama' prepared a handbook with suggestions for drama based on important social topics (racism, violence, sex abuse, political etc.) for the whole school spectrum. The material considered drama as a valid method of investigation, research and problem-solving, but at the same time it suggested that drama in education is a subject significantly employing the specific art form for those socially and educationally important contents.[4]

The Arts Council of Great Britain published another interesting document about children's theatre and theatre for young people[5] in which not only was the state of the existing projects examined, but also proposals for theatre groups operating for educational purposes were traced.

Burgess and Gaudry published a handbook Time for Drama[6] based on the most recent approaches to drama in the secondary school. The book was divided in

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[4] Cf. National Association for the Teaching of Drama (NATD) et al., Positive Images. 1985 Conference Publication Joint Committee NATD, NATFHE Drama, NAYT, NADECT, NADA 1986.

[5] Cf. Arts Council of Great Britain, Policy for Theatre for Young People. (London), ACGB 1986.

[6] Cf. R. BURGESS, P. GAUDRY, Time for Drama. A Handbook for Secondary Teachers.

three parts: the first analysed the various approach to drama and its nature. The Authors opted for an approach which tended towards the aesthetic function, but without loosing drama's incisive role in undertaking life-topics from outside school. The second part was devoted to the teacher, his/her role and to the methods of work. The third part represented a complete drama curriculum for the secondary school with clear theatre work features.

Drama as an examination subject in GCSE (since 1986) became also an object of reflection, evaluation and future projects,[7] already in the wider spectrum of the National Curriculum.

From the historical point of view the question raised is as follows: What kind of drama approach was most popular amongst teachers and practitioners and how did it influence the Authors of the respective parts of the National Curriculum?

Although approaches to drama varied (due to their richness in the history of the English school), the version 'learning through drama' prevailed.[8] This could be regarded as a result of many factors: the school pragmatic philosophy in the 1960s and 1970s, the activity of Heathcote, Bolton and other drama practitioners connected more with education than theatre, and the drama teachers' training centres so numerous in the recent history. The attempts to base the whole educational process on

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Milton Keynes - Philadelphia, Open University Press 1986.

7 Cf. GARDNER, GCSE: Two Years On, 15-16.

8 Cf. HORNBROOK, Education, 21; he emphasised the popularity of 'learning through drama', approach, nevertheless the approaches connected with skills development still existed:

> "While the 1980s brought the legitimation of 'discussion' as a valid constituent of the new 'learning through drama process', the legacy of 'doing' is still evident among drama teachers. Physical activity is considered by many to be a supremely better way of resolving difficulties than mere intellection."

drama resources, the social topics for drama lessons/projects and 'missionary' zeal of some practitioners added also their inputs to that 'learning through drama' supremacy in the field.[9]

The answer to the second part of the question raised above: 'Which drama approach had the prevailing influence on the Authors of the National Curriculum?', could be compatible with that tendency.

A first, exploratory reading of the documents reveals that the fundamental drama approach should be very functional, in the service of English, of language and of the other subjects, understood as a valid teaching/learning instrument.[10]

Naturally, some of the drama practitioners' wishes from the past about the 'panacea mission' of drama for both education and social dominions, seemed to be limited by the National Curriculum. For them, drama - without subject-status and restricted only to the limits of a methodology - represented a victim of a whole plot of socio-political options embodied by the Government's educational policy.[11] The voice

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[9] Cf. ibidem; Hornbrook devoted the whole first part of his book to the critique of this approach.

[10] Hornbrook himself, although emphasising the supremacy of 'drama as medium' approach, seemed to ignore this feature of drama's place in the National Curriculum. Cf. ibidem, 28:

> "Sadly, as the 1980s came to an end the promised kingdom of drama-in-education must have seemed as far off as ever, paradise indefinitely postponed. The 1988 Education Reform Act heralded a very different educational environment from that marked by its predecessor in 1944. After a decade of dramatic hagiocracy too many ordinary drama teachers were to find themselves dangerously ill-prepared for the demands it would make upon them."

[11] Cf. D. DAVIS, K. BYRON, 'Drama Under Fire - The Way Forward' in "2D" 28.1 (1988) 26-27:

> "It is no accident that Drama is under fire. Drama in education encourages children to come into a different relationship to events and to people in those events. It is one of the few areas in the curriculum which

of Davis and Byron was representative of those teachers who wished to have drama as an independent subject, with its own method, content, and rights.

4. 4. 2. Drama in the documents previous to the National Curriculum

At the time of the Education Reform Act, another document concerned fundamentally with English language teaching was published and examined the role of drama: Report of the Committee of Enquiry into the Teaching of English (1988), called 'The Kingman Report'.[12] In 1989 one more document opened and provoked a debate: English for Ages 5 - 16, called 'The Cox Report'.[13]

'The Kingman Report' took account of the status of English and pointed out the low standard on both levels, grammar/structural and methodological. The Authors constructed also premises and a model in order to improve the teaching of English. Drama, according to the report's evaluation, had within English teaching its own, very specific place. Drama first of all is a tool for the improvement of teaching methodology:

> "Drama's values in the teaching of English is wide-ranging."[14]

In practice, drama seemed to be useful for all domains of teaching/learning: reading, writing, speaking, listening and understanding in order to communicate. It also creates

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> provides an opportunity for young people to explore and express in a social way what they think is happening around them. Drama is not in the proposed National Curriculum precisely because it offers this forum for independent social thinking."

12 Cf. Department of Education and Science, Report of the Committee of Enquiry into the Teaching of English (*The Kingman Report*). London, HMSO 1988. Analysis of the place of drama in 'The Kingman Report' and in 'The Cox Report' was published by M. FLEMING, Drama, Kingman and Cox, in "Drama Broadsheet" Spring (1989) 2-5.

13 Department of Education and Science, English for Ages 5 -16 (*The Cox Report*). London, HMSO 1989.

14 FLEMING, Drama, Kingman and Cox, 5.

a unique opportunity for the attentive teacher's intervention as a help for the child's development.

Drama's utility for language as a fundamental tool is as obvious as language is a fundamental tool of drama. The drama context allows experiments of using language in its variety and is based on the child's natural tendency to share, to communicate with all gamut of feelings.[15] In the Author's view

> "Such comments are to be welcomed and, whatever one's views about drama and the national curriculum, it is important to acknowledge here the strength of the commitment to the value of drama in developing language."[16]

The report emphasised the development of communication itself and the role of language within it. It preferred the new model of communication, in which in both, speaker and listener, the intentionality, the attitudes, the previous knowledge have their indispensable weight/importance. The traditional model of communication

speaker —> utterance —> listener

was enriched by recognition of the intentionality role in meaning.[17] In drama - observed Fleming - the variables based on intentionality and conditioned the communication/language, could be controlled by both, teacher and pupil.

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15 Cf. ibidem, 2:

> "Now it is probably fair to say that drama's value as a means of developing language has been primarily allied with a language in use approach (drama allows pupils to engage in contexts of meaning and feeling which promote active, varied uses of language) and as such its importance remains clear; the reports are not rejecting that approach but rather extending it. However, if one accepts the view that specific attention to language has value, it is worth exploring the ways in which drama can also provide a unique and effective way of fulfilling that aim."

16 Ibidem, 2.

17 Cf. ibidem, 4-5; Fleming traced a following communication model from 'The Kingman Report':

In his general opinion, Fleming emphasised, that although drama appears very functional, in practice the report confirmed the opportunity which drama delivers

> "In drama the consequences of what one says can be determined before, during or after the event. Drama helps us not just to use language but to experience our use of language."[18]

'The Kingman Report', however critical about the overall situation of English teaching, delivered a very strong defence of the importance of drama and its position in the National Curriculum.

'The Cox Report'[19] marked the next stage of considering drama's role in the new National Curriculum. Although it still presented drama in its functional approach as a learning methodology, it also

> "goes on to reveal considerable awareness of developments in the subject. Drama 'helps children to make sense of different situations and different points of view... helps children to evaluate choices or dilemmas... contributes to personal growth... is not simply a subject... is of crucial importance as a learning medium..."[20]

Fleming emphasised another characteristic of the report; it recognised the processuality of drama, although admitted the possibility of a performance for various

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"Speaker — Listener

intention in speaking <---> intention in listening

attitude in speaking — attitude to speaker

perception of context — attitude to topic

(interest)

background information on topic

understanding of what has already been said

perception of context."

[18] Ibidem, 5.

[19] Although the whole report was published in 1989, its first part was published in November 1988.

[20] Fleming, Drama, Kingman and Cox, 2.

audiences.[21] In fact, the majority of drama activities took their place in a classroom, within the children's groups and they are the first audience for themselves, as individual, as a group.

The oral work (i. e. speaking and listening) was considered as a most important aspect of the linguistic activity and within it was underlined drama's usefulness.[22] The teacher's role became important for his/her intervention, which should be realised with awareness of the child's background. Although the report pointed out the necessity of teaching/learning of standard English ("in occasions when the children will need to use it")[23], the use of dialects - and here is a place for drama again - should be accepted.

The importance of 'The Cox Report' for English teaching consisted in having presented to the teachers, that drama as a possible and useful means, could enrich the teachers' work and enable the childrens' learning process.

4. 4. 3. The place and functions of drama in the National Curriculum[24]

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21 Cf. ibidem, 2; Fleming quoted 'The Cox Report' from page 62:

> "There is a place within drama activity for performance to a wide range of audiences, both within the school and in the wider community. However, most drama activity should not be seen as leading to a polished end product; even where this is the result, the most significant educational value of the activity will often have been found in the process that led to the end product."

22 Cf. ibidem, 5:

> "Drama is able to provide contexts with both extend pupils' use of language and which, because of the make-believe mode, are more likely to protect them from feelings of linguistic inadequacy."

23 DES, English for Ages 5 -16.

24 In order to make the presentation sufficiently full and clear, I would first present the drama presence and characteristics in the Key Stage 1 (Department of Education and Science and the Welsh Office, English in the National Curriculum, May 1989. London, HMSO 1989, including the

In the National Curriculum drama did not appear as an independent, foundation subject. But it did exist within many schools before the Education Reform Act in both forms, as a subject with its own place on the timetable and as a teaching methodology for other subjects. This status, in some way, was confirmed also in the National Curriculum.

The general opinion about the importance of drama was expressed in English for Ages 5 to 16. Proposals of the Secretary of State for Education and Science and the Secretary of State for Wales, June 1989:

> "Drama - including role-play - is central in developing all major aspects of English in the primary school".[25]

The emphasis put on drama's role in 'developing' English did not overshadow drama's particular nature:

> "Drama deals with fundamental questions of language, interpretation and meaning. These are central to the traditional aims and concerns of English teaching (...) We would stress, however, that the inclusion of drama methods in English should not in any way replace drama as a subject for special study."[26]

First of all, drama was included in English and its presence could be divided in three ways:

Department of Education and Science, English for Ages 5 to 16. Proposals of the Secretary of State for Education and Science and the Secretary of State for Wales, June 1989. London, HMSO 1989, the National Curriculum Committee, English Key Stage 1 Non-Statutory Guidance. York, NCC June 1989), after the approach to drama in Department of Education and Science, Drama From 5 to 16 - Curriculum Matters 17. London, HMSO 1989, and finally the whole perspective of drama as included in National Curriculum Committee, Drama in the National Curriculum (a poster). York, NCC March 1991.

[25] DES, English for Ages 5 to 16.

[26] Ibidem.

- drama as a subsidiary method in teaching/learning of language (speaking/listening, reading and writing); it would be helpful in children's linguistic expressivity, based first of all on their previous knowledge of the language, and subsequently providing contexts which could allow the development of the linguistic skills;
- drama as a context of the study for the language treated as the revelation of the human capacity to communicate; it could allow the experiences of various styles of communication, help to recognise feelings of characters and meanings of their verbal and non-verbal expressions and it could teach how and what kind of language to use in different life-contexts;
- drama as a specific study of the literary work predestined to be realised on stage (or written for the theatre) and a study of the dramatic art itself; it could allow again the study of human characters, of ethical and social topics, of theatre as Art and of national and foreign literature.

The drama techniques (and subsequently the art form with a tendency to performance) played a fundamental role in all three modes of drama's presence in English.

The curricular/methodological value of drama was seen to lie in its concreteness, which embodies the stimuli for teaching/learning (activating both teacher and pupils), provides real or fictional situations and ideas, and helps to individualise and choose the notions of the teaching content. Drama treated as a subject within the curriculum, has its own elements (dramatic plot, characters, verbal and non-verbal language, symbols, use of time and space).

*** Drama in Key Stage 1 and 2**

Key Stage 1 and 2 (KS1, KS2) (extending from 5 to 11 years age) were in their substance, similar, i. e. both included the same subjects and the suggested style of teaching/learning, although the subject-division consisted in cross-curricular projects (they were named 'topics' and included not only a variety of methods of teaching/learning, but first of all combined in one unique project the contents from many subjects).

Drama, its elements and forms were present directly in the three Attainment Targets (AT): Speaking/Listening, Reading and Writing, although indirectly also in the other two, Spelling and Handwriting.

Looking at the tasks for pupils in KS1 AT1 'Speaking and Listening' on the three levels, we observe the constant presence of drama techniques, which should provide the environment for speaking/listening exercises: from 'imaginative play' and 'listening to stories and poems' on level 1 (and the example suggests the characteristic for children's play the role of shopkeeper or customer - experience coming usually from everyday family life, and 'enacting' poems, 're-telling' stories), through 'attentive listening to stories and poems' (the example suggests 'assumption of a role in play activity'), to independent ability to 'convey accurately a simple message' (the example suggests 'a simple telephone message in role-play').[27] That range of children's activities, which belong to the drama-world, was confirmed by Programme of Study (POS) KS1 SAT1 for three levels.[28]

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[27] Cf. DES, English in the National Curriculum, May 1989, 3-4.

[28] Cf. ibidem, 13-14:

> "General introduction
>
> 1 Through the programme of study, pupils should encounter a range of situations, audiences and activities which are designed to develop their competence, precision and confidence in speaking and listening,

There was emphasis on group activity in which each child should be involved; the group provides not only an environment for his/her individual experience, but also an audience for giving feed-back. The teacher's role consisted mainly in encouraging the pupils

> "to reflect on and to evaluate their use of spoken language and to reformulate it to help the listener"[29]

and in providing teaching materials, resources and stimuli.[30] The Non-Statutory Guidance (Planning for English') suggested that teachers should aim for enrichment of teaching/learning by a variety of styles, activities, resources and tend towards recognition of

> "the relationship between the programmes of study for English and those for other curriculum areas".[31]

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irrespective of their initial competence or home language.

2 (...)

* development of speaking and listening skills, both when role-playing and otherwise - when describing experiences, expressing opinions, articulating personal feelings and formulating and making appropriate responses to increasingly complex instructions and questions.

Detailed provisions

4 The range of activities designed to develop pupils' ability to speak and listen should include: (...)

* telling stories, and reciting poems which have been learnt by heart;
* collaborative and exploratory play;
* imaginative play and improvised drama; (...)"

29 Ibidem, 13.

30 Cf. NCC, English Key Stage 1 Non-Statutory Guidance, B2, B3, C4, and especially C8, part 5. 1:

"In covering the programme of study for Speaking and Listening the teacher should be: (...)

* helping to sustain what children are trying to say by showing interest;
* an exploratory use of language;
* supportive and encouraging to the children in their use of language;
* able to create an atmosphere of challenge and involvement;
* prepared to intervene only when it is appropriate."

31 Ibidem, B1.

The collaboration with other adults involved in teaching, could satisfy the cross-curricular style of primary teaching.

These general conditions of teaching/learning described above which indicated a very active and multiform (drama included) style of work of both teachers and pupils, subsequently, in English Key Stage 1 Non-Statutory Guidance 'Translating Planning into Practice' became fundamentally drama-oriented together with play and group work.[32] At this stage *drama becomes a real subject with its content*, methodology and rights. It helps especially in the socialisation process occurring in the initial stage of the school-life of the pupils. The children experience not only their own feelings, attitudes and values, but sharing drama with others they could learn about others too. The drama activity (and not only drama) could have an 'external' audience and could become a subject of evaluation.[33]

Part '4. 8 Using drama' not only confirmed the

> "explicit reference to role-play and imaginative and exploratory play"[34],

existed in POS2 and 4, but enumerated concrete drama activities:

> "* spontaneous play in a home-corner which reflects the theme of work being pursued;
> * group improvisation of a story (heard or read);

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32 Cf. ibidem, C4.

33 Cf. ibidem, C4, part 3. 5:

> "External' audiences for children's talk may include:
> * parents;
> * welfare assistants;
> * governors;
> * other members of the community;
> * children from other classes in the school, or in other schools;
> * other support staff (advisory teachers etc.)."

34 Ibidem, C6.

> * puppet play (where children can use the puppet as a means of communication);
> * 'hot-seating' in which either the teacher or a member of the group adopts a role and is questioned by the rest of the class. In exploring a fictitious 'future world', for example, a child or the teacher might agree to answer questions about the decisions made by the astronauts;
> * 'forum theatre' in which a small group improvises the next stage in the drama, in order that the class as a whole can explore and discuss how a dilemma might be solved, for example during work on 'the circus', two children might show what happens when the RSPCA Inspector arrives to investigate a charge of cruelty to the elephants;
> * 'teacher in role' in which the teacher plays a key part in shaping the direction of the drama, in order to make learning more effective. The teacher might take the role of the circus manager, who has discovered that the clown can no longer laugh, and ask for help and suggestions for resolving the problem;
> * 'freeze frame' in which children in small groups devise a freeze frame which demonstrates what they want to say. The rest of the class is asked to interpret. The children might be asked to adopt positions that show the relationship between the various members of the crew on the voyage to the 'future world';
> * role-play and drama can be in two or more languages and can provide a very valuable way to enable children to use forms of language in English other than those already experienced."[35]

In AT2, Reading, the elements of drama consisted in the 'in role-play' reading skill, recognition of differences between the characters, moods of reading stories, poems, and in the ability of interpretation of the text, i. e. the use of voice, of logical accent, and vocal characterisation of the parts or characters in the stories.[36]

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[35] Ibidem, C6. I used here this long quotation, because it shows how the Authors of the National Curriculum have understood drama and proposed it for the teachers not only for KS1, but for the whole curriculum.

[36] Cf. DES, English in the National Curriculum, May 1989, 5-6.

The Non-Statutory Guidance translated the curricular statements into practical suggestions, emphasising especially critical awareness, understanding, discussion about and possibility of re-telling stories.[37] Again, the teacher's role was indicated as particularly stimulus:

> "8. 9 Teachers will need to consider the possibility of a variety of forms of response which a child might make to their reading, such as role-play, problem solving, book-making, listing and the creation of data bases. This extends opportunities beyond the direct teacher/pupil oral question/answer model."[38]

The forms listed above belonged also to the gamut of drama resources and are usually connected with 'Writing'.

The AT3 'Writing' pointed out the skill of communicating through written language. Although there was a lack of direct reference to drama in the text, they were instead to be found indirectly in the Non-Statutory Guidance[39] and were connected with the teacher's duties.

During KS2 years, the drama possibilities as those described in KS1, could become enriched. The increase of opportunities was significant in:

- more plays for listening and seeing (the help of the radio and of the video-television materials);
- recitation and reading in a variety of contexts with contemporary increased awareness of the audience and correctness of the the performance;

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37 Cf. NCC, English Key Stage 1 Non-Statutory Guidance, C10-11.

38 Ibidem, C12.

39 Cf. ibidem, C14 (preparation of a special classroom areas), and C15 in which:

> "Teachers need to provide resources and opportunities for children to *make* a variety of books. These might include:
> * notes, observation books and diaries produced independently and informally in the imaginative play area or as a result of practical activities;
> * stories written collaboratively, with a small group (...)."

- enlarged access to the plays (in both published and written by the childrens themselves forms) with the possibility of exploring the various roles within them;
- using the drama techniques exactly for teaching/learning purposes.[40]

Drama elements should be also involved in the realisation of cross-curricular topics which belonged mainly to history as a subject (the examples indicated 'Tudor and Stuart times' and 'Ancient Greece'), and to technology (the drama use evolved from organising drama work, through the production of communication forms, to the co-operation with media).[41]

The pupils' activity would be much co-involved in group-work; in that case the preparation of a public performance of a drama work was proposed.

*** Drama in Key Stages 3 and 4**[42]

Drama activities in KS 3 and 4 should be based - in accordance with the Authors' ideas - on previously acquired experiences.[43] It was still intended as a tool of exploration/study, which could develop towards a methodology connected with English, but more directed towards the study of texts, the understanding of a dramatic art form.[44] At this stage teachers were required to encourage pupils to read and study plays:

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40 Cf. NCC, Drama in the National Curriculum (a poster), KS2 POS English.

41 Cf. ibidem, KS2 POS History and Technology.

42 As a font of description I will use here mainly National Curriculum Committee, Drama in the National Curriculum (a poster). York, NCC March 1989, which assembled the possibilities of using drama in one coherent structure.

43 Cf. National Curriculum Committee, English Non-Statutory Guidance. York, NCC 1990, 3.2:

> "As a 'learning tool', drama can make a contribution to all of the attainment targets in English and to other subjects."

44 Cf. ibidem, D11, 3.4:

> "They should include literature from different countries written in English."[45]

The pupils instead

> "Should:
> * continue to read aloud, highlighting meaning in a sensitive way;
> * read some texts written for adults, including pre-20th century (...) drama, including Shakespeare."[46]

As can be seen from the quotations above, drama was considered in dual way: as a tool for developing skills and as literature study. That marked a change in contrast with the previous KS1 and 2.

Drama in other subjects was still considered as a method stimulating active learning.[47] The introduction of modern languages in KS3 reserved also a place for drama, but treated it only as a helpful tool in order to learn the language (there were no comments about the cultural factors connected with the foreign language or with the literature in that language).[48]

The National Curriculum Committee seemed to be well aware of a need to fulfil the drama teachers' and practitioners' demands about the real, concrete position of drama within the curriculum. The publication of the poster which

> "identifies references to drama in the Orders for English, science, technology and history and in the proposals for modern foreign languages"[49]

> "pupils should approach plays throughout the dramatic medium; children should often see or participate in the play being acted and not just read the text."

45 NCC, Drama in the National Curriculum (a poster), KS3 POS English.

46 Ibidem.

47 Cf. ibidem, KS3 POS English; in POS History the other cross-curricular topics were proposed as exemplary: 'Medieval realms: Britain 1066 to 1500' and 'The making of the United Kingdom'.

48 Cf. ibidem, KS3 and 4 Modern Foreign Languages.

49 Ibidem.

attempted to satisfy both the existing practice based on the experience and the need to obey the orders of the National Curriculum, in which drama did find its place.

*** Drama From 5 to 16**[50]

In the meantime, between the publication of the National Curriculum and Drama in The National Curriculum (a poster), Her Majesty's Inspectors published an explanatory document in which, besides the introductory statements about the nature of drama in the curriculum, special emphasis was placed on the aims and objectives of using drama for different age groups. The document delivered also indications for teachers about drama planning, teaching and evaluation/assessment.

The Authors stated that

> "Drama in schools is a practical artistic subject. It ranges from children's structured play, through classroom improvisations and performances of specially devised material to performance of Shakespeare."[51],

and that statement emphasised the slightly more diverse approach to drama, than the one included in the National Curriculum - which was mainly functional. The same precedent of drama as an art form and as a subject in its own right, was repeated in the conclusion of the document, although the use of drama for other subjects was amended. The important, educational and knowledge value of drama was underlined:

> "Successful drama teaching develops interpersonal relationships, which transcend divisions of age, sex or tradition, and helps pupils to understand and value their own experience and achievement and those of others."[52]

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50 Cf. DES, Drama From 5 to 16 - Curriculum Matters 17.

51 Ibidem.

52 Ibidem, 21.

The methodology of drama indicated for the teachers consisted in three parts, which gave a rather simplistic view of drama;[53] the output was a distancing step at the end of drama activity in order to achieve the fundamental tasks for teaching/learning: the experience and the knowledge.[54]

In accordance with the professed approach of drama, which inclined more to artistry and performance than functionality, the aims of learning through drama emphasised the dramatic features to be experienced and known by the pupils:

> "* understand the educational, cultural and social purposes of drama;
> * be aware of and observe dramatic conventions;
> * use a range of dramatic forms to express ideas and feelings;
> * practise the means of dramatic expression with fluency, vitality and enjoyment;
> * select and shape material to achieve the maximum dramatic impact;
> * appreciate drama in performance, both as participants and as spectators."[55]

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53 Cf. ibidem, 1:

> "3. In drama three things must be done at the same time. First, we must recreate other peoples' behaviour from evidence, observation, memory or imagination. Second, we must articulate a personal response based upon real or imagined experiences, which will give the action conviction and meaning. Third, we must distance ourselves from both the recreated behaviour and the personal response in a way that is often difficult to manage in everyday life, when our own reactions and feelings may be spontaneous."

54 Cf. ibidem, 15:

> "The task for all primary school teachers, and particularly the teacher who takes responsibility for drama, is to see that opportunities for children to develop dramatic concepts, knowledge, imagination, skills and attitudes are woven into the general experience of the curriculum."

55 Ibidem, 3.

There was a clear inclination towards the aesthetic features of drama as an art form, although the objectives for each test age (age of seven, eleven and sixteen) included also the moral, ethic and social values.[56]

Drama From 5 to 16 published at the same time as the National Curriculum, wanted to be a stimulus for further debate about drama's place. With its strong emphasis on the aesthetic aspects, it could be seen today as the beginning of further discussion which is still alive: what kind of drama should be in the National Curriculum?

4. 4. 4. Hornbrook's critique and proposal of 'dramatic art'

The previous discussion about the place of drama in the National Curriculum, the publication of it and its consequences stimulated a new era in research about drama. David Hornbrook's critical book Education and Dramatic Art[57], published in 1989, marked the end of the 1980s, opening at the same time a new chapter in drama's history.[58] Recently, in the 1990s some of the writers/practitioners are critical of him,[59] some others continue his line of approaching drama,[60] and at last there are those who like to search for a more balanced view of drama in order to remain faithful and honest to drama's heritage and give a contemporary answer to the new challenges

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56 Cf. ibidem.

57 Cf. HORNBROOK, Education.

58 There is no place for the further analysis of the works published after 1990, but in order to show that the Hornbrook's provocation did not remain lonely, I mentioned the following Authors in the notes.

59 Cf. BOLTON, New Perspectives.

60 Cf. D. HORNBROOK, Education in Drama. London, Falmer Press 1991; J. SOMERS, Drama in the Curriculum. London, Casell Educational Limited 1994; in part also A. KEMPE, The GCSE Drama Coursebook. Oxford, Blackwell 1990.

for drama.[61]

Hornbrook's book brought first of all a critical opinion of the 'learning through drama' approach and the role in drama development performed by Heathcote, Bolton and their followers. The National Curriculum's demands about drama - in Hornbrook's opinion - delivered for many drama teachers severe difficulties for the curricular drama work/realisation.[62] The approaches to drama in the schools were also not similar; although 'learning through drama' was most popular among the teachers, there also existed approaches based on the principles of 'doing drama', on 'life skills' and 'school theatre drama'. Hornbrook not only criticised Heathcote and Bolton for their unilateral, functional view of drama, but also accused them of mis-directing the drama in the British school. From his part, he argued for a 'dramatic art' as a fundamental principle of 'education in drama', which should be compatible with the real curriculum.

The beginning of Hornbrook's critical approach happened in 1987. In "London Drama" three drama-practitioners, Hornbrook, Tony Graham and John Fines, expressed their view about the role of arts, and especially drama, in the light of on-going changes in education.[63] Hornbrook criticised the 'learning tool' as the limiting approach of drama and the social directions of drama topics. In that way drama was far from the real, artistic derivation/origins. He again pointed out the old

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[61] Cf. M. FLEMING, Starting Drama Teaching. London, David Fulton Publishers 1994; in part, although with strong connections to 'learning through drama' of Heathcote/Bolton, a proposal for the primary education by B. WOOLLAND, The Teaching of Drama in the Primary School. London and New York, Longman 1993.

[62] Cf. HORNBROOK, Education, 28.

[63] Debate: The Arts and Educational Drama (David Hornbrook, Tony Graham, John Fines), in "London Drama" vol. 7 Spring 4(1987) 12-17.

tensions connected with the distinction between theatre and drama, of which some practitioners in the past were strong supporters. That emphasis on the functional role of drama provoked the loss of the artistic contents in drama. In his response, Graham underlined drama's responsibility for the presentation and study of real, social topics, which had their educational value. Fines instead, criticised Hornbrook in a very personal, emotional way, defending not only the approach, but pointing out the fact, that the arts in curriculum (and drama) must have their social utility.

The next opportunity for the public expression of his views, Hornbrook had being interviewed by Ken Taylor for "London Drama".[64] Here, Hornbrook again strongly emphasised the necessity for a new approach to drama in which the art, the theatrical origins of drama would be re-tackled and re-proposed as the content for drama as a subject in curriculum.

The origins and the model for Hornbrook's critique derived from opinions about drama's situation in the 1950s and 1960s, and expressed in the past by John Pick[65] and David Clegg. He picked up their critical evaluations, but also went deeply in both criticism about the dominant use of drama and in proposals for a new approach to drama. Although Clegg's opinion was concerned with the approach of Slade, in Hornbrook's opinion Heathcote/Bolton and their followers repeated similar mistakes, i. e. they created their own encapsulated drama language, they became gurus for the drama practitioners, the mythology about drama's almighty usefulness

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[64] Cf. K. TAYLOR, Interview (with David Hornbrook), in "London Drama" July (1989) 8-11.

[65] Hornbrook quoted J. PICK, A little food for thought, in "English in Education" 1(3) Autumn (1967); IDEM, Skeletons in the prop cupboard, in "Higher Education Journal" Summer (1970); IDEM, Five fallacies in drama, in "Young Drama" 1(1) February (1973); D. CLEGG, The Dilemma of drama-in-education, in "Theatre Quarterly" 9 (1973). Cf. also respective part in A-1-4-UK. (!)

was created and in consequence this approach to drama presents no further developments, but only a movement within the restricted circle of drama ideas and practitioners.[66]

Hornbrook in Taylor's interview emphasised that

> "Drama is an enormously diverse and energetic art form and too many aspects of it have been shut down over recent years. It's as if has been firing only on one cylinder."[67]

He expressed his hope, that the teachers, inspired by his ideas, could find the new stimuli for a more artistic drama (he gave an example of using the carnival tradition, or television dramas as starting points).

Hornbrook's approach - in his view - is/was a balancing approach and he repeated the idea of John Allen:

> "My object is simply to suggest, contrary to what some enthusiasts believe, that drama in schools is basically and essentially no different from drama anywhere else".[68]

There must be no more distinction between theatre and drama in education:

> "It is my contention that conceptually there is nothing which differentiates the child acting in the classroom from the actor on the stage of the theatre. Each is simultaneously taking part in and making drama; each implicitly presupposes the existence of performer and audience."[69]

The children's work should realise the theatricality of drama, i. e. the exploration of the artistic elements in view of a presentation/performance. The art education should come back to the curriculum.[70] He opted for anaesthetic, theatrical approach, like

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66 Cf. Debate: The Arts and Educational Drama, 12-14.

67 TAYLOR, Interview (with David Hornbrook),10.

68 HORNBROOK, Education, 183; he quoted J. ALLEN, Drama in Schools: Its Theory and Practice. London, Heinemann 1979, 119.

69 HORNBROOK, Education, 104.

70 Cf. TAYLOR, Interview (with David Hornbrook), 8:

exploratory rehearsal in theatre, in order to study the text, its possibilities in relation to the theatrical process of staging it. Here education in drama could take place and the educational values of the text, of the work and of the performance could be achieved.

Hornbrook's book, his ideas, and especially his critical view about the role of Heathcote and Bolton in drama's history, provoked immediate responses. The most serious and consistent came from Gavin Bolton.[71] He defended his and Heathcote's approach, accusing Hornbrook of a superficial reading of their ideas. In Bolton's opinion

> "This book is the story of a builder who was so anxious that people should believe his new house to be different from anyone else's that he demolished all the other houses first, so that all that was good about the old houses would be forgotten."[72]

Bolton criticised Hornbrook, that contrary to his initial promises, he did not construct an alternative approach to drama, useful for teachers. The lack of the practical examples in the book confirmed this opinion.

The drama in the United Kingdom, at the end of the 1980s, thanks to the National Curriculum, to Hornbrook's book and to various responses at both, became again a subject of the debate on both educational and artistic levels.

> "What I am sure we need instead are forms of critical intervention in pupils' own creative drama which enable them to progress. In this respect, there is much that we can learn from art education. Neither 'theatre' nor 'skills' are dirty words in my vocabulary, for they offer us alternative to the naturalism which has paralysed drama-in-education for the last thirty years."

71 Cf. BOLTON, Opinion: Education and Dramatic Art, 2-5.

72 Ibidem, 2.

Chapter 5

AWAKENING OR CULTIVATION

OF THE TRADITIONAL WAYS IN ITALY

'Theatrical animation' and its subsequent fruits and developments under various names (cultural, socio-cultural or simply - animation) radically changed the relationship between theatre and school in Italy. The whole movement changed the understanding of the place of the Arts in education as well as their position in relation to the young people and children of the Italian society. Schools in Italy changed too and especially the methodology of teaching, in which the process of the changing approach to animation played a most important and valuable role. By its very nature, animation tended to be an interdisciplinary approach including many school subjects in its own activity. After more than ten years an increasing call for the theorisation of animation emerged among the theoreticians and school practitioners. There were many examples of teaching practice, but at the same time 'animation' was accused of 'tuttuismo' (wholeness). Citroni and Marchesini emphasised that

> "Since '68 the crisis of theatre as finished product, as institutional phenomenon and as production process included in a market-(economy) became general. At the same time, in the school world,

> the crisis of teaching styles necessitated the renovation of methods and proposals; theatrical animation was born which later tended to transform itself to present an answer more appropriate to the 'interdisciplinary' needs, to transform into 'cultural animation'."[1]

Animation seen and practised as a complex amalgamation of many active techniques, acquired the name of 'methodology of intervention' not only in the child's life, but also in the whole socio-cultural life of the society or (as it was in the case of animation, based on the ideology) of the class.[2]

The positive results and effectiveness of animation as a teaching methodology urged the scientific world of the universities and education faculties to conduct research and to emphasise the need for the major spread of animation among teachers. In many opinions written at the end of the 1970s there was a real danger of losing the achievements of animation because of a lack of theoretical research:

> "We would say that there is a lot of activity in the field of theatrical animation, but without continuous support for it from the precise

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1 Cf. M. C. CITRONI, G. MARCHESINI, Proposte per una metodologia di intervento, in G. M. BERTIN (ed.), L'educazione estetica. Firenze, La Nuova Italia Editrice 1978, 159:

> "A partire dal '68 diviene generale la messa in crisi del teatro come prodotto finito, come fenomeno istituzionale, come processo di produzione inserito nel mercato e, contemporaneamente, nel mondo della scuola, la crisi dei modi dell'insegnare rende necessario il rinnovamento dei metodi e delle proposte: nasce cosi' l'animazione teatrale, che tendera' poi a trasformarsi, per rappresentare una risposta piu' adeguata ad esigenze 'interdisciplinari', nell'animazione culturale."

In successive analysis this period was called 'tuttuismo dell'animazione' = 'wholeness' of animation.

2 Citroni and Marchesini emphasised the interventionist role of animation in theatre and in education, but also in the whole cultural activity looking for the aesthetic education within the educational structures and outside them too. Cf. CITRONI, MARCHESINI, Proposte, 149.

> theoretical foundation which could justify the animation's operativeness and could qualify and correct its specific language to avoid any further confusion."[3]

Similar calls for theory had appeared earlier in both the educational and the theatrical origins of animation. The difference was that on the theatrical side the theoretical approach started with the first analysis of the new production. As we noticed, on the basis of Morteo's research and the programmes of theatrical groups founded in those years, theatrical animation became the turning-point for the whole area of children's theatre understood as theatre FOR children or theatre OF and WITH children as well.[4]

In the 1980s, the process of creation and improvement of the new children's theatre took a distinct route towards artistic growth and much independent activity. And if, at the beginning, the new theatre groups were connected with the schools as their main field of activity, they now became a large, recognised movement within the whole panorama of modern theatre; they created a network of venues for children and for schools.[5] A special association called 'ASTRA' ('Associazione dei Teatri Ragazzi

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[3] Cf. ibidem, 159-160; E. MOROSINI, A. ROVETTA, M. C. TOALDO, Teatro e scuola. La nuova animazione teatrale. Roma, Abete Edizioni 1980, 131:

> "Intendiamo dire che si parla e si lavora molto nel campo dell'animazione teatrale senza che essa sia sempre sostenuta da una precisa fondazione teorica che giustifichi il suo operato e lo qualifichi e corredi di un linguaggio specifico che non dia adito a confusione di storta."

[4] Cf. MORTEO, Teatro dei e per ragazzi, 122-123. More then six years later Rostagno preferred to avoid the old distinction and to emphasise that whoever was doing 'children's theatre' at the end of 1960s and in the early 1970s was 'reactionary', but the common will was to legitimise all the theatrical activities done for children. Cf. ROSTAGNO, Dei, con, su, per, tra..., 80-82.

[5] The historical leaders and leading activists of animation recognised the significant large spread of animation in Italy; if at the beginning it was known only in the big cities, in 1980s the animation as the method of cultural activity was popular in many different parts of Italy. Cf. Altri lidi

ed Animazione' = Association of Children's Theatres and Animation)[6] was founded and a significant number of theatrical reviews published articles about children's theatre.[7] The further institutionalisation of animation provoked again a new wave of discussion about identity, aesthetic and artistic backgrounds and about new, possible links with school. Many among the historical opponents of school from animation's past, now recognised the importance of school as the only existing place of constant, developing education. And with the school, in spite of the earlier, ideological declaration, the new children's theatre groups wanted to collaborate.[8]

'Theatrical animation' did not provoke radical, overwhelming change in Italian schools, but the results became a collection of valid proposals for many teachers and it was a strong voice calling for further changes:

> "Certainly, theatrical animation only had a very mild impact on the established school customs, but it did not represent any major outcome, rather it indicated a demand for change."[9]

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dell'animazione. (Autori: Stefano Alemanno, Mauro Desideri, Marco Baliani), in "Scena" 5 (1980) 5-6 86.

[6] The various children's theatre groups founded this special, professional association in order to promote their artistic/educational activity, to protect their working, professional rights and to offer a possibility of research and training.

[7] Here it could be enough to enumerate: "I Quaderni di Ulisse", "Quaderni di Corea", "Le Botteghe di Fantasia", "Marcatre", "Torino Notizie", "Nuova Societa'", "Quaderni di Cooperazione Educativa", "Quarta Parete", "Teatro Zero". Some of them were dedicated to the larger audience and presented the diverse social-cultural problems, including the animation issues; some instead were completely dedicated to the modern theatre problems.

[8] Cf. V. OTTOLENGHI, Quale scuola? Quale teatro?, in "Scena Scuola" 0 (1983) 38.

[9] Cf. GARAGNANI, Un decennio, 123-130:

> "Certo, l'animazione teatrale a scuola era pur sempre un graffio sulla crosta dell'abitudine, ma non rappresentava un risultato, bensi l'indicazione di una esigenza di cambiamento."

Especially in connection with the new curriculum for secondary school introduced on 9th February 1979, the achievements of theatrical animation seemed to be important for the new kind of relationship between theatre and school. The new curriculum established an equilibrium between the written and spoken language emphasising the importance of education for narrative, persuasive and interactive forms of language. Those were immediately connected with the postulates of theatrical animation and of renewed children's theatre.[10]

Besides this new emphasis on the linguistic, and the possible new place for theatre elements (as 'theatrical animation' has shown in its activities) other, more important issues arose in the school and for both, school and theatre: the real place for theatre experience within the curriculum as an important element of it, and the concern to design for theatre its own learning-teaching ('formative') project. The pedagogues argued:

> "The battle for change - still far from being won - exists not only in tackling the problem of the relationship between theatre and school (which is still a problem), but also in aiming to incorporate theatrical experience into education as an important part which tends to define a global formative perspective."[11]

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[10] The new curriculum for secondary school was published on 9th February 1979. Cf. written reaction of B. Cuminetti about the new possibilities of Arts and theatre education within the new curriculum in B. CUMINETTI, Teatro e scuola: ipotesi intorno ad un'assenza, in "Scena Scuola" 0 (1983) 48-50.

[11] Cf. CUMINETTI, Teatro e scuola, 48:

> "Anche perche' la sfida - lungi ancora dall'essere vinta - sta non tanto nel porci il problema del rapporto teatro-scuola, problematica ancora inadeguata, ma l'obbiettivo e' di assumere l'esperienza teatrale nel progetto educativo come 'segmento' importante che concorre a definire una globale prospettiva formativa."

Even in contemporary publications, Morteo's old postulate of the deeper education FOR understanding of the theatre, was undertaken by educators studying the new place of Arts in education advanced by animation.[12] Morosini-Rovetta-Toaldo devised a new, proposed Arts/theatre curriculum in the school, where theatre-'drammatica' became a subject characterised by its own content, language and method which was compatible with the child's nature (according to the recent theories of education psychology). Although their approach was academic, theoretical, it included the trends of the time:

> "Remembering that the primary characteristic in the child's world is to act, we say that 'drammatica' is an activity more suitable to favour such biologic and psychological feature of child; and an essential aspect of 'doing theatre' is to privilege the body and the actions."[13]

'What type of school and what type of theatre?' - that question characterised successive practical attempts and theoretical approaches about the relation between school and theatre.[14] Theatrical groups presenting performances for children's audiences used the whole heritage of theatrical animation,[15] but the stronger call for

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[12] Cf. MORTEO, Teatro dei e per ragazzi, 123 and MOROSINI, ROVETTA, TOALDO, Teatro e scuola, 130-131.

[13] Cf. ibidem, 120:

> "Ricordando che il mondo primario di rappresentarsi del fanciullo e' l'agire, diciamo che la drammatica e' l'attivita' piu' idonea a favorire tale caratteristica biologica e psicologica del fanciullo; cio' perche' e' specifico del fare teatro privilegiare il corpo e le azioni."

[14] Cf. very distinguished and important article by OTTOLENGHI, Quale scuola, in which the Authoress emphasised the leading role of the school and of the teachers in looking towards the renewed relationship between theatre and school.

[15] Ottolenghi reported the example of Marco Baliani who was saving in his activity the important values of theatrical animation. Cf. ibidem, 38.

theatre in the school was born among the teachers.[16]

Theatre, despite renovated forms based on 'theatrical animation' experiences required by the teachers and by curriculum, was still a stranger within the school and within education. Theatre was still a short-lived event, imaginative, visible and receivable only during some extraordinary, short part of the whole long-term learning process. Testa argued for a wide understanding of theatre's educational mission born of aesthetics:

> "But it is essentially the theatre which offers performances to be watched, imaginative events which are consumed in a short time as opposed to longer periods of learning; it is a different form of work from the school books however modernised."[17]

The conventional theatre was still different although within it some changes were taking place. This theatre was becoming aware of the school's main feature: continuity and security of content.[18] At the beginning of the 1980s - in Testa's opinion - new possibilities for the relationship between school and theatre opened:

> "Between the world of the school and the world of the child contact has started; as they say: school and theatre came together, each adapting to the other. But I repeat, the pact is not very stable; even

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16 Cf. ibidem. From the simple statistic and generational study we can observe that in 1980s the subjects of the big animation boom in 1960s and in early 1970s were entering into the educational profession. For them the animation must be very familiar as the teaching method.

17 Cf. G. TESTA, A scuola o a sentire i pifferi?, in "Scena Scuola" 0 (1980) 37-38:
"Cio' nonostante e' pur sempre teatro, che offre rappresentazioni per lo sguardo, consumabili in tempi brevi, eventi immaginari, altra cosa dunque dai tempi lunghissimi, diluiti e programmati dell'apprendimento, altra cosa dagli abecedari comunque modernizzati su cui faticare."

18 Cf. OTTOLENGHI, Quale scuola, 38.

> if less apparent and weakened, the conflict remains and it has various possibilities to express itself in the future."[19]

Each of the partners presented its own demands and offers, but between them there still existed potential for future conflicts.

I propose to analyse the efforts made by theatre groups to reach children outside and within schools and, the ongoing changes in devising performances in accordance both with the groups' research and with the curriculum demands presented by the schools. In the same decade, the theatrical activity of the school increased; it was an obvious result of many factors (animation method of teaching, training of teachers, new programmes etc.). The 1980s represented progress in the recognition of the school's value in the socio-cultural formation of the child. In the same period the new field and challenge for education appeared: media. Theatre soon became aware of on-going changes and demands among the children. Finally, the 1980s decade could be characterised by the increasing educational interest in languages and communication. And children's theatre in 1980s was an important platform of experiences and experiments for this new challenge for Art and theatre in education.

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[19] Cf. TESTA, A scuola, 38:

> "Tra mondo della scuola e mondo del teatro per ragazzi il contatto e' ormai aperto; come si dice: si sono venuti incontro, ognuno addomesticandosi la sua parte. Ma, ripeto, l'accordo e' poco solido; sebbene sepolto e affievolito, il conflitto permane e ha vari modi di esprimersi."

5. 1. 'CHILDREN'S-THEATRE' GROUPS IN THE SERVICE OF YOUNG AUDIENCE

At the end of the 1970s there were many different theatrical groups in Italy, in whose 'manifesto' words like 'educative', 'animation', 'creativity', 'improvisation' were commonly used.[1] But, if in the blossoming period of the 1970s, which was also the peak of 'theatrical animation', the 'children's theatre' had similar outcomes (because the ideologies were similar)[2] now, at the end of this innovative, golden era, differences appeared.

5. 1. 1. Development of ideas about the new theatre for children

On the threshold of the 1980s three main streams of understanding and ways of doing children's theatre could be observed, which now, after years of 'pronoun' debate (i.e. over the appropriate pronoun to use),[3] was commonly called 'teatro PER

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[1] Maya Cornacchia enumerated the following groups which were offering performances for the children 'qualitatively valid and politically useful' ("qualitativamente validi e politicamente utili"): Collettivo G, Collettivo Il Quarto, Collettivo Ruotalibera, Compagnia Teatro Ubu, Cooperativa Collettivo Giocosfera, Cooperativa Collettivo Teatrale Gruppo 5, Cooperativa Il Buratto, Cooperativa I Teatranti, Cooperativa Teatro Aperto, Cooperativa T.S.B.M., Cooperativa del Gruppo Sole, Gruppo PCB, Teatro dell'Angolo, Teatro del Sole, in CORNACCHIA, Dal bambino, 31.

[2] I recall the words of Morteo about the theatre for children, which has sense only if it is based on the theatre of children. Cf. MORTEO, Teatro dei e per ragazzi, 124.

ragazzi' (theatre FOR children). The explanation was, that this time it was a real, genuine theatre providing effective service for the young, children's audience. The first stream was connected with the public theatre which had evolved but which was still deep-rooted in the traditional vision, where the distinction between theatre for adult audiences, theatre for youth and theatre for children existed. The second stream was represented by 'epigones'[4] of theatrical animation. They were deep-rooted in the achievements of animation and still the ideological and reactionary features were indispensable for theatre activity for children. Finally, the third stream came out of animation, but its advocates were looking for changes, for theatre forms more compatible with the child's needs, and the changing demands of the school.

*** Enzo Russo's critique of the negligence of the animation conquest**

Enzo Russo, on the occasion of the second international review of children's theatre in Rome (1979), published his opinion about the state of drama for children.[5] He represented the circles of professionals connected with city theatres, with productions for children. In the article he recognised the innovative impulse given to children's theatre by the animators. Children's theatre should be based on theatrical

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[3] Cf. respective articles: MORTEO, Teatro dei e per ragazzi; ROSTAGNO, Dei, con, su, per, tra...; RUSSO, Teatro <<per>> o <<dei>>.

[4] Cf. Chambers Twentieth Century Dictionary. Edited by A. M. Macdonald OBE BA (Oxon). Edinburgh, Chambers (1982), 439:

> "Epigon, epigone, one of a later generation: pl. epigons, epigones. Epigoni, sons (es. of the Seven against Thebes), or successors (esp. of Alexander): undistinguished descendants of the great (Gr. EPI, after, GONE', birth)."

[5] The review was organised by 'Teatro di Roma' (City Theatre of Rome), Assessorato delle Scuole (Local Education Authority), Comitato Romano dell'UNICEF (Rome Committee of UNICEF) and in connection with the International Year of Child. Cf. RUSSO, Teatro <<per>> o <<dei>>.

The 'theatre for children' was quite 'fashionable' at this time, as a sign of personal or institutional involvement in educational matters. The story of Giorgio Strehler's short romance with children's theatre serves as an example. He, the leading director and innovator of one of the most artistic Italian theatres, 'Piccolo Teatro di Milano' (Little Theatre from Milan), directed the play La storia della bambola abbandonata (Story of an abandoned doll), involving children as actors. The regular theatre critics were full of applause and admiration for Strehler's work, but the real practitioners of 'theatrical animation', 'theatre for children' and 'theatre in education' expressed strong criticism against the instrumental use of children to express the director's artistic conception. Cornacchia, in her description published in "Scena", wrote:

> "The stage, once more, became a teacher's desk and the pit transformed into an audience attentive for the un-common character of the lesson, but well-composed to receive the model, which the 'wise adult' is presenting."[8]

The prevalent view among professionals of the repertory theatres was a conception of 'children's theatre' in which they still emphasised the missionary role of theatre as the defender of children and youth against the

> "false myths of advanced technology."[9]

*** Renzo Rostagno's demand for social active theatre**

A more advanced view in demanding independence for 'children's theatre' from the adult artistic theatre was presented by Remo Rostagno, the pioneer of

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8 Cf. CORNACCHIA, Il regista pedagogo, 32-34.

9 RUSSO, Teatro <<per>> o <<dei>>, 3.

theatrical animation. He emphasised the 'tumultuoso fiorire' (tumultuous blossom) of many groups doing performances for children.[10] The main reasons for this phenomenon he regarded as the non-commercial quality of animation, the impracticability of the adult's theatre and the growing demand for theatre from the education institutions connected with the

> "(...) adult's tendency which never ceases to instruct the other, who is supposed to be culturally lacking (...)."[11]

Rostagno analysed two reviews of children's theatre in Turin, in 1979.[12] In a city like Turin, the success of both of them was obvious, because of the good tradition (the whole theatrical and cultural animation period) and because the children's public,

> "most exigent and participating"[13]

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10 Cf. ROSTAGNO, Dei, con, su, per, tra..., 80.

11 Cf. ibidem:

> "(...) una mai sopita tendenza nell'adulto all'ammaestramento di chi si suppone culturalmente carente (...)."

12 In 1979 there happened:

1. 'Prima Rassegna Teatro per Ragazzi' (First Review of Theatre for Children) (January-March), organised by 'l'Associazione Regionale Cooperative Culturali' (Regional Association of Cultural Co-operatives), which included groups like Assemblea Teatro, Compagnia del Bagatto, La Svolta, Teatro dell'Angolo. In this review the following companies took part: Teatro Viaggi from Bergamo, Cooperativa La Svolta from Turin, Collettivo La Baracca from Bologna, Teatro dell'Angolo from Turin, Compagnia Quellidigrock from Milan, Cipi from Teatro del Buratto from Milan, Teatro del Sole from Milan, Assemblea Teatro from Turin and Compagnia del Bagatto either from Turin.

2. 'Festa Internazionale di Teatro per Ragazzi' (International Festival of Theatre for Children) (Spring 1979) was organised by Teatro Stabile and following groups took part of it: Teatro dell Tosse form Genua, Theatre des Jeunes Anneés from Lyon, Teatro Popolare La Contrada from Triest, Compagnia La Claca from Barcelona, Teatro delle Briciole from Reggio Emilia.

13 ROSTAGNO, Dei, con, su, per, tra..., 81:

> "Questo pubblico e' esigentissimo e partecipe."

did exist. He described the difficulties of doing theatre for children in modern/contemporary Italy. The authors were adults and many of them had a tendency to instruct, to attempt to fill the supposed gaps in culture or morality in the child. Rostagno postulated the necessity of rebellious writing for children's theatre, compatible to his/her real life, because the child should face the drama and solve it, by him/her self. The new theatre should not be simplistic and should not take from the child the opportunity to take responsibility for his/her own life. It often happens wrongly, that

> "The new author solves a drama by showing the rebellion of the oppressed and maintaining the typical dichotomy between 'goodies' and 'baddies'. In both cases the tendency is to deny the child the possibility of solving the drama by him/herself, with his/her own strengths in a game/play of contradictions from his/her own real life."[14]

The stage became similar to the school teacher's desk ('cathedra') and this type of theatre expressed only the adult's point of view. After some bad examples presented during both reviews, Rostagno demanded a new dramaturgy which should be 'amoral' in the sense that theatre for children had to be

> "against the adult's schemes of life, against educational tradition, against the sciences which traditionally are trying to define education, against the illusions of the existence of the pre-established values and against the social, reigning norms."[15]

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[14] Cf. ibidem, 82:

> "Il nuovo autore risolve il dramma con la ribellione dell'opresso mantenendo viva la tipica dicotomia buoni/cattivi. In entrambi casi la tendenza e' di sostituirsi al bambino, al ragazzo che invece il dramma deve risolvere da sé, con le proprie forze, nel gioco delle contraddizioni della sua vita reale."

Again Rostagno presented a radical ideology, fully identified with the whole 'animation' point of view about theatre for children. In his mind he was concerned with changes which had happened in Italian schools recently and he was convinced, that these schools, which aimed to educate children to be critical and active, must include the theatre in their curriculum. The traditional relationship between theatre and school was accused:

> "The theatre was always associated with schools which declared that they wanted the children to be critical and active, but instead they rendered them dependant and powerless. The theatre, without this edifice of a bureaucratic hierarchy, would have the chance to play its own role impartially, without servilities and ambiguity."[16]

*** Marco Baliani's search for a new form**

A critical analysis of theatre FOR children, often called 'teatro educativo' (educative theatre), was given by Marco Baliani.[17] He postulated, as the 'sine qua non'

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15 Ibidem, 82:

> "Amorali nel senso che un teatro per i ragazzi non puo' che essere contro gli schemi dell'adulto, contro la tradizione pedagogica, contro le scienze che tradizionalmente concorrono a definire l'educazione, contro le illusioni dell'esistenza di valori prestabiliti e quindi anche contro le norme sociali imperanti."

16 Cf. ibidem:

> "Il teatro e' sempre stato allineato con la scuola che dichiara di volere i ragazzi critici e partecipi e li rende dipendenti e abulici. il teatro, privo come e' della cappa di piombo delle gerarchie burocratiche avrebbe la possibilita' di giocare il proprio ruolo spregiudicatamente, senza servilismi e ambiguita'."

17 Marco Baliani was one of the founders, member and director of 'Collettivo Ruotalibera'. Cf. BALIANI, Teatro per ragazzi, 84-86.

condition of theatre for children, the guaranteed presence of education processes. Theatre occupied a very marginal position within the school and often was seen as something exceptional and external. Even the achievements of the whole period of animation did not change this commonly presented style of regarding the theatre. Animation gave birth to the new style of doing theatre, which now was presenting reality from diverse angles, and not only from the adult's point of view. The new theatre for children was taking stimuli from child psychology, from the results of educational sciences, but at the same time, as did the theatre in history, even this new theatre started to incline towards teaching. The theatrical animation tackled the issues of modern education:

> "In the meantime, while the effects of animation indicated the new possibilities of exploration causing some confusion and divisions, and sending out shock waves (marked by sectarianism), the new theatre was born. It narrated reality from different points of view and it defined itself certainly as educative too, more attentive to the child psychology, ready to declare its own vocation for teaching."[18]

The educative theatre - in Baliani's terms - gave the possibility of using theatre for teaching how to see reality, to create the critical personality and to be able to explain his/her (child's) motives of existence. In this way the educative theatre again became

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[18] Cf. ibidem, 84:

> "Poi mentre (e cioe' prima e dopo) gli scossoni confusionari e divaricanti dell'animazione indicavano con settarismo nuove possibilita' di esplorazioni, nasceva un teatro nuovo, che raccontava la realta' da altre angolazioni, un teatro che si definiva didattico anch'esso, sicuramente educativo, piu' attento alle psicologie infantili, pronto a dichiarare con il teatro la propria vocazione all'insegnamento."

the transition instrument of the adult's ideology (and for Baliani the kind of ideology did not matter. The important point was the use of theatre for this aim).[19] Baliani presented his awareness of common use of theatrical animation results by different institutions with different ideologies at the background.

As a member of 'Collettivo Ruotalibera', one of the most innovative theatre groups, Baliani pointed towards the necessity for continuous, active research into theatre which genuinely reflected the child's needs. He criticised the myths of children's genuine creativity, spontaneity, imagination. Often it was used by adults who would transmit their own ideology under the cover of the didactic, educative theatre. The adult, working in the children's theatre group, must be aware of his/her responsibility for the child, must recognise the right to be a child, but without the excessive claims to put the childhood in order, to indicate the right way. Sometimes the practitioners of animation became more radical and

> "The didactic, educational theatre distances itself from the institutional perversity; instead it plays its game recognising the child's existence, only that it pretends to put it - this existence - in order at the expense of doing same harm."[20]

The theatre group doing theatre for children must respect the diversity of childhood. Baliani, as a practitioner, showed his awareness that often the performance for children was prepared in venues where the child simply has not been and often shown

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[19] Cf. ibidem, 84.

[20] Cf. ibidem, 85:

> "Il teatro didattico educativo in questo si discosta dalla perversita' istituzionale, gioca invece le sue carte sul riconoscimento di una esistenza infantile, solo che pretende di ordinarla, di indicare le strade a costo di togliere qualche albero."

in a place where the child was even less present.[21] For himself and for the new theatre FOR children, Baliani postulated the search for a new form, new style, because

> "In its mischief-making impulsiveness animation, particularly theatrical animation, is at least conscious that the mythical place does not exist, but it forces itself in all its activity to find that mythical place and translate it into practice."[22]

*** New 'manifestos' and their projects**

As the theatrical practice of 1980s has shown, these last considerations, so critically expressed by Baliani, gave a major stimulus for the 'theatre for children' groups. Their performances were prepared following both possibilities: the creative process within the group and a similar process within the audience during the stage production. The leading practitioners observed that

> "Also in many theatre-groups ('gruppo di base') what is coming out as a new expressive form, and I am not sure what to call it, is to stage, to narrate their own inner relationships."[23]

The groups often showed the stages of the creative process which lead towards the final show. It was not only the use of expressive language, but on stage the whole

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[21] For pioneers of theatrical animation and their followers the place, in which the child was 'less present' was the school, as an institution of social oppression against the child's natural needs.

[22] Cf. ibidem, 85:

> "Nella sua confusionaria velleitarieta' l'animazione (e quella teatrale in particolare) e' perlomeno consapevole dell'inesistenza di questo mitico posto e si sforza in tutto il suo percorso di trovarlo e circoscriverlo in una prassi."

[23] Cf. Carte sparse, 53-56:

> "Anche in molti gruppi di base quello che sta uscendo come nuovo modulo espressivo, non so come chiamarlo, e' il mettere in scena, il raccontare le proprie relazioni."

The provocative voices came from the new manifestos of various groups.[25] Theatre for children would become a territory of exchange between the adult's world and the child. The groups declared:

> "We believe that theatre should place itself in the space caused by the fracture between the two worlds and it (theatre) should offer to give flesh to the imagination and to the lack of a relationship which still needs to be forged. We are far from the belief that we could identify and make ourselves organisers of the child's language (as desire, as imaginative or as symbolic). Our theatre aims to re-construct (without mystification) the possibilities for meeting and mutual exchange which respects differences. We would put the emphasis on the signs of that exchange."[26]

The group's activity would be a provocative place for research in and for education, but all the time aware of the child's needs, and not the needs of education, or of the adults involved in it.

The new theatre for children wanted to be a place of meeting, for developing relationships, which promoted the child's status. In the members' opinion

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[25] One of the 'manifestos' was representative and significant for the whole movement of theatre for children. It was written by the members of the following companies: Ruotalibera, Spaziozero, Grande Opera, Laboratorio Teatrale Infanzia, Rasgamela, Giocoteatro. Cf. Illusione del mondo infantile. (Manifesto per un teatro e per un rapporto sottoscritto da Ruotalibera, Spaziozero, Grande Opera, Laboratorio Teatrale Infanzia, Rasgamela, Giocoteatro), in "Scena" 1 (1980) 57-58.

[26] Cf. ibidem, 57:

> "Noi crediamo che al contrario il teatro debba collocarsi nello spazio di frattura e di indicibilita' dei due mondi, e prestarsi a dare corpi ai fantasmi e alle assenze di un rapporto ancora da trovare. Lungi da credere di potersi identificare e farsi promotori del linguaggio infantile (come desiderio, come immaginario o come simbolico) il nostro teatro mira a ricostuire, senza mistificazioni, gli spazi ove sia possibile, col rispetto delle differenze, scambiare un incontro, evidenziare i segnali di questo scambio."

> "(...) our theatre is based, as we said, on the intentionality of a relationship, on a tendency towards the exchange; where we are coming from is the possibility of a meeting/relationship (...)."[27]

The theatre practitioners emphasised the existence of the children's audience, which belonged to the completely new generations. And for them the new style of theatre was needed in the same way that the new school needed the theatricality intended as the instrument now, and not as the target. Rostagno agreed with Meduri:

> "Theatre has to be of theatre-practitioners; the school could manage the theatricality of children when understood as the means and not as the end (words/opinion by Paolo Meduri)."[28]

*** "Scena Scuola" and the legitimisation of theatre for children within the Art**

A much higher standard of theatre for children was required by the authors of the new review "Scena Scuola" (Stage School) dedicated to the relationship between theatre and school.[29] They insisted that the new theatre must go forward, beyond the

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[27] Cf. ibidem, 58:

> "(...) il nostro teatro si fonda, l'abbiamo detto, sulla intenzionalita' di un rapporto, su una tendenza allo scambio, il nostro spazio di racconto esiste solo a misura di questa possibilita' di incontro (...)."

[28] Cf. R. ROSTAGNO, Teatro!... altro che scuola. IV Rassegna Teatro Ragazzi in Piazza di Muggia, in "Scena" 9 (1981) 25-27:

> "Il teatro deve essere dei teatranti; la scuola puo' gestire la teatralita' dei ragazzi intesa come mezzo e non come fine (words of Paolo Meduri)."

[29] After the closure of the "Scena", in 1983 the first issue of a new review "Scena Scuola" appeared with the ambitious project to become a review for "Teatro Ragazzi, Segni, Progetti, Differenze, Educazione, Mass Media, Spettacolo, Cultura" as a quarterly publication. The chief-redactor was Remo Rostagno and the committee included such well-known personalities as: Valeria Ottolenghi, Benvenuto Cuminetti, Giorgio Testa and others. They received the support of ETI (Ente Teatro Italiano), the state institution for theatre in Italy. Unfortunately, the life of the new review was relatively short - only two years. Cf. "Scena Scuola" (Numero unico, 0) (1983), published

instrumental use of theatre (so popular on both sides, school and theatre). The important thing was to find space for the fundamental questions about theatre as an Art form, about its role, its structure, its functioning and about the accessibility to the theatre by both adult and child as well. Giorgio Testa postulated this direction:

> "(...) it is concerned with the need to find opportunities in order to expose the fundamental questions: what is theatre for, what is theatre, how does it work, how has it been practised, to whom is it addressed, how does it become a property of the adult and how of the child; and on the basis of these questions we must engage in research."[30]

The leading theatre groups were looking for institutional recognition from one side, and for cultural legitimisation from the other. It finally became important to recognise the independent, proper right of theatre for children as an art form.[31] Among the practitioners concerned about the real educational mission of theatre some worrying opinion arose:

> "Theatre companies are taking their positions in defence of the work of art, per se, the testimony absolute and unique of its own deep significance. The work of art is impossible to be translated, because of its ambiguities and moreover it is unapproachable by adults, who already have a different point of view, and different subconsciousness from children."[32]

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in Florence.

30 Cf. TESTA, A scuola, 39:

> "(...) si tratta di trovare spazi per formulare insieme le domande fondamentali: a che serve il teatro, cos'e', com'e' fatto, come funziona, a chi lo vogliamo destinare, come se ne appropria l'adulto e il bambino e su queste ricercare."

31 Cf. ibidem, 39.

32 Cf. OTTOLENGHI, Quale scuola, 35:

The real danger of the split between theatre for children and children must be avoided even if the temptation of the artistic high level was ever present.

After the idealistic period of theatrical animation, after the instrumental and didactic service in the school, it seemed that theatre for children finally had taken the right, although challenging route: a high artistic level, connected to the whole theatrical tradition, in relationship with the child, with the children and in close collaboration with the teacher, responsible for every day of the child in school.

5. 1. 2. Theatre groups: their practice and projects

In the whole decade of the 1980s there were many groups of theatre for children operating in Italy;[33] some with a proud history behind them,[34] some of them the fruits of internal transformations within the historic groups, and finally some of them as completely new on the theatre for children horizon. For the purpose of this research I wish to present those whose efforts and inputs to the theatre in education were broadly recognised and commented upon.[35]

"Le compagnie si arroccano nella difesa dell"opera d'arte' compiuta in se', testimonianza sola e assoluta del proprio significato profondo, intraducibile comunque per l'ambiguita' che raccoglie, e tanto piu' inavvicinabile dall'adulto che ha ormai un altro sguardo, e un altro inconscio."

33 Approximately thirty theatrical companies were operating with the primary scope in education, children's theatre and in cultural animation activity.

34 Like Teatro del Sole, Assemblea Teatro, Teatro dell'Angolo for example.

35 The history of theatre groups in 1980s in Italy is still waiting for proper research. Published books about the modern theatre movement included children's theatre groups of course, but they were treated as a part of the whole phenomenon. Cf. M. GRANDE, La riscossa di Lucifero. Ideologie e prassi del teatro di sperimentazione in Italia (1976-1984). Roma, Bulzoni 1985.

Anna Adriani in her analysis published in 1984,[36] described the general features common to the majority of groups operating at this time. The whole phenomenon of theatre for children presented itself as something every time 'in moto', with new ideas, inventions, with the continuous search for a language to reach the changeable audience. Through the years of its history, theatre for children was living a kind of 'sinenergetic evolution'[37] accumulating experiences and without any shame or regret, adopting achievements of others in the name of artistic, educative efficacy in confrontation with the children's public both in the schools, and the special venues. Adriani identified on the narrative level of the actual productions two different streams, in some cases both present in the same performance. The first presents well structured drama pieces, with the plot in legible evolution, and with the succession of events. The second streams presents - as she called it - 'situational theatre', where the play is 'hic et nunc', on the stage, between the characters, without any obvious possibility of development of situation, but the characters are living a series of relationships and in this way the plot is happening in the presence of the audience.[38]

This second style of doing theatre for children seemed to be compatible with the child's style of thinking, of the child from the mass-media era. In all the

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[36] Cf. A. ADRIANI, Come racconta il teatro ragazzi, in "Scena Scuola" 1 (1984) 17-20.

[37] The term which was adopted came from the Greek 'sunergos' = working together. In a popular sense 'synergy' means mutual reinforcement, complementariness. Cf. Reader's Digest Universal Dictionary. London, The Reader's Digest Association Ltd 1992 1535. It has its origins in the New Testament theology, that the individual salvation is effected by a combination of human will and divine grace. St Paul coined the Christian use of the word. The theatrical significance is explained in E. MAZARAKIS, Teatro sinergico, in "Espressione Giovani" Novembre-Dicembre (1982) 6 47-53.

[38] Cf. ADRIANI, Come racconta, 17; Adriani used the new word 'beckettianamente' (in Beckett's style) making a clear reference to Samuel Beckett's situations which became stereotypes for many 'modern' theatre groups in 1980s.

productions the special emphasis was put on the connection between language and narration, between dramaturgy and methodology of working on and presenting the performance:

> "In this case there is an analogy with the process of thinking of the child, which is different from ours, because it operates through free associations and with agility. (...) the dramaturgy is conditioned and is determined by the methodology of doing, of constructing the product-spectacle."[39]

The theatre group seemed to be fully aware of the importance of its own work, both in artistic and educational terms.

As a kind of curiosity and testimony of this seriousness Decalogo - modeste regole di condotta (Decalogue - the modest rules of conduct (behaviour)), written by Compagnia Drammatico-Vegetale from Ravenna could serve as an example:

> "1) To compress, as far as possible, the dialogues. It's preferable to distribute the concept among many characters, than to take a risk of making it surface between indifference and boredom.
>
> 2) To add to every remark a gesture or significative expression in order to target the action which is represented; in order to grab the attention of the audience even when it does not catch the remark.
>
> 3) To avoid monologues; in this kind of theatre, they have often a function of summarising the previous parts and they appear both clumsy and useless.

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[39] Cf. ibidem, 18:

> "In questo caso l'analogia e' con il pensiero infantile che, a differenza del nostro, agisce per libere associazioni e con un'agilita'. (...) linee drammaturgiche condizionano e sono a loro volta determinate dal metodo del lavoro, di costruzione del prodotto-spettacolo."

4) To avoid winking at the audience. There is always a risk of instigating unexpected reactions and losing in this way the actor's alienation.

5) To break, as far as possible, the action with continuous and unexpected accelerations of dramatic rhythm, inventing different situations. The monotonous development of an event, is hard for adaptation, and - in our opinion - for the capacity of the child's attention, who during the performance does accomplish his own journey of discovery.

6) To foresee always the actions of the characters, even when they have nothing to say. The acting occurs first of all, when there is no speaking, as emphasised the Great Edoardo (and it remains valid today).[40]

7) Do not hide too much the 'tricks' and the 'magic' of the performance. For the child, the theatre is not only what is visible, but first of all that which does not appear, the backstage, the 'behind the scenes'.

8) To prefer, instead of an antithesis 'God and Evil', that one of 'Known and Unknown'. In this way it is possible to avoid falling into the trap of moralistic ambushes and offering consolation; it is possible to achieve the 'complicity' of the audience, who will become - at once - the first 'explorers' of the performance.

9) To act in such a mode that one actor could cover more roles. The children do have more admiration for the ability of the actors

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[40] Edoardo De Filippo, 1900-84, actor and dramatist from Naples, regarded as one of the greatest in the history of the Italian theatre, well-known as reviver of the actorship based on the methods of the 'commedia dell'arte'. Cf. more in P. HARTNOLL (ed.), The Concise Oxford Companion to the Theatre. Oxford, Oxford University Press 1990 131-132.

to stimulate and they do respect the theatrical convention which is similar to their play of being - in fiction - the 'other' than the 'self'.

10) To link up again the end with the beginning of the performance. The sense of the circularity is one, which is more understandable for the child, who at the end has always the need to re-construct by him self in the 'magic', small theatre of his brain, the whole event at which he assisted."[41]

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[41] Text was published by P. MEDURI, Scrivere per il teatro, in "Scena Scuola" 1 (1984) 10-11:

"1) Stringere il piu' possibile i dialoghi. E' preferibile distribuire tra piu' personaggi un concetto piuttosto che rischiare di farlo naufragare tra l'indifferenza e la noia degli spettatori.

2) Accompagnare ad ogni battuta un gesto o un'espressione significante ai fini dell'azione che si sta rappresentando e quindi in grado di catturare VISIVAMENTE l'attenzione del pubblico anche quando questa non si soffermi sulla battuta.

3) Evitare, in linea di massima, i monologhi. In questo tipo di teatro hanno spesso la funzione di... 'riassunto delle puntate precedenti' e si rivelano goffi oltre che inutili.

4) Evitare di ammiccare al pubblico. C'e' sempre il rischio di scatenare reazioni inaspettate e smarrire cosi lo 'straniamento' dell'attore.

5) Frantumare il piu' possibile l'azione con continue e imprevedibili accelerazioni di ritmo drammaturgico, inventando situazioni sempre diverse tra loro. Lo svolgimento monocorde e monotematico di una vicenda mal si adatta, a mio avviso, alla capacita' di attenzione del bambino che compie nello spettacolo un vero e proprio 'itinerario' di scoperta.

6) Prevedere sempre le azioni dei personaggi anche quando non hanno la battuta. Si recita soprattutto quando non si parla, come dimostra, ancora oggi, il grande Edoardo.

7) Non nascondere mai troppo i 'trucchi' e le 'magie' della messinscena. Per il bambino il teatro non e' solo quello che si vede ma soprattutto quello che non appare, il 'dietro le quinte'.

8) Preferire alla contrapposizione tra Bene e Male quella tra Noto e Ignoto. Si evitera' di cadere in trappole moralistiche e consolatorie e si otterra' la 'complicita' del pubblico che diventera', a sua volta, il primo 'esploratore' dello spettacolo.

9) Fare in modo che uno stesso attore copra piu' ruoli. I bambini restano molto ammirati dall'abilita' stimulativa e rispettano sempre la

* **'Teatro del Buratto'** (Theatre of Puppet) from Milan: through the years they elaborated their own method.

At the beginning, when the group was studying the theatre script (text), the actors chose the puppets, their features and characters. During this period a lot of different proposals arose and on this basis the preparation of sound-track and pre-recorded voices followed. Afterwards the group constructed stage props and by using improvisation and workshop methods, gave the work a shape which was still negotiable (also after the first performances with the audience treated as a confrontation). The basic work was done in the way experienced by theatrical animation: experienced situations and free associations shared by all members of the group.[42]

* **'Quellidigrock'** from Milan belonged to the large movement of theatrical co-operatives.

The first period of their activity was based on mime and clowning, later on choreographic and poetic mood of performances. The main attempt was to capture the behaviours and topics of youngsters. It was especially presented in their 1984 production entitled La gatta del rock'n roll, Lucifera (The pussy-cat of rock'n roll,

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convenzione teatrale cosi simile al loro gioco del 'far finta' di essere altro da sé.

10) Ricollegare sempre la fine all'inizio dello spettacolo. Il senso della circolarita' e' quello che piu' si adatta al bambino che alla fine ha sempre bisogno di ricostruirsi da solo, nel 'teatrino magico' del suo cervello, la vicenda cui ha assistito."

42 Cf. ADRIANI, Come racconta, 18.

Lucifera). They still wanted to embrace the suggestive, poetic, imaginative mood (atmosphere) in their productions.[43]

* **'Cooperativa Assemblea Teatro'** from Turin was founded in the first period of theatrical animation[44]

For years they were working as an animation team, gradually taking the route of theatre for children. The group composed from the professionals was able - as Rostagno has written - to produce the perfect performances as the structures understandable for children, but without excessive search for new forms.[45]

* **'Teatro del Sole'** (Theatre of the Sun) from Milan was well-known as the pioneering theatre group for children in Italy.[46]

Their successive productions showed the maturity of the members and commitment to the style elaborated through the years. In Rostagno's critical opinion

> "There is still a (kind of) contamination by the fable, but played, and - more and more - in a form which offers a plurality of readings. The series of suggestions, made from the poor materials and from the direct relationship with children, results in a theatre-game in which this group is in Italy, the best."[47]

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[43] Cf. ibidem, 19.

[44] One of the founders was Loredana Perissinotto, a member of the first theatrical animation equip of Giuliano Scabia and further writer and theoretician of the theatrical animation.

[45] Cf. ROSTAGNO, Teatro!, 27.

[46] Cf. TEATRO DEL SOLE, I linguaggi perduti; CORNACCHIA, "Giochiamo", 27-29.

[47] Rostagno wrote about Torsolo, Torcicollo e Torcibudella:

> "E' ancora una contaminazione della fiaba, ma giocata e, per di piu', in uno spazio che consente una pluralita' di letture. Una series di suggestioni fatte di materiali poveri e di un rapporto diretto con i bambini,

In 1984, after ten years of activity, their method was probably the most complex and included all their past experiences. Adriani evaluated that

> "(Theatre of the Sun) after ten years of intense activity, became able to define a complex method of work, which related closely to the history of the group and which could, in a certain way, be considered as a moment of synthesis between the tendencies captured in the beginning."[48]

The Torsolo, Torcicollo e Torcibudella presented an attempt to create a new, richer and more challenging method of work. Based on a fable, it was in practice a long individual and collective journey towards something final which didn't have a narrative form, but which evoked and provoked emotions through the whole series of images and linguistic stimuli. After the great achievement and approval by the children's audience, the group recognised the validity of elaborated methods even for further productions. The next one, Horton, made in collaboration with the play-writer Simonetta Carbonaro, confirmed the well-established method. As one of the members, Serena Sartori, remembered

> "No doubt that working in this way demanded years of common experiences and knowledge. The dynamics going on, are those of the group-theatre: what is important is not the timetable of the work, nor the friendship, but the harmony, the total engagement in the project."[49]

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un teatro gioco in cui questo gruppo e', in Italia, maestro,"
in ROSTAGNO, Teatro!, 27.

[48] Cf. ADRIANI, Come racconta, 19:

> "(Teatro del Sole) dopo dieci anni di intensa attivita' e' arrivato a definire un complesso metodo di lavoro che si connette strettamente al percorso drammaturgico del gruppo e che puo', per certi versi, essere considerato un momento di sintesi tra le tendenze individuate all'inizio."

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At the end of the 1980s, there were more then thirty groups of theatre for children supported by a distinguished number of theatre co-operatives, which in their repertoire included performances for children or for young people.[50] In general they were working on tour, performing in a multitude of special venues[51] or in schools.[52] The purposes were various: from the classic, animation performances, through the innovative productions, to the special devised programmes compatible with curriculum needs. The official publication by the 'Societa' Italiana degli Autori ed Editori' (Italian Association of Authors and Publishers) distinguished a special kind of theatre group: 'Organismi stabili di promozione, produzione e ricerca teatrale nel campo della sperimentazione e del teatro per l'infanzia e la gioventu" (Organisms established of promotion, production and research in field of experimentation and of theatre for childhood and for youth).[53]

This theatre on the surface of the artistic life in Italy was not so visible, but at the roots of society theatre for children and young people was continuing the good

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[49] Ibidem, 20:

> "Indubbiamente lavorare in questi termini richiede anni di esperienze comuni, una conoscenza. Le dinamiche che scattano sono quelle del teatro di gruppo: quel che conta non e' né l'orario di lavoro da una parte, né l'amicizia dall'altra, ma l'armonia, il coinvolgimento complessivo nel progetto."

[50] Cf. information included in Teatro in Italia '90. Cifre, dati, novita' statistiche della stagione di prosa 1989-90. Roma, SIAE (Societa' Italiana degli Autori ed Editori) 1991.

[51] They were using the existing network of city theatres, of ETI estates specially for children's theatre and the private venues in the hands of various institutions (for example the 'oratories' run by the Salesians in the R.C. Parishes).

[52] Many schools, based on the existing facilities, were inviting the companies. This practice was most popular in times of 'theatrical animation'.

[53] Cf. Teatro in Italia '90, 29-51.

tradition, deep-rooted in social life and in education.[54]

[54] Cf. analysis written by Piergiorgio Giacche', anthropologist of theatre from the Perugia University in GIACCHE', Diario, 42-52.

5. 2. YOUNG PEOPLE'S THEATRES

AS A CULTURAL ACTIVITY IN THE SOCIETY

The post-animation period of the 1980s presented, (besides the changes in the world of professional theatre for children and its relationships with the school as the main educational institution), another curious feature: a new idea for young people's theatre intended as theatre IN the school and in the other educational institutions.

Originally the revolutionary input given by theatrical animation, was seen mainly as a school activity, but outside the school timetable which was reserved for the traditional subjects. Especially where the school was conceived and organised as 'scuola integrata' (integrated school) or 'scuola a tempo pieno' (full-time school),[1] school theatre presented a good solution for extra-curricular activity with the advantage that the school became the real cultural centre in the environment.

Second, theatre in other educational institutions, represented a continuation of their traditional activities, supported by the adapted ideas and practices of animation.[2]

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[1] This kind of school was devised in the late 1960s as a solution for the big industrial cities as a help for families where parents were working in shift systems. The child's daytime was organised in four main parts: real school lessons time, lunch time, recreation - play time and the individual study time. The recreation - play time included the various cultural activities and their existence depended often on the teachers will or his/her social engagement.

[2] Cf. "In morte dell'animazione", in "Scena" 11/12 (1980) 61 and "Dopo 'In morte

In a majority of cases theatre was only a part of their activity and was seen as the instrument towards other aims.[3] Different approaches to young people's theatre were connected again with the ideological backgrounds of the institutions, but the cultural and formative need for theatre among young people was overwhelmingly recognisable.[4]

Finally, within education the existing process of evolution of programmes (curriculum), produced and added new opportunities for theatre in school. If the programmes from 1979 gave new possibilities for theatre in education (a kind of open-way), the successive projects from 1981,[5] programmes from 1985[6] and Orientamenti from 1990[7] brought concrete proposals and provoked new discussion and practical solutions.

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dell'animazione'", in "Scena" 2 (1981) 36. The wide spread of animation ideas and methods predicted by authors really happened. But it was only a half of the truth; similar to the animation's style were the practices in several, traditional institutions working for and with children and youngsters. The history of educational institutions is full of examples of new methods in which the child or young people became really co-responsible for education.

3 Cf. the rich tradition of college and school theatres. Cf. BONGIOANNI, Don Bosco.

4 Cf. A. BONNETTI, Il teatro amatoriale: potenzialita' educative nel contesto parrocchiale. Comunicazione. Convegno Nazionale: Comunicazione, Cultura, Spettacolo - Strutture ecclesiali e impegno pastorale. Conferenza Episcopale Italiana - Ufficio Nazionale delle Comunicazioni Sociali. Roma, 19-22 aprile (Archive TL). The non-professional theatre companies gave in 1990 57130 performances for more than 10 millions spectators. Among them, the major part were young people theatre groups.

5 Cf. C. SCURATI, Tre educazioni per educare: purche', in "Animazione ed espressione. Tempo sereno" 1/2 (1990) 132. It was a start of public debate and of work of a special appointed committee for elaboration of a new curriculum for 'scuola elementare' (primary school).

6 Cf. MINISTERO DELLA PUBBLICA ISTRUZIONE, Programmi didattici per la scuola primaria (12 Febbraio 1985). Roma, Istituto Poligrafico e Zecca dello Stato 1985.

7 Cf. MINISTERO DELLA PUBBLICA ISTRUZIONE, Orientamenti per la scuola materna (19 Luglio 1990). Roma 1990.

5. 2. 1. Post-animation school theatre

Generally speaking, it could be said, that the school in the 1970s was invaded by every kind of external/outside animators with their short-lived performances. Where the collaboration was becoming regular, the situation created the necessity for methodology, for the continuous renovation for animators. It was necessary to develop programmes which were compatible with the curriculum and which could provide reasons for the presence of an external animator within the school.[8]

Stefano Alemanno and Mauro Desideri provide a good example of an evolution from the occasional animators into regular collaboration with the teacher and classes. The main target of their activity was entertainment, but achieved through the whole process which was important for them as animators responsible for education:

> "In this way we reach the nub of the whole animation problem: product in relationship to process. We give the same importance to both process and product, at least as long as what unites these two terms will be entertainment (...)."[9]

The final school (or class) play should be a source of satisfaction, both educational and artistic. The child constituted the starting point of the activity, the target as the main user ('fruitore') of the performance and - and here the nutshell of the

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[8] Cf. Altri lidi dell'animazione, 86.

[9] Cf. ibidem:

> "Con questo giungiamo al nocciolo della questione del fare animazione: il prodotto in rapporto al processo. noi diamo la stessa importanza sia al processo che al prodotto purche' quello che accomuni i due termini sia il divertimento (...)."

post-animation school theatre - the central link of the whole process which was playing, acting, interpreting, dramatising the dramatic game, the theatrical improvisation suggested by the animators.[10] The important point was to work all the time together with the child and with the teacher.

Alemanno-Desideri observed the diversity of requests presented by the children: those from the elementary school (primary) needed to be stimulated by games and dramatisations. The animator's presence was constant and necessary. Those instead from the junior classes were requesting a space for themselves and the animator was needed only for the affirmation of their inventions.[11] They even presented the need to show their productions in public looking for gratification after a job well done.

As demonstrated by the previous example, the major change came in the relationship between outside animator and class teacher. The animator, in the best cases, evolved to be a fully responsible educator working closely with the teacher.[12] During the special, theatrical work, he/she was a helper for the class teacher offering full professional support. According to Rostagno-Pellegrini

> "The animator is one who is capable of re-inserting in the educative circuit all the expressions through which the children

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10 Cf. ibidem:

> "Il bambino e' non solo il punto di partenza del processo e il punto di arrivo in quanto fruitore del prodotto, ma l'anello centrale del processo medesimo; e' lui che si muove, agisce, interpreta il gioco drammatico, l'improvvisazione teatrale."

11 Cf. ibidem, 86: They emphasised the

> "(...) precise request for a space which the animator has to leave for the inventiveness and for the devising abilities of children."

12 Rostagno and Pellegrini indicated the animator's responsibility for the constant, continuous education project of real animation. Cf. ROSTAGNO, PELLEGRINI, Guida, 233.

manifest themselves and with which they enter into relationship."[13]

But the very popular development which took place at the beginning of the 1980s, was the overtaking of the animator's role by the teachers.[14]

A very interesting and significant initiative was promoted by a group of primary school teachers from Milan. After the project 'Teatro-Maggio' in 1980/81, which pointed towards the closer relationship between theatre for children and schools,[15] the successive discussion about the lack of teacher's confidence and knowledge of theatre began. The local education authority responsible for the primary schools launched a project to ensure a more constant presence of theatre within the curriculum, not as an occasional albeit separate aspect of the educative process, but as the

"(...) credible presence sought as the contribution of the possibility of educative work, of culture."[16]

In 1981/82 a special workshop started for teachers (twelve women) composed of four stages:

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[13] Cf. ibidem:

"Animatore e' chi riesce a reinserire in circuito educativo tutte le espressioni con le quali i bambini si manifestano e vengono a contatto."

[14] Here the influence of several animation courses and workshops for teachers organised by the animation practitioners and teachers associations was visible. Even the large number of relative publications and reviews played their training role. Garagnani emphasised the still strong presence of teachers who were doing the classic form of theatre, especially in secondary school and in strong connection with the study of literature. Cf. GARAGNANI, Un decennio, 134.

[15] It was the initiative of the educational department of the city council (Ripatrizione Educazione del Comune). Cf. S. MISSAGLIA, C'era una casa... Il Laboratorio Teatrale di Milano, in "Scena Scuola" 0 (1983) 40.

[16] Ibidem, 41:

"(...) una presenza che fosse credibile come apporto di possibilita' di lavoro educativo, di cultura."

a) 120 hours of workshop to devise the play and to prepare the performance;

b) a special seminar about the theatre, its nature and structure;

c) a workshop to prepare special post-play activities (schemes, games, explanations);

d) a tour of the performances connected with the animation activities with children and fellow teachers.

The whole experiment lasted two years and produced 22 performances of C'era una casa... (Once upon time it was a house...), but the most important achievement was the in-service training for a significant number of teachers.[17]

The proposals published by Morosini-Rovetta-Toaldo, presented 'drammatica' not only as a possible subject in the curriculum, but fundamentally as a renovated possibility for school theatre in post-animation education. They defined 'drammatica' as:

> "'Drammatica' means doing theatre everywhere and on various levels. It uses the theatrical language as a specific one which realises itself in stage fiction, having as the target, to reach a certain truth."[18]

This kind of activity should be composed from the following parts/stages:

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[17] After preparatory talks, the whole workshop presented a good example of collaboration among the educational bodies responsible for different levels of schools: primary and secondary. It was a kind of guarantee that the theatrical education began in the primary school could be continued in the further stages of education.

[18] Cf. MOROSINI, ROVETTA, TOALDO, Teatro e scuola, 116:

> "Per drammatica si intende il fare teatro ovunque e a livelli diversi. Essa usa come linguaggio specifico quello teatrale che si realizza nella finzione scenica avente lo scopo di far raggiungere una certa verita'."

a) devising the project ('progettazione');

b) working-on stage of preparation ('preparazione');

c) performance ('esecuzione');

d) liberation/sharing of opinions ('liberazione');

e) internal relationships of the group;

f) both individual and community interests and the effects of their convergence.[19]

In accordance with their observation, the individual rhythms of the single members of the 'drammatica' group, changed and merged with the efforts of others. Each person possessed his/her own significant possibility of individual expression and creativity, but without falling into individualism, because in 'drammatica' the work was about the common project devised by the group.[20] 'Drammatica' presented a composition of different languages belonging to the individual pupils (personal inputs to the group work) and of different languages/codes adapted by each member and the whole group (codes belonging to the arts used for the preparation of a performance).

Morosini-Rovetta-Toaldo emphasised that the best and possibly the only animator in the school should be a class teacher for his/her constant, continuous relationship with the pupils:

> "So, in the school, the real animator must be a teacher, who being always in relationship with the pupils, does not result in a sporadic and disjointed presence, as an external animator like an actor does who inserts him/her self in, in order to realise the animation in the school. In this case the 'drammatica' does not acquire its

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[19] Cf. ibidem, 116-117.

[20] Cf. ibidem, 117-118.

educational significance (...)."[21]

He/she could devise the class curriculum which included 'drammatica' activity without having a destructive or interruptive influence in the programme, but as a complementary part of it. 'Drammatica' included various techniques and methods of expression merged with other Arts subjects already existing within the curriculum as design, drawing, music, body expression, dance. The teacher-animator used all of them with a logical coherence and with an awareness of the individual rhythms and possibilities. The aim was to develop new, expressive forms made by the group which became new ways:

> "In the dramatic activity the new expressive forms are constantly originated and then become the reference points for investigation and discovery of rhythms which have created them. In other words, the quest for attainment of a new truth is possible."[22]

The school/class theatre organised as 'drammatica' could

> "(...) realise an educational journey towards the conquest of social dimensions, corporeal, psychic, mental, creative, religious and artistic of the man."[23]

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21 Cf. ibidem, 121:

> "Nella scuola, quindi, il vero animatore deve essere il maestro il quale essendo sempre in contatto con gli alunni non effettua una presenza saltuaria e dispersiva come quella che puo' proporre un animatore esterno quale l'attore che si cimenta a fare animazione nella scuola. In questo caso la drammatica non acquista il significato educativo (...)."

22 Ibidem:

> "Nell'attivita' drammatica si originano in continuazione nuove forme espressive che diventano punti di riferimento per risalire alla scoperta dei ritmi che le hanno costituite. In altre parole, e' possibile il raggiungimento di una nuova verita'."

23 Ibidem, 131.

> "(...) concludiamo affermando che essa realizza un cammino verso la conquista delle dimensioni sociali, corporea, psichica, mentale, creativa,

The project devised by Morosini-Rovetta-Toaldo - as results from the quotation above - represented a theoretical approach which included all components and issues of theatre in the school.

5. 2. 2. Post-animation young people's theatre

The galaxy of different, educational Italian institutions played again a very important and for some reasons fundamental role in the recent development of young people's theatre and theatrical education.[24] With the decline of animation based on ideological issues, the constant growth of the importance of cultural centres independent from the party politics could be observed.

Among them the largest number consisted of groups, clubs and associations connected with the Roman-Catholic Church: parishes, schools and religious congregations. The early call for the renovated place of theatre within those educational institutions emerged through the publications of Marco Bongioanni.[25] He emphasised the necessity for young people's theatre to be alternative and pluralistic in its forms and productions. For real progress in the community developed culture he urged close collaboration between the various social and cultural forces. The

religiosa, artistica dell'uomo."

[24] The educational theatre in the history was based on the educational structures and they were quickly able to adopt the animation methods and for their firmness and good tradition within the local communities, they provided a space for many cultural activities. A special emphasis should be given to the network of local, community libraries, which in reality were often cultural centres and to the confraternities which were traditionally organising the main local, community and parish festivals.

[25] Cf. BONGIOANNI, Giochiamo, 200-204. He, as a founder and chairmen of young people's theatre connected with the Salesian Fathers Congregation, was very positive towards the active presence of companies in the community life.

alternative could only be a guarantee for new and better examples of young people's theatre. He represented a vast, traditional movement of theatrical groups working within the structures of the Salesian Oratories.[26] Bongioanni indicated the possibility of the creation of a network of venues for theatre independent from the State, for children and for young people's theatre,[27] and the necessity to create special associations.

In Bongioanni's view, the real threat for the active, cultural existence of young people's theatre, was presented by the State's monopoly, the ideological stubbornness and the growing commercialisation of the culture. He and the practitioners of cultural animation, exposed the danger of stagnation within the community culture. Young people's theatre which was completely voluntary[28] was seen as the need for a process of renovation. Already during the 1970s Gottardo Blasich proclaimed similar needs, although primarily his work was connected with the schools.[29] Now, theatre took other forms.

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[26] By the Salesian schools existed so called 'oratoria festivi' (festive oratories), which were active during weekends and by the parishes existed oratories with the week-timetable of different activities. Similar youth clubs were present in other Church institutions. All of them were recognised by the animation practitioners and often a close collaboration existed between them.

[27] His idea seemed to be realised by the Cooperative 'Assemblea Teatro' from Turin. For many years they were working with the Salesians (although they came from the left-wing, laical tradition of theatrical animation) and now their main venue and rehearsal place belongs to the Salesian oratory and parish in FIAT-quarter in Turin.

[28] Cf. A. ELLENA (ed.), Animatori del tempo libero. Napoli, Societa' Editrice Napoletana 1979; G. CONTESSA, A. ELLENA (eds.), Animatori di quartiere. Un esperienza di formazione. Napoli, Societa' Editrice Napoletana 1980. In both books the idea of voluntary community work and service has been explained. There were also opinions about the experiences of community theatre already existed and projects for eventual initiatives based on the similar principles.

[29] Cf. BLASICH, Animazione.

A special usefulness of theatre was revealed in the social work with young people in need, among the culturally deprived strata in the big cities. After many experiences from the pioneer animation times, now, in the 1980s the strategies were developed:

a) of using theatre as an instrument of common, cooperative activity among the youngsters and

b) as the possible field of social campaign.[30]

Two examples seemed to be significant and for their social impact, extraordinary.

*** 'Teatro sinergico' (sinergic theatre)[31]**

The basis of this specific, highly re-educational theatre, was founded in the Salesian School in Arese,[32] in the late 1970s by the educators, Salesian fathers Walter Chiari, Luigi Melesi and an invited animator, professional actor Urbano Ferrari. They employed theatrical animation for the re-education of youngsters with criminal records. After a few weeks of workshops, it was obvious that the new methodology was working and - here is the key point - the educators could observe the slow, but significant process of socialisation among their special pupils. The presence of an

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30 Cf. G. BLASICH, La drammatizzazione and G. CONTESSA, Tecniche di lavoro sociale e teatro, in CONTESSA, ELLENA (eds.), Animatori di quartiere.

31 Cf. note in Part B, chapter 5. 1. The word 'sinergico' comes from Greek 'sunergos' and was especially used by St Paul Apostle in his Letters to the Thessalonians and to the Corinthians when he characterised the authenticity of Christians. It could be translate as 'collaborator', but even 'comrade, co-operator, coadjutor, friend'. Cf. introduction in L. MELESI, B. FERRARI, La vita in teatro. Leumann (Torino), Editrice Elle Di Ci 1989.

32 It was a special school entrusted by the education authority to the Salesians and for the education of convicted young boys. They were allowed to complete their studies and to avoid the prison experience under special treatment.

external animator provided the opportunity to share with him internal problems and to communicate among the members of the community. The fruit of those first experience was the foundation of an experimental theatrical group called 'Barrabba's Clowns' and their first performances.[33]

Ferrari and Melesi published their methodology applying it to the diverse young people's groups.[34] The idea remained the same: theatre work seen as a common, educational process towards the personal growth of the group members and in the service of others. A series of articles published by Melesi's collaborator, Evangelos Mazarakis,[35] spread the 'sinergic theatre' among many Salesian Oratories. The next step made by Melesi, was the adaptation of 'sinergic theatre' in the completely different situation of a female ward in Milan's prison. The main target was the growth of consciousness and the evangelisation, besides the fundamental aim of socialisation and cultural personal experience. Melesi's work became famous as an extremely human cultural service. The two books: Le parabole di Gesu' in teatro (Jesus' parables in theatre)[36] and Incontri (Encounters)[37] served as handbooks and

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[33] Cf. Vangelo secondo Barabba. A cura di Salvatore Grillo. Colle Don Bosco (Asti), Editrice Elle Di Ci 1974, translation: The Gospel according to Barabbas. Edited by Salvatore Grillo. New Rochelle, New York, Don Bosco Publications 1982. Also were published the history of Arese theatrical activity including some plays written by boys. Cf. Teatro? Si puo'! (Ragazzi ed Educatori di Arese). Leumann (Torino), Editrice Elle Di Ci 1988.

[34] Cf. U. FERRARI, C. ROSSI, L. MELESI, Il corpo racconta. Leumann (Torino), Editrice Elle Di Ci 1981.

[35] Evangelos Mazarakis, Greek-born architect and teacher working in Milan. He had a theatre experiences with Giorgio Strehler at the 'Piccolo Teatro' and after he was involved in several theatrical animation projects. Cf. E. MAZARAKIS, Teatro sinergico, in "Espressione Giovani" Novembre-Dicembre 6 (1982) 47-53.

[36] Cf. L. MELESI, Le parabole di Gesu' in teatro. Leumann (Torino), Editrice Elle Di Ci 1984.

[37] Cf. L. MELESI, Incontri. Drammatizzazioni per una catechesi attuale e partecipata. Leumann (Torino), Editrice Elle Di Ci 1988.

guidelines for many groups. The last book of the pair Ferrari-Melesi, entitled La vita in teatro (Life in theatre),[38] presented a synthesis of the 'sinergic theatre' and the detailed methodology of work for young people's theatre group.

*** 'Need of young people's theatre' (Urgency of doing theatre)[39]**

Milan and the whole region of Lombardy was very active through all the time of animation, and the existing theatre associations were soon involved in the changes. 'Movimento Culturale Sociale' (Cultural Social Movement), probably the largest one, was connected with the network of oratories (youth clubs) which in turn were connected with the Salesian Fathers school and parish works.[40] In the 1980s they organised several holiday schemes which included theatre workshops and festivals, and stimulated activity during the year. This movement collaborated with other active theatre and animation bodies in Lombardy. By using the links of the Salesian Congregation their projects and publications became popular among hundreds of oratories in all Italy.[41]

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[38] Cf. MELESI, FERRARI, La vita.

[39] I used the title created by Gottardo Blasich. Cf. G. BLASICH, Fare teatro č necessario, in "Informazioni MCS" 1 (1990) 21-25.

[40] MCS was active in many areas: religious education, charity services, sport, tourism, cinema, photo-clubs and theatre.

[41] Usually all the training and formation activities for young animators were planned by the national committees of different youth associations and after executed in singular provinces and youth centres.

At the end of the 1980s MCS launched a campaign for the renovation of young people's theatres. Once again Gottardo Blasich gave them much help writing and publishing a series of articles or guidelines under the common title Itinerari teatrali (Theatrical itineraries).[42] He insisted that theatrical activity was fundamental in the fight against the cultural homogenisation promoted by communication empires. He emphasised that the theatre is the artistic expression of community life full of creative resources which are able to protect and develop values both for the growth of the individual and the community. Blasich, with his experiences as a pioneer of animation, recognised the input of Melesi-Ferrari's praxis as the most suitable for young people's theatre within local communities.

The new wave was represented by 'Gruppi Azioni Sceniche' (Stage's Actions Groups) which tended towards the promotion of independent artistic creativity of youth. Luigi Rigondanza, one of the founders, explained in his presentation that they would not call their groups 'theatre' in order to avoid any possible disruptive problems with so called 'artistic ambitions' and 'feeling of inferiority' in comparison with the professional theatre. Groups were composed of young people on the basis of voluntary service for the community. The most important idea for their activity was to enable communication among the group and community members. Luigi Rigondanza, one of the leading practitioners, summarised this problem emphasising that the most important thing is communication. When communication really takes place, it is not important if it is 'big' or 'small' in order to reach its full and important aim. When

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[42] Blasich published followed articles in 1990:

Fare teatro e' necessario, Il copione - sceneggiatura teatrale, Il racconto si trasforma in copione, Lo spazio scenografico della azione, Necessita' e urgenza di fare teatro: invenzione di un racconto originale.

something valid passes from one person to the other, an event happens. In comparison with that phenomenon the dimension of communication ('big' or 'small') becomes of secondary order.[43]

The practitioners of this young people's theatre emphasised the importance of the cultivation of local dialects and the continuous improvement of the artistic level of performances in order to show how respect and service for the community operates within the group. For this kind of theatre:

> "Success should not make them big headed. It cannot bring to the individual attitudes of supremacy over others, it cannot lock the group in an ivory tower, it cannot cradle the group on the clouds (laurels). If this should happen, the 'Stage's Action Group' would betray its own physiognomy, i.e. expressing itself in the service of one and several communities."[44]

Following Blasich's guidelines and the project presented by Rigondanza, Claudio Bernardi[45] published a series of articles about theatre, its professional aspects and Christian testimony given through the theatrical service for community.[46] He

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[43] Cf. L. RIGONDANZA, Gruppi Azioni Sceniche, in "Informazioni MCS" 8 (1990) 235 (235-237):

> "La cosa *piu'* importante e' la comunicazione. Se essa avviene, anche con la 'e' stretta al posto della 'e' larga, essa raggiunge il suo scopo pieno e importante. Quando passa qualcosa valido da una persona ad un'altra, si realizza un evento, rispetto al quale la 'e' stretta o la 'e' larga sono cose molto secondarie."

[44] Cf. ibidem, 237:

> "I successi: Non devono 'montare la testa'. Non devono portare ad atteggiamenti individuali di supremazia sugli altri, non devono chiudere il gruppo in una torre di avorio, non devono cullare il gruppo sugli allori. Se cosi fosse, il gruppo di azioni sceniche tradirebbe la propria fisionomia, che e' quella del servizio reso alla e alle comunita'."

[45] He was a lecturer in theatre at the Bergamo University and for many years studied young people's theatre problems.

insisted that the professional theatre was too distant from real community life and they, the professionals, should not have a monopoly of theatrical activity. In accordance with research, theatrical play presented a basic anthropological competence of people, and especially in their childhood and teenage years. Theatrical play is part of the delight and pleasure of human life; it is a free and gratuitous expression of the individual and of the group. On the base of Christian ethics, theatre cannot be the property and right of a few professionals, but - as a basic instrument of human communication, personal and community growth - it should belong to all.[47] The young people's theatre groups working within the Christian community (and in the Italian situation within the local community as well[48]) must be aware of their service, of their testimony in accordance with the principles of Christian life:

> "At least the motivating factors could be present consciously or latent in the mind of some one who works theatrically, but for some one who does this within a perspective of the Christian witness, the profound motivation must be the spirit of service, of an action of love towards one's neighbour."[49]

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[46] Cf. C. BERNARDI, Teatro: professionalita' e testimonianza cristiana. La religione dello spettacolo, in "Informazioni MCS" 8 (1990) 232-234; Il teatro come ricreazione, in "Informazioni MCS" 9 (1990) 260-262; Teatro e professionalita', in "Informazioni MCS" 10 (1990) 288-290.

[47] Bernardi quoted ideas of J. FUCHS, Etica cristiana in una societa' secolarizzata. Casale Monferrato, Piemme 1984, 65 and S. DALLA PALMA, Teatro popolare: diversita' dei vicini, in: "Annali della scuola superiore delle Comunicazioni Sociali" 1/2 (1977) 7.

[48] In the society where the majority are Catholics, the parish with its structures and associations constituted real centre of local and community culture. I experienced it in some of the small Tuscany villages where I worked with the youngsters and children preparing a local festivals of Holy Cross in September or the Holy Week local traditions (very theatrical).

[49] Cf. BERNARDI, Teatro e professionalita', 289:

> "Un po' tutte queste motivazioni possono essere presenti in modo cosciente o latente nella testa di chi fa teatro, ma per chi fa teatro in un'ottica di testimonianza cristiana la motivazione di fondo deve essere lo

A major help in understanding these issues, was given by the re-discovery of a ritual dimension of the theatre, especially modern group theatre.[50] Bernardi emphasised that the Christian theatre cannot be only Christian by the content, but it must be based on a praxis of attention, listening to and seeking others and at the same time on the growth and positive individual development of the single members. As he pointed out

"The theatre, briefly, is not a target, but a means."[51]

5. 2. 3. New school programmes and successive theatre purposes

The work on new programmes for the primary school ('scuola elementare o primaria) started in 1981. The design included the changes stimulated and provoked by theatrical animation and animation's battle for the renovated place of the Arts in the curriculum. In consequence, the new programmes published in 1985,[52] talked about the three dimensions of education:

- education for image/iconic (educazione all'imagine)
- education for sound and music (educazione al suono e alla musica)
- education for body expression (educazione motoria/kinetic).

The introduction of the new programmes came in the school year 1987/88 and was surrounded by lively discussion about the extent to which the programmes had

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spirito di servizio, un'azione di amore verso il prossimo."

50 Cf. ibidem, 290; Bernardi concluded his article with the quotation from the Pierpaolo Pasolini ideas about theatre (P. PASOLINI, Teatro. Milano, Garzanti 1988, 728-732).

51 Ibidem, 289:

"Il teatro, in breve, non e' un fine ma un mezzo."

52 Cf. MINISTERO DELLA PUBBLICA ISTRUZIONE, Programmi didattici per la scuola primaria, 8-9: II Parte: Una scuola adeguata alle esigenze formative del fanciullo - La creativita' come potenziale educativo (A school adeguated to the formative/educative needs of the child - The creativity as an educational potential).

been implemented and about the problems arising especially in teacher-training. At the end of the 1980s all the problems were discussed during a special meeting organised by 'Federazione degli Istituti di Attivita' Educative' (Federation of the Institutes of Educative Activities).[53] The special work group formulated a series of directories and rules concerned with the realisation of new programmes.[54] The reality in the schools was such, that it was impossible for any kind of dissociation between the 'doing' and the 'growing' within the three educations (iconic, sound/music and expressive/kinetic), which from their part represented their own educative worth (valour). It was connected with the every day experience of the child facing his/her own corporal/motorial nature and the experiences from the media world. These values were strongly emphasised:

> "The inherent educational worth 'offers the possibility' of intervention in suitable terms in order to develop and to strengthen (in union with the components of creative and expressive nature) also the dispositions of perception, attention and self-control in collaboration, solidarity and in harmony."[55]

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[53] 'Convegno' (Meeting) of 'Federazione degli Istituti di Attivita' Educative' (Federation of Institutes of educative Activities) in Pallanza, August 1989. Cf. SCURATI, Tre educazioni, 132.

[54] Cf. ibidem, 132; there were elaborated textual directions (concern with the subject or activity) and contextual directions (concern with the situations of institutions and of work organisation, with the local traditions and with the families expectations); the rules of threshold represented the criteria for an acceptable situation and the rules of respect represented the criteria for defining a completely positive situation.

[55] Cf. ibidem:

> "La valenza educativa inerente 'offre la possibilita' di intervenire in termini adeguati per svolgere e potenziare, unitamente alle componenti di natura creativa ed espressiva, anche le disposizioni di percezione, di attenzione e di autocontrollo nella collaborazione, nella solidarieta' e nella coralita' di esecuzione."

Cesare Scurati in his answer to the questions which arose, pointed out the firm place within the curriculum which had been taken by the three educations:

> "The consciousness that the iconic education, the music and motoric, cannot be any longer relegated to the role/level of curriculum ornaments, occupies a place by now firmly granted in a whole picture of pedagogical convictions, to which the Programmes '85 surely have added a kind of official approval (...)."[56]

The programmes must be followed by concrete proposals.

The same author analysed the part of the Orientamenti per la scuola materna (Directions for Infant School) from 1990[57] and dedicated to the artistic and expressive education. Children are sharing various educative experiences,[58] and the

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[56] Cf. ibidem, 133:

> "La consapevolezza che l'educazione iconica, musicale e motoria non possa piu' essere relegata al piano degli 'ornamenti' curricolari occupa un posto ormai stabilmente assegnato nel quadro dei convincimenti pedagogici ai quali i Programmi del'85 hanno certamente aggiunto una sorta di sanzione ufficializzatrice (...)."

[57] A special appointed commission was working since February 1988 and the results were published as Orientamenti per la scuola materna (19 July 1990). Cf. C. SCURATI, Novita' per la materna, in "Animazione ed espressione. Tempo sereno" 11/12 (1990 68-69.

[58] Ibidem, 68. Orientamenti enumerated following "campi di esperienza educativa" (fields of educative experience):

> "1. il corpo e il movimento - educazione motoria (the body and movement - motoric/kinetic education);
> 2. i discorsi e le parole - educazione linguistica (discourses/talks/speeches and words - linguistic education);
> 3. lo spazio, l'ordine, la misura - educazione logico-matematica (space, order, measure - logic-mathematic education);
> 4. le cose, il tempo, la natura - educazione scientifica (things, time, nature - scientific education);
> 5. messaggi, forme e media - educazione estetica, artistica, espressiva (messages, forms and media - aesthetic, artistic and expressive

artistic/expressive education seems to be the field embracing many of those. Scurati recognised the importance of the traditional arts like drawing, painting, doing theatre, singing etc., but he emphasised the influence of the child's experiences with television, electronic and computer games and various technical instruments with which the child is already familiar. The new purposes should include both the traditional and the new fields of creativity and expression:

> "It is a matter of one hint which, besides the value of novelty, has also that of pertinence and precision in detecting a specific educational need of our time."[59]

As examples I will describe two attempts at developing resource material for the implementation of the new programmes.[60]

*** Re-discovery of game in education**

Nino Rapelli published his proposal under the significant title Animazione ludica (Game-ludus animation)[61] and he argued for the necessity of employing games, their knowledge and construction in the curriculum of the primary school.

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education);

6. Il se' e l'altro - educazione affettiva, sociale, morale, religiosa (the 'self' and the 'other' - affective, social, moral, religious education)."

[59] Cf. ibidem, 69:

"Si tratta di uno spunto che, oltre al pregio della novita', ha anche quello della pertinenza e dell'esattezza nel rilevare uno specifico bisogno pedagogico del nostro tempo."

[60] There existed and are existing other projects, but there are few publications. The publishing house 'La Scuola' of Brescia launched a special series.

[61] Cf. N. RAPELLI, Animazione ludica. Brescia, Editrice La Scuola 1985. Published book presented a part of series "Quaderni del 'Tempo sereno' 20" (Exercise-book 'Serene time').

The first person responsible for the enrichment of the curriculum was the teacher and above all the animation stimuli and experience, the teacher should be the animator, especially at the times and in the places allocated for entertainment and fun. At school there should be no time and places which was not included in the programme and the teacher-animator should use games to fulfil the teaching-learning process. Since the era of animation intended as methodology began, there existed a new challenge for the educator:

> "In the school, in fact, the educator cannot limit him/her self to be simply 'a teacher', meaning manager, more or less direct, of the didactic intervention, but must be also an 'animator', meaning promoter ('sollecitore') and purpose-maker of experiences, of lived-through events and of situations."[62]

Although Rapelli proposed various active games, he suggested also a range of dramatic games. He based his theoretical explanation on proved authorities of animation.[63]

*** Knowing theatre by doing it**

Among the proposals published at the end of the 1980s, the most interesting from the theatrical education point of view, seemed to be the series of articles written

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[62] Cf. ibidem, 8:

> "A scuola, infatti, l'educatore non puo' limitarsi ad essere <<insegnante>>, cioe' gestore piu' o meno direttivo dell'intervento didattico, ma deve anche essere <<animatore>>, cioe' sollecitore, promotore e propositore di esperienze, di vissuti e di situazioni."

[63] He quoted the following authors: A. SANTONI RUGIU, E. FAGNI, Insegnamento come animazione. Guida per gli insegnanti della scuola dell'obbligo. Firenze, La Nuova Italia Editrice 1976 and C. MACCIO, L'animazione dei gruppi. Brescia, Editrice La Scuola 1973.

by Giorgio Sciaccaluga[64] and published in a specialised review of animation "Animazione ed espressione. Tempo sereno" (Animation and expression. Serene time). For the school year 1989/90 he proposed a curriculum composed of five units:

- Teatro dei pupi (Puppets theatre);
- Teatro dei clowns (Clown theatre);
- Teatro dell'audiorama (Radio theatre);
- Teatro di prosa (Theatre classic, conventional);
- Teatro di strada (Street theatre).[65]

Each unit included an introductory part with an explanation of the nature of theatre proposed for study and experiment. This was followed by parts dedicated to the creation of theatre performance with the suggestions of props, costumes, sounds etc. In all units he even suggested the script for the play. The last part of each unit consisted in verifications made by the group and - if it was possible - by the audience.

For the year 1990/91 Sciaccaluga made a proposal analysing the comicality in theatre.[66] The curriculum was composed of six units and the structure was similar as in

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[64] His name was well-known among the animation and children's theatre practitioners. In his early book Laboratorio teatrale (Theatrical workshop) he designed the whole methodology of school/class theatre. Cf. G. SCIACCALUGA, Laboratorio teatrale. Brescia, Editrice La Scuola 1978.

[65] Cf. "Animazione ed espressione. Tempo sereno" (1989) 9-10; 11-12; (1990) 1-2; 3-4; 7-8.

[66] The general title was La comicita' nel teatro (Comicality in theatre) and the series included:

1. L'inganno mediante camuffamento (The deception throughout camouflage) (9/10 (1990) 50-53);
2. L'indecisione come ritmo (The indecision as a rhythm) (11/12 (1990) 117-120);
3. Le difficili cose facili (Quando le frasi si mettono a giocare) (The difficult things easy - When the sentences begin/start/put themselves to play) (1/2 (1991) 181-184);
4. La distrazione fa l'uomo distratto (The distraction makes a distracted man) (3/4 (1991) 241-244);
5. Come rappresentare la comicita' della paura? (How to represent/act the comicality of the fear?) (5/6 (1991));

the previous series, but each introduction explained the comedy, its nature and the mechanism which created the comic situations.

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Apparently, for the ordinary people passing by the schools nothing changed; still children in the school yard, still teachers among them and still on the school walls sometimes posters and announcements about the school or class play.

Even in the local parish hall or oratory-youth club the youngsters were playing together; meetings must be in the evening time, some 'cineforum' (discussion cinema club) or theatre play.

But it seemed so only on the surface, because in the last decade so much progress was made: the professional image of the teacher changed as it was enriched by the influence of animation. Young people's theatre groups were really affecting cultural life of the community by their productions. Maybe only the parents could notice the changes: the children at school were doing things which they, in their school time could not have dreamt. In the curriculum now, besides subjects well-known to parents, were some completely new, like media studies, theatrical education etc. Some of the parents objected until... until the public exposition of children's productions, researches or performances.[67]

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6. Il paradosso - ordinazioni a mezzo telefono (The paradox - orders by phone) (7/8 (1991)).

[67] During the last five years I collaborate with the group of teachers from junior school 'G. B. Vico' in Rome. They are active practitioners of theatrical animation for many years, and every year they used to prepare one or two special theatrical events (the forms varied). They often found the collaboration with the parents difficult, at least at the beginning. In course of the activity some parents became involved too and recognised the value of the theatre experienced by their children.

Theatre entered into education and - even if it was only a beginning - together with other new subjects from the Arts and media world, proved that the school could be

> "(...) an environment of full cultural, curricular and educational commitment (...)."[68]

[68] C. SCURATI, Novita', 68:

> "In questo senso, e' anche (la scuola - TL) un ambiente di 'piena affidabilita' culturale, progettuale ed educativa'(...)."

5. 3. THEATRE IN SCHOOL (OR EDUCATION) BETWEEN ANIMATION AND MEDIA

If in the 1970s theatrical animation (and animation en masse) was the challenging and stimulating phenomenon for the school and education, in the 1980s, when the school really was changing, animation moved into different fields, still educational but quite far removed from school contexts.[1] For the faithful, committed to school-based theatre/animation, there were still possibilities of activity and theatrical work presented by a new type of context for the educational project.

Theatre, with all its techniques and instruments, with its language, was able to transform the space, the time, the rhythm of the school. The emphasis was on the relationship between play and work/study, between knowledge and experience. The practitioners declared:

> "We believe that theatrical work at school is nothing else than a 'new organisation' of pedagogical project which takes its form through re-structuring space, times and rhythms in which, until now, the work was acted (...)."[2]

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[1] Cf. the development of socio-cultural animation and its decline together with the political crisis. But on the other hand animation became the label-word for basic social and cultural work in the local community life. Cf. ELLENA (ed.), Animatori del tempo libero; M. POLLO, L'animazione culturale dei giovani. Una proposta educativa. Leumann (Torino), Editrice Elle Di Ci 1985.

[2] Cf. GRUPPO NUCLEOUNO, Animazione non consolazione, in "Scena" 6 (1976) 53:

"Crediamo che il lavoro teatrale nella scuola altro non sia che

Obviously, theatre was stimulating the new sociological reality of the school. The animation leaders in the 1980s began to blame the choice of the social field of activity:

> "It was a tragic error - in my opinion - to abandon the territory of the school institution, because there you had a guarantee to negate something precise; instead when we moved into the social context, we got screwed, because there, what would you negate?"[3]

They emphasised that the presence in the school was good for the main features of animation: its contrary character against any form of oppression, lack of progress, sincerity, clear political choice.

As a consequence, when the animation groups were taking the path of renovated theatre for children, the school was obliged to find a solution for the changes begun by external forces.

In the school, or more precisely, in the work of the teacher, the achievements of animation were still present. But in the 1980s the teacher started to face a new generation of children, more familiar with media, with different instruments and techniques of communication, not just human. These produced new languages and the child knew them and experienced them. For the school it was a real challenge to reach the growing media-child. Animation was aware of the multitude of languages and communication styles. It accelerated, undoubtedly, the process of introducing knowledge of media and languages in the school. In the 1980s the school, the Arts in

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<<organizzazione nuova>> del progetto pedagogico che si attua ristrutturando lo spazio, i tempi, i ritmi nei quali si e' sinora agito (...)."

[3] Cf. Carte sparse, 53-56:

"E' stato un errore tragico, a mio avviso, abbandonare il terreno dell'istituzione scolastica, perche' li avevi la garanzia di poter negare qualcosa di preciso; invece quando si e' andati nel sociale ci si e' fottuti perche' li, cosa neghi?"

education and the theatre seemed to be poised between out-going pioneering animation and new-coming media as the new, stimulating and challenging phenomenon.

5. 3. 1. Good and bad heritage of animation in school

First of all animation stimulated the interdisciplinary style both for teaching and for studying. It gave a large number of new techniques for developing knowledge and for the active engagement of absorbed science. Citroni-Marchesini defined the 'theatrical animation' first of all as a method:

> "Theatrical animation is a method, which through exercises, stimulations and exemplifications tends to furnish participants who are its subjects, with new cognitive, operative means, putting them in a condition to possess it in the first person."[4]

Exercises, experiences, sharing of ideas, the search for better solutions - all those were to be found in the collective work and through the process of common creation.[5] The main achievement was the self-awareness of the pupil, of his/her possibility and capacity to act, to create together with others. At the same time the pupil learned from the presentation which stimulated experiences using similar or the same techniques. If the animation tended only towards fun and entertainment, it was a singular, 'one-off' event, but without significant influence in the education project.[6] Instead the

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4 Cf. CITRONI, MARCHESINI, Proposte, 145:

> "Animazione teatrale e' un metodo che, attraverso esercizi, stimolazioni ed esemplificazioni tende a fornire nuovi strumenti conoscitivi e operativi a coloro che ne sono oggetto, mettendoli in condizione di impadronirsene in prima persona."

5 Cf. ibidem, 146.

continuity of animation and its use in many different subjects, making clear connections among them, helped to establish animation as a normal part of school reality. Many external animators, after some longer periods spent in the school, with the same class, observed the growth of engagement, the seriousness of work and the responsibility for the undertaken projects.

The sporadic, occasional animation activity brought either a state of relaxation or heightened intensity but it was an obvious misuse of both animation itself and children as defenceless and trustful pupils. Often animation was used to demonstrate the teacher's abilities and not for the children's good.[7] The effectiveness of animation in the stimulation of creativity was often misused in some extreme cases, but even there with short-lived results.

As a result of similar cases, the understanding of animation became confused and often identified with other forms:

> "It is useful, having reached this point, to ask ourselves, what does the term 'theatrical animation' mean, in the field of the school experience; the term today is so fashionable, but often confused with those of dramaturgy, of happening, of spontaneity theatre, although it includes within itself such elements, but itself is not reducible at once to only one among them."[8]

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[6] Cf. ibidem, 158. Citroni-Marchesini even emphasised that the interdisciplinary character of animation (both cultural and political) has its best realisation in the school.

[7] Cf. ibidem, 146: observations and critics exposed by Citroni-Marchesini.

[8] Cf. MOROSINI, ROVETTA, TOALDO, Teatro e scuola, 131:

> "E' utile, arrivati a questo punto, chiedersi che cosa significhi nell'ambito della esperienza scholastica o meno il termine animazione teatrale, oggi tanto di moda, ma confuso spesso con quello di drammaturgia, di happening, di teatro della spontaneita', di libera espressione. Precisiamo che l'animazione teatrale, pur comprendendo in se stessa tali momenti,

In the severe, critical opinion of Morosini-Rovetta-Toaldo, the real educational utility of the theatrical animation was lost.

Close collaboration with the class teacher emerged generally as an essential element of animation; this was realised by the external animators. At one moment, the external animator became aware that it was not so much he/she who was animating the school or class, but the class or the school was living the spirit of animation, developing the initiated projects in other areas and subjects.[9] The teachers were adopting the effective methods for their own style of teaching. An effective, collaborative seminar with the teacher appeared as a basic condition for the good work of the external animator. The benefit was for both: teacher and animator:

> "The preparatory seminar between teacher and animator should serve as a technical meeting, for initiating discussion about their own role, in order to include the psychological and behavioural habits typical of the adult, to the encounter with his/her taboos."[10]

For the effectiveness of the teacher-animator's work an essential condition was collaboration with other teachers, a well established project based on real school time, the projected role for him/herself in the animation process and openness towards children's inputs.

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non e' riducibile in toto ad uno soltanto di essi."

[9] Cf. Altri lidi dell'animazione, 86-89. They observed the growing engagement and responsibility of children during the well-prepared and conducted animation activity.

[10] Cf. CITRONI, MARCHESINI, Proposte, 149:

> "Il seminario iniziale fra l'insegnante e l'animatore deve appunto servire ad un confronto didattico, alla messa in discussione del proprio ruolo, a mettere in evidenza le abitudini psicologiche e comportamentali tipiche dell'adulto, allo scontro con i suoi tabu'."

External animation was badly evaluated by animators themselves. They emphasised, that the external animation was often wrongly projected and conducted as:

> "(...) a series of extremely fragile achievements, for nothing scientific, in one defensive fortress. Deliberately the operation was conducted by 'technicians' and was experienced as threatening by those who were active in the field of research."[11]

Challenged by the school reality and slow going changes, but progressive and durable, they emphasised the need for professional seriousness, for training to engage in continuous collaboration with teachers.

5. 3. 2. Animation/theatre and the languages in the school

Animation introduced a new language into schools developed through its contact with education. If the theatrical language was good enough at the beginning of theatrical animation, in the course of the years, employing other expressive techniques, it became more than theatrical, including languages and codes of other arts. The school again became a field of educative efforts towards the synthesis of many inputs and communications of which the child was the receiver and could become a producer/creator.

Gian Renzo Morteo noticed the importance of knowledge of theatrical language already and he emphasised the necessity that theatrical animation must

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[11] Cf. the opinions expressed by members of the discussion, in Carte sparse, 53:

> "(...) serie di acquisizioni estremamente fragili, per niente scientifiche, in un arroccamento difensivo. Non a caso l'operazione era condotta dai 'tecnici' e vissuta come minaccia da chi si muoveva sul terreno della ricerca."

include a learning element besides its active, creative aspects. Its understanding and furthermore the understanding of theatre as an Art, depended on the study of animation and on the appropriating process assured by animation.[12]

Two proposals which were theoretical (though nevertheless based on analysed experiences) published at the end of the 1970, presented the significant innovations of theatrical animation up to that time and of 'doing theatre' for the development of understanding and use of variety of language of expressions and codes.

Citrioni-Marchesini studied and presented 'theatrical animation' as the methodology of intervention which employed all the child's senses:

> "WHAT is desired, first of all, is a major perception of self, of others, then an acquisition of techniques allowing the use of differentiated languages for the aim of criticism and ability to act, of the consciousness of their own potential in order to achieve at last, more flexible and complete use of the intellectual and physical capacities."[13]

Theatrical animation provided the necessary stimuli for the knowledge of both verbal and non-verbal styles of communication. Especially the latter, with all the confusion possible around its elements, needed guidelines for decodification. During theatrical

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[12] Cf. MORTEO, Teatro dei e per ragazzi, 123; his conviction and educative suggestion based on his theatrical experience, but - as an attentive observer of the theatrical animation and theatrical groups for children - he intuitively indicated the further, common for theatre and education, fields of communication based on many different languages and codes.

[13] Cf. CITRONI, MARCHESINI, Proposte, 146:

> "Cio' che si vuole ottenere, soprattutto, e' una maggiore percezione di se stessi, degli altri, delle cose, un'acquisizione di tecniche per un uso di linguaggi differenziati verso un fine critico e operativo, una presa di coscienza delle proprie potenzialita' per ottenere infine un uso piu' elastico e completo delle capacita' intellettuali e fisiche."

animation activity the child could obtain, through experience, knowledge and ability of using non-verbal language and not only for the immediate task, i.e. the play/performance, but for better communication.

Morosini-Rovetta-Toaldo looked for the theoretical framework of the presence of theatre in school, the optimum one for the best inter-personal communication and for the relationship between art and education. In their approach, they pointed out theatrical activity as of foremost value for the school as an important place of communication for the child. Theatre and its language (as they used to call their proposal 'drammatica') summarised the languages of the other arts and subjects. 'Doing theatre' meant to possess and to use the expressive richness offered by the components of the theatrical craft (scenery/props, graphic, lightning, sound, actor's body and voice, and at last, but in the majority of cases the most important, word and text). The challenging task was the better global communication:

> "Moreover the 'drammatica', using all languages and codes according to the opportunities and needs of the situation, allows that each pupil may express him/her self choosing among languages those, which appear more suitable for self expression and for the task that he/she determines together with his/her companions."[14]

That possibility of communication thanks to the multitude of languages, presented the real cognitive and educative value both for the child and for the group/class.

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[14] Cf. MOROSINI, ROVETTA, TOALDO, Teatro e scuola, 121:

> "Inoltre la drammatica, facendo uso di tutti i linguaggi ed i codici, secondo le opportunita' ed i bisogni della situazione, permette a ciascun fanciullo di esprimersi scegliendo fra i linguaggi quelli che risultano piu' adatti per l'espressione di se e dello scopo che egli si prefigge insieme con i compagni."

The common, group work and the individual inputs, stimulated by the creativity, could generate a new code, belonging only to the group and expressing their understanding of languages and codes employed by others. In this way, the group/class could achieve a broader consciousness of their work and the communication process among the group/class members became richer because of the diverse languages and codes used for it.

For Morosini-Rovetta-Toaldo the theatrical language (and 'drammatica' of course) was not just one additional technique in the teaching/learning process, but it presented the most valuable and most important methodology:

> "(...) recently we would wish to emphasise the importance of 'doing theatre', because such activity appears comprehensive for innumerable languages and energies which could express themselves in a relationship of collaboration, of knowledge, solidarity, of individual and community contribution to the elaboration of a 'new culture'."[15]

The new programmes for the junior school (Programmi di insegnamento della scuola media 9th February 1979)[16] embraced the non-verbal languages and opened the possibility of projects for their formative engagement and utility. Benedetto Cuminetti, pedagogue and promoter of Arts in the curriculum, emphasised:

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[15] Ibidem, 133:

> "(...) intendiamo sottolineare ulteriormente l'importanza del fare teatro, perche' tale attivita' risulta comprensiva di innumerevoli linguaggi ed energie che si possono esprimere in un rapporto di collaborazione, di conoscenza, di solidarieta', di contributo personale e comunitario alla elaborazione di 'nuova cultura'."

[16] Cf. MINISTERO DELLA PUBBLICA ISTRUZIONE, Programmi di insegnamento della scuola media 9 Febbraio 1979. Published in "La Scuola e l'Uomo" (Mensile dell'U.C.I.I.M.), Supplemento Gennaio 1979.

> "The 'newness' is that the programmes resolutely take for granted or al least tend to take for granted, the languages with their training processes which follow them. They use those forms of relationship, more specifically productive in social terms - to narrate, to persuade, to argue, to speak - all of which implicate the relationship, the direct communication, which is a condition undoubtedly theatrical."[17]

Theatre in school, as a part of the educative experience, could become a place for the use of diverse languages.

The praxis of some of the leading groups of theatre for children[18] was not only compatible with the theoretical and official directions, but it went far ahead (becoming the stimulative companion for the renovation forces in the school). This large movement was called the 'Third theatre' and gave stimuli for both education and theatre. The groups of theatre for children belonged to the most innovative and active and it was only a matter of simplification, that they were described in this way; at the same time they produced a lot of outstanding performances for young people and for all ranges of the public. Sometimes the receivers could not be distinguished: children, young people or adults.

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[17] Cf. CUMINETTI, Teatro e scuola, 50; he expressed the hope that properly the theatre could include all verbal and non-verbal languages:

> "La novita' e' quell'assumere risolutamente o almeno l'affermare di assumerli, i linguaggi con gli itinerari formativi che ne conseguono, o dovrebbero conseguire, con quelle forme d'incontro piu' specificamente produttive di socialita' - narrare, persuadere, argomentare, conversare - che implicano il rapporto, la comunicazione diretta, una condizione indubbiamente teatrale."

[18] And not only of these groups, but for all theatrical groups in the 1970s-1980s in Italy. Cf. P. CRESPI, V. OTTOLENGHI, Speciale Teatro Ragazzi, in "Sipario" 444 (1985) 6-7.

Improvisation[19] intended as the means of preparation for performance and often as the way of post-performance educative work with children, helped the understanding of the presented problems and helped to find imaginative and communicative solutions.

The proposals for the school curriculum[20] of the history, experience and style of theatre, emphasised three notions:

a) the notion of cognition, which could be realised

* by the learning and experiencing of new, theatrical language and

* by 'doing theatre' and in this way the child could/was able to create his/her own language for communication;

b) the notion of art, which included

* teaching of aesthetic principles and

* study of art's history and the possibility of participating in creation process;

c) the notion of ethics, which included

* recognition and use of different languages and

* influence of others' ideas and thoughts through the use of script/text/drama literature.

5. 3. 3. Theatre and 'first cultural alphabetisation'[21]

[19] Improvisation as the main technique among the 'theatrical animation' tools, included different arts to obtain the communicative result. Cf. GRUPPO NUCLEOUNO, Animazione, 54.

[20] Cf. RAPELLI, Animazione, and the series published by SCIACCALUGA, in "Animazione ed espressione. Tempo sereno" 1989 and 1990.

[21] Term used in new programmes for the primary school, cf. MINISTERO DELLA PUBBLICA

In accordance with the new programmes for primary school, the 'first cultural alphabetisation' should be the guideline for the teaching/learning process. The three fields of education (image/iconic, sound/music and body/motorial) should prove the educative validity of the programmes which should relate to the child's experience enriched significantly by mass-media. The school task was to enable the acquisition of languages:

> "The elementary school should promote the acquisition of all fundamental kinds of language (...)."[22]

Similarly as with the programmes for the junior school, theatre (and the whole range of theatrical activities) was, even now, able to embrace the verbal and non-verbal languages in the active, expressive and creative forms. The Programmes stated:

> "The linguistic education is realised in the field of languages, understood as opportunities of symbolisation, of expression and communication. Because each language is expressing the capacities of the human being to translate his/her thoughts and sentiments into the symbols and signs, linguistic education, concerned specifically with word-language, should not neglect the communicative and expressive inputs produced by using other forms of language (iconic, musical, corporeal, gesture, mimic)."[23]

ISTRUZIONE, Programmi didattici per la scuola primaria, 5.

[22] MINISTERO DELLA PUBBLICA ISTRUZIONE, Programmi didattici per la scuola primaria, 9.

[23] Cf. MINISTERO DELLA PUBBLICA ISTRUZIONE, Programmi didattici per la scuola primaria, 15:

> "L'educazione linguistica viene ricondotta nell'ambito dei linguaggi, intesi quali opportunita' di simbolizzazione, espressione e comunicazione. Poiche' ogni linguaggio esprime la capacita' dell'essere umano di tradurre in simboli e segni il suo pensiero e i suoi sentimenti, l'educazione

At the same time the programmes recognised that the child already possessed the initial linguistic experience in both verbal and non-verbal areas. The non-verbal area included languages/codes presented by mass-media.

The artistic and expressive activities in the school, in accordance with the general guidelines[24] and with the later Directions for the Infant School,[25] could be realised now in four forms:

a) graphic, painting and plastic activity;

b) drama/theatrical activity;

c) sound and music activity;

d) mass-media education.

Scurati suggested that it was possible to unite the traditional activities included by theatre with the brand new elements of media experiences. In his opinion the enlargement of the sector of 'aesthetic, artistic and expressive education' becomes possible, because now the kind of unification could occur between well-known artistic activities and the knowledge which the child is assuming from the media. Education must accept the results of 'television experience' of the child, of his/her everyday use of the electronic games and toys. The unification of the traditional artistic subjects

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linguistica, che concerne specificamente il linguaggio verbale, dovra' non disattendere gli apporti comunicativi ed espressivi prodotti dall'uso di altre forme di linguaggio (l'iconico, il musicale, il corporeo, il gestuale, il mimico)."

[24] Cf. ibidem, 62-67: Educazione all'immagine (Iconic education /to the image); 68-72: Educazione al suono e alla musica (Education to the sound and to the music); 73-78: Educazione motoria (Motoric/kinetic education). And if the general guidelines recognised the importance of mass-media influence in child's life, among the subjects (or areas of teaching) the media education still did not exist.

[25] Cf. SCURATI, Novitŕ, 68.

with the new could provide for the child a new capacity to explore and to think, to analyse his/her place and role within the mass-media culture.[26]

In the official school programmes there are only recognitions of the presence of media in the child's life and suggestions to include media in the educative process. The situation seemed be similar as it was with the theatre for children and with the theatrical animation in programmes for the junior school from 1979: there are 'open doors' which allow the university centres to take the road of experiments.

The last years of the 1980s experimental curricula for media-education were realised in schools throughout Italy. Here, as an example, I describe work initiated by the 'Institute of Sciences of Social Communication' (ISCOS) of the Pontifical Salesian University in Rome.[27] The project was called the 'Laboratorio di Educazione Massmediale' (Workshop of Media Education) and was devised by Roberto Giannatelli and Pier Cesare Rivoltella.[28] It had a previous tradition of special, media

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[26] Cf. bidem, 69:

> "(...) unendo quindi al richiamo di suggerimenti e di attivita' tradizionalmente ben note (disegnare, dipingere, fare teatro, cantare, ecc.) un motivo del tutto nuovo, che rimanda all'azione educativa nei confronti dell'<<esperienza televisiva>>, dei <<giocattoli tecnologici>> e degli strumenti tecnici di uso quotidiano di cui il bambino gia fruisce o che comunque utilizzera'>>, cosi' da consentirgli anche su questo terreno <<un'ampia esplorazione diretta, accompagnata da occassioni di riflessione>>, sulla propria realta' culturale."

[27] The 'Istituto di Scienze della Communicazione Sociale' (Institute of Sciences of Social Communication) collaborates with other two: 'Istituto di Scienze della Comunicazione e dello Spettacolo' (Institute of Sciences of Communication and of Spectacle) of the 'Universita' Cattolica del Sacro Cuore' (Catholic University of Sacred Heart) in Milan, and the 'Centro Interdisciplinare di Comunicazione Sociale' (Interdisciplinary Centre of Social Communication' of the Pontifical Gregorian University.

[28] Cf. R. GIANNATELLI, Laboratorio di sperimentazione massmediale, (1991) (Archive TL). The workshop for teachers was divided in three years: 1st year dedicated to photography and sound;

education research and initiated projects at the Faculty of Educational Sciences of the same University.

The idea started in 1990 as a project for a group of teachers from junior schools in Rome. The institute offered training workshops for teachers and later, in 1991, they started with corresponding lessons/workshops with their classes. Theatre was included among the issues as the basic instrument of communication for the further developments of others.[29]

In this reported project and in others[30] the theatre and the theatrical activity seem to take the role of offering intermediate help for understanding of all communication languages. The dramatic game, improvisation, the performance at the end - they have their own life of course, but recently they became 'immortalised' by the modern instruments of communication. But this next step belongs to the others... .

2nd year to television and included two workshops: theatrical and musical; 3rd year to cinema, advertisement and press. Each year included three areas of study: Languages, semiotic and communication instruments. Contemporary teachers were working in small teams to prepare units for their classes.

[29] Theatre workshop was included in the programme for the 2nd year and based on the study of iconic communication, non-verbal languages and on the first approach to the narrative (introduction of semiotic). Giannatelli and Rivoltella prepared a publication which collected the ISCOS experience (the book is now in print and the title is Teleduchiamo. Linee per un utilizzo didattico della televisione. Leumann (Torino), Elle Di Ci Editrice 1994).

[30] The ISCOS's project was spread through the Summer training courses and realised in some schools in Milan, Verona and Cagliari.

Chapter 6

DIALECTICAL PRESENCE OF THEATRE/DRAMA IN 'SCHOOL IN CRISIS' OF THE 1980s

If 'theatrical education' is considered 'a parallel education'[1] in its forms of 'education FOR Art', undoubtedly it was again conditioned by political events in recent Polish history. 'A parallel education' could occur in three ways:

a) more or less intensive relationship with the Art work;

b) superficial or deeper knowledge of Art event;

c) occasional or systematic study of Art and its consequences. Art belongs to the larger phenomenon of culture; 'a parallel education' lays upon the culture.

The 'Solidarity' movement started in August 1980 and as well as bringing social-political changes in Poland, shook the world of culture and of education. It is not appropriate here to describe or analyse in detail the cultural and educational

[1] The term was introduced into the Polish pedagogical terminology to depict the process of education caused by the whole gamut of extra-school, extra-curricular factors; it especially regarded the role of socio-political events, role of media which were becoming the first and most important sources of knowledge about the contemporary life not only for a child, but for everybody who understands him/herself submitted under the permanent education process.

events of the academic year 1980/1981, but a few dialectical statements could show the enormity of the tensions, metamorphoses and novelties.

The official became contested; the underground became public; the forbidden became approachable; the cancelled and forgotten became known and sanctified; what was politically correct yesterday became shameful today; the 'State democracy' became evaluated as 'ideological tyranny'; the forbidden authors and those expelled from the school programmes, became the content of education.

I could expand this list, but it is not necessary. The important point is, that during the academic year 1980/1981 the whole educational system was scrutinised, the ten-years structural reform abolished, the programmes revised and completed. This process happened especially in the area of history and literature,[2] commonly called 'humanistic' education.

On 11th and 12th of December 1981, in the 'Palace of Culture' in Warsaw, the two first days of the Congress of Polish Culture took place. There were scientists, writers, university lecturers, but first of all the people of culture, of theatre. But its third day never happened. During the night of 12/13th of December martial law was introduced and the whole cultural life died for some weeks; the theatres were closed,[3]

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[2] Cf. BORTNOWSKI, Wychowanie literackie, 50-51. He presented the calendar of subsequent initiatives starting form the common instruction prepared by the Institute of School Programmes and by the Education Committee of the Teachers Union 'Solidarność' in September 1981. After the martial law this instruction was modified and its postulates were limited. The polemic, discussion and works lasted till September 1985. Again the socialist ideology influenced the shape and content of the programmes.

[3] Cf. A. ROMAN (ed.), Komedianci. Rzecz o bojkocie. Warszawa, Agencja Omnipress & Zakłady Wydawnicze "Versus" 1990. This book consisted of several interviews with actors and directors who decided after the 13 December 1981 to refuse any form of work for the State television. They reported also the situation of theatres during the months after the coup.

censorship became again an instrument of cultural policy; many of the participants of the Congress of Culture were arrested.

Also school life was interrupted for many weeks.

The year 1981/1982 could be called the 'year of cultural devastation'.[4] These cultural events of the 'parallel education' influenced substantially the climate of the first years of the 1980s. A strange phenomenon of double education started too. One was connected with the school programmes, revised, but now in the control of the State. The second was based on fresh memories of the year 1980/1981 and on the whole underground publishing activity. In the contemporary polish literature and culture the term 'second circulation' ('drugi obieg') exists as the name for all publications produced by the underground publishing houses. Cultural life became a domain of alternative places. Often private houses were places of underground cultural life; there were house-cinemas, house-exhibitions even house-theatre.[5] The Roman-Catholic Church became a real Maecenas for the independent culture, and churches became the concert halls, theatre venues, galleries for exhibitions. The whole situation transformed the role of the Church in these years, but at the same time overburdened her social and political responsibility.[6] The teachers, both university and secondary

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[4] The new proclaimed military regime in practice patronised all forms of the social, political and cultural life. Television became evidently the instrument of political information only, associations were suspended, and nearly all reviews (except those few who were the official party newspapers) had break in their publications. Cf. lack of publications, closure of theatres, poor television, many months without reviews etc.

[5] Cf. ROMAN (ed.), Komedianci, 120-126: interview with Emilian Kamiński, one of the founder of the first house-theatre.

[6] After my ordination in June 1984 I worked for two years in the big parish in Łódź. The population consisted mainly of three social groups: the working class families, the middle class (many of them were working at the high school of the city) and the State's university campus (ca. 7 thousands of students in colleges). Besides the university chaplaincy (founded in the early 1960s), we

schools, who disobeying the official directions, delivered supplementary knowledge through initiatives of various forms. After 1981 there were very popular 'Clubs of Catholic Intelligence'[7] in which teachers especially participated; again the various courses of 'flying universities', underground scientific and cultural associations restarted.

Theatrical education was dealt the same fate of interruption followed by search for the new forms.[8]

Despite the special attention which the State gave education after the introduction of martial law and the break in the reformative process, some of the initiatives worked well. The publications were few[9] and censorship extended also to

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opened in 1983/84 a special library of the 'second circulation' literature, the 'video-cinema', a consulting centre of 'Solidarność'; the St. Theresa's church was often a stage for well-known polish musicians and actors. In Łódź, a city with more then 700.000 inhabitants, a part of our church and parish, there were similar 3-4 alternative centres of culture.

[7] The first clubs were founded in the late 1950s, but they were a few only and in the biggest cities like Warsaw, Kraków, Poznań.

[8] Cf. ROMAN, Komedianci, 34-35. Izabella Cywińska, director of 'Teatr Nowy' in Poznań, described how she was arrested. In her house was also Milan Kwiatkowski, founder of 'Proscenium'. He remembered how the coup interrupted the 'Proscenium' activity. Cf. GRAJEWSKA, KWIATKOWSKI, Dwadzieścia, 25; 73.

[9] In the course of my research I found only some publications about theatrical elements in the school published in 1982: five articles: H. KOPIEC, Wychowawcze możliwości teatru szkolnego, in "Problemy Opiekuńczo-Wychowawcze" 3 (1982) 124-128; K. LUBAŃSKI, A. ZAGAJEWSKI, Upowszechnianie kultury jako metoda pracy wychowawczej w Domu Dziecka, in "Problemy Opiekuńczo-Wychowawcze" 9 (1982) 407-411; G. MASZCZYŃSKA-GÓRA, Baśnie to nie tylko radość czytania... (Fragment nagrodzonego odczytu pedagogicznego), in "Przegląd Oświatowo-Wychowawczy" 1/2 (1982) 75-86; B. MINEYKO, Zabawy integrujące, in "Życie Szkoły" 7/8 (1982) 317-320; Z. OLEK-REDLARSKA, Rola inscenizacji w procesie kształtowania kultury uczuć, in "Życie Szkoły" 3/4 (1982) 166-169; two books: J. AWGULOWA, W. ŚWIĘTEK, Małe formy sceniczne w pracy przedszkola. Warszawa, Wydawnictwa Szkolne i Pedagogiczne (Bydgoszcz WSiP) 1982; B. MINEYKO, Improwizacje w klasach I-III. 2nd edn. Warszawa, Wydawnictwa Szkolne i Pedagogiczne (Opole OZGJL) 1982.

the education domain.[10] At that time more interesting fundamental ideas and issues were published. They were concerned with the whole area of cultural education, about aesthetic education and again the main Author was Bogdan Suchodolski, with his well-established pedagogical authority.[11] During the next years new school programmes were prepared and published and again the Authors of all of them evoked Suchodolski's educational-cultural philosophy as the basis. Theatrical education, the elements of which were well established in the published programmes, represented still the knowledgeable and aesthetic approach with room for theatrical activity during the years of elementary school (as a part of teaching/learning methodology) or extra-curricular, cultural activity. The formation of a critically prepared theatre consumer was the main aim.[12]

Teachers' and young people's extra-curricular theatrical activity and the theatrical activities of educational/cultural institutions reached new levels in the 1980s.. Again the city of Poznań, well-known for its initiatives from the past, became a place for annual meetings during which both the cultural production FOR children and cultural production OF children and youth were presented.[13]

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[10] Besides the official censorship, which in some reviews was signed by published number of the State's document, in the recent history in Polish literature the phenomenon of 'inner-censorship' of authors or 'inner-censorship' rules adopted by the redaction committees is known.

[11] Cf. SUCHODOLSKI, Edukacja kulturalna; I. WOJNAR, Filozofia człowieka, wychowania i kultury (O B. Suchodolskim), in "Kwartalnik Pedagogiczny" 3/4 (1983) 3-22.

[12] Cf. RENIK, Wychowanie teatralne, 123-125; J. GÓRNIEWICZ, Edukacja teatralna dzieci w placówkach kulturalno-oświatowych. Warszawa, Centralny Ośrodek Metodyki Upowszechniania Kultury 1990.

[13] Besides the founded in 1973 'Biennial of Art for Child' (Biennale Sztuki dla Dziecka), the Local Education Authority in collaboration with the Ministry of Education, founded in 1983 the 'All-Polish Forum of Theatres of Children and School-Youth' (Ogólnopolskie Forum Teatrów Dzieci i Młodzieży Szkolnej). Cf. RENIK, Wychowanie teatralne, 125; 128; MAJCHERT, PIELASIŃSKA,

The school practice instead became again a scene for the theatrical methodologies (dramatic games, 'mise-en-scene') well-known from the past. In the second half of the 1980s a new phenomenon in pedagogy appeared: drama. Its birth was due to the relationship initiated between theatre practitioners from 'Ochota Theatre' in Warsaw and young people's theatre companies from the United Kingdom.[14] Thanks to Halina Machulska's passion and initiatives, drama spread rather quickly, especially among the teachers of 'Polish language and literature'.

The subsequent development represented methodologies began at the end of the 1970s, as the 'Proscenium' movement, the Gdańsk concept of theatrical education and the 'theatre lovers circles'.[15]

The professional theatre for children remained in its old forms (the network of puppet theatres and the occasional productions for children of other theatres) with some outstanding productions. But what was completely new was the first special small teams involved in theatrical education projects which appeared on the Polish theatrical scene.[16] The professionals, who were doing their normal job in the theatre,

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Wybrane, 192-196.

[14] Halina Machulska, director of 'Ochota Theatre' in Warsaw, spent a couple of weeks in 1983, in Newcastle-upon-Tyne, taking part in workshops given by Dorothy Heathcote. In consequence, on Machulska's invitation, the Greenwich Young People's Theatre presented drama in 'Ochota Theatre' in 1985, during a series of workshops for theatre practitioners and teachers. Cf. DZIEDZIC, Drama, 3.

[15] Cf. RENIK, Wychowanie teatralne, 129; KWIATKOWSKI, Poznać, 25-27; HANNOWA, Młodzież i teatr, 178-181.

[16] Józefa Sławucka in her first concepts of 'theatrical education' involved the actors-team already. In the 1980s the performances based on scenarios' were always presented by actors. There did not exist a special team-group, but in each professional theatre which collaborated with 'Gdańsk-Centrum' there was a co-ordinator and established group of actors-collaborators. Cf. J. SŁAWUCKA, O kryteriach artystyczno-pedagogicznych i scenariuszach spektakli trzyletnich cyklów edukacyjnych "Poznajemy tear" i "Rozmowy o teatrze". Opracowanie dla koordynatorów

dedicated their time and skills to education. This notable phenomenon epitomised the birth and activity of the first 'theatre in education' group (Zespół Edukacji Teatralnej - ZET) founded by an actor and director, Wiesław Rudzki.[17]

Wanda Renik observed, that the turn of the 1970s and 1980s brought the

> "gradual decline of interest about theatre as the methodological and educational factor in several pedagogical circles."[18]

It means, that the significant place given to theatrical education within the programmes and the theatrical activity in various forms in the 1980s deserved special attention and analysis.

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artystycznych i koordynatorów wojewódzkich (document-circular letter). Gdańsk, Centrum Edukacji Teatralnej Dzieci i Młodzieży 4th November 1987 (TL Archive).

[17] Cf. W. RUDZKI, Edukacja teatralna (document-statement). Warszawa, Zespół Edukacji Teatralnej 24th November 1990 (TL Archive).

[18] RENIK, Wychowanie teatralne, 127.

6. 1. THEATRICAL EDUCATION AS A PART OF THEORY OF CULTURAL EDUCATION

At the end of the 1980s, after years of changes in the political and cultural life of Poland, the curious and interesting book Aesthetic Education of Young Generation. The Polish Idea and Experiences was published.[1] Its predecessors were Aesthetic Education of Young Generation - idea - state - needs[2] and Programme of Aesthetic Education of Young Generation[3] from 1984/85. The ambitious expertise organised here by the Ministry of Culture and Art in 1984, was based on the following premises:

a) conviction about the growing and fundamental role of cultural values in education of the young generation in the 1980s and at the same time recognition that

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1 Cf. WOJNAR, PIELASIŃSKA (eds.), Wychowanie estetyczne.; the preparatory works for publication were finished in March 1989, but the printing was finished a year later, in March 1990. In the meanwhile a fundamental politic change occurred and on 24th of August 1989 the first non-communist Prime Minister, Tadeusz Mazowiecki and his cabinet started a new era in Polish history. In January 1990 (sic!) Wojnar and Pielasińska wrote the Wstęp (Introduction).

2 Wychowanie estetyczne młodego pokolenia - koncepcja - stan - potrzeby. (Ekspertyza opracowana przez zespół). Warszawa, Instytut Kultury 1984/85.

3 Program wychowania estetycznego młodego pokolenia. Warszawa, Instytut Kultury 1984/85 (published by Łódzki Dom Kultury 1987).

this matter had been particularly neglected;[4]

b) participation of children and teenagers in culture would decide on the future of the Nation and that conviction decides on the need for concentration of cultural and educational policy on the real conditions in which the culture and education take place;

c) expertise should put in evidence the activity of those institutions which - in accordance with their premises - were oriented towards the democratisation of participation in culture;[5]

d) integration of the maximally harmonised intentions, activities and solutions of the Ministry of Education, Ministry of Culture and Art and Board of Radio and Television;[6]

e) postulate of non-formal and personalised features of aesthetic education.[7]

Wojnar and Pielasińska suggested that

> "Cultural education, aesthetic education should unite, competently and in harmony, the three links of the education process: the transmission of knowledge about artistic phenomena; the stimulation of sensations and experiences in the immediate

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[4] Cf. I. WOJNAR, W. PIELASIŃSKA, Wstęp, in: I. WOJNAR, W. PIELASIŃSKA (eds.), Wychowanie estetyczne młodego pokolenia. Polska koncepcja i doświadczenia. Praca zbiorowa pod redakcją Ireny Wojnar i Wiesławy Pielasińskiej. Warszawa, Wydawnictwa Szkolne i Pedagogiczne 1990, 9.

[5] Cf. ibidem: there was emphasis on the role of school, artistic institutions and media.

[6] The Board of Radio and Television (Komitet do Spraw Radia i Telewizji) was the State's institution and completely dependent on the government.

[7] Cf. WOJNAR, PIELASIŃSKA, Wstęp, 9. Wojnar and Pielasińska emphasised the need of 're-personalisation' and 'peculiarity'/'specificity' of educational situations created by the relationship with Art. They postulated also the attention on represented tendencies towards group-movement activities in artistic dominions.

> relationship with the work or product of culture and the stimulation of the creative expression of children and teenagers."[8]

Since the beginning of the expertise-research, two ideas were fundamental for the Authors:

a) first of all it was necessary to provide a coherent diagnosis of various domains of aesthetic education (the emphasis on existing experiences, the remembrance of some theoretical, but never practised approaches and the critical evaluation of several tendencies and individual enterprises;

b) secondly, based on the diagnosis, it was necessary to design new perspectives, to formulate new postulates and suggestions of programmes for the future.[9]

The 1984/85 expertise[10] tried to give more than a realistic description of cultural education. The main scientific consultation was given by Irena Wojnar. The same team of experts-pedagogues made an attempt to devise realisable programmes in order to recover the poor situation of the first years of the 1980s. The successive debate, after the Programme of Aesthetic Education of Young Generation,[11] took a long time (mainly for political and ideological reasons, again increasingly present in education). The Programme, as the expertise, was ready for publication in 1985, but it

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8 Ibidem:

> "Edukacja kulturalna, wychowanie estetyczne winno więc łączyć w sposób umiejętny i harmonijny trzy ogniwa procesu edukacyjnego: przekazywanie wiedzy o zjawiskach artystycznych; stymulowanie przeżyć i doznań w bezpośrednim kontakcie z dziełem czy wytworem kultury oraz pobudzanie własnej ekspresji twórczej dzieci i młodzieży."

9 Cf. ibidem, 10.

10 Wychowanie estetyczne.

11 Program wychowania estetycznego.

was published only in 1987, after approval by the government in June 1987.[12] The first part (probably written by Wojnar) represented a strong ideological approach to cultural education.[13] The adjective 'socialist' appeared four times in reference to the character of the State, of the society and of cultural policy. The same introduction, as the basic ideological documents, reported the PZPR (Polish United Workers' Party) manifesto from July 1981 and the resolution of the parliament from May 1982 about the culture policy of the socialist State.[14] Besides there was explanation about the humanistic values of culture and emphasis of Suchodolski's idea of aesthetic education and the premises of the expertise were reported.

In the publication of 1990, Wychowanie estetyczne młodego pokolenia, the introduction talked ONLY about humanistic dimensions, about the development of aesthetic education ideas, about Suchodolski's pioneering input. The whole ideological background apparently disappeared.[15]

Theatrical education represented a part of the whole idea of cultural education and - as a whole - was in a constant process of evolution[16] in both dimensions as 'education FOR Art' and 'education THROUGH Art'.

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12 Cf. WOJNAR, PIELASIŃSKA, Wstęp, 10. Program wychowania estetycznego was published by Łódzki Dom Kultury (Culture Centre in Łódź) in 1987 and distributed in narrow dimension through the official, ministerial channels (Ministry of Culture and Art especially).

13 Cf. Program wychowania estetycznego, 5-9.

14 There were only these two sources of opinion and possible decisions about culture: the political, socialist/communist party and the parliament which members, in nearly total number, belonged to the same party of its two allies. It seemed that other social forces were completely excluded.

15 Cf. WOJNAR, PIELASIŃSKA, Wstęp, 5-13.

16 Cf. Program wychowania estetycznego, 7.

In practice, the revised school programmes included theatrical education, primarily connected with the 'Polish language and literature' and - as in case of the professional school - with the block (cross-curricular topic) concerned with culture in general.[17] For the practitioners (mainly active school teachers, but also 'professional' cultural operators), the relationship with culture had several functions to play in education:

a) diagnostic function;

b) therapeutic;

c) function of socialisation;

d) expressiveness;

e) knowledge-function, and

f) aesthetic-emotional in the individual development.[18]

The specific, theatrical education programmes, initiated in the 1970s, submitted several modifications, and - as Renik emphasised - both parts, programmes and practice, created profitable conditions for diverse activities described by the common term 'theatrical education'.[19]

6. 1. 1. 'Cultural education' and the 'Polish concept of aesthetic education'

The official silence about the principles of cultural education was not broken until 1983, when the significant article by Bogdan Suchodolski was published.[20]

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[17] Cf. S. FRYCIE, Przemiany w treściach kształcenia humanistycznego po roku 1980, in "Nowa Szkoła" 2(1986) 86-91.

[18] Cf. LUBAŃSKI, ZAGAJEWSKI, Upowszechnianie, 407-411.

[19] Cf. RENIK, Wychowanie teatralne, 129.

Cultural education was represented as the main factor of human existence. It seemed that he adopted a political rather an educational role. He analysed again the definition of culture, its social role, the dangers of manipulation of culture and of course the educational values of culture in 'today's world'. His ideas presented a new stage in the long lasting evolution of his philosophy. Now, he thought that culture should be treated, in the wider sense, as a varied product of human enterprise and creativity, but also culture should be seen as a way of life and coexistence which is designed by the professed and accepted values.[21] Culture could be degraded by socio-political misusing[22] and by its use purely for entertainment for spare time.

Suchodolski emphasised the inspirational role of cultural activity in human life composed from the time of work and spare time:

> "Just as in his work, man lives in order of necessity (imperative), so in his spare time he could live in order of freedom. The order of freedom is not connected with any existence. It is an order of the major 'challenge', major possibilities. Because of that, the main aim of cultural education is not to deliver entertainment, but to provide inspiration which could assist the utilisation of this freedom."[23]

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[20] Cf. SUCHODOLSKI, Edukacja kulturalna, 98-102.

[21] Cf. ibidem, 98.

[22] Suchodolski's warning about the socio-political misusing of culture seemed to be an accusation of the State's policy on one side, but at that particular time of the 1980s, time of growing opposition and cultural alternative, his warning pointed against the banned political forces and their activity.

[23] Cf. ibidem, 100:

> "Gdy bowiem w swej pracy człowiek żyje w porządku konieczności, to w czasie wolnym może żyć w porządku swobody. Porządek swobody nie jest jednak związany z egzystencją byle jaką. Jest to porządek wielkiego 'wyzwania', wielkich możliwości. Właśnie dlatego głównym zadaniem

He postulated 'cultural animation' as only one possible dimension of active and educational culture. The activity provides the evolution and growth in the dominion of culture; culture itself is not only an acceptance of the heritage, but the enrichment of this heritage by the new creativity. Cultural education in this way means the study of culture and at the same time cultural activity.[24] For Suchodolski, philosopher of culture in the 1980s, the cultural values experienced in human life were important; the educational needs presented a challenge for him and he would treat the style of life (read 'culture') as the expression of personality. Wojnar, emphasising that 'humanistic' dimension in Suchodolski's educational approach, quoted his philosophical 'credo':

> "I'm interested in that 'inner' reality, in relation to which culture and education are the defined objective system."[25]

Culture was understood by him as a social service which could provide order in the world and in human beings (i. e. a kind of moral/ethic order).

In his renewed programme of cultural education, Suchodolski emphasised the importance of two components: study-knowledge of culture and cultural activity. In this way the individual could become an heir of the 'regnum homini' of culture and its creator, an active subject who could become 'more human'.[26]

> działalności kulturalnej nie jest dostarczanie rozrywki, lecz inspiracja wspomagająca wykorzystanie tej swobody."

[24] The cultural education in accordance with the mass culture policy recognised the popularisation of culture as the main aim. 'To divulge' represented always a significant part of cultural activity. Also Suchodolski in the 1980s is still using this term to describe the necessity to make culture products more popular.

[25] WOJNAR, Filozofia człowieka, 20:

> "Interesuje mnie właśnie ta rzeczywistość 'wewnętrzna', w stosunku do której kultura i wychowanie są określonym systemem obiektywnym."

[26] Cf. SUCHODOLSKI, Edukacja kulturalna, 98.

The cultural education postulated by Suchodolski for the modern times, should have the following principles:

a) acceptance of a human community;

b) priority of 'be' above 'have';

c) priority of non-instrumental values before the teleological;

d) acceptance of priority of values before benefits;

e) principle of intercultural dialogue about the common and permanent values.[27]

In this format, Suchodolski's idea of cultural education, presented a strange blend of the old, which was well-known in his socialist-humanistic philosophy with the traditional, personalistic philosophy which was close to Christian thinking.[28]

Irena Wojnar and leading theoreticians and practitioners of various dominions of cultural education, regarded Suchodolski as the author of 'The Polish concept of aesthetic education'.[29] Undoubtedly, his philosophy of culture dominated again the theories and practices in the 1980s. The school was still seen as the main place for publication and education about culture. Also the cultural activity of children and teenagers should take place mainly in the school and should embrace possibly all phenomena of cultural life.[30]

As Wojnar emphasised:

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27 Cf. ibidem, 101.

28 Suchodolski quoted ideas of Martin Buber, Gabriel Marcel, but also Erich Fromm.

29 Cf. WOJNAR, PIELASIŃSKA, Wstęp, 7-8.

30 Cf. T. PETER, Edukacja kulturalna w szkole, in "Problemy Opiekuńczo-Wychowawcze" 10 (1983) 449-551. School should be a preparation for active participation in the cultural life within the society.

> "This dialectic of tradition and novelty, continuity and transgression should mark the processes of aesthetic education in the domain described as the education 'FOR Art'."[31]

Wojnar still opted for the 'education TO Art', but recognising both, the relationship with the Art work and the artistic activity as indispensable elements of the aesthetic (cultural) education.

6. 1. 2. Theatre and theatrical education in 'rocking' programmes

The year 1980/1981 started the long and substantial process of programmes of reform, especially in the whole area of humanistic education which included 'Polish language and literature', history, plastic education, music education and social education.[32] Although the reform of the 'Polish language and literature' curriculum achieved at the end of 1980s a very positive opinion and acceptance, mainly this school area was a scene of radical changes, tumultuous press-campaigns and - in many cases - of confusion among the teachers.[33] The first two instructions from 1981, published relatively by the Institute of School Programmes and the special Committee

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[31] WOJNAR, Podstawowe problemy, 19.

[32] Cf. FRYCIE, Przemiany, 86-91. This author represented a very strong, ideological position about the socialist character which should distinguish the school at this time. So called 'social education' consisted in a special subjects named 'Science about the society' and 'Preparation to life in the socialist family'. The second one in particular showed the absurdity of the ideological dictatorship dominating the school in the 1980s.

[33] There were significant differences between the tone in Frycie's article and Bortnowski's later description; Frycie was still talking about the socialist character of education, about the socialist values, instead Bortnowski never mentioned the name 'socialist' and he concentrated himself with the real presentation of concern.

of Teachers of the Independent Trade Union 'Solidarność', after the State's coup became ideologically undermined. Frycie in his article[34] did not even mention the name 'Solidarność' as the 'spiritus movens' of the social changes and of one of the instructions. By the way, the name 'Solidarność' was consequently eliminated from all publications by the special directives of the censorship.

Certainly, all these problems influenced substantially the programme of theatrical education.

Finally, the new programme of 'Polish language and literature' was published in 1984. As Stanisław Bortnowski emphasised in his presentation

> "Thanks to those programme innovations, the subject called 'Polish language' became a subject based on the three elements: literature - language - culture."[35]

The novelty presented the introduction of non-literary Arts, but connected with literature: theatre, cinema/film, radio and television.[36] The immediate purpose was the introduction of students/pupils to a relationship with culture and the 'conscious perception'.[37] The literary work presented still the main object of interest, but the

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[34] Cf. ibidem.

[35] BORTNOWSKI, Wychowanie literackie, 54:

> "Dzięki tym innowacjom programowym przedmiot zwany językiem polskim stał się przedmiotem opartym na trójczłonowości: literatura - język - kultura."

[36] Cf. ibidem, 53: He observed that generally literary education in programmes was connected with cultural education, in spite of the different cycles for different types of schools. In the elementary school (years VI-VIII) there were two cycles: "Theatrical spectacles" and "Film, television and radio". In the professional school there was the general cycle "Art much more worthy then gold" and within the programme of 'Polish literature and language' there was part "Problems of the cultural life" concerned with theatre and film.

[37] Cf. FRYCIE, Przemiany, 68; the educational aims formulated (or suggested from programmes by Frycie) were still 'very instrumental' ('doraźnie służące') and ideologically correct. Bortnowski

programme included the necessary knowledge of theatre problems understood both as theatre-Art and theatre-literature. The further practice and understanding emphasised instead the openness of the programme for the creativity of students/pupils as the main value and postulated the consequent change of the aims of education.[38] The new, 'ad maximum' programmes,[39] opened again the fundamental question for education: whether the school should teach for knowledge or first of all the school should educate and develop the personality. Bortnowski postulated the need to seek out the best teachers' practice in which the expression and the pupils' creativity should became a part of lessons:

> "If the expression is a value, so during the lessons of 'Polish language' there cannot be place for feeling ashamed of such activities, which could liberate expression."[40]

Theatrical education was included in the programme of initial education (three first years of the school) mainly as a part of 'Polish language and literature',[41] but the

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instead emphasised that the educational aims presented the general character and not instrumental. The important point - according to his interpretation - was

> "the creative participation in the life of society and of the nation."

In BORTNOWSKI, Wychowanie literackie, 54.

38 Cf. ibidem, 57-58: Bortnowski postulated the revision of the educational aims existing in the every-day class-room practice. He claimed the necessity to abandon the encyclopaedic character of teaching/learning in order to gain the 'formative-educative' feature which was based on the student's/pupil's self-expression and creativity.

39 Cf. ibidem, 56: in front of the new programmes, so rich and maximised, among the teachers arose three types of attitude: enthusiasm, apathy and hostility. Bortnowski emphasised the necessity for the training of the new teachers, familiar with the expressive theory of art and concern about the possible student's/pupil's creative input into the teaching/learning process.

40 Cf. ibidem, 59:

> "Skoro ekspresja jest wartością, nie trzeba i nie można na lekcjach języka polskiego wstydzić się takich działań, które ją wyzwalają."

41 Cf. MINISTERSTWO OŚWIATY I WYCHOWANIA, Program nauczania początkowego klasy I-III. Warszawa, MOiW 1983; MINISTERSTWO OŚWIATY I WYCHOWANIA, Program

elements of theatre were present in programmes of music, plastic and physical education. On the one hand there were the directions for participation at theatre performances and for their further analysis in the class-room and on the other hand the programme suggested the dramatic games, role-playing and reading, recitation and 'mise-en-scene' as a possible method of text exploration.[42] Because the programme was oriented towards language, the theatre elements were seen as helpful resources for the satisfactory acquisition of language-skills and for the correct interpretation of text (intonation, accent, logical understanding, application for game etc.).[43] Especially dramatic games and 'mise-en-scene' presented useful means for the analysis of literature for children (there was a special canon of lectures).[44]

During the next years of the eight-years elementary school (years 4-8) theatrical education was a part of the 'Polish language and literature', but seen - in accordance with the introduced innovations - as wider, cultural education. Theatre, together with cinema, radio and television was connected with the programme of language and literature (the choice of plays, films and programmes).[45] As Renik

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nauczania szkoły podstawowej. Cz. 1. Warszawa, Wydawnictwa Szkolne i Pedagogiczne 1985.

42 Cf. RENIK, Wychowanie teatralne, 123.

43 Cf. K. SMUŹNIAK, Lektura szkolna jako przygotowanie do odbioru dzieła sztuki, in "Życie Szkoły" 3 (1988) 148-157. He emphasised two fundamental aims formulated in the programmes, p. 152:

a) the formation of the aesthetic sensitivity through the contact with the Art for children;

b) the preparation to the perception of the Art's works of theatre-Art, film, radio, television and other forms of culture.

44 Cf. J. SEMPIOŁ, Inscenizacja jako atrakcyjna forma doskonalenia języka dziecka w klasach I-III. Olsztyn, Wyższa Szkoła Pedagogiczna 1987, 7.

45 Cf. MINISTERSTWO OŚWIATY I WYCHOWANIA, Program nauczania ośmioklasowej szkoły podstawowej. Język polski, klasy IV-VIII. Warszawa, MOiW 1984, 99.

observed, the programme emphasised three aspects of the contact with theatre and theatrical literature:

a) the relationship with the work of the theatre;

b) the introduction of fundamental knowledge which could allow the analysis and interpretation of theatrical piece and performance;

c) the various forms of the pupil's creativity (skill of speech, recitation and 'mise-en-scene').[46]

The main aim of theatrical education so designed and understood, consisted in the preparation of participants to be collaborative and critical viewers of theatre. The participation in theatrical events represented a basic element, a substantial content of education.[47] The understanding, the critical view and opinion represented the educational aim. In all the years of the elementary school spaces and times were provided for the children's activity. But those were seen fundamentally as an illustration and an interpretation of literature work and understood as the element of aesthetic relationship with Art and aid for the individual growth.

In the programmes of the post-elementary schools[48] theatrical education was also connected with the 'Polish language and literature', and it belonged to the section called "Introduction into the contemporary culture". The main forms of theatrical knowledge were:

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[46] Cf. RENIK, Wychowanie teatralne, 124.

[47] Cf. ibidem. Renik emphasised that the programme recommended/advised for all years the several visits/attendances in professional theatre for children and young audience and where it could be impossible, the programme suggested the television theatre as the important factor of theatrical education.

[48] MINISTERSTWO OŚWIATY I WYCHOWANIA, Program liceum ogólnokształcącego, liceum zawodowego i technikum. Język polski. Warszawa, MOiW 1984.

a) the participation at theatre events;

b) the introductory study of history and elements of the main theatre currents.

The suggested forms and methodologies were based on theatre literature, on its reading, analysis in the class-room, studying the critics and writing of reviews after attending theatre performances. In Renik's opinion, this programme differed from the elementary school, because of a lack of suggestions about the student's theatrical activity, both in the class-room and through various forms of school theatre.[49]

More theatrical education was included in the programme for the humanistic profile of the comprehensive, post-elementary school[50] published in 1986.[51] The fifth part suggested the study of the literary hero in theatre works, the specific languages of Arts connected with literature and the vanguard tendencies in contemporary theatre.[52]

The programmes represented a strictly knowledge-based, study approach to the theatre-Art, theatre-literature, theatre-event.[53] The lack of theatre activities and active knowledge of theatre, produced some initiatives, which, inheriting forms from the past, developed them into new, more significant practices. These kinds of supplementary activities were suggested by the authorities[54] and postulated by both,

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[49] Cf. RENIK, Wychowanie teatralne, 125.

[50] In accordance with the programme from 1962, the last year of the comprehensive post-elementary school offered facultative directions in order to prepare the 'maturity exams' and the admission-exams for the university. There were three profiles: maths-physics, biologic-chemistry and humanistic (literature, culture and history).

[51] Cf. MINISTERSTWO OŚWIATY I WYCHOWANIA - INSTYTUT PROGRAMÓW SZKOLNYCH, Program Liceum Ogólnokształcącego (Profil podstawowy) Zajęcia fakultatywne - Grupa humanistyczna, in "Nowa Szkoła" 2 (1986) 77-85.

[52] Cf. ibidem, 78; 82; the methodology included a special, prepared visits to theatre and attendance at the play, but there were no suggestions about taking part in theatrical activity.

[53] That was the common feature of the programmes produced in the 1980s: the overburdened projects and the university-t+ype methodologies. Cf. BORTNOWSKI, Wychowanie literackie, 55-56.

theatrical and school practitioners.[55] There were directions for school extra-curricular activities and for other educational institutions, to stimulate interest about theatre, to introduce preparatory schemes for the active perception of theatre-Art, to allow the relationships between children and theatre, between school and theatrical institutions. The instructions emphasised the values of programmes of theatrical education like 'Proscenium' and 'Gdansk concept'. Finally, the school theatre and young people's theatre movement were identified as valuable forms of cultural activity.

In conclusion, the school of the 1980s represented the environment for theatrical education. Still it could not be an independent subject, but there were opportunities for its forms, provided from both sides, from the programmes organising school-timetable and from the instructions for the extra-scholastic cultural/educational activity.

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[54] Cf. MINISTERSTWO OŚWIATY I WYCHOWANIA, Główne kierunki i zadania w pracy wychowawczej szkół. Warszawa, MOiW 1983 14-15.

[55] Cf. RENIK, Wychowanie teatralne, 125; KWIATKOWSKI, Poznać, 25-27.

6. 2. PRAXIS OF THEATRICAL EDUCATION

In spite of all the external conditions and subsequent curricular changes, the school practice in the 1980s embodied several very positive developments of previously elaborated methodologies which involved theatre or theatrical elements. Some of the examples were really outstanding and influenced many followers. Thanks to the teachers and theatre practitioners, who were passionately fond of theatre, the school theatre especially became significant as a whole movement with its own festival. At last, the theatrical education projects and drama in education adopted on Polish ground, produced a large variety of challenging forms of theatrical education, innovative and compatible with the on-going changes at the turn of the 1980s and 1990s.

Theoreticians emphasised the values of the didactic use of theatre elements. Wojnar, during a special seminar dedicated to cultural education, recognised that

> "(..) the method called dramatic games should determine specific preparation for the big game of life, should enlarge the range of sensations and attitudes possible for the individual, should exercise the abilities to express him/herself in a communicative style both by verbal and gestural means, should introduce

> experiences and new life situations which are widening the domains of personal experiences."[1]

Also the theatre attended by children could and should be used more for the improvement of teaching/learning. Practitioners in their every-day work, still recognised the aesthetic values of 'watching' theatre, but it represented at the same time several stimuli for class-work, especially if it also took the form of theatre-like activity.[2] Górniewicz in his research conducted among primary school children, proposed the thesis that

> "Children in the early school years are in a period of fascination of theatre practised by them, from one side, because it does correspond to their psychic needs as the world of fable, games, fiction, conventionality, and from other side because it presents relaxation from the every-day arduous school activities."[3]

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1 I. WOJNAR, Edukacja kulturalna i kształcenie postawy empatycznej - rola sztuki (materiały powielone - konferencja naukowa - Jabłonna '82, nt. "Edukacja kulturalna a egzystencja człowieka), quoted after K. MILCZAREK-PANKOWSKA, Funkcje dramy na gruncie psychiatrii, psychologii i pedagogiki, in "Kwartalnik Pedagogiczny" 3 (1984) 136-137:

> "(...) metoda określana jako gry dramatyczne ma stanowić swoiste przygotowanie do wielkiej gry życia, rozszerzać zakres dostępnych człowiekowi doznań i zachowań, ćwiczyć umiejętności wyrażania siebie w sposób komunikatywny, zarówno środkami werbalnymi, jak i gestualnymi, wprowadzać doświadczenia i nowe sytuacje życiowe rozszerzające obszary osobistych przeżyć."

2 Cf. H. GUDZIŃSKA, Teatr źródłem inspiracji w twórczym rozwoju dziecka, in "Życie Szkoły" 12 (1986) 684-688. Theatre performance could offer for her teaching practice and for children an opportunity to integrate the content of different subjects into one theatrical work/enterprise in the class-room. She recognised, following the ideas of Heliodor Muszyński, the aesthetic and cultural aims of education in the primary school, but she emphasised at the same time the need for the individual skills development of the child.

3 GÓRNIEWICZ, Funkcja teatru, 294:

> "Dzieci w młodszym wieku szkolnym znajdują się w okresie fascynacji teatrem traktowanym przez nie, z jednej strony jako odpowiadający ich potrzebom psychicznym świat baśni, zabaw, fikcji, umowności, z drugiej

Among the several, traditionally recognised functions of theatre, the educational and the integrative became more appreciated and used by teachers.

Those two functions were present in all the methods of theatrical education practised in the 1980s.[4] Renik emphasised, and I agree with her opinion, that

> "Today's model of theatrical education is therefore an attempt to connect the precious tradition with the modern reflection about the educational possibilities of theatre-Art and with the newest practical achievement in the domain of theatrical education."[5]

In the following part I prefer to describe the better-known phenomena and characteristic of the 1980s which have in Poland the common name 'theatrical education'.

6. 2. 1. Didactic/Methodological use of theatre methods and its elements

As well as changes to the programme brought about by the initiatives of the political forces within the schools there was a search for more efficient methodologies of teaching. Teachers became more aware of the inadequate level of teaching content

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zaś strony jako odprężenie od codziennych żmudnych zajęć szkolnych."

4 Cf. KACZMARKIEWICZ, Szkolne, 21-22. Individualised and described by her methods, which were popular among the children and teenagers in 1978, were well-known and further /successively developed through the 1980s. Cf. experiences of Renik, who was investigating and collecting all possible examples of school theatrical activity in this time. Cf. RENIK, Wychowanie teatralne, 120; 125-127. The same opinion she expressed during a meeting with me, in Warsaw, September 1992.

5 Ibidem, 111:

> "Współczesny model wychowania teatralnego jest więc próbą powiązania cennej tradycji z nowoczesną refleksją nad wychowawczymi możliwościami sztuki teatru i z najnowszym praktycznym dorobkiem w dziedzinie edukacji teatralnej."

and methods for the new generation. The year 1980/81 exposed all the weakness of the strongly centralised school system and the inadequacy of unilateral teacher's preparation, i.e. the subject-knowledge and the low grade of teaching skills. In the second half of the 1980s the discussion about the role of the teacher became more public. Today, looking back, it is obvious that for the education authorities the programme was more important than the teachers. The issue 'teacher and his/her training' was dangerous in a situation already critical with the changing curriculum and increased State intervention in education. Also a large number of teachers were involved in various alternative activities against the ideological dictatorship and even within the school they were taking positions different from those officially required. Published articles showed rather the search for the active methods of the teacher's presence in the school.[6]

Theatrical education began in various modes, but all of them could be described in one of two ways:

a) use of theatre forms or elements as a result of inspiration by the professional theatre FOR children (both live and on television);[7]

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[6] Cf. T. KŁOSIŃSKA, Nauczyciel - animator, in "Życie Szkoły" 10 (1985) 508-510; she presented Freinet's ideas of teacher allowing the free-expressiveness of the child during the teaching/learning process and she described her own experiences of using the range of Freinet's techniques during the 'Polish language and literature' lessons; Nauczyciel - artysta czy twórczy pracownik? (rozmowa redakcyjna), in "Nowa Szkoła" 7/8 (1986) 462-472; the participants analysed the crisis of the profession 'teacher' and they tried to design the criteria for 'being an innovative teacher'; R. SCHULZ, Nauczyciel twórczy jako artysta, in "Nowa Szkoła" 4 (1988) 234-239; he emphasised the necessity to be 'creative' in today's school, but such 'creativity' has its own conditions: the process, the result-output, the object-teacher and the external conditions for that work. Schulz admitted that the teacher could be an artist in double sense: as a man (person) and as a pedagogue (educator), but both are strongly interconnected.

[7] Forever, since the beginning of public television in Poland, there has existed a special

b) teacher's own initiative to use theatre as methodology.

The introduction of the compulsory year, called 'class zero', with the main aim of integrating the differences between children brought up in nursery or kindergarten and in families only, caused the creation of special departments and training centres for primary school teachers. These faculties embodied a special course about child's play and about theatrical methods of teaching.[8] In that way the new generation of teachers became active too, and among the others the search for innovative teaching approaches also started. The majority of the new approaches was based on the new understanding of the child and his/her conditions of development.

The developing child naturally, in each new contact with fresh experience is creative. Something 'unknown' provokes the child to the experience, to the creative knowledge by experiencing this 'something'. The teacher must be aware of that process. The creativity should be exploited, and in some cases stimulated in order to provide the better opportunity for knowledge.[9] The whole range of theatre-like methods could provide the necessary situations for creativity and provoke the child's own inventiveness, as happens when playing a game. The liberation of the child's

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'Television Theatre For Children' (with a special beginning made by two puppets singing a song about the on-going performance). Because it was a domain of the education department of television, usually the producers represented very a high standard of theatre for children and the plays were connected with the canon of literature for children. Many theoreticians and practitioners emphasised the importance of television theatre within the whole gamut of theatrical education. Cf. RENIK, Wychowanie teatralne, 121-122.

[8] Nearly all university faculties of education and High Schools of Education (Wyższa Szkoła Pedagogiczna - they were independent from the universities) promoted these courses and under various names (active teaching, 'mise-en-scene'), but for the primary ('initial teaching') school future teachers only.

[9] Cf. M. KARWOWSKA-STRUCZYK, Uczenie się twórcze dziecka, in "Życie Szkoły" 1 (1982) 33-38.

activity represented also the fundamental condition for his/her aesthetic (equal 'cultural and social') development.[10]

In the primary school practice (first 3-4 years) the re-discovery of game-values occurred and recognition of the importance of thematic play for teaching/learning.[11] Games with theatre elements were the most valuable for their multi-directional influence for the natural development (movement, gesture, non-verbal communication skills, speech-activation), but also for their richness of life-situations. Lewandowska[12] recognised the value of improvised scenes based on children's literature, but she emphasised the unquestionable advantage presented by the invented or imitated real-life child's games. The typical game 'visit to the doctor' could become a source of skills development, but at the same time it offers the opportunity to explore the human behaviour, the characters, reactions.

Analysing the child's game, Maria Tyszkowa emphasised three main values: the ability to symbolise lived experience, knowledge oriented activity of the child during the game and characteristic self-communication happening during the game.[13] The child is playing often alone, conducting particular self-dialog, communicating both verbally and non-verbally. The school (and the teacher first of all) should be

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[10] Cf. M. SZPITER, Wyzwalanie aktywności twórczej jako warunek rozwoju estetycznego dziecka, in "Życie Szkoły" 4 (1983) 228-232.

[11] The teachers interests in play and game was rather popular and many experiences were published. Cf. H. GĄSIOR, Dydaktyczno-wychowawcze wartości gier i zabaw dzieci w nauczaniu początkowym , in "Nowa Szkoła" 10 (1983) 441-443; B. JODŁOWSKA, Zabawa w okresie startu szkolnego (The play in the primary school), in "Życie Szkoły" 10 (1985) 504-508).

[12] Cf. H. LEWANDOWSKA, Zabawy tematyczne w klasach początkowych, in "Życie Szkoły" 9 (1989) 536-540.

[13] Cf. M. TYSZKOWA, Zabawa dziecka: symbolizacja, poznanie, autokomunikacja, in "Kwartalnik Pedagogiczny" 3/4 (1988) 47-62.

based on the child's play as the best means for learning. In the school the following sequence should be possible: from play, through stimulated play, in order to gain the conscious learning situation, in which the child is active.[14] The teacher, based on observation, could organise the game skilfully, from individual, to group games and further into structured games in which the whole class could be involved. The learning game, even if takes the form of group work, must provide opportunities for the individual creativity and responsibility.

The well-known dramatic games popularised by Rybotycka already at the end of the 1970s, now became a popular and basic teacher's resource[15] not only in the school, but also in such specific educational institutions as orphanages. Especially there, they represented a powerful methodology which:

a) stimulated the creative imagination;

b) provoked a different life attitude (life-style);

c) allowed the development of dramatic free-expression (non limited...).[16]

Ogrodzka-Mazur emphasised, that properly dramatic games used in difficult educational environments, could fully function as factors of aesthetic education and of therapy.

The process of 'ritualization' of the school life initiated in the late 1970s,[17] despite its ideological background, also produced interesting initiatives and school

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[14] Cf. J. ZBOROWSKI, Twórcza aktywność dziecka w początkach szkolnej nauki , in "Przegląd Oświatowo-Wychowawczy" 1/4 (1984) 138-151.

[15] Cf. E. OGRODZKA-MAZUR, Zabawy i gry dramatyczne w pracy domu dziecka, in "Problemy Opiekuńczo-Wychowawcze" 10 (1987) 461-465.

[16] Cf. ibidem, 464.

[17] Cf. SARNA, Kierowanie życiem kulturalnym; Zadaniowe, and the attempt to create the ceremonial, ritual 'tradition' during the school years, but after prolonged into the adult life, by the

practices based on the theatre and its elements.[18] Mineyko proposed a series of dramatic games in order to socialise the child with class-companions from the beginning of the school year. The special ceremonial-ritual for the School-First Day should be based on improvised games. Those first school games were fully integrative (literature, movement, music, plastic - all future subjects should be involved). The school year must have many emotionally strong days and all of them should be organised in accordance with the principles of continuity and integrity and they must be ceremonial even if they are based on improvisation.

The presence of games was required also for further education (years 5-8 of the elementary school).[19] The games, called didactic, were based on the conscious involvement in created fiction. The 'mise-en-scene' represented the very skilful type of game in which the simulation and the individual identification were very important. The aim of such a game required attention to 'role-playing' which means full involvement and identification, rather than imitation, or being 'an actor' only. Kruszewski recognised the value of similar games in history teaching (motivation, choice, responsibility) and even in military training.

The main use of theatrical games and elements was connected with language teaching. In the primary school it was an aid to all communication skills including the verbal. In the further years of the school, theatre was seen mainly as a means of

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ceremonies of the State, awards-prize ceremonies, lay-calendar of the festivities etc.

[18] Cf. L. MUSZYŃSKA, Integralne nauczanie i wychowanie w klasach I-III. Zeszyt z serii "System wychowawczy szkoły podstawowej" pod red. H. Muszyńskiego. Quoted after MINEYKO, Zabawy, 320. The Authoress underlined the importance of a special ceremonial and tradition in the class-group life, just since the very first beginning.

[19] Cf. K. KRUSZEWSKI, Gry dydaktyczne - zarys tematu, in "Kwartalnik Pedagogiczny" 2 (1984) 51-69.

understanding and presenting literature,[20] both for children (intended as poetry for children and fables) and the first literature works from the classic repertoire. Dramatisation of poetry or of fables could help in their understanding, but also to socialise with other members of the class-group. The natural consequence represented the class-theatre.[21]

The 'mise-en-scene' (inscenizacja), which had developed during the 1970s, now, in the 1980s, found its practitioners and new adaptations in accordance with the curricular demands especially for the elementary, eight years of school. A powerful and multifunctional methodology served two purposes, one purely connected with teaching and one, directed towards the play preparation which was seen to be very useful first of all in area of language teaching/learning.[22] Basically, the 'mise-en-scene' served as the method of text exploration. It was connected with the reading skills, understanding and memorisation. Further improvisations and games served as a preparatory step towards enacting/staging in the class-room. Topics from literature and from children's experiences successively served as the stimuli for improvisations and games in which the child's creativity was more important.

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[20] Cf. M. SOWISŁO, Formy aktywizacji uczniów na lekcjach języka polskiego, in "Życie Szkoły" 6 (1986) 346-354.

[21] She promoted puppetry as the most accessible and engaging form of theatre in the class-room.

[22] Cf. I. PRYSTASZ, Improwizowana inscenizacja w klasie III. Temat: Zabawa w teatr na podstawie wiersza pt. "Kłopoty Burka z podwórka", in "Życie Szkoły" 6 (1981) 23-24; Poezja i inscenizacja w nauczaniu początkowym: materiały pomocnicze dla nauczycieli nauczania początkowego. Pod red. Zofii Zając, Wiesławy Kulickiej. Olsztyn, WSP 1986; M. MAGDA, Inscenizacja jako metoda kształcenia sprawności językowej w klasach I-III, in "Życie Szkoły" 4 (1990) 155-158. I chose these three examples to show the popularity of 'mise-en-scene' through all the decade and among both teachers-practitioners and training centres.

Two author-practitioners Barbara Kamińska[23] and Janina Sempioł,[24] represented this main language teaching stream of using theatrical methodologies.

Kamińska based her ideas on the traditional perception of mise-en-scene, as the method of analysing, exploring and understanding the literary text by employing theatrical skills, such as use of voice, body and gesture in order to dramatise the text. Mise-en-scene included the following stages:[25]

a) the first contact with text (usually it was read by the teacher);

b) improvisations and games in order to stimulate the child's imagination, to connect the text's topic with previous child's experiences; during this stage the participation of the whole class-group is possible and it should be the main aim designed by teacher; according to the possibilities, each improvisation or game should be followed by analysis, reflection and sharing of ideas-proposals for solutions;

c) reading of the text in roles; during this stage the public reading takes place and text chosen must include dialogue; sharing of roles depends on children and teacher usually takes the role of narrator-guide and should stimulate the better understanding of unknown, new words, investigation of characters;

d) composing dialogue which was based on the fundamental text, requires creativity and exercises writing skills; it is an opportunity to explain various forms of writing and experience them;

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[23] Cf. B. KAMIŃSKA, Inscenizacja jako jedna z form pracy z tekstem w nauczaniu początkowym (Mise-en-scene as one of the forms of work with text in teaching in primary school), in "Przegląd Oświatowo-Wychowawczy" 2 (1985) 57-63.

[24] Cf. SEMPIOŁ, Inscenizacja.

[25] Cf. KAMIŃSKA, Inscenizacja, 58-61; the Authoress followed the methodology presented by Mineyko, adding her experiences and explanations. Cf. MINEYKO, Improwizacje.

e) writing scenario represents the last stage taking place in the class-room as a part of the curriculum; scenario should embody all necessary elements for the public staging of the chosen text;[26]

f) the very last, but not necessarily (facultative), could be the preparation of mise-en-scene and public performance (the class-audience, if the work was done by the group or the school-audience in the case of class-work).

The whole methodology of 'mise-en-scene', carefully conducted, stage by stage under the teacher's observation and children's scrutiny, could bring a wide range of effects. Kamińska in her observation agreed with the earlier presented by Świętek[27] and enumerated the following effects:

a) sociological (the whole class work; movement and game used in the teaching/learning process; common activity as source of joy; responsibility for their own part in a common project);

b) didactic (ability of text analysis; understanding of literature work structure and elements; language skills; understanding of theatre as Art);

c) personal (experiences; emotions; exercises of imagination and creativity; development of expression; satisfaction after well-done performance; ability of critical evaluation);

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[26] Cf. KAMIŃSKA, Inscenizacja, 61; she emphasised the importance of this last stage, which collects all the previous experiences and for her, the formal side of the scenario is also important: the list of characters and their features, the text, the props proposals and the direction for staging.

[27] Cf. W. ŚWIĘTEK, Inscenizacja jako jedna z form pracy pozalekcyjnej w niższych klasach szkoły podstawowej, in: Z teorii i praktyki nauczania początkowego. Pod red. E. Stuckiego. Bydgoszcz, WSiP 1978, 213. Świętek and Awgulowa were in practice the pioneers of large, didactic use of mise-en-scene and method became known thank to their books and activities. In the 1980's the Authoresses published: AWGULOWA, ŚWIĘTEK, Małe formy; IDEM, Inscenizacje w klasach początkowych. Warszawa, Wydawnictwa Szkolne i Pedagogiczne (Bydgoszcz WSiP) 1985.

d) linguistic (knowledge of literature forms; new words; experience in writing and speech; exercise of memory).

Kamińska emphasised the teacher's engagement required by this methodology and the necessity to connect the project with the whole curriculum, as an integrative and integrated part of it.[28]

Sempioł, like Kamińska, based her thinking on the methodology elaborated by Awgulowa and Świętek.[29] Mise-en-scene represented for her unquestionable values for language-skills development during the early school-stage:

> "Thanks to mise-en-scene, children learn correct reading, beautiful speaking, connecting word with movement, gesture and mimics. Through mise-en-scene the education aims could be realised, stimulated knowledge interests, pupils are activate in all domains and the education/lesson process could became interesting and attractive. Mise-en-scene engages in a high grade the emotional domain of the pupil and also satisfies the need for movement and activity which are natural for this age."[30]

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[28] KAMIŃSKA, Inscenizacja, 63:

> "Można więc powiedzieć, że inscenizacja jest nie tylko formą wartościową ale i atrakcyjną. Wymaga jednak od nauczyciela dużo czasu na jej przygotowanie, przeprowadzenie i wykorzystanie do realizacji np. niektórych ćwiczeń w mówieniu i pisaniu. Należy ją więc wprowadzać z umiarem, aby nie powodować luk w realizacji takich działów nauczania, jak m. in. ortografia czy gramatyka."

[29] She mainly used as a reference J. AWGULOWA, W. ŚWIĘTEK, Inscenizacje w klasach I-IV. Wyd. 2, zmienione i poszerzone. Warszawa, Wydawnictwa Szkolne i Pedagogiczne 1974, 2nd edn.

[30] SEMPIOŁ, Inscenizacja, 3:

> "Dzięki inscenizacji dzieci uczą się poprawnego czytania, pięknego mówienia, łączenia słowa z ruchem, gestem i mimiką. Poprzez inscenizację realizuje się zadania dydaktyczno-wychowawcze, rozbudza zainteresowania poznawcze, aktywizuje uczniów we wszystkich sferach oraz czyni się proces lekcyjny ciekawym i atrakcyjnym. Inscenizacja

This functional perspective of using mise-en-scene to children's and teacher's advantage, was not new, but in her further considerations Sempioł introduced and suggested more activating forms of mise-en-scene: trial of the anti-hero and 'inborn-theatre' which was based on improvisation. Even if the first form was basically still connected with the literary text, it allowed the use of imagination and encouraged children to be responsible, reflect on and evaluate the social/life. Children, and not teacher, were authors of new solutions and they were 'living-through' the hero's situation enriched by their experiences.

The 'inborn-theatre' was seen by Sempioł as the highest form of creative activity of the child. There was no previous text, but only experience and improvisation under the careful observation of the teacher. She emphasised Freinet's input in pedagogy which not only allowed the child's creativity, but made it a most important source of effective teaching/learning. In 'inborn-theatre'

> "Text is only a pretext for the creative stimulation of imagination, is only a delivering of theme, on which the pupil, helped by the teacher, corrects and enriches his/her experience acquired in every-day life. He/she learns the proper, desirable (from both, individual and social points of view) forms of behaviour. He/she begins to reflect upon the reasons for the particular/specific effects and upon the effects of precise activities."[31]

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angażuje w wysokim stopniu sferę emocjonalną ucznia, jak również zaspokaja naturalną dla tego okresu potrzebę ruchu i działania."

31 Sempioł quoted H. SEMENOWICZ, Nowoczesna, 16:

"Tekst jest tu jedynie pretekstem do twórczego pobudzenia wyobraźni, podaniem tematu, na podstawie którego uczeń przy pomocy wychowawcy koryguje i wzbogaca swoje doświadczenia nabyte w życiu codziennym. Uczy się właściwych, pożądanych z punktu widzenia jednostki i społeczeństwa form zachowania. Zaczyna się zastanawiać

Sempioł's understanding of the effectiveness of using 'mise-en-scene' in education, represented a compatible view with the officially required socio-political aims of the school.

The traditional link between literature for children and theatrical methodologies was still present and very strong. The child's creativity was seen only as a vehicle of transformation of the basic literature source. The child could enter into the role of various persons needed for the staging of the fable or the fable's heroes, but the fable was still the environment of theatrical activity.[32] Many teachers during the 1980s based their theatrical proposals on well-known and proved poems for children.[33] Gotfryd Pyka represented the outstanding example. He practised not only a deep literary analysis, but employed dramatic games and 'mise-en-scene' for the final theatrical activity, integrated with other subjects (physical education, music, plastic).

The other school subjects also employed theatrical games mostly as the integrative activities after some period of teaching/learning,[34] and some of them were

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nad przyczynami określonych skutków i nad efektami określonych działań."

32 Cf. MASZCZYŃSKA-GÓRA, Baśnie, 82-83. She presented a very interesting experience: children first took the roles of painters in order to illustrate the J. Ch. Andersen's fable; in the second stage they took the roles of musicians and actors in order to perform the fable on the stage of musical theatre; third proposal consisted in becoming heroes of the fable; in a forth case the children became a team preparing a radio-drama; and during the fifth stage they were the poets and writers and they gave a farewell to the fable-heroes in their own words. The example represented a highly elaborated mise-en-scene composed from various stages and through all the time the children were in various roles.

33 Cf. A. MIERZEJEWSKI, H. WICHURA, 'Stefek Burczymucha' na lekcji języka polskiego w klasie III, in "Życie Szkoły" 4 (1984) 206-219; W. BORYS, Odkrywanie piękna 'Lokomotywy', in "Życie Szkoły" 11 (1988) 624-637; G. PYKA, 'Lokomotywa' Juliana Tuwima, in "Życie Szkoły" 7/8 (1984) 411-421; G. PYKA, Poznajemy wiersze Brzechwy - 'Kaczka-Dziwaczka', in "Życie Szkoły" 3 (1985) 156-164; G. PYKA, Poznajemy wiersze Brzechwy - 'Leń', in "Życie Szkoły" 11 (1985) 584-592.

connected with other places, out of the school like museums, public gardens, Art galleries or industrial factories.

Generally, the well-known principle of integration was adopted by teachers-practitioners of dramatic games, of mise-en-scene. These theatrical elements or methods were in the service of other school subjects, even if the fundamental application was taking place during the 'Polish literature and language' lessons.

6. 2. 2. School and young people's theatre activity

Theatrical education in its extra-curricular and extra-school contexts has taken various forms in the 1980s:

a) children's theatre in the primary school;

b) children's theatre organised during after-school activities;

c) children's and young people's theatres of associations;

d) children's and young people's theatres of various educational institutions;

e) young people's theatre in the post-elementary school.

In the case of children's theatre the activity was often connected with the use of theatre methodologies during the teaching/learning process and the theatre represented the usual last stage of activity. The main performances enriched the school calendar and some State's festivals.

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[34] Cf. G. KUFIT, Zabawy i gry na lekcjach środowiska społeczno-przyrodniczego, in "Życie Szkoły" 3 (1984) 164-170; J. BUKOWSKI, Działania artystyczne z dziećmi - Instytut Wzornictwa Przemysłowego, 1-2 czerwca 1984, in "Życie Szkoły" 10 (1984) 570-575.

The children's theatre represented different phenomena involved in the activity of the after-school clubs. They were the effects of the new organisation among the schools.[35] Theatre was only for volunteers and the teacher was responsible for the project.[36] The methodology pointed towards the final performance. It was a testimony of good educational and cultural work of the club. There were of course educational advantages, but the first aim consisted in cultural activity. Where it was possible, the theatre work was connected with the visits to the theatre FOR children.[37] The performances attended were a source of stimuli for theatrical activity. The forms varied: pantomime, puppetry, dance-theatre.

Children's theatre was popular among the members of the Polish Scout's Association.[38] Its methodology was similar to those used in the activities of the after-school clubs. The 'Łejery' Scout's theatre in Poznań represented an interesting and different example.[39] Its leaders and members were involved in the activity of 'Proscenium' theatrical education project. Hamerski, who was for many years a responsible instructor and theatre practitioner, emphasised the compatibility of

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35 Usually the big community school provided special care for children waiting for their return-journeys or - as in the case of industrial areas - where the school offered afternoon schemes for children because of shift-work of the parents. The personnel of these institutions consisted generally of school-teachers, who were doing a part-time job or this activity was included in their normal job-contracts.

36 Cf. J. FLOREK, Małe formy teatralne w świetlicy, in "Problemy Opiekuńczo-Wychowawcze" 9 (1984) 416-419.

37 Cf. C. BASTER, Teatralne formy pracy w naszej świetlicy, in "Problemy Opiekuńczo-Wychowawcze" 5 (1986) 218-221.

38 In the 1980s the situation became curious; besides the official association, realising the State's ideology, the alternative, underground scout movement existed which was organised by the independent practitioners and often connected with the Church, as a base for locals, founds and a kind of cover-shelter.

39 Cf. J. HAMERSKI, U 'Łejerów' teatralnie i rodzinnie, in "Życie Szkoły" 1 (1984) 18-20.

scouting values with the theatrical: the principle of group work and the principle of activity as the main conditions of education. 'Łejery' involved in their theatre the families, especially parents. The performances, special song-evenings were for the familiar, friendly audience. The parents became the first receivers of their children's theatre and cultural activity.

Young people's theatre belonged to the post-elementary school activity, but - in accordance with the programmes - it was a completely extra-curricular activity, connected with the subject 'Polish language and literature' usually through the teacher who was responsible for the theatre group.[40] The lessons often stimulated theatrical passion and investigation by the students. The creation of the group was only a successive step forward. The work tended towards the artistically distinguished productions. It also provided exceptional results for the school-efforts of the members, first of all in the domain of knowledge of literature. Still the poetical forms of theatre were a very popular form of activity, but among many examples there were attempts at full-time productions based on the classic repertoire. In the teacher's evaluation

> "The school theatre creates possibilities for formation of empathy, expressive-creative abilities and - in a certain measure - could offer therapeutic functions."[41]

This methodology required a regular relationship between teenagers and teacher and also the regularity of work, rehearsals.

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[40] Cf. KOPIEC, Wychowawcze możliwości, 124-128.

[41] Ibidem, 128:

> "Teatr szkolny stwarza możliwości kształtowania zdolności empatycznych, ekspresyjno-kreacyjnych, a także w pewnej mierze pełnić może funkcje terapeutyczne."

The young people's theatre was evaluated as a highly educational activity, especially for its socio-educational function, which - as Górniewicz understood and emphasised - embodied

> "(...) the process of formatting the child's abilities to collaborate, to co-act and co-exist with other individuals. This function is realised first of all in the amateur theatre group."[42]

The common work represented a successful means in conflict-solving within the group or class. Theatre in the school was seen by him as an educational vehicle operating on at least four, interconnected levels:

a) psychological, which included the individual ideas of art, the personal approach to the art work and the individual code of values which directs him/her towards a specific kind of artistic activity and represents the personal criterion of evaluation for both, individual and group theatrical enterprise;

b) sociological, which consists in interpersonal relationships among the group members, their social values and forms of social and artistic/cultural activity accepted by them;

c) aesthetic, which indicates the art form and later adopted methodology for preparation of a performance;

d) strictly educational, which is a domain of the teacher - organiser and curator of young people's theatre; the teacher, in front of the school authority and

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[42] GÓRNIEWICZ, Funkcje teatru, 298:

> "Pod pojęciem funkcji społeczno-wychowawczej teatru rozumiem proces kształtowania umiejętności dziecka do współpracy, współdziałania i współbycia z innymi osobami. Funkcje te realizuje się przede wszystkim w amatorskim zespole teatralnym."

Górniewicz based on his own theatrical practice and further theoretical and research approach which he conducted as university lecturer at the 'Mikołaj Kopernik' University in Toruń.

society, is responsible for his/her and youngsters' theatrical activity, which through the performance becomes the cultural property of the community, socially recognised. Górniewicz emphasised the role of continuous dialogue between teacher and students, and between students themselves as the main condition of effective educational climate within the group. Young people's theatre represents a valuable educational environment

> "if there are realised the main aims of aesthetic education: the enlargement of human experience, the deepening of his/her sensibility and the sublimation of the aesthetic needs."[43]

The artistic/aesthetic aims were important for the members of the school theatre, but the educational results, the 'theatre landmarks' and several links of friendship were long-lasting, memorable.

Among several outstanding examples of school theatre[44] active during the 1980s, the 'Teatr Prób'[45] (Theatre of Rehearsals) from Wągrowiec was a typical case from one point of view, as the young people's theatre - opportunity for the cultural expressiveness in a small, provincial town. Because of their long history, successful development and exceptional, recognised and awarded productions, the 'Teatr Prób' represented an interesting event for investigation about their methodology.

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[43] J. GÓRNIEWICZ, Możliwości edukacyjne teatru amatorskiego w szkole, in "Ruch Pedagogiczny" 1/2 (1986) 43.

[44] Cf. opinion expressed by RENIK, Wychowanie teatralne, and her own private archive-collection of school theatre history in the post-war history. She was a very active organiser of several festivals, competitions and workshops for theatres and their practitioners. As lecturer at the High School of Theatre, Television and Cinema in Łódz, Renik for many years was a propagator of 'theatrical education' ideas.

[45] Cf. J. KASPER, Powtarzające się ceremonie - pokoleniowy głos Teatru Prób przy LO w Wągrowcu. Małe Formy Metodyczne - Zajęcia pozalekcyjne 5/90. W poszukiwaniu własnego stylu teatru. Zeszyt 6. Wrocław, Oddział Doskonalenia Nauczycieli 1990

The founder, Jan Kasper, is a teacher of 'Polish language and literature' in the local 'liceum ogólnokształcące' (grammar school) and his search for new forms of relationship with the students met their wish to experience the theatrical adventure as an opportunity to express their opinions and their views in the significant year 1981. The group prepared one performance each year and improved the methodology. Kasper, since the beginning, liked to be a member of the group, but of course, his personality, experience and literature knowledge were the factors conditioning the activity.[46] In their methodology he insisted on group work, on a common search for better solutions, on appropriate negotiation to reach a conviction about the sense of 'what is doing'. Every meeting-rehearsal they used to start around the table, drinking tea and sharing lived experience and in that way the familiar climate among the members became the unforgettable feature. Even if they always looked for the best artistic quality of their work, they regarded the educational function as the most important.[47] Kasper emphasised the importance of theatre activity for young people:

> "Yes, I will, that youngsters approach, what we are doing, with seriousness and responsibility, but they cannot forget that theatre should be for them also, and maybe first of all - a game, its most intelligent and subtle/refined version."[48]

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[46] As a poet he published some of his works and 'Teatr Prób' could be defined as 'poetical theatre'. The texts were often collages of the works of contemporary Polish and foreign poets.

[47] 'Teatr Prób' became a winner of several awards for young people's theatre (among them twice the 'Golden Mask', in 1987 and 1989 at the 'All-Polish Forum of Theatres of Children and School-Youth' and their style influenced other similar school groups.

[48] KASPER, Powtarzające, 5-6:

> "Tak, chcę, by młodzież poważnie i odpowiedzialnie podchodziła do tego, co robimy, ale żeby nie zapominała, że teatr powinien być dla niej także, a może przede wszystkim - zabawą, najbardziej inteligentną i wyrafinowaną jej wersją."

In spite of the voluntarily participation and extra-timetable activity, through the personality of Kasper there were many connections between school theatre and class-room teaching about theatre, its elements and role in human life.

Young people's theatre in the 1980s represented the specific 'voice of the generation' as a search for something different from the official, State-controlled cultural life.[49] Often it was a voice of protest, but in the majority of cases the educational aims were the most important.[50]

6. 2. 3. Forum of the children's and school theatres

Whereas in the 1970s Poznań - as the whole city with its cultural institutions - became famous because of the Biennial of Art for Child,[51] in the 1980s the 'All-Polish Forum of Theatres of Children and School-Youth' made Poznań important in theatrical education.

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[49] And not only theatre!... The Polish alternative cultural life of the 1980s gave a birth to the large movement of independent rock-music movement with its own, controversial festival in Jarocin, August every year. The official Authorities tolerated the festival, but thousands of participants were under heavy control of public forces as well as the musicians under control of censorship. Jarocin-festival gained the name 'a Polish Woodstock'.

[50] During my own studies at the theology faculty we used to perform for community audience as the young people's theatre. Also later, during my pastoral work in the parish, in Łódź, I created a theatrical group among the students active in the parish-life. The motives were similar to those expressed by Kasper: the need for new platforms of communication with young people and their need for an independent instrument of their expressiveness, their own 'generation voice'. In a town like Łódź (more than 700 thousands inhabitants and more than 35 parish centres) I knew at least two other, non-school young people's theatre groups. One of them - Grupa Teatralna 'Logos' (Theatre Group 'Logos') in the parish of Blessed Virgin Mary - is still active today as semi-professional repertoire theatre with performances suitable for young audience.

[51] Cf. MAJCHERT, PIELASIŃSKA, Wybrane, 192-195.

In spite of all the problems which arose in 1981 and criticism against the old-fashioned, ideologically motivated festivals and competitions, the fifth Biennial of Art for Child took place. There was a special emphasis that especially the Art FOR the child must be independent, creative and important through all the values which art represents. The Biennial in some of its aspects was fully compatible with the innovative calls in education in 1981. As a result of the sixth Biennial the 'All-Polish Centre of Art for Children and Young People' was created in Poznań.[52]

Alongside the last three Biennials the new initiative was growing; first, in 1972 among the 'Proscenium' participants and practitioners the idea of a special 'confrontation' of school theatre was launched.[53] It took the real shape as 'Confrontation of School Stage' and every two years it happened in the 'Helena Modrzejewska' Lyceum. In 1983, as a common initiative of the Local Educational Authority and the Ministry of Education, the 'confrontation' became 'all-polish' and it was named 'Forum'.[54] As a biennial event in course of the 1980s the forum became the

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[52] Cf. ibidem, 194; Majchert and Pielasińska emphasised the importance of successive publications in series 'Art and Child': Sztuka i dziecko (materiały I Biennale Sztuki dla Dziecka). Poznań 1973; Sztuka dla dzieci szkolnych - teoria - recepcja - oddziaływanie. Warszawa-Poznań 1979; Sztuka dorastania dziecka. Warszawa-Poznań 1981; Wartości w świecie dziecka i sztuki dla dziecka. Warszawa-Poznań 1984. The editor of the series was Maria Tyszkowa, pedagogue, theoretician of aesthetic and theatrical education.

[53] Cf. KWIATKOWSKI, Poznać, 19-20; Kwiatkowski remembered a special 'Proscenium' session outside Gniezno, in Leszno, town with many theatrical and educational traditions (here lived (1628-1656) and was active, Jan Amos Komenski, one of the fathers of modern pedagogy). It happened on 23 June 1972 and the idea of 'confrontations' emerged amongst youngsters, theatre practitioners and theatre critics present at the meeting.

[54] The first organiser and for many years 'spiritus movens' was Mira Bobrowska, the regional school superintendent and school theatre practitioner. Since the beginning, from the part of Ministry of Education, Ewa Repsch from the department of extra-school and cultural education was responsible. She dedicated all her activity to the various forms of theatrical education and young people's theatre on both levels, official-ministerial and private-being passionately fond of children's

most important meeting for children and young people active in various forms of theatre and for theatre practitioners.[55] Forum, since its beginning was divided in two categories: children's theatre and young people's theatre. The methodology suggested by organisers and mainly practised embraced two-years work with the same class or theatre group.[56] During the first years different, but significantly large projects of theatrical education (knowledge of theatre as an Art, as the group-work and as expressive form) were realised. At the same time the concrete projects of performances were prepared in order to be presented during the regional (test-match) presentations. The second year was dedicated to the improvement of the performance and to its presentations in various occasions as the school's or institution's cultural activity. The participation at forum was seen not only as an individual event, but as the effect of long-term cultural and theatrical activity.

Forum, as a movement stimulated several initiatives, creation of regional centres of children's theatre and many 'theatrical classes'.[57] In the majority of cases, the groups or classes were involved in the theatrical education projects known as 'Gdańsk - conception' and realised under the supervision of regional officers of theatrical education. The forum's weeks in Poznań, despite many organisation problems,

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theatre.

[55] During each forum there were special meetings and workshops for teachers and instructors, books and theatre props-stage projects exhibitions.

[56] The 'forum' was open not only for schools, but also for community clubs for children, for the cultural houses of children and youth and for orphanages (usually in Polish system the 'Dom Dziecka' (orphanage) included both parts: boarding house and elementary, eight-years school).

[57] In connection with the 'Gdańsk conception' of theatrical education and compatible with curriculum suggestions, in some schools (i.e. in Poznań, Gdańsk and Wrocław) there were founded classes with the enlarged curriculum of 'Polish language and literature' with the emphasis on theatre knowledge and practice.

remained the real confirmation of the educational values of theatre in education and of theatre's compatibility with the expressive and cultural demands of children and young people.

6. 3. 'GDAŃSK' CONCEPT OF THEATRICAL EDUCATION[1] AND FIRST 'THEATRE IN EDUCATION' GROUPS

'Gdańsk' concept of theatrical education, although born in 1977,[2] became most popular in the 1980s, and was a well-devised and accepted form of theatre's presence in education, recognised and realised within and by both school and theatre. Józefa Sławucka was able to gather around her a very active group of educators and theatre practitioners. She was dedicated completely to this work and, using the administrative structures of the education system, she established during the 1980s a very large network which covered more then half of Poland. The 'Gdańsk' concept was subsequently elaborated and developed by her and her collaborators and in consequence it represented a fortunate synthesis of:

a) teaching/learning about theatre, its history, tendencies and structures;

b) live contact with the theatre through the special devised performances realised by the professional actors;

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1 Further on: 'Gdańsk' concept or the Concept.

2 Cf. Part A, chapter 3.4 about the beginning of Sławucka's activity and birth of 'Gdańsk' concept.

c) various possibilities of expressive activity of pupils and students in both academic and artistic dimensions.

The union with the 'Proscenium' movement enlarged the influence of 'Gdańsk' concept in other areas of Poland and the various bodies (local education authorities and cultural institutions) became well aware of the values of theatrical education which it promoted. The acceptance of the concept by the Ministry of Education in 1982[3] and the further creation of the Centre of Theatrical Education for Children and Youth in 1984 by the Ministry of Culture and Arts,[4] allowed the remarkable development of initiatives. At the end of the 1980s the 'Gdańsk' concept meant theory, school praxis, teachers' training and 'theatre in education' groups.

6. 3. 1. 'Gdańsk' concept in accordance with the tradition of aesthetic and cultural education

The premises of the 'Gdańsk' concept were generally based on educational issues included in the theory of aesthetic education which was elaborated by Suchodolski and Wojnar.[5] Theatre as an Art represented a powerful source of knowledge about society, about the individual within it, about his/her relationships with the other members of the community. But, in order to attain/obtain all possible,

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[3] Cf. MINISTERSTWO OŚWIATY I WYCHOWANIA, Poznajemy teatr - trzyletni cykl edukacji teatralnej uczniów kl. VI-VIII. Opracowała Józefa Sławucka. Warszawa, Ministerstwo Oświaty i Wychowania 1982.

[4] Cf. Zarządzenie Nr 27 Ministra Kultury i Sztuki z dnia 30 maja 1984 r. w sprawie utworzenia Centrum Edukacji Teatralnej Dzieci i Młodzieży w Gdańsku i nadania statutu, in: CENTRUM EDUKACJI TEATRALNEJ DZIECI I MŁODZIEŻY, Statut. Gdańsk, CETDiM 1987.

[5] Cf. description of Suchodolski's philosophy of culture and aesthetic in Part A, chapter 3.2 and 3.3, and Wojnar's theory of aesthetic education in Part A, chapter 3.2 and 3.3.

potential knowledge from the theatre performance, it was necessary to know the history, the tendencies, the forms and the components of theatre performance. The study of theatre, of its codes and languages should allow fruitful and helpful individual development, of his/her relationship with the theatre. In this way theatrical education realised the 'education THROUGH Art' and 'education TO Art'.

The other significant source of influence for 'Gdańsk' concept was the theory and research of Miller.[6] She operated in the same territory and her ideas was well-known among teachers co-operating with Sławucka in the first stage 1977-1979. Miller, analysing children's behaviour during the theatre performance, distinguished various stages of reception of the messages coming from the stage. This was the basis for devising similar stages of theatrical education understood as the process of education/formation of an active spectator, who could collaborate with the stage and be prepared to understand the theatrical language. Miller emphasised the important factor for education THROUGH theatre, i. e. the process of identification which happened in the child and the subsequent emotional engagement. The emotional activity facilitated the consequent knowledge of the problems represented on the stage and the place/role of the individual within them. Miller postulated the stages of theatrical education which could introduce the child gradually into the theatre world of communication and representation. Of course, besides the process of knowledge of theatre, there must be a place for the child's own artistic activity understood as a substantial part of his/her development. Sławucka and her team also divided their programme in stages, but differently from Miller, they started with pupils 12-13 years

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[6] Cf. description of Miller's research and conclusions in Part A, chapter 3.2; also HOMA, Znaczenie teatru, 27-28.

old.[7] Theatrical activity, beginning with the fundamental dramatic games, improvisations, towards the most complete school or class theatre works, also occupied an important place in 'Gdańsk' concept.

6. 3. 2. 'Second edition' 1980-1983

After the first, successful realisation of the project Poznajemy teatr (Getting to know theatre),[8] the verified and enlarged version was popularised in the other three provinces of Poland[9] in the years 1980-83. The main part of the educational work was still guided by the members of the original team from Gdańsk, but the local pedagogues (also delegated officers of local education authorities) were gradually involved. Instead the number of theatre collaborators (actors, directors, props-designers) from the professional local theatres increased significantly. They prepared the lessons-performances in accordance with the common scenarios - basic for the 'Gdańsk' concept.[10]

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[7] Miller division of the theatrical education was following:

a) between 3 and 7 years: a naive spectator;

b) between 7 and 10 years: a spectator in search of adventures;

c) around the 12th year: a collaborative spectator.

Cf. in Part A, chapter 3.2. Among Sławucka's ideas there was a project for new curriculum Playing theatre destined for the first three years of elementary schools, which corresponded with the second Miller's stage.

[8] It was realised in 1977-1980 in elementary school in Gdańsk, under Sławucka's supervising and as initiative of the Arts and Culture Department of the City Council. Cf. Part A, chapter 3.4.

[9] The 'second edition' embraced schools of the City of Gdańsk, the province of Gdańsk, the province of Konin and Bydgoszcz.

[10] In Gdańsk there was "Wybrzeże" Theatre, in Bydgoszcz "Polski" Theatre. Later on Sławucka organised also team of actors from "Wojciech Bogusławski" Theatre in Kalisz.

Several inspections systematically conducted by Sławucka allowed the precise formulation of aims and educational objectives. The 'Gdańsk' concept was first of all understood as the new, effective form of collaboration between the institutions of culture (generally theatre but also the 'houses of culture' and State's administration cultural departments) and schools (the access to the project was possible through both individual school initiatives or through the local education authority). The general aims of the project were as follows:

a) enrichment of the extension and forms of collaboration between the institutions of culture and schools in order to educate/prepare pupils and students for active participation in the culture;

b) the project should stimulate initiatives of institutions in order to offer more cultural resources for children and youth; the institution should prepare special professional forces for these kinds of initiatives;

c) 'Gdańsk' concept could allow the integration and co-ordination of initiatives between theatre and school in order to establish and realise the programme of theatrical education.[11]

Sławucka formulated also the following educational objectives:

a) fulfilment of the relationship between pupils and theatre of which there had been a lack;

b) creation of new forms and methods of education of the spectator/receiver of theatre art;

c) help in the development of cultural needs and activities of pupils, especially connected with theatre;

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[11] Cf. MINISTERSTWO OŚWIATY I WYCHOWANIA, Poznajemy teatr, 1.

d) the help to the school in realisation of the curriculum of 'Polish language and literature', especially about theatre, its history and forms.[12]

Based on the analysis of theatre's repertoire she emphasised the existing shortage of theatre performances for 12-15 years old pupils. In conclusion she and her team devised the project Poznajemy teatr, which could correspond with both the needs presented by pupils at this age (the need of live contact with theatre) and with the demands of the curriculum. Theatrical education should take forms in which the knowledge could be connected with the emotional approach characteristic of this stage of life. Theatre, with all its tradition and potential, could help to give answers to the questions put by teenagers about the meaning of life, about the basic criteria and values.[13] In her explanation she insisted, that the cultural/theatrical education enriched immediately the personal development and the ability to chose and to assess the theatre as an Art.

The methodology of the 'second edition' was similar as in the first stage.[14] In June of each year in all the schools involved in the project, special inspections were planned in order to provide a diagnosis about the realisation of both, theatrical lessons and subsequent activities. The whole project was built in accordance with the scale of

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12 Cf. ibidem, 1-2.

13 Cf. ibidem, 2:

> "Kształtowanie potrzeb, zainteresowań i aspiracji kulturalnych uczniów. Wyposażenie ich w podstawową wiedzę o teatrze ma służyć ugruntowaniu właściwych kryteriów wyboru w dziedzinie sztuki teatralnej."

14 Cf. Part A, chapter 3.4. During the three years there were 24 theatrical lessons, each 45 minutes long and presented for the total number of pupils not exceeding 100. The lesson conducted by a special team and as a performance, represented the base for the further work in the class-room and connected with the issue of the spectacle. Cf. MINISTERSTWO OŚWIATY I WYCHOWANIA, Poznajemy teatr, 2-3.

difficulty and the authors proposed different forms of activity able to be created during each year:

a) after the first year it would be possible to create the basic group for the further school theatre;

b) after the second year the school or class theatre should be active and during the year there could be organised extra meetings for pupils more interested in theatre;

c) during the third year in the school 'clubs of theatre lovers' should be created in order to prepare the pupils for similar activities in the post-elementary schools or other cultural institutions.[15]

The 'second edition' of the 'Gdańsk' concept included the contact with the theatre as an Art, the study of theatre (history, forms, structures, people), the education/formation of an active theatre consumer (spectator) and it gave several stimuli for the further theatrical activity of pupils. All these values made the 'Gdańsk' concept very popular and attractive. The team, local collaborators and Sławucka herself, were ready, at the and of this stage in 1983, to launch the new, second stage of the concept for post-elementary school, and at the same time to enlarge the operativeness of the Poznajemy teatr according to the growing request.

At the end of the five-years long activity, on 7th May 1982, the 'Gdańsk' concept obtained the official approval of the Ministry of Education as a possible form of cultural education. Sławucka wrote a special booklet presenting the whole project.[16] Accompanied by the special presentation letter, the 'Gdańsk' concept was presented for all local education authorities:

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[15] Cf. ibidem, 5. Also Miller emphasised the role of 'clubs' or circles in theatrical education in post-elementary school. Cf. Part A, chapter 3.2.

[16] Cf. MINISTERSTWO OŚWIATY I WYCHOWANIA, Poznajemy teatr. The booklet included:

> "We encourage You to study the enclosed concept of theatrical education and to check if it could be realised in Your province. We hope, that the proposal could receive particular attention in your education circles, the result of which action could be take towards the involvement of the pupils from the last classes/years of elementary school in theatrical education."[17]

The same document accepted a proposal to create 'Ośrodek Metodyczny Edukacji Teatralnej Dzieci i Młodzieży' (Methodological Centre of Theatrical Education of Children and Youth). The new institution operated within structures of Provincial 'House of Culture' in Gdańsk and gained the support of both respective ministerial authorities: Ministry of Education and Ministry of Culture and Arts.[18]

6. 3. 3. 'Centre of Theatrical Education' and enlargement of project

The school-year 1983/1984 was crucial in the history of theatrical education. As a result of long experience and growing demand, Sławucka and her team were

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the letter of W. Krauze and the complete explanation of Poznajemy teatr project (methodology, programme, structures, Programme Board, National Consulting Team, finance, organisers and co-ordinators from respective Ministers and State's culture and education institutions).

[17] Ibidem, (Letter of W. Krauze, Head of the Department of Education and Physical Culture), Warsaw, 7th May 1982:

> "Zachęcamy do zapoznania się z przedstawioną koncepcją edukacji teatralnej, sprawdzenia czy mogłaby być ona realizowana w Waszym województwie. Wyrażamy nadzieję, że przedstawiona propozycja spotka się z dużym zainteresowaniem środowiska oświatowego, w wyniku którego zostaną podjęte działania zmierzające do objęcia uczniów starszych klas szkół podstawowych edukacją teatralną."

[18] It also collaborated with 'Centralny Ośrodek Metodyki Upowszechniania Kultury' (Centre of Methodology for Culture Popularisation in Warsaw), 'Oddział Doskonalenia Nauczycieli' (Centre of In-Service Teacher Training in Gdańsk), 'Bałtycka Agencja Artystyczna' (Baltic Artistic Agency) and "Wybrzeże" Theatre in Gdańsk.

able to subdivide the entire material produced during the years into two separate but complementary curricula (the Polish term was 'cykl' - cycle):

a) for the last three years of elementary school, called Getting to know theatre; the realised scenarios-lessons in the previous two editions were reshaped and re-organised in order to represent the progressive, introductory curriculum of fundamental knowledge of theatre, its components, basic historical development and Polish theatre and contemporary form of theatre;

b) for the three years of post-elementary schools, called Talking about theatre; some of the scenarios created during the first two editions now became part of the second curriculum; it was more connected with the curriculum of 'Polish language and literature' and devised in chronological order.

The large number of theatre professionals involved in the realisation of scenarios-lessons allowed also the quick preparation of performances and their premičres in 1983/1984.[19]

Sławucka tended to institutionalise activities which had been up to now optional and to enlarge the influence on the all-Polish educational and cultural system. The experience, positive results and efforts gained their target; by the special disposition of the Minister of Culture and Arts, dated 30 May 1984, the 'Centrum Edukacji Teatralnej Dzieci i Młodzieży' (CETDiM) (Centre of Theatrical Education of Children and Youth) was created.[20] The Centre had its seat in Gdańsk, it could

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[19] The Centre prepared and presented at least 21 scenarios among the later published (1987/1988 edition). Further on each scenario-performance was performed on tour in schools realising the project. There was also a plan of third part of curriculum Playing theatre for the first four years of elementary school. In spite of began works, this project was not introduced in the 1980s. Cf. MAJCHERT, PIELASIŃSKA, Wybrane, 188.

[20] Cf. Zarządzenie Nr 27 Ministra Kultury i Sztuki z dnia 30 maja 1984 r. w sprawie utworzenia

operate throughout Poland and as the State institution, was subject immediately to the Ministry of Culture and Arts.

The main field of the Centre's activity was theatrical education intended as a part of official cultural and educational policy in the domain of aesthetic education. In accordance with the special statute, the Centre should provide:

a) an inspirational and stimulative function for both schools and cultural/artistic institutions in order to co-ordinate their activities for theatrical education;

b) a supervisory function for the realisation of programmes prepared by the Centre and realised by others, but in closed collaboration with the Centre.[21]

The Centre had several aims, and among them:

a) the preparation of a curriculum of theatrical education and of methodology of its implementation;

b) the preparation of forms for training of teachers, theatre practitioners and cultural workers in order to involve them in the realisation of curriculum;

c) collaboration with the education departments of the universities and education colleges in order to provide respective research and possibility for students to know the curriculum;

d) the preparation of theatre-lessons, performances, exhibitions and publications in order to popularise the curriculum;

Centrum Edukacji Teatralnej Dzieci i Młodzieży w Gdańsku i nadania statutu, in: CENTRUM EDUKACJI TEATRALNEJ DZIECI I MŁODZIEŻY, Statut; RENIK, Wychowanie teatralne, 129.

[21] Cf. CENTRUM EDUKACJI TEATRALNEJ DZIECI I MŁODZIEŻY, Statut, 1-3.

e) collaboration with similar initiatives undertaken by other institutions and social bodies and with the respective research institutes of both Ministries, of Education and of Culture and Arts.[22]

In this way the 'Gdańsk' Centre became the main institution of theatrical education which would embrace all possible phenomena existing in both school and theatre. The Centre was seen as a possible link between school programmes of theatre knowledge and theatre's need to educate an active, child and youth audience. It became the well-known institution helping school in realisation of cultural/aesthetic education.[23]

Sławucka emphasised that the successful activity of the 'Gdańsk' Centre in the 1980s and the popularity of theatrical education, were the result of the integration of three spheres of activity:

a) the devising of programmes based on experiences of school, theatre and cultural institutions;

b) creation of operative structures for effective realisation of programmes;

c) clear and successful rules of financial support (partly from the ministerial central budget, the subsidies from local education and culture departments and partly from the Centre's own income).[24]

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[22] Cf. ibidem, 3-4. More detailed were included in the statute in accordance with the rules of law language of the ministerial document.

[23] Cf. Program wychowania estetycznego, 26:

> "Od Centrum oczekuje się wartościowych wychowawczo i artystycznie propozycji repertuarowych i metodycznych, wspomagających i rozszerzających program języka polskiego w zakresie wiedzy o teatrze i poznawaniu teatru."

[24] Cf. J. SŁAWUCKA. [Letter to LEWICKI Tadeusz]. Gdańsk, 11 Nov. 1991 (TL Archive). Also cf. MINISTERSTWO OŚWIATY I WYCHOWANIA, Poznajemy teatr, 8-9 about finance and subsidies.

6. 3. 4. Territorial operativeness, structures and publications of 'Gdansk' Centre

Theatrical education launched by Sławucka in 1975-1977 embraced only four schools in Gdańsk. The first edition of Getting to know theatre became popular thanks to the continuity of theatrical lessons and series of informative seminars and workshops for teachers from the Gdańsk province. Already the second edition in years 1980-1982 was realised in schools of three provinces: Gdańsk, Konin and Bydgoszcz. The school-year 1983/1984 continued Getting to know theatre and in some post-elementary schools, where the 'Gdańsk' concept was previously known, the second cycle Talking about theatre started. In Autumn 1983, thanks to the collaboration between 'Proscenium' Movement in Poznań-Gniezno and 'Gdańsk' Centre, theatrical lessons were applied where 'Proscenium' previous activity was known.[25] Until 1987, subsequently, the Getting to know theatre was realised in 18 provinces.[26]

In spite of the general identification of 'Gdańsk' concept with the name of Józefa Sławucka, she tried - since the beginning in 1977 - to collaborate with many specialist from all three sides which contributed to the birth and development of the

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[25] Cf. KWIATKOWSKI, Poznać, 27.

[26] Renik wrote that at the end of the 1980's the 'Gdańsk' concept was present in 24 provinces, but - accordingly to Sławucka report - the continuous work and permanent structures operated in 18 provinces. Cf. RENIK, Wychowanie teatralne, 129; J. SŁAWUCKA, O kryteriach artystyczno-pedagogicznych i scenariuszach spektakli trzyletnich cyklów edukacyjnych "Poznajemy tear" i "Rozmowy o teatrze". Opracowanie dla koordynatorów artystycznych i koordynatorów wojewódzkich. Gdańsk, Centrum Edukacji Teatralnej Dzieci i Młodzieży 4th November 1987 (TL Archive).

project: school, theatre and culture institutions. She collaborated especially with the professionals from Gdańsk Theatre 'Wybrzeże'.[27] The first and fundamental body was 'Rada Programowa' (Programme Board) operating since 1977. Although the composition of the Board changed, its aims remained the same through all the stages:

a) analysis and approval of the curriculum, of the scenarios;

b) initiatives of the new relationships, correction of possible mistakes and stimulation towards new scenarios.[28]

During the next years similar boards were created in main centres (Bydgoszcz, Konin and further in all provincial centres). Besides this 'Programme Board', Sławucka created in 1980 the 'Krajowy Zespół Konsultantów' (National Consulting Team) composed from the representatives of both Ministers, provincial centres and theatres.

The ministerial approval in 1984 and the Statute brought some changes in the structure which had existed up to now. The 'Programme Board' became the main counselling and consulting body for the 'Gdańsk' Centre, for programmes, scenarios and development of the curriculum. The whole Centre in 1987/1988 school-year represented a complete educational-cultural institution with its own departments for publishing, archives, theatre activity, education, administration and finance.[29]

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[27] For years the artistic director of concept was Krzysztof Wójcicki and after Florian Staniewski; among the first actors was Ryszard Jaśniewicz, who in 1990 became the successor of Sławucka as director of 'Gdańsk' Centre; the first scenario about prop-design and stage-craft was written and performed by Jadwiga Pożakowska.

[28] Cf. MINISTERSTWO OŚWIATY I WYCHOWANIA, Poznajemy teatr, 7-8; CENTRUM EDUKACJI TEATRALNEJ DZIECI I MŁODZIEŻY, Statut, 4-5.

[29] Cf. CENTRUM EDUKACJI TEATRALNEJ DZIECI I MŁODZIEŻY, Statut, Struktura organizacyjna Centrum 1987/88 (Organisational structure of the Centre in 1987/1988).

Step by step, with the territorial enlargement of the Centre's influence, the two special networks were created:

a) network of artistic co-ordinators, who usually were the actors or theatre practitioners from the professional theatre involved in the presentation of theatrical lessons-scenarios;

b) network of provincial co-ordinators, who could belong either to Provincial 'House of Culture' or to Provincial (Local) Education Authority (Kuratorium Oświaty i Wychowania); in Poznań a special Methodological Workshop of Theatrical Education (Wojewódzki Gabinet Metodyczny Edukacji Teatralnej) was active.[30] During the school-year 1987/1988 there were 15 artistic co-ordinators from 12 different professional theatres and 22 provincial co-ordinators.

The success and the educational effectiveness of 'Gdańsk' concept depended very much on the commitment of local co-ordinators and teachers, who were in the first place responsible for teaching/learning of the pupils and students attending the theatre-lessons. The Centre organised each year regional meetings for teachers in order to inform them and to collect their criticism and initiatives, and to expand the influence of the Centre. Teachers evaluated the concept as one which was difficult and challenging to realise, because of the already over-loaded curriculum, but at the same time they emphasised the methodological novelty. The Concept stimulated also their own professional development (study of theatre and further preparation for various theatrical activities required as a continuation of theatrical education). The seminars and workshops for teachers stimulated them to engage in activities before and after theatre-lessons and not only during the school-time, but also as extra-school

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30 Cf. SŁAWUCKA, O kryteriach artystyczno-pedagogicznych.

activity (critical reviews of performances, exhibitions about theatre, visits to theatre and school-class theatre).[31]

In the Centre's plans was also the project of a special department at the 'Państwowa Wyższa Szkoła Teatralna' (State High School of Theatre) dedicated to theatrical education, children's and young people's theatre. In spite of various steps made towards its creation, the project did not start at the end of the 1980s.[32]

For the pupils and students from Gdańsk there was the other possibility of special, post-performance meetings in the Centre or in 'Wybrzeże' Theatre. The aim was not only to reflect and discuss the performance, but first of all to develop the knowledge of several problems connected with the real and with the fictitious world presented on the stage. The meetings were seen as highly educational and a self-formative means stimulated by theatre.[33] Similar tasks were included in the methodology of a special, summer theatre-camp. The common life and work, based on theatre resources, was seen as an aid to reflection and to action in three fundamental relationships:

a) I - I;

b) I - You;

c) I - It, and 'It' represented the general idea which united the community of the camp.

Methodology of work (length of camp: between 10-14 days) included three domains:

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[31] The Centre organised a special provincial meetings and also the All-Polish Forum of Children's and School Theatres in Poznań represented a very good opportunity.

[32] Cf. J. SŁAWUCKA. [Letter to LEWICKI Tadeusz]. Gdańsk, 19 Nov. 1993 (TL Archive).

[33] Cf. A. C. LESZCZYŃSKI, Teatr. Formy edukacji teatralnej. Spotkaniowe grupy teatralne, in: CENTRUM EDUKACJI TEATRALNEJ DZIECI I MŁODZIEŻY, Poznajemy siebie, tworzymy siebie poprzez teatr. Gdańsk, CETDiM 1990, 22-23.

a) philosophy of life (categories of human life, individual and community, fundamental relationships), in which at the base was the educational work of a psychologist, pedagogues or philosopher;

b) development of human psychological possibilities and expressive skills (creativity, imagination, ability of communication, development of dialogue skills), in which at the base were various workshops of body expression, speech, dance, mime and movement;

c) analysis of literature works (especially drama literature in order to prepare the text for performance), based on the study of various theatre forms, tendencies, approaches to the text.[34]

Initiatives of that special, summer camp, although it was earlier in Sławucka's ideas, took place at the very end of the decade.

Fortunately and differently from other theatrical education projects from the past, the 'Gdańsk' concept since the beginning was accompanied by a growing number of publications which presented both teaching resources for teachers and contents of theatrical lessons for actors and theatre practitioners - true and fundamental realizers of the lessons.

The first series consisted in ten brochures, each dedicated to a different topic from theatre history.[35] Mainly they were destined for teachers as the immediate

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[34] Cf. ibidem, part entitled Obóz teatralny, 13-21.

[35] The Centre published the following brochures:

1. Teatr antyczny (Ancient theatre).
2. Teatr średniowieczny (Mediaeval theatre).
3. Komedia dell'arte (Commedia dell'arte).
4. Teatr szekspirowski (Shakespeare's theatre).
5. Teatr renesansowy (Renaissance theatre).

resource for before or after-theatre lessons in the class-room. Each brochure included texts published elsewhere and written by famous experts, but here, brought together, represented an aid and a part of non-existing, but hypothetical handbook of theatrical education.

On 30 September 1984, the special seminar in Konin was held. The participants (the 'Gdańsk' team with Sławucka) and several artistic and local co-ordinators devised a special scheme for the scenarios. The scenarios, already existing and experienced, were verified, and in some cases, re-shaped. The theatre-lesson had a dramatic structure, divided in scenes.[36] There was no place for any kind of foreword, introduction or comment during the performance (Sławucka regarded similar actions as very popular among teachers, but destructive for theatrical education coming FROM the theatre event). In 1987, as part of the preparation for the revised and complete edition of the scenarios, Sławucka repeated the general methodological rules in a special instruction for the artistic and local co-ordinators.[37]

Scenarios of the first project Getting to know theatre were the result of the first and second edition. The complete number of proposals and performed theatre-lessons was more than 30. Not all of them gained final approval and only 24 were published in an official version in 1987/1988.[38] The 'Gdańsk' Centre collected in

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6. Teatr Baroku (Baroque theatre).

7. Anatomia teatru (Anatomy of theatre).

8. Teatr romantyczny (Romantic theatre).

9. Teatr narodowy (National theatre)

10. Fredro.

There were several editions, often printed by small printing office and not always in accordance with the received permission.

36 Cf. SŁAWUCKA, O kryteriach artystyczno-pedagogicznych.

37 Cf. ibidem.

its archives all devised lesson-projects and all of them were available for possible consultation and realisation. Besides these scenarios, there existed a collection of teachers' resources devised for before and after theatre activities.

The second project Talking about theatre, published officially also in 1987/1988, included 24 scenarios which were ordered chronologically in accordance with the curriculum of 'Polish language and literature'.[39] The complete number of available scenarios from the Centre was higher than published.

The Centre published a version of its manifesto in 1987 in order to popularise the project.[40] Instead in 1990 a small book was published which included some theoretical issues of theatrical education and descriptions of experiences made by both school and theatre representatives involved in the 'Gdańsk' concept.[41]

During the years of its activity, the Centre scrupulously collected all scenarios, projects of lessons, critical reviews written by teachers and students. All these archive material were divided in accordance with the two main projects.[42] A significant part of the archive was the video-collection which included the majority of presented

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[38] CENTRUM EDUKACJI TEATRALNEJ DZIECI I MŁODZIEŻY, Poznajemy teatr. Vol. 1-3. Gdańsk, CETDiM (1987/1988). First version was published in 1985 and 1986. Cf. SŁAWUCKA, O kryteriach artystyczno-pedagogicznych.

[39] CENTRUM EDUKACJI TEATRALNEJ DZIECI I MŁODZIEŻY, Rozmowy o teatrze. Vol. 1-3. Gdańsk, CETDiM (1987/1988).

[40] CENTRUM EDUKACJI TEATRALNEJ DZIECI I MŁODZIEŻY, [Ulotka informacyjna (Manifesto)]. Gdańsk, CETDiM-RSW "P-K-R" Z.P.-F. 1987.

[41] CENTRUM EDUKACJI TEATRALNEJ DZIECI I MŁODZIEŻY, Poznajemy siebie, tworzymy siebie przez teatr. Gdańsk, CETDiM 1990.

[42] Cf. B. GORGOL, D. LABIJAK, Informacja o zbiorach i dokumentacji artystycznej Centrum Edukacji Teatralnej Dzieci i Młodzieży w Gdańsku, in: CENTRUM EDUKACJI TEATRALNEJ DZIECI I MŁODZIEŻY, Poznajemy siebie, tworzymy siebie przez teatr. Gdańsk, CETDiM 1990, 57-59.

performances and also some documentary films about theatre produced by other institutions.[43]

Finally, the Centre's archive included the results of inspections conducted by invited representatives of university departments and some MA theses written by students from Gdańsk University and other colleges of education.

6. 3. 5. 'Scena Centrum' ('Centre Stage') and first 'theatre in education' groups

Since the first theatre-lessons Sławucka and her collaborators emphasised the necessity to organise every single unit of theatrical education as the theatre performance. In order to achieve the theatre climate, tension, closed relationship between audience and stage (where and whatever could be used as a stage), and to achieve real communication, she entrusted the realisation to the theatre professionals (actors, directors, prop-designers etc.). Of course not everybody was able to catch the essence of education going on during the lesson-performance and during the 'Gdańsk' experience a significant number of actors and theatre practitioners passed through.[44] Some of the actors found their place and real pleasure in presenting theatre, its development and theatrical cuisine.[45] Those fond of theatrical education, often became authors of valuable scenarios.[46] During the first and second edition of Poznajemy teatr

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[43] Cf. ibidem, 59-64.

[44] There did not exist an exact statistic, but counting only the practitioners involved in the original presentations of scenarios, they were more than fifty.

[45] Cf. J. NOWACKI, Misja czy chałtura?, in: CENTRUM EDUKACJI TEATRALNEJ DZIECI I MŁODZIEŻY, Poznajemy siebie, tworzymy siebie przez teatr. Gdańsk, CETDiM 1990, 46-48.

[46] Basically the authors of the scenarios were the theatre practitioners and the majority of them were well-known Polish actors from various theatres, like Piotr Sowiński, Tadeusz Malak, Ryszard

the actors were many and the composition of the teams varied in order to fulfil the demands of the programme, even if certain groups established permanent connections.

In 1984, within the structure of the 'Gdańsk' centre the special department, called 'Scena Centrum' (Centre Stage) was founded. The Centre's statute used description 'Scena Małych Form Teatralnych' (Stage of Small Theatre Forms) which indicated the specific character of this stage:

a) the possibility of preparation and presentation of performances belonging to the Centre's curriculum;

b) the possibility of receiving other 'small forms of theatre' as a supplement to the normal programme;

c) the opportunity for diverse school, class-theatre groups involved in theatrical education.[47]

The 'Centre Stage' became in this way the main and often first place of realisation of a new scenario.[48]

The turning-point in understanding the actor's role in theatrical education was connected with one of the first Sławucka's actor-collaborators, Piotr Sowiński. He created in 1983 the first theatrical group/team completely operating within the structures of 'Gdańsk' concept.[49] Also in professional theatres involved in 'Gdańsk'

Jaśniewicz, Zofia Mayr, J. Nowacki, Irena Jun, Wiesław Rudzki, Andrzej Lajborek, Piotr Suchora and many others.

47 Cf. CENTRUM EDUKACJI TEATRALNEJ DZIECI I MŁODZIEŻY, Statut, 5: chapter 4.10

48 Cf. R. JAŚNIEWICZ, [Letter to Tadeusz LEWICKI]. Gdańsk, 14 March 1991 (TL Archive).

49 Cf. SŁAWUCKA, [Letter to Tadeusz LEWICKI]. Gdańsk, 19 Nov. 1993. Sowiński used to work in Poznań, in "Wojciech Bogusławski" Theatre in Kalisz and in 1983-1986 was involved in 'Gdańsk' concept. He died in 1986, coming back from Suwałki, where he was on tour for local

concept special teams were created, especially around the artistic co-ordinator, but their lives/existence usually were connected with the particular scenario. Zbigniew Grochal, actor in 'Teatr Nowy' in Poznań and his colleagues, became exceptional, but although they were actively involved, they did not create a special team.[50]

In 1987, the actor and director Wiesław Rudzki, founded the first, independent 'theatre in education' company called 'Zespół Edukacji Teatralnej - ZET' (Team of Theatrical Education). As an actor, he was still working in various theatres (Gniezno, Bydgoszcz, 'Teatr Powszechny' in Warsaw) and was already involved in theatrical education.[51] After Sowiński's death and in accordance with Sławucka, Rudzki and his company 'ZET' became completely dedicated to the presentation of theatre-lessons. Rudzki wrote some scenarios[52] and also directed others. During three years of 'ZET"s activity under his direction, they became well-known in nearly all provinces realising theatrical education.[53]

Thanks to the activity of Sowiński and then Rudzki and 'ZET', on the panorama of Polish theatrical life, the new form, 'theatre in education' company began to teach about theatre, to prepare the audiences and to educate through theatre.

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schools.

50 Cf. KWIATKOWSKI, Poznać, 27.

51 Cf. W. RUDZKI, Edukacja teatralna. Warsaw, 24 Nov. 1990. (TL Archive)

52 Rudzki wrote Reżyser w teatrze, Co się stało z postaciami komedii dell'arte, Teatr radiowy. Cf. GORGOL, LABIJAK, Informacja o zbiorach i dokumentacji artystycznej Centrum Edukacji Teatralnej Dzieci i Młodzieży w Gdańsku, 58.

53 ZET operated especially in Warsaw, in provinces of Łomża, Suwałki, Olsztyn.

6. 4. INTRODUCTION OF 'BRITISH DRAMA', ITS ADAPTATION AND DEVELOPMENT

The 1980s decade brought a new phenomenon in theatrical education in Poland: drama. The word was new in pedagogical terminology, although it was well-known from psychology and psychiatry domains. In every-day use it was connected with terms like 'psycho' or 'socio' which indicated clearly the derivation and application of methodology using some theatrical elements.[1]

The introduction of drama provoked also an element of confusion in terminology and some problems: how to connect 'drama' with various methodologies using theatrical elements, known in Polish pedagogy and used actively by teachers and theatre practitioners. In order to avoid identifying 'drama' with any previously known methodology, the pioneers introduced the new word, often adding the explanation or adjective 'British', which indicated quickly the lexical derivation.[2]

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[1] Information about psychodrama and sociodrama adaptation in Poland are in Part A, chapter 3.3 and 'drama' in those understandings was connected with the activity of Gabriela and Czesław Czapów, Mieczysław Łobocki and Andrzej Janowski.

[2] Cf. DZIEDZIC, Drama, 7; K. MILCZAREK-PANKOWSKA, Funkcje dramy na gruncie psychiatrii, psychologii i pedagogiki, in "Kwartalnik Pedagogiczny" 3 (1984) 128. Both Authoresses mentioned intensive and lasting discussions about the accurate translation or adaptation of English

The theatrical education existing in Polish schools, with diverse methods, and the conditions for the adaptation of drama, stimulated an interesting process of development of two inner streams within the 'drama-movement': 'classic drama' and 'Polish drama'.[3] The theatrical derivation of pioneers and their on-going theatre work, stimulated also the employment of drama in the school and community theatre, in the training of students of theatrical schools. Nevertheless, since the beginning, 'drama' in Poland was presented as an educational methodology and the fundamental development occurred among teachers, especially those of 'Polish language and literature'.

These two factors, the presentation of 'drama' as education and the interest of teachers, made 'drama' recognisably different in the whole panorama of theatrical education. However both sides, the traditionalists and the pioneers, understood drama as a part of theatrical education within aesthetic education.[4]

6. 4. 1. Theatre 'Ochota' and ideas about 'theatre in education'

Warsaw theatre 'Ochota' had during the 1970s, worked out its own artistic image addressed towards all possibly generations.[5] Theatre's manifestos and annual

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drama terminology.

[3] Cf. DZIEDZIC, Drama, 7-8.

[4] Milczarek-Pankowska and Dziedzic emphasised the support given them by Irena Wojnar. The confirmation of this I received personally during several meetings with Sławucka, Renik and Rudzki. In spite of their historical role in theatrical education, they described drama as a natural, further development of theatre elements in teaching/learning process which could enrich the knowledgeable direction of earlier projects.

[5] Cf. H. MACHULSKA, Teatr Ochoty teatrem rodzinnym, in: 17 (siedemnasty) sezon 1986/87. Warszawa, Teatr 'Ochoty' 1987. During meetings she explained to me the special, educational mission of their theatre, which should be based on collaboration with the family, as the fundamental

programmes used to operate a slogan 'Teatr Ochoty - teatrem rodzinnym' , meaning 'Ochota Theatre - family theatre' and the company ambitions were to produce performances suitable for children, teenagers, young people, whole families and elderly people too. Halina and Jan Machulski,[6] as a family team, wanted to offer not only a good quality theatre, but also to provide several initiatives for the cultural life of the community. The theatre has had its seat in the well-populated quarter of Warsaw and quite far from other theatres. There were theatre activities for children, workshops for teenagers, collaboration with the local schools.

Halina Machulska, director and well-known theatre practitioner of theatre FOR children, was especially interested in the educational possibilities of theatre.[7] In her work with children and young people, she adopted methodologies of dramatic games, of 'mise-en-scene', of a special theatre training for youngsters who would create and run the amateur theatre company. She organised and lead several workshops for both pupils and teachers, looking for new methodologies in Poland and abroad.

Machulska made contact with the British Council in Warsaw in order to achieve information about British initiatives of theatre involved in education and in that way, had already discovered drama in 1972.[8] The first information came out from

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educational community.

[6] Jan Machulski, well-known from his television, film and theatre roles Polish actor and pedagogue in the theatrical school. For several years he impersonated a hero of several films for young audience 'Pan Samochodzik' (Mister Car). In the 1980s he was a director of "Ochota" Theatre. Halina Machulska, actress and director; she organised and was the president of Polish section of ASSITEJ. In the 1980s she was an artistic director of "Ochota" Theatre.

[7] In practice Machulska was author of the 'family' project of the 'Ochota' Theatre and she established also links with Warsaw educational authority in order to provide theatre workshops for teachers interested in school theatre.

the educational reviews and books, from the experience of English teachers working at the British Council. Machulska, although all her theatrical activities, studied drama and started to introduce some of drama methods/techniques in her workshops. The educational direction was obvious and she became more convinced that drama could be a new way for theatrical education in Poland.

6. 4. 2. Halina Machulska meets Dorothy Heathcote

In 1978 Machulska finally visited Great Britain and thanks to the British Council arrangements, she took part in workshops held by Dorothy Heathcote in Ripon, together with other drama-practitioners from England and - what was very instructive for Machulska - with children involved in the drama-project.[9] In spite of the short visit, she made many contacts, she got to know Heathcote and experienced the process of drama in a living manner. Also Machulska brought new books about drama, information and confirmation for her educational ideas about theatre. She also devised projects to invite drama-practitioners to Warsaw in order to make new forms of training for teachers involved in 'Ochota' Theatre theatrical education possible.

After coming back to Warsaw, Machulska shared her experience and knowledge with her collaborators in 'Ochota' Theatre and - as far as possible[10] - drama

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[8] Cf. H. MACHULSKA, Środki teatralne w procesie nauczania i wychowania, in "Drama. Poradnik dla nauczycieli i wychowawców" 1 (1992) 16.

[9] Cf. H. MACHULSKA, Drama prowadzona przez Dorothy Heathcote, in "Drama. Poradnik dla nauczycieli i wychowawców" 6 (1993) 12-14. She delivered a full description of Heathcote's lesson in Ripon.

[10] For Machulska and her collaborators it was a matter of language, translatability of drama terminology and fundamental publications. Among the first books studied by Milczarek-Pankowska there were: R. COURTNEY, Play, Drama and Thought. London, Cassel 1977; P. SLADE, Child Drama. London, University of London Press 1954; B. WAY, Development Through Drama. London,

was introduced and Machulska's enthusiasm and dedication influenced others.[11] Unfortunately, its immediate effect was limited. For a couple of years drama remained known only to theatre practitioners and teachers connected with Machulska and 'Ochota' Theatre.

6. 4. 3. Beginning of 'British Drama' in Poland

Drama acquired a larger recognition since the 1983/1984 school-year. Systematically, although slowly introduced, drama became a subject of a first research[12] at Warsaw University. The circle of teachers who were taking part in drama workshops became also known through their innovative methods, especially in 'Polish language and literature' teaching. Krystyna Milczarek-Pankowska for her research, achieved the support of Irena Wojnar and Wanda Renik. She and Anna Dziedzic, together with Halina Machulska created a strong team of drama pioneers at 'Ochota' Theatre..

Thanks to Machulska's contact and again to British Council support, in 1985 the Greenwich Young People's Theatre (GYPT) demonstrated their work as a 'theatre

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Longman 1967. About Heathcote-Bolton theory and praxis of drama there were: B. J. WAGNER, Dorothy Heathcote: Drama as a Learning Medium. London, Hutchinson 1979; G. BOLTON, Towards a Theory of Drama in Education. London, Longman 1979.

[11] Among the first were: Anna Dziedzic - director and practitioner of young people's theatre, Krystyna Pankowska-Milczarek - pedagogue and school theatre practitioner, Alicja Pruszkowska - teacher and curriculum designer.

[12] Milczarek-Pankowska conduct a research about the educational implication in psychodrama and sociodrama. She published several articles: Angielski teatr edukacyjny, in "Scena" 10 (1986) 9-13; Czym jest drama?, in "Plastyka w szkole" 2 (1987) 75-78; Drama w nauczaniu i wychowaniu, in "Oświata i Wychowanie" 40 (1988) 20-23 and a book about contemporary theatre tendencies (for teachers) Współczesny teatr poszukujący. Warszawa, Wydawnictwa Szkolne i Pedagogiczne 1986.

in education' company and guided a workshop of drama at 'Ochota' Theatre. The impact was formidable and highly stimulative for drama experiences, which had been up to now crawling. GYPT offered not only the possibility to see how drama worked as a form of educational theatre, but workshops reinforced the teachers' quest for drama involvement in the teaching/learning process. Besides the performances and workshop, Chris Vine, invited by Machulska, also presented some theoretical issues about drama. The group of teachers - participants in this first practical training, was large enough (around thirty) to spread news in the leading Polish centres of theatrical education.[13]

In March 1986 Dziedzic visited GYPT in London, observing some practical lessons given by drama practitioners in schools. She also made fruitful contact with Susan Bennion[14] and Wanda Polaszek,[15] and in this way the Polish experiences of theatrical education became more known, especially for those involved in the popularisation of drama in Poland. GYPT visited 'Ochota' Theatre again in 1987 and the majority of the first participants took part in their workshops. The subsequent visits of Polish drama practitioners brought more information, theory and experiences.

Machulska's pioneering activity and the GYPT's input/investment, enriched by various experiences of teachers, gave three fundamental directions to drama's presence in theatrical education:

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[13] Cf. DZIEDZIC, Drama, 3.

[14] Bennion was a member of GYPT and subsequently she studied the impact of drama with existing Polish experiences. Information about her work I achieved from Machulska and Sławucka.

[15] Polaszek was a teacher in secondary schools in London and a member of National Drama. Thanks to her Polish derivation, she facilitated relationships.

a) the teaching/learning process of 'Polish language and literature', but also of other subjects (first of all the teachers were participants and also the training centres for teachers collaborated with 'Ochota' Theatre initiative);

b) the educational utility for special education lessons required by the Polish curriculum (similar to pastoral care in the British school system);

c) the theatrical training for school and young people's theatre (the majority of first drama practitioners were active in this dominion of cultural life in school and community).

The British drama adopted on Polish ground took roots, but it also presented its own characteristics, connected with the tradition of theatrical education and stimulated by the newness of the active presence of the pupil in the teaching/learning process.

6. 4. 4. Adaptation and development

The last years of the 1980s decade were characterised by intensive activity of drama pioneers. Besides the unquestionable centre in 'Ochota' Theatre, there were other places where the trio Machulska-Dziedzic-Pankowska carried out several one-day seminars and workshops, especially for teachers.[16] Usually there were places of work of one of the participants of the workshops in Warsaw. Nearly all these initiatives were realised in collaboration with local education authorities or provincial cultural centres already involved in other forms of theatrical education. Dziedzic and Pankowska used to work also with classes in various schools in order to present some

[16] The participants were usually from the leading centres of theatrical education: Poznań, Wrocław, Gdańsk. They conduct also workshops in Szczecin, Kraków, Suwałki, Skierniewice, Żyrardów, usually in connection with the local education authorities.

units of projected curriculum.[17]

Pankowska became a lecturer at the Pedagogy Faculty at Warsaw University and she oriented her work towards investigation about the nature of drama as well as towards training of pedagogy students and teachers.[18] Dziedzic instead took the route of educational praxis and young people's theatre. At her new place of work at Warsaw Cultural Centre,[19] she founded a special, permanent course of drama within the already existing course for instructors of school and community theatre.

Their theoretical and practical works promoted the adoption of drama techniques and defined some of them in new, Polish school conditions. Pankowska emphasised the difference between well-known drama as therapy and drama in education. She tried to make connections between drama and other teaching methods with theatre elements. The socialising values of drama should be helpful especially in the overall process of education going on in the school's work. In her research and publication, Pankowska presented also ideas of historical representatives of British drama, like Caldwell Cook, Peter Slade, Brian Way, Richard Courtney. Although those were short descriptions, at least drama became legitimised historically and scientifically.[20]

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17 Cf. DZIEDZIC, Drama, 3-4.

18 Milczarek-Pankowska belongs to 'Katedra Pedagogiki Ogólnej' (The Department of General Pedagogy) at Warsaw University, but she also collaborated with 'Zakład Wychowania Estetycznego' (Institute of Aesthetic Education) directed by Irena Wojnar.

19 'Warszawski Ośrodek Kultury' (Warsaw Cultural Centre) is the main centre of community cultural activities and does co-ordinate all initiatives for amateurs. It has several departments and theatre represents one of the fundamental directions of activity.

20 Cf. MILCZAREK-PANKOWSKA, Funkcja dramy, 128-137. She explained to me the importance of the research because of large production about aesthetic and theatrical education in various, most familiar forms.

The first manual of drama was published by Dziedzic in 1988.[21] She described drama, trying to give some kind of definitions for both drama in general and for drama techniques. Based on experience, she also placed drama among other theatre methodologies known in Polish schools like dramatic games and 'mise-en-scene'. Subsequently, after observations made by Susan Bennion from GYPT, Dziedzic distinguished between 'classic' drama and 'Polish' drama.

In her description, 'classic' drama was based usually on social-ethic issues. It has a theatrical structure, and its contents conflict, event, has its surprise/suspence, possible solutions and its own plot, created by participants. Drama uses a special language with symbols and codes similar to theatre. She emphasised the basic elements of 'classic' drama: role and reflection/discussion. The structure is composed of:

a) introduction or narration, the beginning of a story; the role of the teacher is important at this initial moment;

b) development of the drama using several theatre techniques, roles; it is a time of creative activity of the pupils/ participants;

c) possible moment of discussion/reflection/first conclusions/sharing of opinions; here she again emphasised the leading role of the teacher;

d) continuation of the story (by the teacher) and other drama techniques in order to reach solutions;

e) final discussion and conclusions could end the drama.

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[21] Cf. A. DZIEDZIC, Drama w kształceniu i wychowaniu młodzieży: materiały szkoleniowe. Warszawa, Centralny Ośrodek Upowszechniania Kultury 1988.

Dziedzic emphasised two main issues: the role of the teacher and the collaborative work of the pupils.

'Polish' drama instead is characterised by:

a) the literary background of drama and the aim connected with the realisation of 'Polish language and literature' curriculum; drama should make the literary work more understandable, aid the analysis in both content and structural sense;

b) the aesthetic aim of drama which should educate the aesthetic values, develop artistic skills of pupils/participants.[22]

The other name given at this time to this kind of drama, was 'literary drama'.

The attempt to define or distinguish, was connected with the tradition of dramatic games and 'mise-en-scene'. Dziedzic repeated the conclusion of several initial discussions among the pioneers, that the dramatic game is one of drama's techniques, used as an aid in the first phase of drama and especially suitable for children (pupils of the first years of the elementary school). They recognised the value of work of Rybotycka and her theory and praxis of dramatic game understood as a 'fundamental' of dramatisation which allowed the natural development of the child's personality.[23] Instead 'mise-en-scene' was presented by Dziedzic as a possible finalisation of drama, only 'possible' because traditionally 'mise-en-scene' was a methodology of preparation of a performance based on the literary work. There was no place for investigation of character or of relationships between them. The 'mise-en-scene' included other theatre elements, like props-design, costumes, stage-space. Different from 'mise-en-scene', drama basically has educational aims and allows the increase of knowledge and of

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[22] Cf. ibidem, 7-8.

[23] Cf. ibidem, 7. She mentioned the common conviction, which they - Dziedzic, Machulska, Milczarek-Pankowska - reached in order to connect drama with previous methodologies.

self-consciousness of the participants.[24] Dziedzic emphasised, that drama could involve 'mise-en-scene', but it is not a necessary conclusion for drama.

The presented examples of drama illustrated both forms recognised by Dziedzic: 'classic' - i.e. British and 'literary-aesthetic' - i.e. Polish.[25]

6. 4. 5. Growing popularity of drama

The tireless and varied activities of the Pioneers meant that drama became known among theatre practitioners and, although the possibilities of publication were limited, of teachers' training centres. It achieved a sincere 'Welcome' especially from teachers and practitioners from traditionally active centres of theatrical education, like Wrocław, Poznań and Gdańsk. The educational feature of drama was emphasised as interesting and stimulating, mainly in the dominion of 'Polish language and literature', where

> "In work of the teacher drama represents the trial to reconstruct - in an improvised situation, but according to the literary background - the situations of chosen literary heroes or one among many - in a way of monologue (so called role-play) spoken out by teacher or student who created this character. It is not a matter of an actor's recreation of a character, but of reconstruction of a psyche, personality, mentality of the hero."[26]

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[24] Cf. ibidem, 23:

> "(...) inscenizacja nie była celem, lecz środkiem, środkiem do zdobycia wiedzy na temat teorii teatru, była pogłębieniem zrozumienia treści i idei (przesłania) utworów, pokazywała, jak praktycznie rodzi się spektakl."

[25] Cf. DZIEDZIC, Drama; in this fundamental publication Dziedzic described three dramas based on works from Polish literature and two dramas based on social events.

[26] W. ŚWITAŁA, Drama jako nowa metoda prowadzenia zajęć w szkole, in "Biuletyn ODN i

Among teachers connected with 'Ochota' Theatre there were also mathematicians, historians, art teachers which also adopted drama techniques in their school work.[27]

Some theatre practitioners, after attending drama workshops, enriched their methodologies with admirable results and became well-known and at last they reached the 1980s last editions of 'All-Polish Forum of Theatres of Children and School-Youth' in Poznań.[28] Liliana Wuczkowska-Petri took part in the drama movement since the first Warsaw workshops. For years she was an active teacher and school theatre instructor in Wrocław, working especially with poetry and music. Adopted drama improved her approach and children's investment and spontaneity of 'doing' theatre. Child's play, transformed by a careful and attentive teacher into drama, became material for future theatre performance. She emphasised, that

> "Drama, even if it looks as a play/game, is an education and requires: seriousness, engagement, specific discipline in order to become a joyful, creative and educative process."[29]

KOiW w Katowicach" 7-8 (1987):

> "W pracy nauczyciela-polonisty drama to próba odtworzenia - w zaimprowizowanej sytuacji, lecz zgodnej z materiałem literackim - sytuacji wybranych bohaterów literackich lub jednego z wielu - w postaci monologu (tzw. role-play), wypowiedzianego przez nauczyciela czy ucznia kreującego tę postać. Nie chodzi tu jednak o aktorskie odtworzenie postaci, lecz o zrekonstruowanie psychiki, osobowości, mentalności bohatera."

[27] Information achieved from Machulska and Milczarek-Pankowska. The latter, as a university lecturer, used many occasions to present drama for teachers of other subjects.

[28] The editions in 1987 and 1989. Information achieved from Ewa Repsch, the organiser of Forum from the Ministry of Education.

[29] L. WUCZKOWSKA-PETRI, Zabawa w teatr - szkołą życia. Małe Formy Metodyczne - Zajęcia pozalekcyjne 3/90. W poszukiwaniu własnego stylu teatru. Zeszyt 3. Wrocław Oddział Doskonalenia Nauczycieli 1990, 5.

Drama stimulated teachers to create complex curriculum projects, especially for kindergarten and first years of the elementary schools. The couple, Zofia and Zbigniew Wójcik from a small village Bronisze, near Warsaw, provided an interesting and challenging example. They took part in drama workshops organised by the Warsaw Cultural Centre and the new methodology enriched their long-running activity of children's theatre.[30] In Poznań, the teachers already involved in theatrical education,[31] after attending drama workshops organised by 'Ochota' Theatre and based on their previous experience, started to organise 'drama-classes'. Drama and theatre became significant main educational strategies.

Elżbieta Olinkiewicz, the other children's and young people's practitioner from Wrocław, adopted drama techniques for her projects of 'teaching Arts' in museums, exhibitions and galleries in order to explore the Art work, especially of modern Art. As an experienced teacher and pedagogue, she organised a special cell within the local teachers' in-service training centre in Wrocław.[32] Together with Wuczkowska-Petri and invited drama Pioneers from Warsaw, she started a long term project of courses for drama and children's theatre practitioners in Wrocław region of Poland.

The 'British' - 'classic' drama, brought in Poland by Machulska and her collaborators, found well-established ground in theatrical education and the process of

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30 Information given by Wiesław Rudzki and from meeting with Wójcik's in January 1993.

31 Cf. in Part B, Chapter 6.2 about the 'Łejery' theatre group in Poznań; in the 1980s the activity co-ordinated Jerzy Hamerski and Elżbieta Drygas.

32 In the 1980s the 'Oddział Doskonalenia Nauczycieli' (ODN) (Centre of Teachers' Training) in Wrocław collaborated with the Faculty of Pedagogy of Wrocław University; they also started to publish a series of resources for teachers, entitled Małe Formy Metodyczne - W poszukiwaniu własnego teatru (Small Methodological Forms - In a search of an own theatre). Wrocław for years was a leading centre of theatrical education thanks to activity of Anna Hannowa and her network of 'theatre's lovers circles' in collaboration with 'Polski' Theatre.

adaptation has started. At the end of the 1980s the whole drama movement represented 'something' in a full development, something new - mainly for its terminology, educational aims and unquestionable openness towards child's opinion/creativity/activity. Drama values became recognised by teachers and practitioners of theatrical education and in spite of a few voices talking about drama's uniqueness/superiority,[33] drama started to enrich the already existing panorama of theatrical education. Critics - or better 'critical observers' - indicated the lack of theatre knowledge in some drama-projects.[34] Drama Pioneers, especially those connected with educational engagement of drama, showed the tendency to combine the best of the traditional theatrical education with the new, encouraging and stimulative drama resources.[35] With visible results, drama in the 1980s began its existence in the Polish school and education.

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[33] Also Machulska expressed a similar opinion about drama as the best way for theatre in education, but it was due to her status as a pioneer more than the will to minimise the value of theatrical education.

[34] Sławucka and Rudzki expressed a similar opinion, but it was understandable for their activity in the 'Gdańsk' concept.

[35] I would emphasise the significant work of Milczarek-Pankowska in order to legitimise drama. Cf. also the opinion expressed by RENIK, Wychowanie teatralne, 127-128.

PART C

SIMILARITIES, DIFFERENCES AND COMMON PROBLEMS

The historical survey in Part A has shown clearly that in each of the three countries, United Kingdom, Italy and Poland, theatre and its educational forms or derivative pedagogical methodologies not only had a lively presence in the schools, but developed and, especially since the 1950s, played an indisputable role in the educational process. Although those decades - 1950s, 1960s and 1970s - may seem remote, in the historical, (roots, inspirations, philosophy etc.), they have their importance for today's understanding of the state of theatre/drama in education. The similarities, differences and problems which existed, challenged praxis and were valid in those days, surely influenced the development of the theatre/drama in the 1980s.

The leading approaches to theatre/drama in education of the 1980s in United Kingdom, Italy and Poland, described in Part B, confirmed the achievements of theatre/drama practitioners in the past and their unquestioned validity for the more structured curricula in educational systems of the relevant countries. The ongoing international exchange, thanks to the various associations, meetings and congresses, has made known for others the efforts in theatre/drama fields, although it was mostly the differences which became visible and not the common values of theatre/drama approaches. The different structures of the educational systems, the different philosophies of education and the Governments' educational policies - all reinforced the apparent dissimilarities. Amongst the theatre/drama practitioners at the same time

a movement started towards mutual understanding and sharing of the positive and of the negative.

A common preoccupation with all three countries seems to be the devotion to educate the heads, the brains of the pupils and not the whole human richness. Although that statement could be confirmed in general, in practice the differences must be noticed. The pragmatism of the English school soon realised the importance of expression, creativity and life-usefulness which created the conditions for the teaching/learning process. Also the emphasis on language development and learning distinguished the curriculum from other countries. The Italian school, due to its humanistic roots and traditions, devoted its energies to the general, universal and classic education based on philosophy, literature and history. Knowledge has taken precedence over practical life-skills. The Polish school, which was subject to significant changes in the course of the history marked by the Marxist-Leninist ideological dictatorship, aimed towards education for knowledge, but in accordance with ideological premises. Education was full of cultural inputs, which emphasised the importance of creativity, but which were provided by the 'assistant' State. This meant that the pragmatic aims were again limited to the ideology.

In the following Part C I will demonstrate the common features of theatre/drama in education, although the differences will also be underlined. Chapter 7 includes the comparison of the theatre/drama approaches in their historical/chronological order. There is also the comparison and analysis of publications about theatre/drama, their characters and probable influence. The place of theatre/drama in the official, Government documents provides another field for comparison.

Chapter 8 is devoted to the problems connected with the person of the teacher of theatre/drama, of the practitioner, his/her collaborators. The domains of comparison are: the teacher's role in theatre/drama, his/her relation to the pupil or pupils as a group, and the modalities of the teachers' professional trainings. The very special point consisted in the analysis of the relationship between theatre/drama teachers and the out-side school collaborators.

Chapter 9 desires to show the richness of the approaches to theatre/drama used in education. Because of the variety of methods, terminology invented and adopted and because of the basic ideas about the role of theatre/drama in education, which made the real differences between various countries, I have developed a model which could help to distinguish, to classify and to analyse the various approaches. As with every model, this one has its limits and it limits the whole richness of the theatre/drama world, but for the research purposes it served me well and, hopefully, could serve for further analysis.

Chapter 10 presents the connections between the theatre/drama in education and the professional, adult theatre, its currents, modern theories and practices. There are also observations about the singular inspirations deriving from the Theatre Art in the individual, the most important theatre/drama methodologies in each country.

These four domains of comparison: historical developments, the figure of the teacher, the leading methods and the theatre influence seems to cover the necessary aspects in order to understand better the theatre/drama approaches of the others and to continue the common journey.

CHAPTER 7

A CHRONOLOGICAL COMPARISON EXAMINING SIGNIFICANT STAGES OF DEVELOPMENT AND THE PLACE OF THEATRE/DRAMA IN EDUCATION PROGRAMMES

Innovative teachers challenged themselves by introducing theatre elements into their teaching. This is the fundamental similarity across the three countries: the experience of day-to-day, routine teaching created theatre/drama approaches which inevitably were the subject of subsequent changes, improvements and at some point were given theoretical explanations. At the moment of publication, the individual practice became a model for others, but also an object of criticism and confrontation by other practitioners realising similar innovations.

At first I will compare the significant events in each decade and relative to each country. Particular attention will be paid to the initial moments of the leading approaches and the first valuable publications made by the practitioners about their experiences and their educational values. In the second sub-section I will compare the State's publications of programmes and reports in which the developments of theatre/drama in education were embodied. In the last sub-section there will be an analysis of the publishing policies in theatre/drama in both journals-articles and books.

7. 1. A CHRONOLOGICAL COMPARISON BETWEEN THE SIGNIFICANT EVENTS IN THEATRE/DRAMA DEVELOPMENTS

In order to present the theatre/drama approaches which were initiated or others which were at the same time most popular, I have divided this sub-chapter in four parts, which are compatible with four decades of the 1950s, 1960s, 1970s and 1980s. Obviously this distinction is artificial, but it could help to compare the activity of theatre/drama practitioners.

7. 1. 1. The 1950s

The 1950 decade was dominated by the approach of Peter Slade and his followers. Although his activity started before the II World War, in 1954 he published his Child Drama, which could be regarded as a coronation of the long-time experience, but also as the starting-point of Slade's major influence. He continued his work at Rea Street in Birmingham, he founded courses for drama teachers, the network of drama advisors with their own association, but he did not stop to publish the descriptions of his experiences, becoming known largely in the United Kingdom, in other English speaking countries and thanks to the international meetings, to the practitioners of theatre/drama in other countries.

In the whole drama panorama there were still approaches descending from the speech and movement practices, which were popular in the 1930s and 1940s. Several schools had their school theatres as extra-curricular activities, often connected with the local repertory theatres. In 1955 the Belgrade Theatre began its long and fruitful service for the community in Coventry. The theatre project was prepared from a basis of large consultations in the education world. At the end of the 1950s, in 1959 the British Children's Theatre Association (BACTA) was founded and immediately was involved in international initiatives.

The Italian school in the 1950s had its own practitioner - Maria Signorelli. She did not have an influence comparable to that of Slade, but her practice brought a new view about theatre, about its educational significance in teaching/learning. The school theatre dominated in those days as the main form of artistic and theatrical activity, especially amongst the youngsters. Signorelli's idea of using puppetry as a vehicle for the study of children's literature (fables, fairy-tales, poetry) appeared fresh and stimulating for her colleagues. The subsequent publications which provided a sort of theoretical support delivered by Luigi Volpicelli, increased the importance of Signorelli's initiatives.

The few professional companies of the theatre for children were active, but without any significant presence.

The 1950s in Poland were dominated by on-going political changes, but theatre life in the school was vivid and it could be seen under three aspects. First of all the movement of the school theatres was very active and compatible with the official cultural policy realised by the State. The school theatre was understood as an artistic

production of the school for the local community in order to present works of literature.

The other, more scholastical aspect was concerned with the use of puppetry, especially during the first years of the school and elements of mise-en-scene involved in the study of the children's literature in a frame-work of the Polish language.

The professional, repertory theatres for the young audiences played a significant role in theatrical culture. They existed, as stable companies, financed by the State, in the majority of provincial capital-cities operating also on tours. The introduction of the special matinees and the liaisons with the schools made that activity very popular, but directed only towards knowledge of the theatre as an art.

Between the three countries I noticed differences in ideas about the theatre; for the English practitioners drama (and not theatre) was the valuable tool for the childrens' creativity, spontaneity and expression. Their personal development and growth represented the main tasks for the drama activities. In the Italian school there was hardly any attempt to enrich the school practice, instead the school theatre dominated the artistic life of the young people. The theatrical culture of children in Poland was based mainly on the activity of the professional companies. The educational use of the theatre was minimal, with the exception of the school theatre which was working in accordance with the adults' theatre practice.

7. 1. 2. The 1960s

With the enlargement of Slade's activity and his collaborators, the first half of the 1960s in the United Kingdom became more a time for the 'doing drama'. The increased number of centres for teachers' training improved the status of drama in the

curricula of various schools. Brian Way, through his Development Through Drama, made drama more accessible for the teachers. Also the activity of Richard Courtney, first in London, and after in Canada, widened Slade's approach, combining it with the more artistic ideas about drama which could end as a performance and creation of the theatre group of young people.

But at the time Dorothy Heathcote and Gavin Bolton had their beginnings, changing the direction of drama development. Drama became a tool for study, for knowledge. And because Heathcote and Bolton were immediately involved in teachers' training schemes (Durham first and after Newcastle), their innovative approach started to dominate over the others. The second half of the 1960s and the next decade represented for them the most active times in both dimensions practical and theoretical.

The Belgrade Theatre in Coventry, realising its programme, initiated direct work for educational purposes, founding the first 'Theatre in Education' team, which soon became a model for several similar initiatives. It seems that the school theatres in their traditional, similar to adult theatre form, had their decline in those years.

In the first half of the 1960s Signorelli continued her popularisation of puppetry in the schools. Instead the use of dramatisation in history teaching by Vittorio D'Allessandro represented another and slightly different attempt to use theatrical elements in order to facilitate the learning and to explore complicated historical events. Theatre became useful not only for language and literature study, but for history. The increasing popularity of the theatre for children stimulated also the foundation of 'Associazione Nazionale del Teatro per l'Infanzia e per la Gioventu'

(National Association of Children's and Youth Theatre - ATIG), which was the Italian branch of ASSITEJ.

The radical change in the Italian panorama was provoked by the 'theatrical animation' started in 1967 and 1968 as a combined initiative of both parts, school and theatre. The initiatives run by Remo Rostagno, Sergio Liberovici and members of 'Movimento Cooperazione Educativa' changed the schools' methodology. The decentralisation project undertaken by the 'Teatro Stabile' in Turin and Giuliano Scabia, Franco Passatore, Loredana Perissinotto e Silvio Destefanis, not only made the theatre closer to the community in the working-class quarters of the city, but introduced theatre elements as an alternative to the hard-structured style of the schools. The quick development of theatrical animation, limited at the beginning to Turin and Piedmont, soon produced several approaches realised by teachers and the protagonists of the new profession - 'animators'.

Theatrical animation had its roots in the ideas of 'education through art', of psychodrama and the re-discovery of the role of play/game in the child's development.

The school theatre and the theatre for the children still dominated the first half of the 1960s in Poland. Romana Miller and her research in 1966 initiated different views about the role of theatre about the child as a spectator and as a 'theatre lover'. Her project of 'theatrical education' stimulated the work of many teachers, although most were connected with theatres for children.

Also the philosophical discussion about the role of culture/art in education (Bogdan Suchodolski) and more precisely about the theatre in education (Irena Wojnar) delivered a theoretical support for the renovated movement of the school theatres, especially in the secondary school. The help came also from the practitioners

of psychodrama (Czesław and Gabriela Czapów) and socio-drama (Mieczysław Łobocki), which were presented as helpful approaches in education, especially for the formation of the individuals who live and work within the social groups.

The academic activity of Janina Awgulowa and Wacława Świętek and their publications introduced the 'mise-en-scene' in the primary education. The theatrical techniques were seen as a help for both teacher and pupils. The teacher's work received new stimuli and resources and the child could learn in the environment/atmosphere of play/game.

Looking at the 1960s historically, those years were similar for all three countries: the first half was dominated by the approaches established in the past, and the second half saw the birth of the dominant approaches in the next decades:

a) drama as 'learning/teaching' methodology used by teachers and inspiring the TIE projects;

b) 'theatrical animation' as a method changing the school and cultural life, and provoking the new profession of animator;

c) 'theatrical education with mise-en-scene' as the knowledge about and practical expression of the theatrical culture, which should be based on the close collaboration with the professional theatre.

On the other hand the understanding of the role of theatre/drama differed most deeply. Drama was not only seen as a valid method, but also as the subject which could undertake the important social and educational topics. Theatrical animation had its own role in becoming creative, spontaneous and expressive, but also it should help the children and the young people to produce their own, independent culture, the class consciousness and realise the cultural revolution. Theatrical education instead

was understood as the tool of cultural development, of knowledge, but at the same time it should serve the ideological integration of the society through the produced culture (theatre included).

7. 1. 3. The 1970s

Drama achieved in the 1970s the culmination point of its popularity in English history, although the several various approaches to drama represented rather a complicated mosaic. Slowly, but significantly Slade/Way's approach became overshadowed by the Heathcote/Bolton approach. Also it appeared insufficient, limiting the role of drama in the curriculum. However there were still active centres and practitioners who undertook also the problems of using Slade's ideas for the solving of language incompatibility, of special needs and other social issues. The topics of socialisation, place in the community, life-skills and artistic expression in community life were among those underpinned by the practitioners.

Heathcote and Bolton instead added to their initial ideas new elements. She created special methodologies within drama itself emphasising especially the 'teacher in role' method, which allowed the teacher to develop new relationships with the children involved in drama process. The description of her work Dorothy Heathcote. Drama as a Learning Medium published in 1976 by B. J. Wagner popularised her ideas. Travelling abroad she also spread her views among drama practitioners in the USA, Canada and Australia. Bolton published several articles in which he slowly built the theoretical background for drama as a teaching/learning methodology. His activity was embodied in Towards a theory of drama in education published in 1979. On the academic ground his inspiration and devotion meant that Durham University became

a leading centre of training for drama with many of Bolton's pupils spreading subsequently drama knowledge and praxis in England and other countries.

The first part of the 1970s saw an increase in the number and quality of TIE groups. In 1975 they founded SCYPT (Standing Conference of Young People's Theatre), whose aims consisted in the ex-change of ideas, study and promotion of DIE/TIE role in education. The social involvement of TIE became well known especially in years of strikes and social protest. TIE's history became also known thanks to its first history written by John O'Toole, Theatre in Education. The articles and books and the direct collaboration of Heathcote and Bolton with TIE groups reinforced much more their educational commitment. At the end of the 1970s there existed in the United Kingdom 21 TIE groups and nearly 60 which at least partially were operating for the schools.

Although the old associations of drama practitioners (teachers, advisors) founded by Slade and Way were declining, new associations were born. Amongst drama teachers in London area the National Drama (ND) continuing on a larger scale the traditions of the local association, becoming well known nationally. In 1976 the second association was founded: the National Association for the Teaching of Drama (NATD) with Dorothy Heathcote as a President. However the general, operational aims of both were similar (the study of drama, the teachers' training and the information service for members), their political backgrounds and ideas were different. NATD represented much left orientation. Both had their periodicals: "London Drama" and "Drama Broadsheet" which became first of all the means of popularisation of drama ideas and places of discussion.

Theatrical animation underwent during the 1970s an enlargement of its influence and importance at both qualitative and quantitative levels. The politically favourable climate existing in Turin meant that the city became a capital of animation in all its possible forms expanded from the school activities, through the various forms of cultural life, and the political involvement of the animators and first theatrical groups which grew as the fruit of theatrical animation. Also geographically the phenomenon spread throughout Italy, although the North of the country was in the lead. The centres of research, training for animators and theatrical groups operated on tour in other provinces too. At the same time among the pedagogues a movement for a new methodology of teaching/learning inspired by the ideas of animation was initiated. There were researches in various educational fields: psychopedagogical, didactic and managerial. The group of the pioneers-animators increased and especially the new practitioner-teachers (like Antonio Santoni-Rugiu, Gottardo Blasich, E. Morosini, A. Rovetta and M. Toaldo) developed the educational direction of animation. Amongst the most common discoveries were: the interdisciplinariety as a mode for working together among the teachers, research as a method activating the pupils' school work, the laboratory/workshop as a method of creative work of pupils in a group.

The theatre pioneers of animation, after the first, very spontaneous period of working theatrically with the children in schools, first cultural centres, and clubs, started to create the first theatrical groups working exclusively for schools, although using normally traditional venues, like theatres. All of them took a very active part in the large movement of the 'third theatre' of which the congress in Ivrea (1976) was the strongest voice and manifesto, especially about their commitments to the popular

culture and the place of theatre within it. The new theatres represented a challenge for the established theatrical structure in at least three domains: the methodology of their work, the content of their plays/projects/programmes and the choice of the audience/co-participative public. The association which represented the voice of children's theatre companies was 'Associazione dei Teatri Ragazzi ed Animazione' (Association of Children's Theatres and Animation - ASTRA).

The practitioners published also books in which description of the first experiences were given. Remo Rostagno and Bruna Pellegrini in Guida all'animazione tried to popularise animation as a revolutionary method for education, for study and for the socially responsible life of the children. Franco Passatore instead matured his ideas and in his second book, Animazione dopo emphasised that the school, thanks to animation, should became a cultural centre in the community. Animation was present in schools, in centres run by the political parties, by associations and i n the Roman-Catholic parishes, especially where the old tradition of the 'oratories' (youth centres) was dominant and live.

The philosophical debate about art and theatre in education continued in Poland and Wojnar's ideas about the leading role for theatrical education inspired other researches and activities which could be grouped in three main streams: mise-en-scene and dramatic games involved in the teaching/learning, 'theatre lovers circles' and school theatres, and the theatrical education. The practitioners of 'mise-en-scene' saw its help especially in active approaches to the literature, although the socialising and developmental aspects were emphasised. Dramatic games based on children's spontaneity were suggested as the best methodology for primary education which could help to realise the natural needs of children.

'Theatre lovers circles' aimed for the education of a critical, prepared consumer of the theatre. They were extra-scholastical activities of which the school theatre usually embodied the young people's cultural activity for the community. This form should be compatible with the language and literature studies, especially in the secondary school (Zofia Mordyńska-Nowakowa in 1971 and Danuta Szerla in 1976).

The most innovative proposals were born as the projects of theatrical education realised under the guidance of the theatre practitioners in full co-operation with the schools. The 'Proscenium' movement was first founded in 'Teatr im. Fredry' in Gniezno by Milan Kwiatkowski, and subsequently transferred to 'Teatr Nowy' in Poznań in 1975. It offered not only the performances (without any exception) for the young audience, but prepared resource-packages for the teachers and training opportunities for them. The close collaboration with the local educational authorities favoured the enlargement of the activity. In the middle of the 1970s in Gdańsk, Józefa Sławucka initiated a similar movement, but based on the local authority resources (educational and cultura) in which the theatres' people became engaged. The team under her leadership prepared two cycles of theatrical education in 1977 and published the materials for both pupils and teachers. She aimed to unite the work of theatres, schools and culture centres in one, collaborative programme. The main tasks were educational, for the benefit of the children and youngsters (their development, knowledge about theatre and their cultural activity), but Sławucka emphasised also the task of educating the new audiences for the theatres.

In general the 1970s were for English, Italian and Polish theatre/drama, years of an intense development of the approaches born in the late 1960s. The common

aspects and differences I will summarise in the following fields of research and activity:

a) the contents of drama/animation projects, although based on various starting-points, tended towards social problems, contemporary topics discussed in order to make the children and youngsters responsible and to help them to find their point of view, solutions and organise their life-philosophy; the 'mise-en-scene' was based on children's literature and served as a tool of interpretation; the content of theatrical education was based on plays from classic and contemporary dramaturgy and aimed more towards the aesthetic and ethical aspects of education;

b) the methodological aspects constituted the main differences; drama designed as large projects was realised in the class-room, with the children/pupils as protagonists and the drama teacher as a guide-organiser; animation in both cases designed and guided by teacher or by an external animator, although realised during the school hours aimed towards a performance (here various terms were used, i. e. 'drammatizzazione', 'spettacolazione') which was a fruit of collaboration between the adult and the children; 'mise-en-scene' was generally designed and guided by the teacher and to children the theatre techniques were offered as tools of representation/investigsatory acting which did not necessarily end with a performance; theatrical education was based on an attendance at the performance and on the discussion or written analysis of it; the theatre practitioners were the main protagonist who performed and delivered stimuli and solution;

c) TIE groups worked generally within specially devised projects which included preparatory work, performance, active participation of the pupils/audience and post-performance activities; the theatre group of animation sought to find a

compatible language for their audiences and to devise interesting plays; the audience's feed-back was useful, but the post-performance work depended on the teacher; in theatrical education the most popular form was the post-performance meeting with directors, actors, and in cases of the specially devised lessons/project by 'Proscenium' and 'Gdańsk conception' the theatre practitioners performed and guided the activities in which sometimes the audience's active participation was conceived.

7. 1. 4. The 1980s

The Heathcote/Bolton approach dominated the first half of the 1980s, although both practitioners and their followers improved individual elements. Heathcote interest in teacher's role in drama evolved a new technique of drama called the 'Mantle of the Expert' in which for the children the protagonist roles were given, but the drama teacher became a general deviser, guardian of the underpinned project and source of special help for the children. She used the category of 'stewardship' in order to described the teacher's role/task/position. After her retirement from the active academic life, she was still realising special projects, and not only in education (the management trainings for industry). She collaborated with centres for teachers' training (the Birmingham Polytechnic and Newcastle University) and with TIE groups for the preparation of projects. The real benefit for drama practitioners was the publication of her writings by Liz Johnson and Cecily O'Neill Dorothy Heathcote: collected writings on education and drama in 1984.

Bolton devoted his activity to the research and subsequently published articles and books in which he presented drama as a mature art form in its own right. Drama as a learning methodology should have its place at the centre of the curriculum and

should provide opportunities for changes in both pupils' behaviour and their general knowledge (the theory of 'metaxis' drawn from the theatrical practice of Augusto Boal). He published Drama as Education in 1984 and Chris Lawrence and David Davis published in 1986 Gavin Bolton: Selected Writings. Also Bolton, after his retirement from Durham University, continued his collaboration with Birmingham Polytechnic, Durham University and TIE/SCYPT groups.

The popularity of the Heathcote/Bolton approach and their stimulative influence on the work of many drama practitioners was emphasised by two publications: Issues in Educational Drama, edited in 1983 by Christopher Day and John Norman, and New Directions in Drama Teaching, edited in 1982 by Margaret Wootton.

The TIE groups enlarged their activity in the first half of the 1980s and on tour they covered the national territory. A historic Coventry's Belgrade TIE example and model found its historian in Christine Redington who published her Can Theatre teach? in 1983. They also became more involved in the social changes through the topics of their programmes. The close collaboration with many drama practitioners improved their educational aspects. In the climate of the New Right and preparation for the National Curriculum, the TIE's activity met some difficulties on both financial and educational domains. The changes in education structures cut effectively the subsidies for culture in schools. The National Curriculum imposed on the teachers the limits of the subjects and the necessity to fulfil the curricular demands. All those factors, together with some internal, ideological problems of TIE/SCYPT, conditioned their activity at the end of the 1980s.

The years of the educational debate about the projects of the National Curriculum were for drama the time of a fight for its place within the curriculum. There were protagonists of its presence as an independent subject (mainly Heathcothe/Bolton's followers and TIE), but also there were the opponents pointing out that drama represented a bad example of the chaotic years in education. At last, in the Education Reform Act in 1988 and subsequently with the publication of specific documents about English and drama, it has found its place as a very recommended and powerful methodology of teaching/learning not only for language, but also for other subjects. For drama-subject there was no place; for some elements of knowledge about drama, chosen plays, theatre and its components the place was within English and literature.

The most popular approach to drama, the line Heathcote/Bolton and TIE became an object of critical examination conducted and exposed by David Hornbrook in his Education and Dramatic Art (1989). Hornbrook's thesis emphasised that they limited drama to only one of its dimension: as a learning medium. He pointed out the necessity to extend the domain of drama to embrace theatre literature, history and dramatic art. In his opinion, this full picture/approach of drama could procure for it the status of subject. The critique and proposals of Hornbrook appeared as a challenge to Bolton, Heathcote and others, but also to the National Curriculum. His was like a final voice of the 1980s decade about the place for drama created by practitioners and authors of the National Curriculum.

The 1980s in Italy the animation world started with the manifesto, that animation is dead: In morte dell'animazione, but if it could be true from the formal point of view (the spontaneity, the freshness, the transgressivity of animation), in

practice animation became a methodology in various domains of cultural and educational activity. The example of Turin with the whole structure of animation (theatrical, sport, cultural, museum, musical, tourist etc.) could be seen as a pattern for many towns, communities and associations.

Instead the theatrical groups formed by the animation pioneers achieved real growth. Thanks to the involvement of ETI (Italian Theatre Office) and their enterprise ability they organised a network of centres which covered nearly the whole territory. Also the era of festivals began; the individual groups and ASTRA they organised annual meetings of theatres in Cervia-Ravenna, Muggia, Torino, Alba, Reggio Emilia, Cascina-Pisa, Verona, Mentana e Monterotondo (Roma). In all those places there were performances for children and young audience, but also the groups could meet and exchange their experiences. In the second half of the 1980s more then 30 companies belonged to ASTRA and another 20 were also involved in this network of children's theatres. All of them realised various forms of theatre (based on fairy-tale, literature, social events) combining often various languages (the human person with puppets, use of marionettes, visual effects etc.). The centres for children's theatre created in 1986/87 reinforced the existing network of theatre groups and theatres of ETI. This kind of theatre, of small companies, of rather excellent quality of artistic production and of specific audiences became at this time one strong, valuable, alternative and challenge for the established adult theatre world of theatrical life.

In the schools, although the heritage of animation existed, in the 1980s there was the return to the school theatre understood as an extra-curricular activity, desired by the curricula as a form of school's activity in the local community.

The young people's theatre groups also were active in community, parish centres. Often they modelled their activity on the examples from the animation groups, famous already for their alternative proposals. The methodology of 'sinergic' theatre by Luigi Melesi was an example of using theatre for special educational purposes.

The beginning of the 1980s - the social-political changes provoked by the 'Solidarity' movement and in December 1981 the introduction of the martial law - conditioned the development of theatre/drama in Poland. First of all the ten-years compulsory school project already introduced was abandoned and with it theatrical education, which was part of the language/literature teaching, underwent some changes. 'Mise-en-scene' was largely used as a methodology in the early education. The new publications by old practitioners Awgulowa and Świętek (Inscenizacje w klasach początkowych) and new like Barbara Mineyko (Improwizacje w klasach I-III) and introduction of 'mise-en-scene' as a part of the teachers' training at the education faculties, established the position of some theatre techniques.

The school theatres movement organised its forms of training and biennial meetings in Poznań. They represented a variety of forms (expression and mime-theatre, poetry theatre, play theatre, puppetry), and the achievements of the Polish modern theatres were visible in the activity of the most creative groups (a good example is represented by Jan Kasper with 'Teatr Prób').

The most active period for 'Gdańsk centre' happened in the middle of the decade. In 1984 the Ministry of Education accepted the programme, and the Centre of Theatrical Education for Children and Youth was officially founded. Since that moment the schools could include theatrical education in their timetables. The activity

of Sławucka and her collaborators on both sides theatre and school increased and was present in nearly all provinces. The union with 'Proscenium' movement enlarged centre's influence. They also published materials for two cycles: Getting to know the theatre and Talking about theatre. The years of economic crisis significantly conditioned the activity of the traditional, State's theatres for children and young people. Also based on them theatrical education in Poznań and Gdańsk lived their institutional crisis at the end of the 1980s. Subsequently the main responsibility for the theatrical education shifted to Warsaw Cultural Centre. The first 'like-TIE' theatre group ('Zespół Edukacji Teatralnej - ZET) of Wiesław Rudzki devoted all its resources to theatrical education visiting schools in various provinces.

The most significant phenomenon for theatre/drama in Poland of the 1980s was the implementation and adaptation of English approaches of drama. Halina Machulska, director of 'Ochota Theatre' in Warsaw enriched her long experience of using theatre in education during her visit and seminar with Dorothy Heathcote in 1983. Around her the first drama practitioners gathered and soon the first training courses for teachers were open. Krystyna Milczarek-Pankowska published the first historical survey of English approaches in psychiatry, psychology and education (Funkcje drama na gruncie psychiatrii, psychologii i pedagogiki) and Anna Dziedzic in Drama w kształceniu i wychowaniu młodzieży presented drama approaches for teaching/learning, especially for Polish language and literature. The visits of drama practitioners from the United Kingdom (the Greenwich Young People Theatre and Eileen Pennington from Newcastle) helped in the process of adaptation of drama on the ground, rich in 'mise-en-scene' and dramatic games experiences. At the end of the

1980s the drama practitioners were active in Wrocław and Poznań, and in Warsaw a centre existed: the 'Ochota Theatre' of Halina Machulska.

The comparison between the events and phenomena in theatre/drama in education in the 1980s exposed first of all that in all three countries there started critiques of the leading approaches and the slow change of the leadership:

a) drama as learning medium became challenged by the National Curriculum and criticised by Hornbrook; the new stage of intensive research for the renewed drama status began;

b) theatrical animation gave its place to the cultural animation, but in the schools curriculum there was still no place for theatre activities or study about theatre, if not extra-curricular or within literature study;

c) 'mise-en-scene' and dramatic games became parts of something new, a Polish version of drama, which could be seen as a combination between existing heritage and novelty of drama as teaching/learning methodology; theatrical education developed itself, but the attempts to merge with drama/'mise-en-scene' were few.

The educational theatre groups were very active in the United Kingdom and Italy, but the children's theatre in Poland started to feel the effects of socio-political changes (first of all the lack of subsidies from the State and the crisis of the educational system in search of reform). If the TIE groups at the end of the decade entered in their period of crisis, the Italian groups started their very mature, significant and more co-ordinated activity.

The school and youth centre theatres grew significantly in Italy and Poland. The influence and examples of adult theatre or educational theatre were visible, but

the theatre of the children and of young people created its own forms and moments of feast and mutual ex-change between participants (festivals and reviews).

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In all three countries, in their histories there were significant moments for the birth of the new forms of theatre/drama in education. The English drama had its consequent development as a favourable environment for the child, his/her growth, language and social/life skills and became an unquestionable helpful methodology of teaching/learning. Somewhere on its historical routes the aesthetic, 'theatre-able' and 'theatre-knowledge' dimensions were overshadowed by the pragmatism and loss. The end of the 1980s seemed to remember and to bring back the theatrical roots and contents for drama.

The Italian theatrical animation sprang into the educational and social reality as a creative, in many aspects revolutionary methodology; it had its charming time of growing, after the blossoming period and the apparently withering moments, but the last brought the fruits. The several theatre companies both professional/educational and of schools and young people seemed to continue the theatrical animation.

The aesthetic dimension of theatre was well known and strongly present in the Polish school. This approach (of study of theatre and of doing theatre) in the course of the years gave a birth to 'mise-en-scene'/dramatic games for teaching/learning and to theatrical education for knowledge of theatre and its cultivation. The political changes influenced both lines, but they did not stop the search for approaches more suited to the new educational demands. The birth of Polish drama inspired by English experiences brought freshness and new opportunities for education.

My final judgement - from the historical point of view - is rather positive and optimistic: theatre/drama practitioners in all three countries developed their own approaches, compatible with their philosophical, cultural and educational tradition. It can not be said which one was/is more educational than others. All have their values, but also all have their 'down sides', their lack in certain aspects in comparison with the achievements of the others.

7. 2. THEATRE/DRAMA IN THE DOCUMENTS PUBLISHED BY THE GOVERNMENTS

The official Governments' documents about education in which theatre/drama found its place provides an interesting level of comparison. I will give an account here of the respective reports and programmes (or projects) in the following order: those connected with the language teaching and theatre/drama place within it; those fundamental for the school reforms in the 1960s and 1970s which were concerned about the active teaching/learning process, and those relative for the 1980s which created the basis for the contemporary place of theatre/drama in educational systems in the United Kingdom, Italy and Poland.

7. 2. 1. Theatre/drama as a help for the language curricula

Since its first appearance in the curricula, theatre/drama was connected with the language curriculum and seen as a help in developing the language skills of the pupils (by 'doing theatre') and in widening the linguistic capability by the improvement of the vocabulary. The English programmes published before the I World War and between the Wars represented here a bigger preoccupation than the Italian reform introduced in 1923. The Board of Education emphasised in its reports the usefulness of drama during the school activity and after recommended the attendance/visits to

the theatre. The Italian programmes echoed the idea that the theatre itself is an educator and rather indicated the performances as a source of theatrical knowledge. The aim consisted in educating the 'lover' of the dramatic art. Similar ideas were included in the Polish educational programmes, especially for the secondary schools (classical colleges). The documents, since the beginning, reflected the substantial differences in theatre/drama approaches; in the English school 'drama' meant practice in language with the exception of the study of plays by Shakespeare; in the Italian and Polish schools 'theatre' signified the aesthetics, the knowledge of art.

The programmes published after the II World War and in the 1950s continued generally the same lines.

7. 2. 2. Educational reform in the 1960s and 1970s

Almost at the same time in all three countries the important documents were published: the 'Plowden' report about the primary education (1964), the 'Newsom report' about the general education in England (1963), the new curriculum for the secondary school in Italy (1962) and the programme for eight-years compulsory school in Poland (1962/63). The emphasis on theatre/drama reinforced the previous directions, but at the same time in all documents the active teaching/learning and the place of theatre/drama within it found its place and practical orders about the teaching resources.

The Italian curriculum like the Polish emphasised the importance of arts for education (including theatre), of the aesthetic activities and of the creative activity of the child necessary for his/her development. Instead the role of arts in methodology was rather marginalised; they were placed amongst extra-school activities. 'Theatre'

basically was understood as occasionally prepared school-plays and visits to the theatre connected with the fulfilment of the demands of the literature curriculum. The Polish curriculum emphasised also the role of theatre in the understanding of the ideology and social values of the State and the ideas published by the education philosophers empowered that direction. The culture in general was seen as an instrument for increasing/growth of the political and social identity. The theatrical activity of the school was suggested as a cultural presence.

The 'Plowden' report emphasised the necessity to create the school environment compatible with the child's nature. The 'Newsom' report expressed similar views. The issues of creativity, spontaneity, play and game became more then popular. Drama was pointed out as the best methodology for these demands. Again in English school the emphasis was put on the practical side of education, on the skills. Subsequently Educational Surveys 2: Drama (1967) was published, and reinforced this direction and provided solutions for the drama teachers preparation. Education Survey 22 published in 1976 analysed the collaboration between theatres and schools emphasising the necessity of the special educational theatres (the Belgrade TIE and other groups had been active for ten years already!). From its part the ACGB evaluated the state of young people's theatre in 1966 (published in 1968) again pointing out Coventry's exemplary initiative.

During the 1970s the Polish school underwent other changes. The Raport o stanie oświaty w PRL (1973) evaluating the status of education called for further reforms in which for cultural education (and for theatre within it) a special place and role were prepared. Published in 1977 the project of ten-years compulsory school placed theatrical methodologies as teaching resources in the primary education and

the study of theatre, including theatrical activity for the junior and secondary school. The specific programmes for the primary school (1979) enumerated 'mise-en-scene'/dramatic games approaches as helpful for the child's development and for educational (knowledge) purposes.

7. 2. 3. The Programmes in the 1980s

The whole decade for the English school was dominated by the works for the introduction of the National Curriculum and its programmes testified the place and role of drama in education. As a consequence of the Education Reform Act (1988) drama was presented as a methodology and mainly connected with English, although helpful for other subjects. This situation was reflected in the analysis of two reports: 'Kingman' and 'Cox'. Similar approach was included in English for Ages 5 to 16 (1989) and in English Non-Statutory Guidance (1990). The emphasis was put on the instrumental aspects of drama in documents above, instead in Drama From 5 to 16 - Curriculum Matters 17 the aesthetics features were underlined. This - as it seemed - double or in the second case, more complex approach to drama, reflected the richness of existing drama approaches (although the 'drama as tool' was more popular) and search for the new drama's identity within the National Curriculum.

The education in the Italian secondary school in the 1980s was realised in accordance with the new curriculum introduced in 1979, in which the necessity of an equilibrium between various languages (i. e. narrative, persuasive, interactive) was emphasised. The school theatre was still amongst the extra-curricular activities, and the visits to the theatre were suggested as an enrichment of the literature study.

The new programmes for the primary school, published in 1985, as one of the three dimensions of education designed the education for body expression, besides the whole renewed vision of the arts in the curriculum. The subsequently published Orientamenti per la scuola materna (1990) talked about the artistic/expressive education, but theatre activity was suggested as one of the traditional arts. Orientamenti recognised its educational value, but the emphasis was put on television, computers and electronic games. Some of the proposals published as inspired by the new programmes, designed the theatre presence in curriculum on three levels:

a) the knowledge of theatre as a craft ('doing theatre');

b) the knowledge of theatre as art ('studying history');

c) the ethics education from theatre (literature and plays).

The reform for the ten-years compulsory school undertaken in 1977, was first introduced in the primary education (programmes published in 1979). The 'mise-en-scene'/dramatic games were recommended as a valuable teaching methodology. The programme for Polish language (1983) for the primary education emphasised the active teaching/learning as helpful in reading, speaking and in analysing the children's literature. The programme for the further years of compulsory education placed also the theatre plays among the recommended lectures and suggested the special lessons about dramatic art.

Theatre was included in teaching of Polish literature in the secondary school programmes for both professional and grammar school (1984). The second received in 1986 a special programmes for the optional activities in humanistic (literature, cultural and history study), in which the theatrical education elements were included (study of theatre history, of the dramatic art, visits to the theatre).

The special reports and projects about aesthetic education were included in programmes in 1983 and 1985. The collaboration between school and theatre was seen as an important part of the whole project. The ministerial acceptation and publication of the 'Gdańsk conception' in 1982 and the emphasis of its validity in the reports, in curricular practice introduced for good the opportunity of theatrical education as a normal, time-table activity, although connected with the Polish language and literature as subject.

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The simple comparison makes it clear that drama in the National Curriculum in the United Kingdom achieved the most accepted place, than in the curricula of the other countries. However the 'theatre knowledge' had a secondary importance, both drama and theatre had their recognised value. In the Italian curriculum the theatrical activity was marginal, or seen only as resourceful methodology for the primary education. Theatre studies were partially included in literature. The Polish primary education recommended 'mise-en-scene'/dramatisation as being a way helpful for the general education and for the basic approach to literature. Theatre instead became an optional subject together with the culture studies, although theatrical education was accepted.

7. 3. THE PUBLISHING POLICY IN THEATRE/DRAMA IN EDUCATION

Comparing publication about theatre/drama, their character (quality) and number (quantity) in both books and journals (articles) provides not only information about the published materials which influenced the popularity and development of approaches, but also confirms observations drawn from the historical comparison. Also here occurs one factor which makes the situations different in the United Kingdom, Italy and Poland right from the start: the character of the State and the problem of the ownership of the print media.

The possibility of private and association initiatives in the United Kingdom and Italy created a completely different condition for the development and popularisation of theatre/drama ideas, than the State's ownership of the publishing houses in Poland. Also there censorship played its significant role. All the writings, before printing, had to be submitted for control, and particular attention was laid on the educational domain. Of course, in the history of post-war Poland were various period in censoring; the late 1960s, the middle of the 1970s and the first half of the 1980s were the worst years. In the State's controlled publishing policy there existed also the problem of self-censorship, in accordance with which the writers produced. Both

they, the State and the self censorship are today rather difficult to identify in the writings, but this factor characterised the Polish publications.

For the research purposes I consulted the following libraries:

a) Education Section of the University Library in Durham; the collection overseen in the past by David Self and Gavin Bolton includes a huge number of publications from the United Kingdom and from other English speaking countries; there are no books about theatre/drama in education of the other cultures;

b) Drama Education Archives at the School of Education in Durham created in 1992 by Mike Fleming with the substantial support of Gavin Bolton; there are books, journals, photographs and few audio and videotapes;

c) Biblioteca Centrale dell'Universita' Pontificia Salesiana in Rome; the collection was created mainly by the lecturers of the Faculty of Educational Sciences and reflects their interdisciplinary approach to education; it embraces a wide range of experiences connected with animation, active teaching, school theatre in Italy and in origin countries of the lecturers and students (it happened because of the research demands); it also has the publications of the houses connected with the R. C. Church;

d) Biblioteca Teatrale di SIAE - Raccolta' del Burcardo in Rome; this one is the historical, official collection organised by the Italian Association of Authors and Publishers for the professional theatres, and for the studies; it possesses in practice the majority of books and journals devoted to animation, school and amateur theatre, and children's theatre in Italy;

e) private collection of Loredana Perissinotto (in Turin), in which she collected not only books about animation, but some interesting manuscripts and occasional papers by her and other practitioners;

d) Biblioteka Uniwersytecka in Łódź; although it is a university library, the collection was assembled, because of the cultural and theatrical studies in this city; also the collection of educational journals in practice covered modern education in Poland;

e) Biblioteka of the Warsaw Culture Centre; there exists a collection of publications concerned with the practical activity of the Centre (youth theatre, theatrical education and Polish drama);

f) a private collection of Józefa Sławucka (in Gdańsk); she possesses publications and archive materials about theatrical education and 'Gdańsk Centre'.

The advantage of the English books over the publications in Italy and Poland, was that they were adequate for the purpose of this research, and the fact that many of them reprinted articles earlier published on various journals articles, meant that I based the research on them. Instead in the Italian and Polish domains the situation changed; although in Italy there were published books about theatrical animation, the accounts reported by articles presented the issue in more detail. In Poland because the books entirely devoted to theatrical education and 'mise-en-scene' were few, or in the form of manuals, I based the research on the publications spread in several educational reviews.

In the following section I will describe the book publications first and after the existing journals which devoted their space to theatre/drama problems or were specifically founded for that task.

7. 3. 1. Books and Publishing Houses

The books published in the United Kingdom, Italy and Poland (in all three countries) could be divided in four categories:

a) manuals, which were partly based on practitioners' experience and in part provided also a theoretical background for the activity (for any kind of theatre/drama in education, but addressed for teachers and practitioners);

b) research-descriptions of the experiences, which presented one approach, its beginning, development, elements and theoretical explanation (they were concern with the main protagonists of drama, animation, theatrical education and forms of educational theatre);

c) theories about theatre/drama, written on both levels methodological and aesthetic (some of them analysed some experiences and provided also projects based on the proposed theory);

d) collected writings of the major authorities in theatre/drama.

Under all these categories above were the books published in the United Kingdom, however the 'manuals' (a) and 'theories' (c) were the most popular. The 'collected writings' (d) were represented by two, i. e. of Dorothy Heathcote and of Gavin Bolton.

Amongst the books published in Italy the 'research-descriptions' (c) occupied the leading position, especially those written by the pioneers of theatrical animation. Also the presence of 'manuals' (a) was significant.

In the Polish production 'manuals' (a) prevailed and 'theories' (b), which embraced mainly problems of aesthetic education where theatrical education (and its history) had only a part.

The collections of the libraries I searched allowed me to create a following comparison for the period 1950-1990:

United Kingdom: **120** books absolutely devoted to the problems of drama;

Italy: 88 books, amongst which around sixty were devoted to theatrical animation/school theatre and the rest to animation in general and to education inspired by animation (cf. Figure 1);

Poland: 92 books, which could be divided as follows: 23 books concerned with 'mise-en-scene' in teaching, 24 about school and young people's theatre, 25 books about theatrical education (including brochures published by 'Gdańsk Centre' and the rest devoted to the general aesthetic education) (cf. Figure 2).

The numbers are approximate, because some of the publications were not available, but these statistics show already the advantage in quantity of books in the United Kingdom. This was also a substantial factor influencing the popularity of drama (cf. Figure 3 and 4)

Based only on the books used or mentioned in this research (and they are the majority!), another sort of comparison could be undertaken: the most productive periods in theatre/drama. In the United Kingdom the active period of publication started in the middle of the 1960s, and approximately in the last decades were:

a) the 1960s, in which at least 27 books were published, especially in 1967-68;

b) the 1970s, in which other 50 books were published (reached the readers), and the years 1975-76 were significant;

c) the 1980s, in which around 30 new books increased the drama libraries (the first half of this decade was more prolific) (cf. Figure 5).

Respectively, in Italy, the most productive were the years:

a) 1972-1981, in which at least 50 (!) books were published;

b) 1985-1988, in which there were 17 new publications (cf. Figure 7).

Instead in Poland the most favourable periods were:

a) 1965-1974, with at least 25 books (some of them about aesthetic education);

b) 1984-1990, in which the publications increased and were at least 30 (cf. Figure 7)

Another interesting source of information for a fuller comparison is provided by identifying the publishing houses which were interested in theatre/drama publications. In the United Kingdom there were at least thirty publishers, and amongst them some of the big names (they had also their branches in other English speaking countries). Heinemann, Longman, Methuen, Hutchinson, B. T. Batsford, Pitman published most of the books. In the 1950s and 1960s there was also the Ward Lock Educational who gave place for drama authors. Associations (EDA and NATD) were also very productive. Some of the practitioners were faithful to his/her publishers (Bolton by Longman, Slade by University of London Press, Chilver by B. T. Batsford and Courtney by Pitman). Also Pitman launched the series Drama in Education. A Survey.

In Italy the number of publishers interested in theatre/animation was around twenty. There were the big houses like 'La Nuova Italia' and 'La Scuola', but also small publishers made their name in the history of animation (the outstanding examples were 'Musolini in Turin and 'Guaraldi Editore' in Florence- Rimini). The 'Elle Di Ci' owned by the Salesian Congregation also published a considerable number of books devoted to the animation and youth theatre (at least 20, but besides the

major works this house published long series of dramas and plays for the school and young people's theatre).

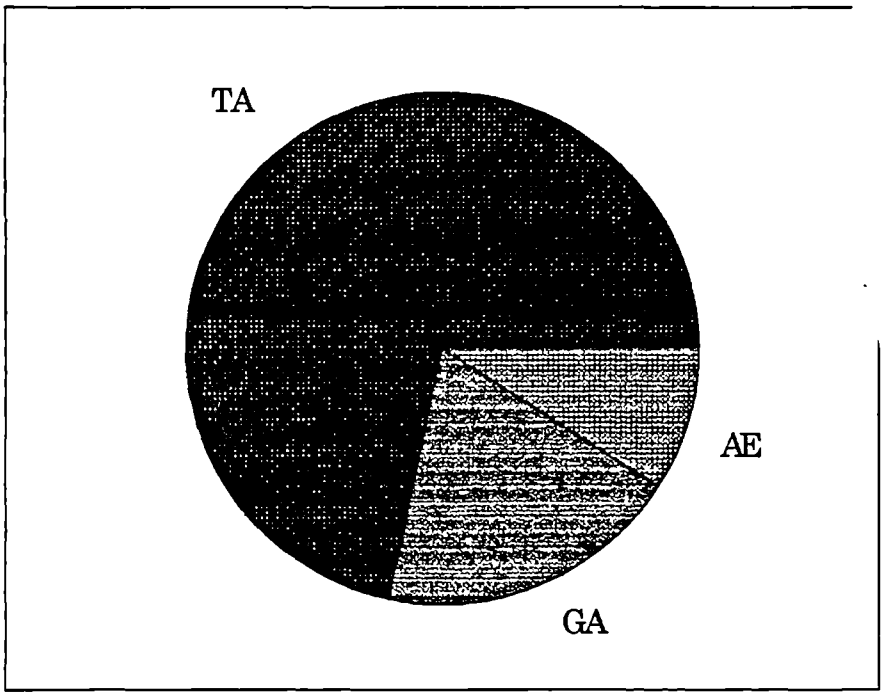
The Polish publishing life owned completely by the State, was dominated by 'Wydawnictwa Szkolne i Pedagogiczne' (School and Pedagogy Publishers) (until 1980 - 'Państwowe Zakłady Wydawnictw Szkolnych'). Although centralised, it had regional centres, and among them Bydgoszcz and Opole showed their interest in theatre in education. The publishing offices of the High Schools of Education (Olsztyn, Słupsk) and of the training centres for teachers (Wrocław) played also a role. The 'Gdańsk Centre' published its own materials. The biggest State's publishing house 'Państwowe Wydawnictwo Naukowe' (The State Scientific Publishing House) were mostly interested in books about aesthetics and culture in education.

Figure 1.

BOOKS PUBLISHED IN ITALY

1950-1990

Distribution per domains



TA - Theatrical Animation

GA - General Animation

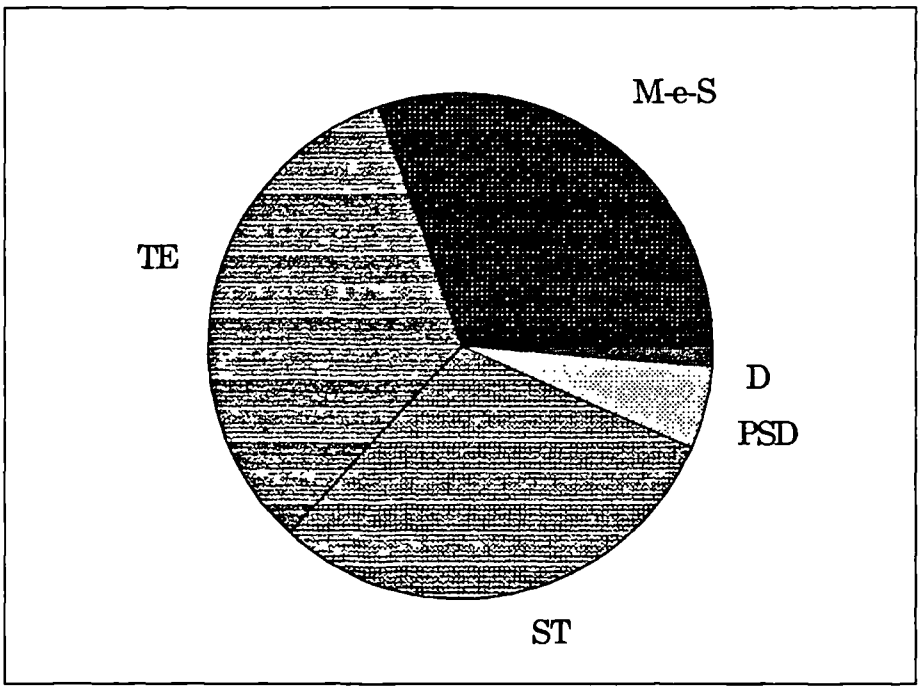
AE - Active Education

Figure 2.

BOOKS PUBLISHED IN POLAND

1955-1990

Distribution per domains



M-e-S - Mise-en-Scene

TE - Theatrical Education

ST - School Theatre

PSD - Psycho- Socio Drama

AeE - Aesthetic Education

D- Drama

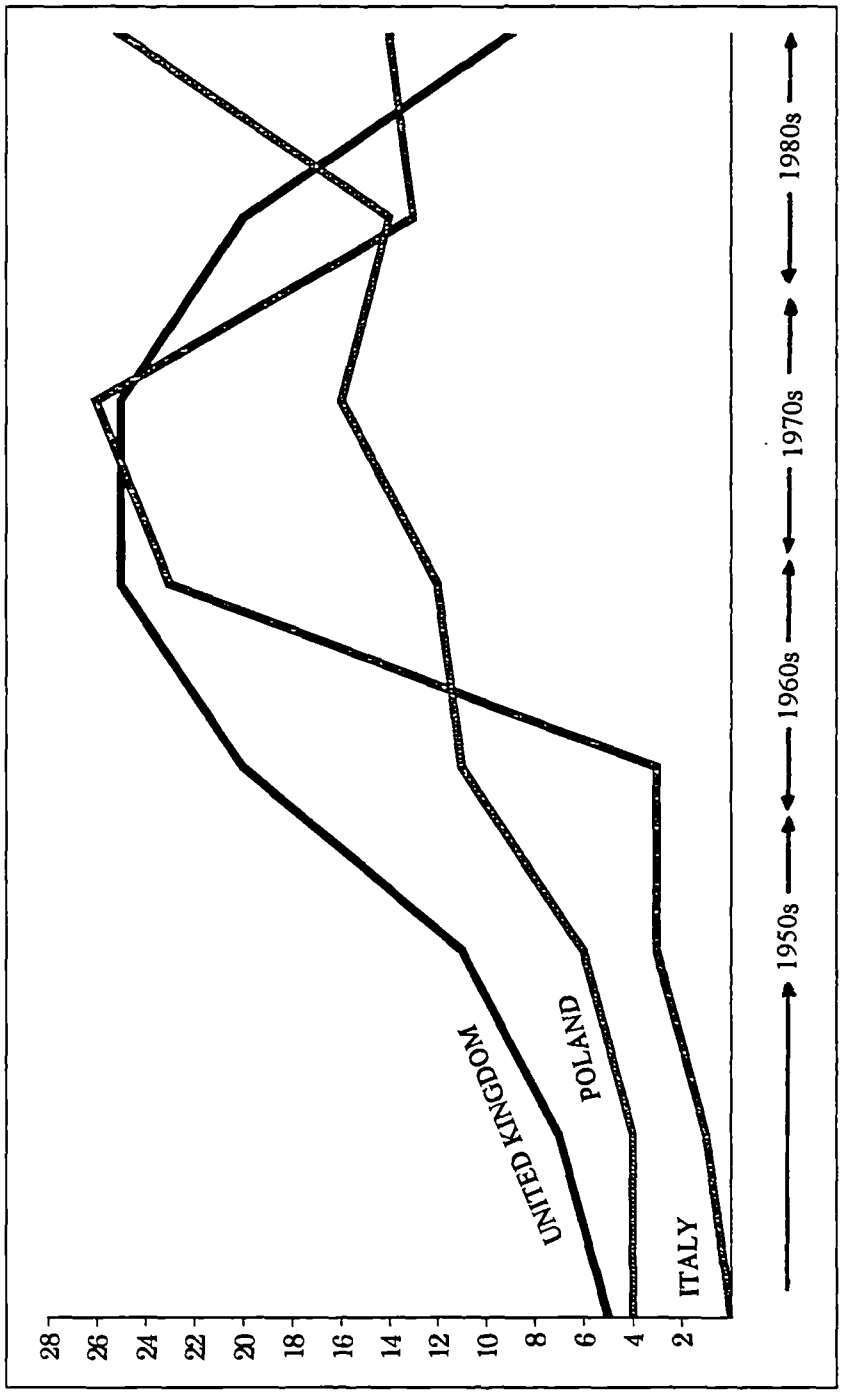


Figure 3. BOOKS PUBLISHED IN UK, ITALY AND POLAND 1955-1990

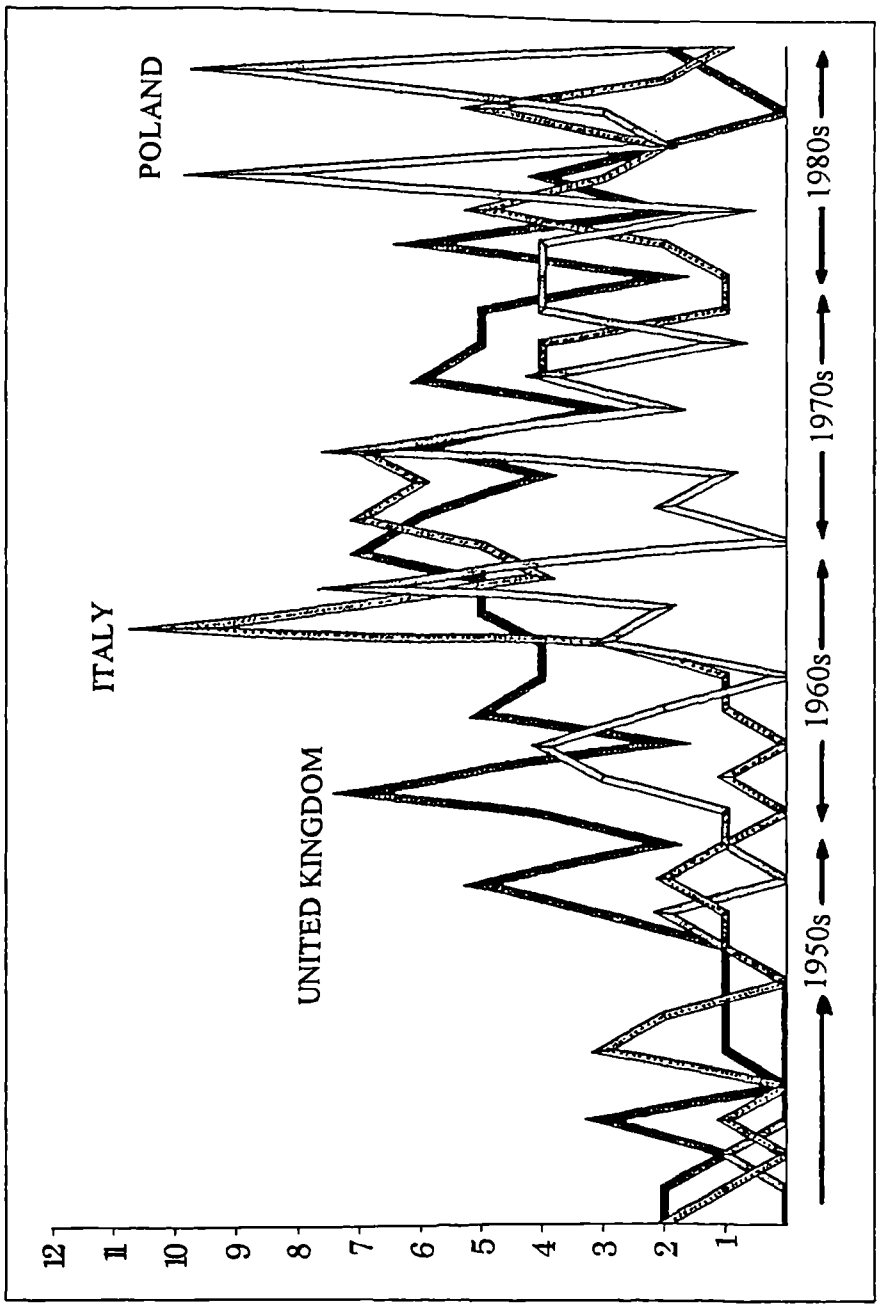


Figure 4. BOOKS PUBLISHED IN UK, ITALY and POLAND 1955-1990

(distribution per years)

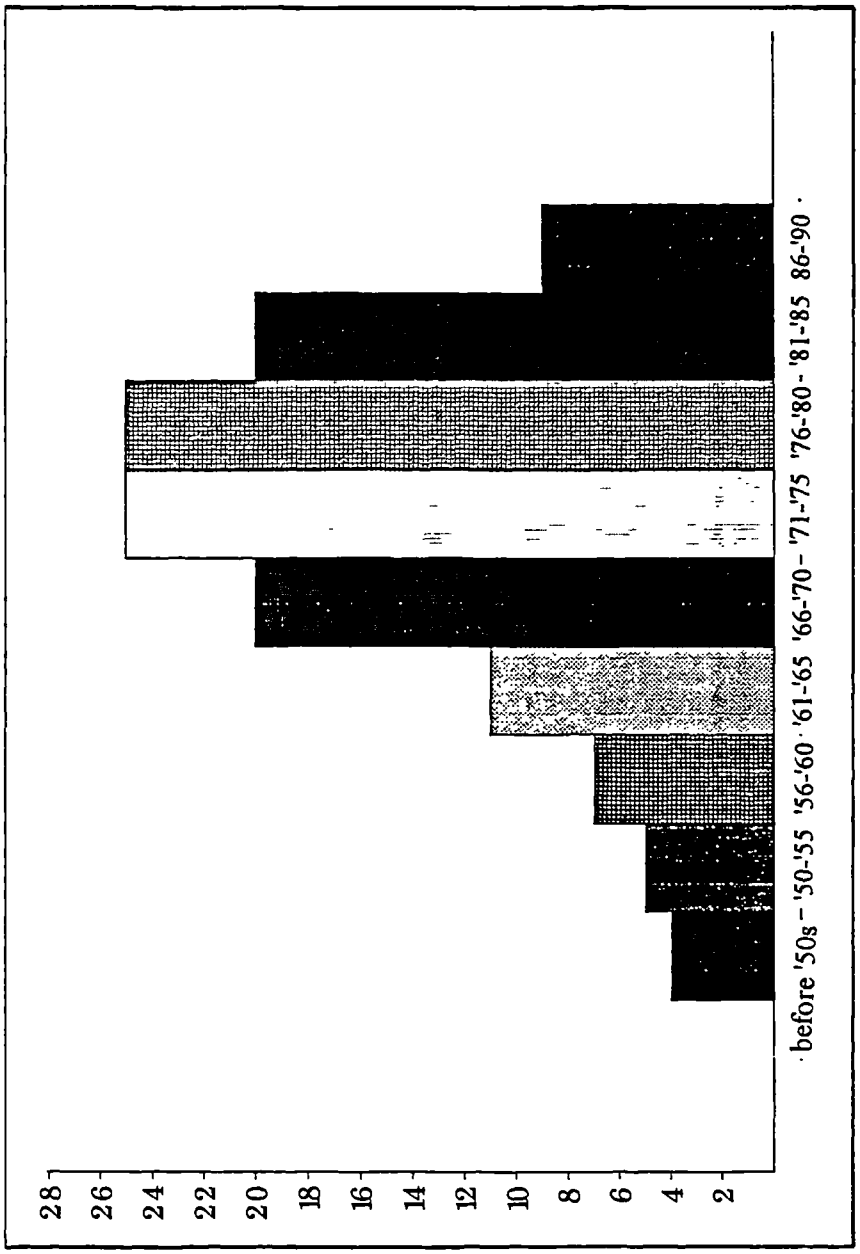


Figure 5. BOOKS PUBLISHED IN THE UNITED KINGDOM 1930-1990

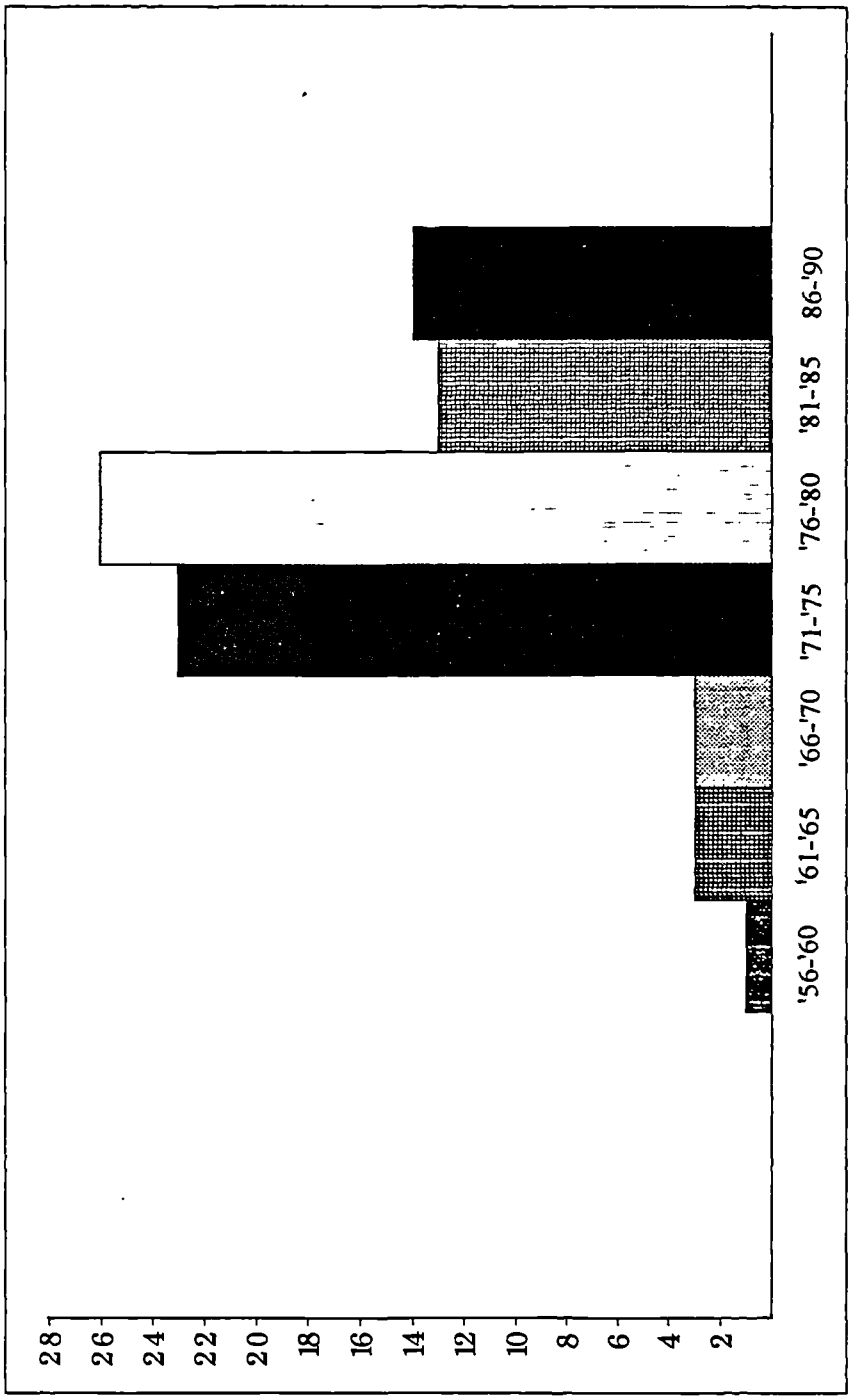


Figure 6. BOOKS PUBLISHED IN ITALY 1955-1990

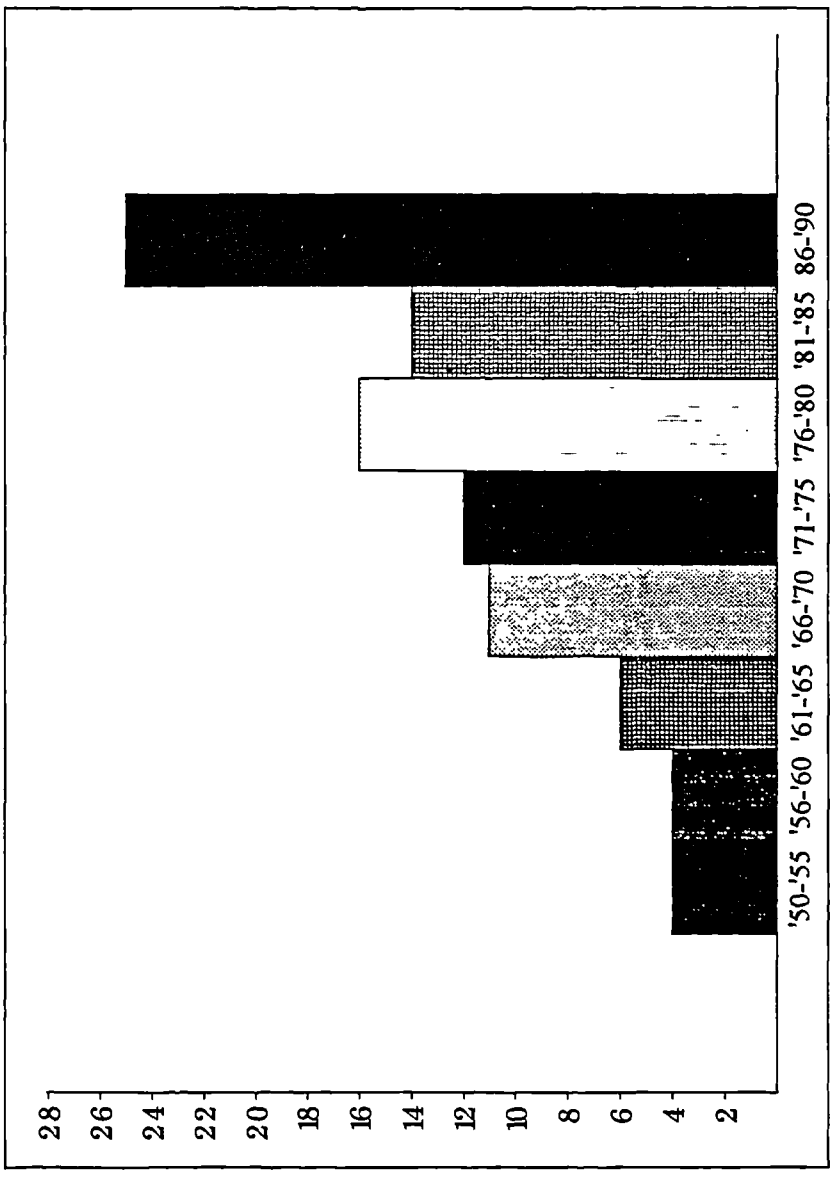


Figure 7. BOOKS PUBLISHED IN POLAND 1950-1990

7. 3. 2. Journals and articles

As I wrote above about the significant advantage of the books published in the United Kingdom over those in Italy and Poland, here mainly I will describe the journals published in the latter two countries (cf. Figure 8).

*** Journals in the United Kingdom**

In order to emphasise the opportunity for drama practitioners to spread and exchange their ideas, I mention here some of the journals entirely devoted to drama or TIE problems. One of the eldest was "Bulletin of the National Council of Theatre for Young People", published quarterly by National Council of Theatre for Young People (NCTYP) and was the platform for voices of many associations united in NCTYP including the British Centre of ASSITEJ (founded in 1965). In London the drama practitioners founded their "London Drama" which further on became "The Drama Magazine" and was the public voice of the National Drama. It published three times a year; in its history the editorial board changed, but the general character of the journal remained as a platform for the presentation of ideas, description of some experiences and debate about drama. The members of NATD had their "Drama Broadsheet" which played a similar role like "The Drama Magazine" for the ND. Also the review "2D" hosted drama problems on its pages. The TIE groups united in SCYPT had their "SCYPT Journal".

*** Journals in Italy**

The number of writings about theatrical animation in Italy published in various reviews was large. They need to be divided into several categories. I propose the following:

a) descriptions of the individual experiences of theatrical animation;

b) presentations and analysis of particular techniques used in animation projects;

c) descriptions of the project-performances prepared and realised by the theatrical groups;

d) individual 'confessions' of the practitioners connected especially with their educational/social/political ideas;

e) 'manifestos' of the theatre groups (not only of those of animation, but also those who belonged to the larger phenomenon of the 'third theatre');

f) theoretical analysis of animation phenomena;

g) historical descriptions of theatrical animation development;

h) philosophical/aesthetic/psychological references for animation;

i) theatrical animation and school;

j) theatrical animation and community.

At least these ten categories could present the variety of problems undertaken by the authors of the articles.

I must emphasise the role of some reviews. The "Cooperazione Educativa" published by the MCE members offered space for many practitioners in the first years of theatrical animation. In the mid-seventies their founded a new journal "Scena" which was completely devoted to the problems of animation (and its various forms).

In the last issue of 1980 the publishers wrote an article In morte dell'animazione in which they declared the visible abandoning of animation; this noun was taken from the subtitle of the review. In a short time also they closed.

The journal prepared by some of the best-known practitioners - "Scena Scuola" - had hoped to be an unprecedented event. The issue "0" was published in 1983 as an announcement of the new era, but with the second issue "Number 1" the review closed down. For reasearch/historical purposes those two issues represented a fantastic dossier of information, ideas and projects.

There were also short-lived journals known locally ("Torino Notizie") or connected with one animation/theatre centre in particular ("Le Botteghe di Fantasia"). Some of them were more devoted to the alternative theatre problems ("I Quaderni di Ulisse", "Quaderni di Corea", "Quarta Parete", "Marcatre"), but in large sense they belonged to theatrical animation too.

At last the well-known theatrical reviews dedicated their pages to the problems of theatrical animation, children's theatre or relation between theatre and school. Amongst them the most hospitable were: "Biblioteca Teatrale", "La Ribalta", "Il Castello di Elsinore" per il teatro alternative.

The best-known monthly journal "Sipario" devoted its special issues to theatrical animation and children's theatre problems; the first was published in May-June 1970, issue 289-290. It presented the first historical animation phenomena, the initiative of the professional theatres, the wide explanations of the theatre/animation educational values. The whole issue could be treated as the memorial for theatrical animation and a mile-stone in history. It was called: "Speciale: Il Teatro dei Ragazzi" (Special: The Theatre of the Children). The next issue,

published fifteen years later, in May 1985, had the title: "Teatro - Ragazzi" (Theatre - Children). It was a remembrance of the historical roots, the account of the developments, the description of the activity of the theatrical group which grew from animation and... it was a lament, a cry about the state of the relationship between school and children's theatre, however the significant achievements were underlined.

In the late 1980s in Italy the monthly journal "Animazione ed Espressione. Tempo sereno", published by the publishing house "La Scuola" in Brescia remained. On its pages, amongst various forms of active, cultural community life (and school), was often hosted theatre, as a proposal for the implementation of the opportunities given by the educational programmes in the 1980s (like the series written by Giorgio Sciaccaluga).

The Salesian publishing house 'Elle Di Ci' in Turin published "Mondo Erre" (World 'R' - it was a cryptogram for 'ragazzi' - children), and there frequently printed articles about young people's theatre, its forms and especially about 'sinergic' theatre as a most suitable form for the cultural activity within the community.

*** Journals in Poland**

Again, as in the case with books, there was no liberty to open, or to found a review without the straight control of the State. In that situation, during the whole period presented in this research, there was no journal devoted entirely to the problems of theatrical education or place of theatre in education. The monthly published review "Scena" represented the interests and issues connected with the large movement of amateur theatre (or theatrical culture in general), sometimes presenting achievements of 'theatre lovers circles' or school theatre in various forms.

The articles were spread throughout various reviews concerned with education. All of them I grouped in the following categories:

a) articles about art in education/school and aesthetic education;

b) teacher/educator and arts in school;

c) psycho and sociodrama in education;

d) 'mise-en-scene' - its forms, theoretical background and projects;

e) school theatre and its forms and methodology;

f) relation between the professional theatre and schools;

g) 'theatre lovers circles' and their activity;

h) integration between 'mise-en-scene'/theatre and other arts in the school.

The majority of the articles described simply experiences, providing the minimum of theoretical references. The largest were the articles about the role of the aesthetic education; they were written from the ideological positions and their thesis sounded like directions for the teachers. The articles which analysed historically the phenomena of 'mise-en-scene' and school theatre formed also a substantial volume. The publications by academics analysing the educational values of theatre activity and including the projects of theatrical education were few, but they marked the development of the whole domain.

The foremost journal was "Życie Szkoły", the official publication of the teachers' association (unique existing trade union) and the Ministry of Education. I found at least 72 articles of which the majority described practical experiences. Another review which was interesting in popularising theatre as an educational methodology, was "Problemy Opiekuńczo-Wychowawcze" (27 articles). It was destined mainly for club operators, educators in 'houses of culture', in orphanages.

The authors reported their experiences of theatre as extra-curricular activity include in the community cultural life. The cultural education and the socialisation were much emphasised values of theatre activity of children and young people. The journal "Nowa Szkoła" (19 articles) treated examples of school theatre, 'theatre lovers circles' and collaboration between professional theatres and schools. The direction was mainly towards aesthetic education and knowledge about theatre.

The most important research monthly review "Kwartalnik Pedagogiczny" (16 articles) published results of research about educational values (articles by Romana Miller), about aesthetic education (Irena Wojnar wrote often for it) and some officially accepted and promoted forms of theatrical education. Other educational reviews, like "Psychologia Wychowawcza", published articles connected specifically with their domain of studies.

At the and of the 1980s, in the socially and politically different climate, Halina Machulska started preparation for the foundation of a new monthly journal "Drama. Poradnik dla nauczycieli i wychowawców" (Drama. A guide for teachers and educators). Although its first issue was published in 1992, its project marked the new period in theatrical education history.

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Undoubtedly, the drama practitioners in the United Kingdom, in the field of publication, had their superiority over their colleagues in Italy and Poland. That superiority was significant in both books and number of journal/articles. In this comparison however the context in which theatrical animation and theatrical education/'mise-en-scene' developed could provide an explanation for the state of theatre/drama in Italy and Poland.

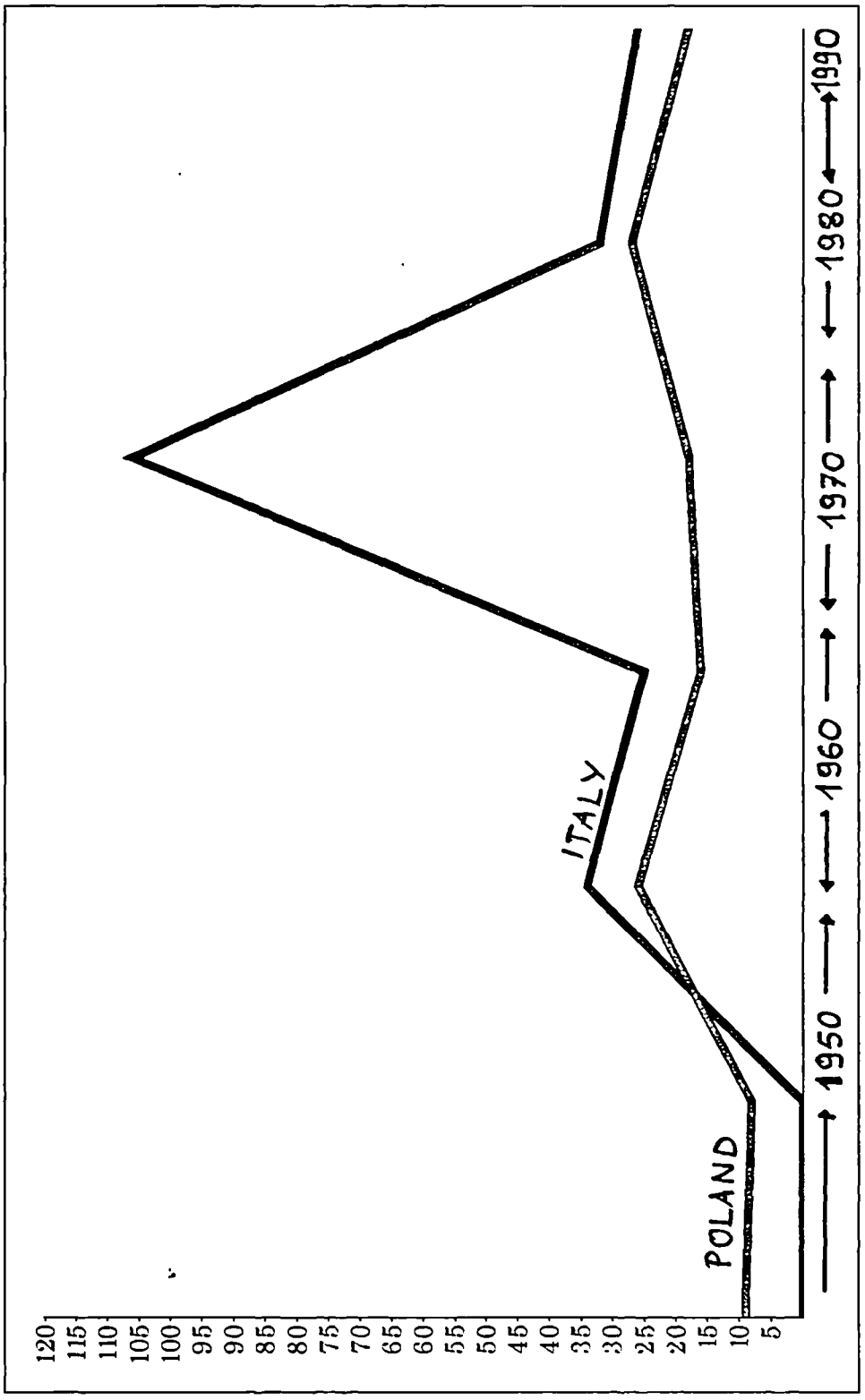

Figure 8. ARTICLES PUBLISHED IN ITALY AND POLAND IN 1955-1990

CHAPTER 8
ROLE AND TRAINING OF TEACHERS IN THEATRE/DRAMA IN EDUCATION

The long tradition of theatre/drama in all three countries meant that the figure of the teacher, who devoted his/her life to this domain or was using its resources in his/her educational work, was a subject of transformations, analysis and projects. The common claim in European tradition that 'being a teacher' is not a profession, but rather 'a vocation' conditioned ideas about the teacher's status and training. Those factors were present also, even more so in the life of teachers who used theatre/drama and arts in general for the purposes of their work. Why were the teachers choosing theatre and its techniques or forms in their work? This is a fundamental question for the following chapter. The answer could be formulated on two levels: general and personal. To the general level belong the factors of the philosophical premises for education, dominant at the specific time, and the factor of a fashion/mode/popularity of one or other approach. The effectiveness and growing popularity invited generally teachers to use theatre/drama resources in their activity.

Giorgio Testa argued in 1983, that only in conjunction with theatre does the teacher today have his/her a kind of power over the means and in some manner, over

the pupils. The other media (radio, television, computers) belong to the pupils' world first, then to the teacher's competence.[1] The choice of the theatre could assure a fresh approach and opportunities for an active collaboration between teacher and pupils.

On the other hand the theatrical means demand a special kind of courage to be undertaken by and for the teacher's improved practice. Traditionally, in our Western culture - argued Citroni and Marchesini - theatre emphasised and uncovered the 'schism' between spirit and matter. Theatre is uncontrollable; the non-verbal expressivity/communication use to be oppressed by the behavioural/social limits and is more ambiguous, variable than the word.[2] Using theatre means risk, means discovery, means something unique, unrepeatable, but also helpful for both teacher and pupils. This kind of activity, which usually evolves into forms of children's theatre, undergoes transformation and could be commercialised - warned Enzo Russo.[3] The study of the classics of education about the true mission of the educator, about his/her relation with the child could save the theatre forms in education and renew them.

No matter how popular theatre/drama might become, the choice at the end is always individual. The practitioners emphasised this point overwhelmingly. Rostagno confessed that his conviction about the theatre persuaded him to create for children an alternative to their every-day school, pushing him to initiate the first project of theatrical animation.[4] Kasper chose the school theatre in order to combat the routine boredom and overwhelming pessimism in the Polish society:

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1 Cf. TESTA, A scuola, 38.

2 Cf. CITRONI, MARCHESINI, Proposte, 158.

3 Cf. RUSSO (ed.), Walter Benjamin, 4.

4 Cf. ROSTAGNO, Storie, 93:

> "Era la convinzione, come insegnante, che il teatro con i ragazzi potesse costituire un'alternativa alla sottomissione al libro di testo, al sapere

> "Theatre, the close contact with the young people - these are for me continually a remedy".[5]

In Missaglia's opinion, theatre allows a change in the school establishment, the climate and introduces among children and youngsters a different understanding of the literature and other problems.[6] Instead David Morton underlined that drama could be a help not only for the individual teacher, but could represent a healing remedy for the relationships among the teachers too.[7]

The teachers chose animation because of the will for change not only in the school, but in social life too. Observations written by Eugenia Casini Ropa[8] could satisfy also the drama teachers and TIE practitioners; all of them showed the particular interest in the social mission of drama.

Amongst the theatre/drama teachers two orientations dominated:

a) facilitating expression and communication between pupils, and

b) recognising the value for the individual (self-expression, self-liberation, self-identification).

The majority of practitioners opted for group work, as the method for children. The problem was, that the theatre/drama teacher, often defined by other colleagues as different, could run the risk of remaining alone. The teacher-individualist represented a real danger for the teaching/learning process as well as the lonely child, without any links with the contemporaries.[9] The idea of a teacher-artist (i. e. creative, talented-

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> cristalizzato, al dialogo di morte con i genitori, alle stratificazioni superegoiche derivanti dalle strutture sociali."

5 J. KASPER, (Letter to LEWICKI Tadeusz). Wągrowiec, September 1993 (Archive TL).

6 Cf. MISSAGLIA, C'era un casa, 40.

7 Cf. D. MORTON, Poor Relations in the Staff Room, in: HODGSON, BANHAM (eds.), Drama in Education 2., 31-44.

8 Cf. CASINI-ROPA, L'animazione, 145.

skilful, original in thought) was compatible with experiences and activities of several theatre/drama teachers. He/she was bringing a freshness into the school, but he/she could not work alone for his/her own and pupils' benefit.[10]

Although there were general, facilitating factors for choosing theatre/drama, and the individual inclinations for becoming a practitioner, there was also present the problem of training. General evaluation from the historical sources indicated, that the English experiences were well ahead of those in Italy and in Poland. Nevertheless, John Norman made the criticism, that the real changes in the nature and style of training were minimal.[11] Cesare Scurati indicated the need for changes in the teachers' preparation as the threshold for the transformation of the Italian school, which opened for the active teaching.[12] Also for the Polish school - suggested Stanisław Firlit - the lack of an adequate teachers' training programme was the main difficulty for theatre/drama.[13]

In this chapter I will compare the similar opinions and present difference in the four domains highlighted above: the self-understanding of his/her role by the theatre/drama teacher, the relation to the pupils, the relation to the other teachers or external collaborators, and the problems and projects of an adequate training.

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9 Cf. E. MEYER, Mała grupa w procesie nauczania - badania i studia przypadków (A small group in the teaching process - research and study of the cases), in "Kwartalnik Pedagogiczny" 2 (1981) 55-57. (55-64)

10 Cf. SCHULZ, Nauczyciel, 238; Nauczyciel - artysta, 462-466.

11 Cf. NORMAN, Reflections, 155.

12 Cf. SCURATI, Tre educazioni, 132-133.

13 Cf. FIRLIT, Rozwijanie, 38-39.

8. 1. WHO IS, AND WHO SHOULD BE A THEATRE/DRAMA TEACHER?

As I mentioned above, the idea of being a theatre/drama teacher or animator was not so much a matter of establishment, mode, fashion, but rather an individual choice comparable with a vocation or mission. That first step should therefore be developed.

8. 1. 1. Inspirations, examples and necessity of experiencing

In the opinion of some practitioners of school theatre and animation, a good example could be taken from the professionals of theatre[14]. Also for animators the achievements of the avant-garde theatre delivered stimuli and methodologies.[15] This process of assimilation however must be adequate to the demands of the educational purposes and nature of drama, mise-en-scene or animation. John Allen emphasised that

> "It is perhaps to the credit of drama teachers that they have been ready to reject traditional forms of theatre and face the great unknown."[16]

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14 Cf. ibidem, 40.

15 Cf. CASINI ROPA, L'animazione, 145.

16 ALLEN, Notes on a Definition, 103.

The unique opportunities created by the pupils' interest, educational environment and teacher's ability meant that the effects were immediately observable, and could provide satisfaction. As Anna Dziedzic suggested, the drama teacher could find various skills very useful (literary, actor, directing and educational in a large sense).[17]

Remo Rostagno and Bruna Pellegrini go further when they observed that being an animator is a process during which the role undergoes a constant development in order to overcome the traditional figure/status of a teacher-transmitter of absolute values, of behavioural norms and of the official culture.[18] In their view

> "The teacher/animator is a figure who places himself amongst the necessities, also those unexpressed, of the individuals and groups to which he offers the means of participation".[19]

The task consists in the creation of a new culture, which belongs to the children as a group and as individuals. The teacher cannot be limited by skills, techniques, because they are only a necessary help, but the real process of becoming animator occurs in educational/creative relation with the group.

The best preparation takes place in practice, in training during which the teacher experiences the whole possible range of sensations, states, and techniques which create the animation or theatrical education. The arts teacher - argued Wojnar - should be educated by the arts in order to avoid the routine, the repetition against which the teacher usually undertook the new methodology of his/her work.[20] The

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17 Cf. DZIEDZIC, Drama, 6.

18 Cf. ROSTAGNO, PELLEGRINI, Guida, 232.

19 Ibidem, 231:

> "L'insegnante animatore e' la figura che si pone fra le neccessita', anche non espresse, di individui e gruppi ai quali offre strumenti di partecipazione."

20 Cf. WOJNAR, Nauczyciel, 19-24.

future animation teachers get the best qualification by way of group work together, and not during the academic or in-service course.[21] Teacher him/herself should experience the forces which he/she is going to apply to children. He/she must know what it means to be an animator on his/her own skin and in that way the teacher could really become an animator of the class-group.[22] Edward Homa emphasised that the teacher does not create the ability in his pupils to participate, to be sensible and to perceive, unless he/she develops in him/herself the same abilities and sensibility.[23] The teacher who uses arts in his/her work, and it was a common belief, must be in constant contact with arts and development of his/her knowledge of domain.

8. 1. 2. Theatre/drama teacher & animator and his/her virtues and qualifications

The teacher working with theatre, and especially the drama teacher,[24] lives always a dialectical tension between artistic/aesthetic and educational purpose of his/her and the children's activity. The satisfactory results depend on his/her passion and preparation.[25] It is possible to speak about virtues and qualifications of theatre/drama & animation teacher.

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21 Cf. MISSAGLIA, C'era una casa, 41:

> "Sono spesso gli adulti che hanno bisogno di riscoprire e rivalutare dentro di sé certi meccanismi e attitudini; il gioco, la finzione che trasforma e ri-crea, il piacere, il rischio, lo stupore, la capacita' di scegliere tecniche e strumenti all'interno di un processo partecipato, vissuto totalmente, non come operazione intellettiva e preliminare." (40)

22 Cf. FONTANA, OTTOLENGHI, Teatro e', 16-17.

23 HOMA, Znaczenie teatru, 33:

> "Tak długo żaden nauczyciel nie nauczy swoich uczniów obcowania z teatrem, wrażliwości i percepcji sztuk trudnych, jak długo w sobie tej umiejętności i wrażliwości nie wykształci."

24 Cf. ALLEN, Notes on a Definition, 108.

25 Cf. MILLER, Szkolne, 42.

Among the virtues one of the most important seems to be the sincerity about him/her self and own capacities. Johnson and O'Neill characterised this virtue in Heathcote's approach:

> "She urges teachers to have the courage to come to terms with themselves and to rely on what they are in their struggle for authenticity. She releases teachers from the burden of being instructors - people who must know everything - and allows them to become something more complex: sharers in learning experiences with their children, enablers, and seekers after excellence."[26]

The sincerity stays close to the humility and humble listening to the child, to his/her ideas, opinions and projects. Rostagno remembered, that it was the basis for his beginning:

> "Theatrical activity takes a space/place of hypocrisy of the teacher, who lives in word and in word stoops himself and denies."[27]

This virtue of listening evolves in the skilled practice of careful listening and dialogue with children and common creative work.[28] Passatore and his group 'Teatro-Gioco-Vita' underlined the virtue of service for the community and the total human availability, "free and creative" in order to insert himself in the community life and to live it with others with the same intensity.[29] The teacher/animator cannot manipulate the child; his/her relationship must be based on the virtues described above.[30]

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[26] JOHNSON, O'NEILL, Introduction, 13.

[27] ROSTAGNO, Storie, 93:

> "il lavoro teatrale toglie spazio all'ipocrisia dell'insegnante che vive nella parola e nella parola si umilia e si nega"

[28] Cf. M. LODI, Il paese sbagliato. Diario di un'esperienza didattica. Torino, Einaudi 1970, introduction.

[29] Cf. GRUPPO TEATRO-GIOCO-VITA, Io ero l'albero, 37.

[30] Cf. PASSATORE, Storie, 92.

The capacity to assess his/her own activity could be seen as a virtue and as a qualification, but it is necessary in the teacher/animator's life. Michael Vernon complains about the little attention paid by teachers to the evaluation of their work, even if on it depends the result of the teaching.[31] The official demands for the pupils' curricular assessment can not overshadow the teacher's need to check his/her project and realisation.

The qualifications of the teachers should be built on the basis of the necessary virtues. Valeria Ottolenghi reports, that the teachers themselves, who undertook animation, were seeking improvement in their professional skills.[32] The wide range of animation forms and techniques imposes on the animator/teacher the need to specialise and to prepare him/herself on various levels: educational, psychological, social and political.[33] In her presentation of drama teacher for the Polish readers, Dziedzic enumerated the same qualifications adding, that the drama teacher must be a philosopher and a moralist.[34] She wrote:

> "Drama depends on the personality of the practitioner, on his imagination, intelligence, gift of observation, literary-dramatic skills, knowledge of the drama techniques, capacity to form the contacts with people, to create an atmosphere of trust and security, capacity of living in fiction, managerial skills, and first of

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31 Cf. VERNON, A Plea, 139.

32 Cf. OTTOLENGHI, Quale scuola?, 38.

33 Cf. Torino: la capitale, 53.

34 Cf. DZIEDZIC, Drama, 43:

> "Drama jest uzależniona od OSOBOWOŚCI prowadzącego, od jego WYOBRAŹNI, INTELIGENCJI, DARU OBSERWACJI, od zdolnosci LITERACKO-DRAMATURGICZNYCH, od znajomości TECHNIK DRAMOWYCH, od umiejętności nawiązywania kontaktu z ludźmi, stwarzania atmosfery zaufania i poczucia bezpieczeństwa, umiejętności życia fikcją, umiejętności kierownia innymi, a przede wszystkim od JEGO POZIOMU MORALNEGO."

all on his morality/moral value."[35]

It was compatible with the ideas presented by Heathcote in From the particular to the universal.[36] She characterised herself as a playwright, when she works in drama; her growth as a teacher has three ingredients:

> "1 To remain accepting of the ways and present conditions of others considering how best to interfere, and that I seek to bring about shifting perspectives and understanding. This includes me as well as those I am responsible for.
> 2 To be able to affirm and receive from others.
> 3 To remain curious.
> It is the spirit of the accepted of what children bring to the situation - always the receiver, the curious one, the playwright, the creator of tensions and occasionally the director and the actor - that I have to function."[37]

Although this quotation sounds like a confession or Credo, it includes all the virtues and qualifications considered by other practitioners.

The teacher must also notice and be convinced about the practical advantages caused by drama, animation or theatrical education. The Italian teachers realised that animation became a fundamental aspect of their educational activity. It serves not only to survive the professional crisises, but it enriches the teacher's work, the gamut of resources and gives him/her managerial competence.[38] The sociodrama employed for educational purpose allows not only a context for knowing the children better, but also enables the teacher to know better his/herself in relation to the children during the sociodrama activity.[39] The teacher should evaluate the advantages for both pupils and

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35 Ibidem.

36 Cf. D. HEATHCOTE, From the particular to the universal, in: JOHNSON, O'NEILL (eds.), Dorothy Heathcote: collected writings on education and drama, 108-110, and also in other her writings.

37 Ibidem.

38 Cf. Torino: la capitale, 49-51.

him/herself in order to improve future activity.[40]

As it emerges from the survey above, the opinions of practitioners about their virtues and qualifications match in one complementary picture. The differences are in emphasis; the Polish teachers stressed their formal preparation. Probably it was caused by the amount of ideological and theoretical premises about aesthetic and theatrical education. The practical side remained in a sphere of needs and postulates. In Italy the animators who worked with the schools, in order to help their colleagues - teachers - provided the most valuable opinions. The experience and devotion of Allen and Heathcote meant that they were able to depict the most complex picture of virtues and qualifications of drama teachers, although drama understood mainly as learning medium.

8. 1. 3. Idealistic convictions and their critics

There was no lack also of the idealistically expressed opinions, especially about the miraculous capacity of drama or animation in confrontation with educational, social and even political problems. These convictions soon became an object of attacks and critique.

The brilliant definition of their activity expressed by group 'Teatro-Gioco-Vita':

"A theatre played in school for a life played as theatre",[41]

in fact postulated that the place of the out-side animator should be taken by the teacher as an every-day animator working constantly with children. Passatore himself

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39 Cf. ŁOBOCKI, Zastosowanie, 584.

40 Cf. SEMPIOŁ, Inscenizacja, 5.

41 GRUPPO TEATRO-GIOCO-VITA, Io ero l'albero, 12:

"Un teatro giocato a scuola per una vita giocata come teatro."

defined his activity as one of a man who comes from theatre and becomes an educator 'par excellence'.[42] The beginnings were very idealistic and in course of years he became more critical about the work of out-side animators, and promoted the preparation of teachers for the new methods of their work.

Rostagno e Pellegrini on one stage popularised the value of the 'theatre-school of a city district', being convinced that animation could change radically the socio-political situation.[43] Animation was presented as a complex (confused) operation, based on rude/primitive forms of culture, which abolished the traditional figure of an artist-professional in the name of avant-garde. The ideological, political aspects dominated the real educational-cultural. The aim consisted in creating a counter-culture and contesting the adult world. This was their approach in the beginning of the 1970s.

In 1978 they published Guida all'animazione, where the educational aspects, realised within the school and for the good of the child and the community were the most important. More, because they emphasised, that

> "The animator does not follow the fashion of the moment, knows the limits of his own intervention, does not get tired of re-projecting continually in the light of new elements of lived knowledge of the children and concentrates all his own energies/forces in the formation of balanced children, expressive, but critical, explosive in extemalising their own experiences, but also able to culturalise them in front of the stories of others, to put them in right dimension in time and in space."[44]

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42 Cf. PASSATORE, Storie, 91.

43 Cf. ROSTAGNO, PELLEGRINI, Un teatro-scuola.

44 ROSTAGNO, PELLEGRINI, Guida, 233:

> "L'animatore non segue la moda del momento, conosce i limiti del proprio intervento, non si stanca di riprogettare continuamente alla luce di nuovi elementi di conoscenza dei vissuti dei ragazzi e concentra tutte le proprie

The evolution (or change) seems to be very radical.

Some drama practitioners also expressed their convictions, that through drama they could heal all the educational problems. It was called a mythology.[45] The response given by Heathcote who was concerned about the necessity to improve the drama teachers training seemed to be at that time a challenge to her colleagues.[46] Also amongst the practitioners of Polish drama idealistic projects were launched to run schools or classes based completely on drama.[47]

Not only idealism deserved criticism. The teachers or animators could not take away their social masks. It happened that they became very selective in topics, readings, starting points, in order that they could realise their own ideas more, than those of the children.[48] The individualism undertook or imposed/caused by others[49] - which represented a real danger in all three countries for teachers and practitioners - could provide a special kind of interpretative mask, which impeded the real contact and work with children.[50] Instead it lead towards exaggerated individualism, especially

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> energie nella FORMAZIONE DI BAMBINI EQUILIBRATI, espressivi ma anche critici, esplosivi nell'esternare i propri vissuti ma anche capaci di culturalizzarli rispetto alla storia degli altri di collocarli in una giusta dimensione nel tempo e nello spazio."

45 Cf. critique by CLEGG, The Dilemma; it was reported by Hornbrook.

46 Cf. D. HEATHCOTE, [A letter], in "Theatre Quarterly" 10 (1973) 63-64. Hornbrook emphasised, that

> "She shared his (Clegg's - TL) worries about teacher training, and argued that it was necessary to prepare drama teachers 'who can stimulate commitment' and 'follow it through to meaningful learning'",

in HORNBROOK, Education, note 26.

47 The idea was born in Poznań, and projected by Elżbieta Drygas, one of Machulska's pupils and collaborators. The second project was made by practitioners/teacxhers connected with 'Teatr Ochota'. After a short period both were limited.

48 Cf. MISSAGLIA, C'era una casa, 40.

49 Cf. MEYER, Mała grupa, 56-58.

in relation to other teachers, and towards the manipulation of children and their ideas/knowledge.[51]

The lack of self- and evaluation done by others could provoke other mistakes, such as routine, schemes, bad realisation, abuse of the position by the teacher/practitioner/animator.[52] The evaluation should also provide evidence if the chosen methodology really served for the educational purposes, if it increased knowledge, or it mainly served only for the myth of change, or at least for the self-realisation of the adult.[53]

In general the teachers, practitioners and animators - those most serious in their approach and devoted for long time to theatre/drama - were aware of the mistakes, difficulties and problems, although some times after long and significant activity As I showed above, there were idealists, there were mistakes, but also the same protagonists were able to have a critical inside view and search for improvement.

8. 1. 4. "'I' - the teacher of theatre/drama's own view"

When the general idea about 'being a drama teacher', 'teacher-animator' and 'theatrical education teacher' was mainly inspired by an understanding of the 'teacher's' profession as 'a vocation' individually undertaken, the personal views the practitioners had of their role tended towards the model of 'teacher-artist'. Across three countries this similarity was significant.

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50 Cf. FONTANA, OTTOLENGHI, Teatro e', 15.

51 Cf. PASSATORE, Storie, 92-93.

52 Cf. ŁOBOCKI, Zastosowanie, 585/586.

53 Cf. SCHULZ, Nauczyciel, 237-239.

First I will present the general ideas about the teacher as a man of culture.

Christopher Day, analysing teaching styles, suggested that the 'teacher-as-artist' model was most compatible with the activity of drama teachers.[54] Also Bolton emphasised, that 'teacher-in-role', as a most valuable incarnation of the drama teacher meant 'working as an artist'. [55] The drama teacher had his/her social influence (the identification and internalisation processes), but also he/she as an author of the symbolisation was the creator of the artistic features of drama.

The Italian 'animator', nearly since the beginning of his/her professional existence, presented him/herself in contrast with the established figure of the artist, and also wanted to be different from the traditional teacher. He/she wanted to be a modern artist and a modern educator, who realised his/her activity in a constant search for the most adequate methodology. Over the years the practitioners coined a term 'l'attore culturale' - 'the culture actor', who operates on the two interconnected levels: as a pedagogical operator and as a culture operator.[56] The teacher who employs animation techniques/methodology in his/her work, becomes also the 'culture operator'. Citroni and Marchesini emphasised, that indeed the teacher is able to provide constant assistance and help for the cultural development of the child.[57]

Wojnar, in 1964, when she devised the first theoretical project of aesthetic education, postulated the need for teachers of aesthetic education, who would be

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[54] Cf. DAY, Teaching Styles in Drama, 88.

[55] Cf. G. BOLTON, Teacher-in-Role and the Learning Process, in "SCYPT Journal" 12 April (1984) 21-26.

[56] Cf. F. DE BIASE, L'attore culturale. Rifflessioni su un'esperienza di animazione nella citta', in: ALFIERI, CANEVARO, DE BIASE, SCABIA, L'attore culturale, L'animazione nella citta', 1-58.

[57] Cf. CITRONI, MARCHESINI, Proposte, 148:

> "l'insegnante (e' parte integrante della realta' scolastica e continuamente in contatto con i ragazzi) diventa OPERATORE CULTURALE."

specialists in all arts.[58] In the development of the view about the status of the teacher in general, the Polish ideas expressed also the conviction, that the teacher should be a creative school worker, introducing new methods in his/her activity, especially in the subjects inspired by the arts. The work of the teacher seemed to be similar to the performance of an actor on the stage, and on that premise everything was possible, just as in the theatre.[59]

The particular features of the teacher (of drama, theatrical animation and theatrical education) in the views of various practitioners also complemented each other and are very similar. Wojnar wrote about the importance of the teacher's educational intuition and good will;[60] Mario Comoglio underlined creative inventiveness as a condition for a good animator;[61] Johnson and O'Neill, describing Heathcote's ideas, emphasised the impossibility of limiting Heathcote's spirit.[62] All authors agreed that the inventive, creative teacher represents a challenge for the system, for the school itself and for the other colleagues.

Three features characterising a teacher-artist were:

a) knowledge already possessed and developed;

b) imagination and creativity;

c) new, original outcomes of his/her work.

The teacher-artist creates a complete new set of values and shares them with the pupils.[63] He/she conducts educational experiments and always seeks for a better

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58 Cf. WOJNAR, Nauczyciel, 17.

59 Cf. Nauczyciel - artysta, 464.

60 Cf. WOJNAR, Wychowanie, 25.

61 Cf. M. COMOGLIO, Abilitare l'animazione. Riflessioni teorico-pratiche sulle competenze dell'animatore. Leumann (Torino), Editrice Elle Di Ci 1985, chapter 6.

62 Cf. JOHNSON, O'NEILL, Introduction (Part Four: The authentic teacher), 159.

quality of teaching.[64] The usual tendency of his/her projects is that of integration between many subjects and use of research/laboratory as a method of engaging the pupils and making them co-responsible for the quality of the process.[65] Heathcote in the following words characterised the skill she needed:

> "1. To delay arrivals, so that time is made for trying on, turning around, testing this way and that;
> 2. To preserve interest and concern so that in each new examination there is chance for more understanding to take place;
> 3. To press and pummel during the journey in such a way that all elements come to light, and the traveller feels the journey to be there, and
> 4. To illuminate the parts as they come clear, and guide to the next dark patch."[66]

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63 Cf. SCHULZ, Nauczyciel, 234.

64 Cf. D'ALESSANDRO, Esperienze, chapter 3.

65 Cf. WOJNAR, Wychowanie, 24; also FONTANA, OTTOLENGHI, Teatro e', 2.

66 HEATHCOTE, Of These Seeds Becoming, 5.

8. 2. THE RELATIONSHIP BETWEEN THE PUPILS AND THE TEACHER

The general aspect of the relationship between the pupils and the teacher (in drama, school theatre, theatrical animation, dramatisation, mise-en-scene and theatrical education and in all forms of children's theatre) in all three countries remains the same: the child (or the children) represented the pivot of the educational process and the teacher, although sometimes his/her role starts the process, was regarded as a helper, a guide, a facilitator, an organiser. The opinion of Maya Cornacchia how the animator/teacher of the children's theatre should build his/her initial relationship with the children was typical:

> "undertake an alternative aim means first of all to be aware of the child understood not as a spectator, but as a pivot around which and from which it (the theatre - TL) must initiate its constructing of the performance."[67]

The teacher's first task lay in releasing the creativity of children, and subsequently, in dialogue and group work, organising their activity during which they were able to discover the nature of drama (art), to use the previously possessed information and acquire new elements of knowledge.[68] Often the drama teachers - in Allen's opinion -

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[67] CORNACCHIA, Dal bambino, 32:

> "proporsi un compito alternativo significa, innanzitutto, tenere conto del bambino non come spettatore ma come perno intorno al quale e a partire dal quale costruire lo spettacolo."

had a fear of the form; instead for him, the initial relationship must acquire a sort of form, because the form does not limit creativity, but

> "it is the very process by which the creative impulses of the children are released and given coherence"[69]

This is a condition and insurance of the educational validity.

The Polish practitioners of the school theatre emphasised also that in this liberating relationship conflicts of any kind could be solved.[70] The educational process meant a collaboration between the teacher and the pupil (both individual and group) in tackling issues of knowledge and realising them.[71]

8. 2. 1. The climate of dialogue

This feature, although its importance is recognised by the practitioners, was interpreted differently. The Italian animators emphasised that constant dialogue with the child was for them the source of information and the way in which the projects were realised. In that way dialogue partially was structured by the teacher.[72]

The Polish practitioners were more concerned about the leading role of the teacher in dialog. He/she should initiate the discussion, but also accompany the pupils

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[68] Cf. ALLEN, Notes on Definition, 103; SIGNORELLI, L'esperienza, 21-22; BĄBOL, PARZYSZEK, Metoda inscenizacji, 23.

[69] ALLEN, Notes on Definition, 109.

[70] Cf. GÓRNIEWICZ, Możliwości, 40.

[71] Cf. BĄBOL, PARZYSZEK, Metoda inscenizacji, 24:

> "Nauczyciel staje się równorzędnym partnerem w podejmowaniu i rozstrzyganiu poszczególnych treści nauczania."

In the domain of the ideologically controlled cultural life of the school, there were at last foreseen tasks compatible with the State's policy. Cf. SARNA, Kierowanie życiem kulturalnym, 6-7 (286-287).

[72] Cf. ROSTAGNO, PELLEGRINI, Guida, 233; LODI, Il paese sbagliato, introduction; He pointed out the dialog as a critical method of the opposition against the system (socio-political).

in their discovery/sharing journey. It was necessary, especially in forms where the elements of psycho- and sociodrama were involved.[73] Also in 'mise-en-scene' the teacher, or the leader of the discussion chosen by him/her must stimulate it and guard over its development.[74]

8. 2. 2. The work in the group

This represented another condition 'sine qua non' for the practitioners, but it was understood differently by different practitioners. The Polish teachers usually placed themselves outside the group, because it was regarded as good for the pupils. Sometimes only the teacher entered into the group, but with the help or solution, as a guide and leader.[75]

For the animators, the group represented a condition for their existence and activity. It could be said, that the group creates the need for and the existence of the animator.[76] Also in the classroom the teacher/animator's work is conditioned by the children.[77]

The English drama developed the most advanced concept of the teacher's work with the group. He/she basically works within the group, as a partner of the child. The teacher-in-role, understood as the basis for drama, differentiates the English approach from the others.

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[73] Cf. CZAPÓW, CZAPÓW, Psychodrama (1), 56.

[74] Cf. BĄBOL, PARZYSZEK, Metoda inscenizacji, 26-27.

[75] Cf. WASIUK, Zespoły żywego, 41; STOPIŃSKA-PAJĄK, Atrakcyjność, 8.

[76] Cf. ROSTAGNO, PELLEGRINI, Guida, 231/232.

[77] Cf. OTTOLENGHI, Quale scuola?, 38; in the experience/course in Milan the collaboration between the group of teachers and the pupils allowed the real in-service training.

8. 2. 3. The teacher and the pupils working together - 'teacher-in-role' and its development

The approach initiated by Heathcote had its history. Generally it could be called 'the intervening teacher'[78] who employs all his/her abilities, capacities, knowledge and skills in order to set up a shared experience with the pupils. In the beginning of her activity, Heathcote talked about different ways a teacher could intervene during the drama lesson:

> "1. The teacher as leader of the whole group within the story,
> 2. The teacher as partial leader within the group,
> 3. The advocate of the point of view of the average member of the group,
> 4. The outsider,
> 5. The teacher as narrator."[79]

Although there was a variety of ways in which the teacher could be present, the fundamental aim was for her

> "Self identification as a member of a team - older, more experienced, as a rule, able to keep the team together, work them to capacity, forwarding their projects efficiently, using their strengths and helping them to know and to overcome their weaknesses, stretching their potential all the time and keeping their 'sights' true for the task in hand."[80]

Heathcote-teacher was strong, decisive, although in the initial stage she based the work on the pupils input. The teacher was a guardian rather of the method, than of the content of drama/knowledge, he/she worked within the group and continually shared with the pupils the responsibility for the development of the drama. That approach which was 'manipulative' in some opinions, was explained by Bolton. He emphasised that Heathcote, working for the children's autonomy and empowerment,

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78 Cf. the term used by JOHNSON, O'NEILL, Introduction, 9.

79 Drama in Education, 1-3.

80 HEATHCOTE, Improvisation, 44.

was opening constantly opportunities for progress in ability and knowledge.[81]

The main task of 'teacher-in-role' included the posing of the problems and their first exploration within the group. Bolton wrote that

> "In terms of the activity of dramatic playing, the teacher's role is to provide further refinement of feeling values."[82]

The teacher must organise the children's ideas in a project/framework with a starting point, identify and use their contributions, point out the aim of drama and make the children responsible for their achievement.[83]

Bolton emphasised also that the teacher working 'in-role' is responsible for the process of symbolisation and for the necessary protection of the children in cases when the emotional involvement is strong and could cause disruption or emotional pain.[84]

It is interesting to observe how Dziedzic, in her presentation of 'teacher-in-role' for the Polish practitioners, stressed the leading role of the teacher, changing in that way the co-operative style of Heathcote. She made the teacher, in practice, the deviser, the director, the guardian of the drama lesson.[85] This emphasis on the leading role of the teacher could be assigned to the tradition of the school theatre teacher in Poland and to the need for clear, methodological explanation for the potential reader-teachers.

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81 Cf. BOLTON, Changes in Thinking, 154.

82 IDEM, The activity, 49.

83 Cf. O'TOOLE, Theatre in Education, 18.

84 Cf. BOLTON, Drama and emotion, 89-99; Bolton devoted to this problem the whole paper in order to show how Heathcote, although dealing with the very mature and difficult issues, provided the means of emotional protection for the children in drama.

85 Cf. DZIEDZIC, Drama, 5.

8. 2. 4. The teacher/director of the school theatre

The majority of the Polish practitioners worked outside the school timetable and they developed, especially in the 1960s and 1970s the school theatre as the main form of theatrical education.[86] The teacher was a leader, an organiser of the group and the deviser of its activity. He/she was also responsible in the first place for the choice of the literature for the performance (here often the compatibility of the content with the State's ideology was very important!). The teacher, although the practitioners emphasised the atmosphere of friendship and understanding, was in control of the group. Often the members of the group were chosen through competition. There was a training of skills (reading, speech, movement, dance) and the teacher controlled the pupils' progress. The 'real' (adult, professional) theatre visited by the students was for most of them a model and the methodology, in the majority of the cases, was based on rehearsals. The teachers emphasised also educational values, but the so called 'artistic' or 'cultural' values were most desired. In several cases the teachers reinforced their authoritative relationship with the members by the collaboration and involvement of the parents (especially the preparation of props and the control of the educational progress of the children - the membership of the theatre group was often seen as a reward).

Theatre activities based on the children/students' choice, on a kind of independence from the adult-models and on the co-operation between members and teachers were really few in number.[87]

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[86] There are many examples described by the practitioners. Cf. articles in the bibliography about 'school theatre' (teatr szkolny), 'theatre lovers circles' (koła miłośników teatru) and 'circles of the live word' (koła miłośników żywego słowa).

[87] Cf. GRZEGOREK, Szkolne kółka in 1967, in which he opted for the laboratory method as the most responsibilising and developing for the youths; ZAKRZEWSKI, W Kole, and he emphasised

8. 2. 5. Teacher/animator as a deviser of projects

In the Italian experience the most emphasised feature of the relationship between the pupils and the teacher/animator was, that he/she was a deviser of projects, responsible for the starting point, the development of the work and the aims, both educational and cultural. In the phase of realisation it was necessary to leave the children free, to provide the opportunities for their expressivity and initiatives.[88]

When animation took part of the teaching/learning process in the school, it was necessary to assure the complexity of the process; the teacher must ensure that the project conserved its educational aim, its pace and the opportunities for all children.

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In comparison with the drama teacher's conceptions and especially 'teacher-in-role' in Heathcote's view, the Polish examples of the relationship seemed to be very authoritative and teacher-based. The Italian practitioners were concerned with the need for dialog and reference to the children's initiatives, but still the role of the teacher/animator remained dominant in the relationship.

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that the teacher's choice of the repertoire meant an educational mistake; HOMA, Znaczenie teatru, 26-27, and he postulated that the teacher-director should be more a inspiring friend for the young people's initiatives.

[88] Cf. RAPELLI, Animazione, 9:

"* l'insegnante-animatore: gestisce il rapporto educativo

* l'insegnante-animatore non solo prepara materiali del gioco

* l'insegnante-animatore deve coinvolgere ed investire il bambino operativamente in tutte le fasi del gioco."

Again in the long tradition of drama, the constant development of ideas meant that the theory and practice for the drama teacher reached the most complex and coherent stage

8. 3. TRAINING OF TEACHERS

Although the general problems concerned with the adequate preparation of the teachers and the suggestions for improving the situation were similar in the United Kingdom, Italy and Poland, the practice of teacher training was very different in each of them in both institutional and contextual aspects. However a common feature consisted in the strong concern of the teacher/practitioners to improve their qualifications and the demands of the academics for adequate university departments, courses and elements of theatre/drama in the general training of all the teachers.

8. 3. 1. General similar aspects of the teachers' training

The usual forms adopted as a response to the teachers' desire for theatre/drama specialisation were similar: in-service courses organised by the universities and high schools of education, special holiday courses and occasional or permanent workshops-seminars run by associations and children's theatre groups (TIE in the United Kingdom, theatre companies in Italy and professional theatres in Poland). The other similarity was the common demand that these courses be practical; the drama/theatre practitioner mainly should be trained through workshop/laboratory, although the academic/theoretical approaches were significant.[89] Teachers should pass

through all the possible experiences which drama, theatre could provide. It was regarded as a condition 'sine qua non' for the drama teacher. Dziedzic argued that:

> "the fundamental condition of learning how to teach through drama is an active participation in several diverse drama and theatre activities, learning (in his/her own experience) how to enter in role, to improvise, to build improvised scene, to live a fictitious situation, to dramatise, to create a dramatic plot."[90]

Some of the experiences soon became exemplary.[91]

The origins of the main practitioners were different as I wrote in the previous sub-sections devoted to the significant personalities in drama, theatrical animation and theatrical education. Peter Slade, Brian Way came from the theatre; Richard Courtney came from education; Dorothy Heathcote also from the theatre, but soon she moved into education; Gavin Bolton and the majority of his followers (John O'Toole, David Davis, Mike Fleming, Geoff Gillham, Cecily O'Neill) were trained in education; the TIE founders were trained in theatre. Maria Signorelli and Vittorio D'Alessandro were teachers. The animation leaders, in their development were self-taught, but they came also from different professions: Remo Rostagno, Francesco Sanfilippo, Mafra Gagliardi, Fiorenzo Alfieri, Gottardo Blasich came from education; Franco Passatore, Giuliano Scabia, Maya Cornacchia, the members of the first children's theatre groups

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89 Cf. MISSAGLIA, "C'era una casa...". The experience was a typical one for the initiatives which started from the teachers' interest subsequently transformed in the in-service course composed from two interconnected parts: practical (skills training and theatre workshop) and theoretical (elements of theatrology, play-writing and theatre history).

90 DZIEDZIC, Drama, 6:

> "warunkiem nauczenia się prowadzenia dramy jest aktywny udział w wielu różnorodnych zajęciach teatralnych i dramowych, nauka (na sobie) wchodzenia w rolę, improwizacji, budowania scen improwizowanych, umiejętności życia fikcją, 'dramatyzacji', budowy fabuły literackiej."

91 Cf. SCABIA, Teatro.

came from theatre; some of them, like Loredana Perissinotto, Gian Renzo Morteo, Giuseppe Bartolucci combined in their formation both origins. The Polish practitioners had also different backgrounds: the majority of them, especially those connected with 'mise-en-scene' and school theatre were educators; Halina Machulska, Milan Kwiatkowski, Wiesław Rudzki were theatre practitioners; instead Józefa Sławucka, Anna Dziedzic, Krystyna Milczarek-Pankowska, Elżbieta Olinkiewicz, Jan Kasper since the origins of their activity 'married' theatre, although remaining active teachers and educators.

All those pioneers across three countries soon also became devisers and leaders of various forms of training for their teacher- colleagues.

8. 3. 2. Awareness of the necessity of different approaches to training and some theoretical projects

The presence of drama in the curriculum in the United Kingdom and the emphasis on 'mise-en-scene' as a method of teaching and on theatrical education in Poland meant that in these two countries the writers were well-aware of the need for special centres/faculties of theatre/drama teachers' training or at least of special courses within the traditional syllabuses of the educational departments. The English tradition was well-established by the handbooks for teachers published before the Second World War and by the schools and departments founded already in the speech-movement period of drama. The initiative in the 1960s only improved the situation, although in the time of preparation for the National Curriculum voices about the need for new forms of professional training for the teachers revived again.[92]

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[92] Cf. DAY, Teaching Styles in Drama, 78-79. The last part of the book edited by Day and Norman was concerned with the problems of the training of drama's teacher in the United Kingdom

In Poland, especially after the 1962 reform and later on , at the beginning of the ten-years school project, the voices demanding a specialist preparation for aesthetic education and theatre teachers increased.[93]

During those decades the Polish practitioners launched projects of in-service forms of training. Stefan Papeé in 1967 postulated the introduction of a permanent course run by the local educational authority, in which various forms of theatrical education should be presented ('theatre lovers circles', school theatre and 'clubs of young theatre critics').[94] Also Wojnar (1968) argued that the best form could be in-service courses prepared by the Ministry of Education (In-Service Training Department) in collaboration with the Warsaw University and the teachers' trade union.[95]

The Italian practitioners, Citroni and Marchesini, launched a proposal, that the animators-professionals should be responsible for the teachers' training in animation who in practice were the well-known pioneers and their followers.[96] In the Italian schools they were called 'experts' and after their activity in the school they should provide a special seminar for the teachers of the classes with which they worked. The aims were multiple: teachers' training, evaluation, projects for the future, closer collaboration between school and out-side educators.

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in its present state and presented also the new proposals. Cf. also VERNON, A Plea; NORMAN, Reflections; and HAVELL, The In-Service Education.

93 Cf. TUŁODZIECKI, Wychowanie artystyczne, 1-8; IDEM, Wychowanie artystyczne (dokończenie), 4-5; FIRLIT, Wychowawcze i dydaktyczne, 11-12.

94 Cf. PAPEE', Teatr, 47.

95 Cf. WOJNAR, Nauczyciel, 14-15.

96 Cf. CITRONI, MARCHESINI, Proposte, 148.

The most advanced proposals emphasised the necessity to combine the drama/theatre courses with the curricular methodology. Norman, although recognising the development of the university forms in the United Kingdom, urged for the specialist and non-specialist courses of active teaching and techniques across the curriculum.[97] He remembered the proposals made by John Hodgson in 1972 about the drama courses, in which he indicated four basic essentials:

> "1 the extension of personal and individual qualities and powers of expression;
> 2 the development of particular teaching skills where movement, noise and space are involved;
> 3 the acquisition of a growing fund of material and an expanding appreciation of its qualities;
> 4 an understanding of the different uses of drama to avoid a confusion of aims and values."[98]

The Italian practitioners expressed more general demands about the elements of the special courses. They emphasised the need for studies in pedagogy, psychology, sociology and politics.[99] The animation was more seen by the out-side school practitioners as a means of social change.

Wojnar, who made the most serious proposal among Polish practitioners, postulated the introduction of a special course of aesthetic education (theatre included) in all education departments and the special post-graduate courses of specialisation in education through art.[100] The aim consisted in the preparation of sensitive and competent teachers who would be able not only to teach about arts, but use them for the teaching/learning purposes of other subjects.

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97 Cf. NORMAN, Reflections, introduction written by Day and Norman, 149.

98 Ibidem, 151.

99 Cf. Torino: la capitale, 53-54.

100 Cf. WOJNAR, Wychowanie, 25.

8. 3. 3. Institutional forms of training of theatre/drama's teacher

The opportunities for training of drama teachers in the United Kingdom had already started their history in the 1930s and they achieved significant development especially in the 1960s and 1970s.[101] Slade's initiatives in Birmingham, in Keel and his close collaboration with Durham and Newcastle (Heathcote and Bolton) gave birth to the first only drama curricula at the educational departments.[102] They represented a fresh approach not only to drama, understood mainly as learning tool, but first of all to the teachers' training, in which the skills were no longer important,[103] but the ability to ease the teaching/learning process and to activate both components of the educational process, the teacher and the pupil. The development of the centre in Durham and further in Newcastle served as an example for other universities and colleges of education. Norman in his critical analysis, identified the following elements common to the Bachelor of/in Education or Certificate in Drama courses in the 1960s and 1970s:

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[101] Norman wrote that in the 'golden' year for drama, 1973 there were in the United Kingdom 63 colleges offering BEd or Certificate in Drama courses. Cf. NORMAN, Reflections, 149. Some of them possessed good facilities for theatre and drama studies, and at some of them the projects for the construction were launched. Cf. G. AXWORTH, A Theatre for a University, in: J. HODGSON, M. BANHAM (eds.), Drama in Education 3. The Annual Survey. London, Pitman Publishing 1975, 137-144; E. RICHARDS, A Drama Complex for a College of Education, in: J. HODGSON, M. BANHAM (eds.), Drama in Education 3. The Annual Survey. London, Pitman Publishing 1975, 132-136.

[102] Cf. Part A, Chapter 1. 2 and 3.

[103] Courtney in 1968 still emphasised the teacher-training curriculum based on theatre, social and life skills acquirement as the fundamental aim of the drama teacher school activity. He described the curriculum worked out by Stanley Evernden at Loughborough College of Education in 1966. Cf. COURTNEY, Play, Drama and Thought, 47.

a) the history of drama and theatre;

b) the study of dramatic literature;

c) the practical and skills work in theatre arts;

d) the speech and communication skills;

e) the technical and design aspects of theatre;

f) the historical development of drama in education and its use in the school;

g) the provision and resources for drama, its nature and practice;

g) theatre in education (TIE).[104]

This curriculum was still reflecting approaches from the past (speech and movement, expressivity and spontaneity drama and life-skills approach), but there were already the elements of drama as learning medium and use of TIE. In Norman's opinion (and he repeated the objection made by Hodgson), the drama curriculum was too academic and not practical enough, i. e. looking for the teaching/learning use of drama.[105]

The enormous activity of Heathcote and Bolton transformed some and initiated new curricula of the initial training of drama teachers, stressing fundamentally the use of drama as learning medium ('drama for understanding'). In Norman's opinion expressed in 1983, the drama curricula, despite the academic activity of Heathcote and Bolton, still needed reform in order to be more adequate to the

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[104] Cf. NORMAN, Reflections, 151.

[105] CF. ibidem, 152; the main authorities in drama at that time were: E. J. Burton, P. Slade, B. Way and R. Courtney. Norman wrote a following characteristic of those opportunities:

> "To summarise, the large number of BEd drama major courses which developed between 1966 and 1974 may be characterised as follows: three/four-year courses in the study of drama and theatre with some stress on the cultural, aesthetic and literary tradition associated with form."

new-coming curricular demands for drama.[106] He was very pessimistic about the future possibility for a renovated training in drama:

> "Further, an opportunity to establish the practice of DIE on a sound and undeniable basis in the school curriculum has been missed. This opportunity will not arise in the foreseeable future, indeed, more probably it will never arise."[107]

In 1982 the number of the drama centres with BEd drama course diminished to eight, and at the end of the 1980s the most important centre remained in Birmingham (the Polytechnic) under the leadership of David Davis and Ken Byron, although in many other places there were still drama courses within the educational departments (Durham, Newcastle, Coventry, Lancaster, London, Warwick - just naming those with some historical tradition behind).

Although the importance of theatrical animation for both theatre and education was recognised early on by the representatives of the universities, the introduction of courses about animation was slow and only few faculties gave space for it. Gian Renzo Morteo at the Turin State University at the beginning of the 1970s promoted the first course, but within the faculty of literature and theatre studies. He also published a short manual in which he analysed the educational values of animation and its socio-cultural mission as a new form of theatre.[108] The university

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106 Cf. ibidem, 155.

107 Ibidem. The factors responsible for that situation were (in his opinion):

> "1 the ideology and prevailing practice of teacher education institutions;
> 2 the background, attitudes and perceptions of those teaching drama courses;
> 3 the mediocrity, confusion and lack of insight which characterises so much of the practice and discussion of DIE."

108 His writings from that period were collected, improved and published in 1977 in collaboration with Perissinotto and Mamprin. Cf. MORTEO, PERISSINOTTO, MAMPRIN, Tre Dialoghi. Also in MORTEO, PERISSINOTTO (eds.), Animazione e citta' (1980) Morteo included earlier prepared

was involved in the promotion of occasional courses for teachers in collaboration with 'Teatro Stabile' and the local educational authority. However they did not create an independent curriculum of studies about theatrical animation or children's theatre.

In 1973, the University of Bologna, most famous for its artistic curricula, offered a course about animation as a part of the whole arts faculty curriculum. Further on, in the 1980s, with the creation of the 'Dipartimento Arte, Musica e Spettacolo' (Department Art, Music and Spectacle - DAMS), some leading practitioners became university lecturers (Giuliano Scabia, Fabrizio Cruciani, Valeria Ottolenghi, Bruna Pellegrini, Loredana Perissinotto) and in their courses and seminars they undertook the issues of theatrical animation and children's theatre.

Another significant effort was made by the Pontifical Salesian University and the Faculty of Education Sciences in 1972. Although it was an international university, there the issue of animation was promoted as an educational methodology for school and pastoral work with children and young people which could be possible in various cultures and nations. The theatre/dramatisation workshops started in 1972,[109] and they were subsequently enriched by theoretical courses about cultural animation.[110]

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material for his university activity.

[109] The workshops were organised by Franco Lever, as a part of the Centre for Social Communication, and he invited to collaborate Marco Bongioanni, Gottardo Blasich, Bano Ferrari and Luigi Melesi.

[110] Amongst the lecturers there were Riccardo Tonelli, Mario Comoglio, Mario Pollo and they developed especially the projects about the use of animation in pastoral work in cultural centres run by the R. C. Church and teaching of R. E. in various countries in accordance with the provenience of the students.

The general presence of animation in the universities' curricula was scarce and it did not find its place at the faculties of education, although there were introduced courses about the enactive methods of teachers' work. At the end of the 1980s voices about the improvement of that situation rose again.[111] Sara Mamone, in her report from the congress in Turin, emphasised the interest of students in theatre studies, but she observed that the knowledge proceeds the educational use of theatre. She postulated the training of the 'spectacle' teachers first and after the introduction of theatre/culture education in the schools in both forms, curricular and extracurricular.

The preparation of the teachers of aesthetic education in Poland started in the early 1960s at the Warsaw University. Further on, as a part of the education faculty, the special laboratory of aesthetic education was founded in 1966.[112] The studies about school theatre, 'mise-en-scene' were included, but did not find their own curriculum. Also the high schools of education ('Wyższe Szkoły Pedagogiczne' - those were the basic centres of teachers' training, especially for the primary and junior education) included courses about theatre, recitation and theatre education within aesthetic education.[113] These courses were mainly concerned with the training of Polish language teachers. Some of them, like the one started by Eleonora Udalska in Łódź in 1966/67, developed substantially in theatre and media studies, thanks to the close collaboration with professional theatres and theatre high school.[114] During the

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111 Cf. S. MAMONE, Il docente di spettacolo nella scuola di domani (Convegno a Torino), in "Hystrio" 1 (1990) 43-44.

112 Cf. WOJNAR, Wychowanie, 22-23; IDEM, Humanistyczne, 5-6.

113 Cf. S. PAPEE', Edukacja teatralna przyszłych nauczycieli, in "Nowa Szkoła" 11 (1970) 52-53. He emphasised the experiences in Kraków, Gdańsk and Katowice, where also the special students theatres were found and they embraced the educational purposes in their activity.

114 Cf. E. UDALSKA, Wiedza o teatrze w kształceniu młodego nauczyciela, in "Nowa Szkoła" 3

1970s, because of the particular attention to training of the teachers for the primary education, the 'mise-en-scene' and school theatre courses (as subsidiary/facultative courses) were introduced at nearly all education faculties and high schools of education (they were nearly 30).

The development of theatrical education and introducing of drama provoked new projects and inauguration of new academic courses. Milczarek-Pankowska included drama workshops as a part of theory of aesthetic education (1987/1988) at the Warsaw University.[115] The old project devised by Sławucka of a special curriculum for theatrical education and school theatre teachers (in 1987), in 1990 was initiated by Elżbieta Olinkiewicz in Wrocław, as a filial centre of the State High School of Theatre in Kraków.[116]

8. 3. 4. In-service courses, seminars and occasional initiatives of drama/theatre teachers' training

In all three countries these short forms of training were very popular and their contents, length, aims varied. Generally they all had paid more attention to the practical dimension, than the theoretical. I propose the following division of those initiatives :

a) courses organised by the teachers' associations (usually combined with the annual meetings, but also held as the independent courses during the year or especially in holiday months);[117]

(1967) 43-45.

115 Cf. K. MILCZAREK-PANKOWSKA, [Letter to LEWICKI Tadeusz]. Zielonka k. Warszawy, 27 July 1992. (Archive TL)

116 Cf. J. SŁAWUCKA, [Letter to LEWICKI Tadeusz]. Gdańsk 19 November 1993. (Archive TL)

117 Cf. courses held by EDA, ND and NATD in the United Kingdom; in Italy by MCE, ASTRA

b) courses organised by the universities and schools of education (there were post-graduate, specialisation courses lasting usually through all the year and recognised by the educational authorities);[118]

c) seminar-workshops organised by TIE, children's theatre and professional theatre companies in order to help the teachers who collaborated with them and to prepare him/her for the pre- and post-performance classroom work (some of groups made a real network of collaborators during the long-term activity);[119]

d) seminars and meetings organised as a part of reviews and competitions of the school theatres (usually they served as analysis of the achievements and as exchange opportunities for the practitioners).[120]

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The comparison shows the most advanced forms of training were offered for the teachers in the United Kingdom. The universities interest in knowledge and promotion of new approaches to teaching meant that soon the drama courses were available when it became popular. Also the universities produced research and publications which not only immortalised the praxis, but also helped the in-service teachers.

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and ASSITEJ and in collaboration with the Ministry of Education; in Poland by 'Związek Nauczycielstwa Polskiego' (Polish Teachers' Association) with the Ministry of Education and some university faculties.

[118] Cf. in-service courses offered by the education faculties in Poland in the 1970s, especially for the primary education teachers.

[119] Cf. the SCYPT annual conferences at which attended also drama teachers; the activity of Franco Passatore's 'Teatro-Gioco-Vita' for the members of MCE; and the courses for teachers of theatrical education run by Kwiatkowski in Gniezno and Poznań.

[120] Cf. review/festival in Muggia and Turin for children's theatre groups and in Serra San Quirico for the school theatre in Italy; the 'Biennale' in Poznań and the 'forum' of the theatre of children and young people's.

The Italian practitioners of animation mainly developed short forms of training and that caused the weak presence of theatrical animation in the schools as a teaching/learning method. Instead they helped the evolution of children's theatre and school theatre.

In Poland the theatrical education (since the beginning) was part of a larger programme of aesthetic education and the teachers had only a partial opportunity for theatre training, although 'mise-en-scene'/dramatisation found its place in the training of the primary teachers.

It is interesting to observe the similar features in the development of the contents of the training. In the 1960s, especially in the United Kingdom and in Poland, the university curricula were more aesthetic and theatrical than curricula in the late 1970s and 1980s, when the pragmatism in teachers' work became more appreciated and significant. The latest developments and projects tended towards training for 'doing', for practice more than for knowledge about theatre or drama history/theory. The end of the 1980s in Italy exposed again the need for more organised, university courses for theatre in school, for educational use of the purposes delivered by the children's theatre companies, heirs and continuators of theatrical animation.

8. 4. RELATIONSHIP BETWEEN ADULTS (IN DRAMA, THEATRICAL ANIMATION, THEATRICAL EDUCATION)

In the following sub-chapter I will describe and compare the relationships which took place between the adults who were involved in drama, theatrical animation and theatrical education and later the inspirations they took from theatre-art and its protagonists.

8. 4. 1. 'Professions' and the mutual relationship between them

The names for practitioners were several. In the United Kingdom there were: the teacher of drama, the practitioner of children's theatre, the actor/teacher of TIE. In Italy the titles of the practitioners were: the theatrical animator, the 'teatrante' (children's theatre practitioner), the teacher/animator. In Poland there were: the aesthetic teacher, the guardian of the school theatre, the theatrical education practitioner (member of the team), and the drama teacher. Sometimes the differences between these 'professions' were very significant, sometimes the borderline between them was confused and fluent; generally, all of them and each one created in the course of years a specific relationship to the other(s).

*** General similarities and common critics of the relationships**

The presence of the animator in the school was seen as an agent of transformation and change, as a provocation to the established position of the teacher. The presence of TIE practitioners could be described similarly. They provided stimuli for the every-day teacher's work, but also helped him/her to discover new elements of the children's personalities. The role/function of an external operator was called often technical - in function of an improvement of the teaching/learning process.

On the other hand the out-side operator represented a challenge for the ordinary teacher to improve his/her qualifications; that usually was the beginning of the transformation process in the teacher's attitudes which ended in assuming the role of teacher/animator. Also they, the external animators/TIE practitioners were generally aware that the teacher should become a fully independent subject, enriched by the experience of collaboration with the animator and now able to design the methodology of his/her intervention in accordance with the principles of active teaching. Both sides, teachers and external educators emphasised the importance of the meetings/seminars during which the mutual opinions, expectations, problems could be exchanged. Similar meetings were desirable during the whole period of collaboration.

The theatre practitioners and animators working in the school approached a different world and they were aware that their role/position within it could vary and not be seen as something positive by all. The initial meeting should be devoted also to the clarification of aims, duties and competencies.

The animator was a protagonist (or condition) of eroding the traditional boundaries, limits and relationships in the school. He/she also transformed the functions of the school elements (classrooms, corridor, furniture which belonged to the space, and also the school timetable). The teachers, especially those who immediately did not work with the animator, were often critical about the validity of his/her real impact on the teaching/learning. Citroni and Marchesini, based on their research, emphasised that

> "the animator in general is called and perceived as a 'car park' steward/worden in the primary school, as a guardian/clown in the elementary school, the external/strange body or pedagogue in the junior secondary school. For the personnel of the school he is wrapped in an aura of mystery which, according to his professional training (...), was understood out in order to allow the non-confessional definitions like: 'a wizard, a serpent-charmer, lazy man, technician who works out of his place'."[121]

This strong opinion was not only a result of the animators wrong activity, because also they, from their observations, accused often the teachers, that

> "The teachers in general have taken a position of leisure during the performance, or demonstrated the wrong understanding of our project assuming it as a pure didactic proposal."[122]

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121 CITRONI, MARCHESINI, Proposte, 149:

> "Da ricerche personali risulta che l'animatore viene in genere richiesto e vissuto come parcheggiatore nella scuola materna, guardiano-giocoliere nelle elementari, corpo estraneo o pedagogo nelle medie. Per il personale della scuola egli e' avvolto in un alone di mistero che, a seconda della sua formazione-estrazione professionale (...), viene strappato per far posto a definizioni inconfessate quali: 'mago, incantatore di serpenti, cialtrone, tecnico che lavora fuori posto."

122 PASSATORE, DESTEFANIS, Ma che storia, 17:

> "I maestri in generale assunsero posizioni di divertimento allo spettacolo, oppure dimostrarono di fraintendere il nostro intento, assumendolo come una vera e propria proposta didattica."

The Italian observations here quoted were compatible with similar ones expressed by their English and Polish colleagues.[123]

*** Relationships between drama/TIE protagonists**

Bolton was concerned in his opinion that the work of TIE should help the activity of the drama teacher. They presented 'theatre in the classroom', but the educational values were well defined and the development of the children and their needs conditioned the TIE's aims.[124] Both drama teacher and TIE members shared a similar approach: 'teacher-in-role' technique, as the most involving methodology in the children's work. The class, drama teacher possessed his/her advantage over the TIE, because of the everyday, constant contact with the children. That also was often a platform of a mutual exchange of information: the teacher could give the information for the TIE, but they also allowed him/her to see the children in a different situation. O'Toole emphasised that although the drama teacher knows the children and was able to conduct drama activities for the understanding of the needs of the pupils,

> "but they cannot provide the freshness of novelty and a different angle, the stimulus of theatricality and glamour."[125]

From their side, also the actor/teachers underlined the need of collaboration with the class and drama teachers.

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123 Also in my personal experience I saw the teachers completely non-interested in what the TIE group was doing for and with the class; the member of one team of theatrical education in Gdańsk expressed similar perplexity after his long activity. Cf. NOWACKI, Misja czy chałtura?.

124 Cf. BOLTON, Drama and Theatre in Education, 14.

125 O'TOOLE, Theatre in Education, 12.

*** Relationships in theatrical animation and children's theatre**

In the animation history some first animators came into the school from theatre (like Passatore and Scabia). Soon they realised that their educational impact was more important than artistic and that they must become educators too.[126] The fundamental condition for good animation was the collaboration between the animator and the class teacher.[127] Over the years the leading animators, based on their observation of the teachers and their training, postulated that the real school animator should be a teacher.[128] Passatore and his colleagues started to realise this plan in collaboration with MCE (1971). The role of the professional animator should remain as follows: to help the teacher as an external factor and to transform him/her into a school, educational animator.[129] He wrote:

> "In this perspective the 'teatrante' becomes a provisory animator of the real animator of the child, i. e. of the teacher, giving him for disposition various instruments, and all oriented to actualise the axiom: A THEATRE PLAYED IN SCHOOL FOR A LIFE PLAYED AS THEATRE."[130]

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126 Cf. PASSATORE, Storie, 91.

127 Cf. GRUPPO TEATRO-GIOCO-VITA, Io ero l'albero, 28.

128 Cf. Torino: la capitale, 49; the hypothesis that the teacher should be transformed in animator was born in Turin, when the first experiences took places and the first teachers adopted the animation methodology to their everyday work.

129 Cf. GARAGNANI, Un decennio, 136-137, where he described the ideas of Passatore developed during the 1970s and included in his book Animazione dopo.

130 GRUPPO TEATRO-GIOCO-VITA, Io ero l'albero, 12:

> "In questa prospettiva il teatrante diventa animatore provvisorio del vero animatore del bambino, l'insegnante, mettendogli a disposizione vari strumenti, tutti orientati a rendere attualizzabile l'assioma: UN TEATRO GIOCATO A SCUOLA PER UNA VITA GIOCATA COME TEATRO."

In their dynamic definition of animator, 'Gruppo Teatro-Gioco-Vita' emphasised that the real animator could never become 'an expert', because he/she is first of all an artist; the teacher instead, although adopting the principles of animation, must also provide a structured methodology for the teaching/learning process and the child's needs.

The members of the children's theatre groups grew from animation, and in the late 1970s called for the new relationship between them and the teachers. The old dialectic: 'teacher - animator - child' should be - in their opinion - overtaken, because their projects/performances had reached already a more diverse quality than the animation; they became 'performances' combining the educational and the artistic values.[131] In this new situation also the role of an actor in school and its understanding must change. The new children's theatre wanted still to be 'an animation', although as Citroni and Marchesini wrote

> "We have said already, in question of actors, mimes, and clowns who perform in the schools, that all those for us is a theatrical spectacle and not animation."[132]

The teacher must be a number one animator of the teaching/learning process and he/she could enrich his/her activity through the collaboration with the external educator.

*** Relationship between the teacher and theatre expert in theatrical education**

The Polish experience, since its beginning in the 1960s, saw a relationship in which the teacher and the theatre practitioner were meeting occasionally, especially when the issue demanded the personal testimony about the theatre aspects. The

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131 Cf. Altri lidi dell'animazione, 86-89.

132 CITRONI, MARCHESINI, Proposte, 157.

post-performance meeting with the actors, directors should enrich the theatre experience of the children/young people's as well as of the teacher.[133] The main contact between theatre and school - in accordance with the general cultural policy of the State - should be provided by the special offices in both theatre and educational local authorities.[134]

The beginning of the 'Gdańsk conception' and the development of the network of the theatre teams who realised the theatrical lessons, meant that the relationship between them and the teachers responsible for theatrical education in the schools became more natural, collaborative and enriching also for the theatre practitioners (the knowledge of the education problems).[135]

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The kinds of relationships between teachers and TIE/members, animators or theatre practitioners confirmed the character of the approaches to drama, animation and theatrical education.

Among the theatre/drama teachers - and here I must draw on mainly the talks during meetings and my work with them in various schools in all three countries - there is also an enormous will for closer collaboration with other teachers. The issues of cross-curricular activity, of interdisciplinariety, of integrative teaching comprised their dreams and conditioned their projects. Unfortunately, as it emerged from their 'confessions', it often happened that in the schools they are regarded as 'strangers', as

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133 Cf. MILLER, Szkolne, 40.

134 Cf. especially the experiences lived by the 'theatre lovers circles', in HANNOWA, Młodzież i teatr.

135 Sławucka explained me how difficult sometimes was to abolish the traditional prejudices in both teachers and theatre practitioners about each of them. Also Rudzki, in his experience of ZET, emphasised the slow, but constant development of his educational ideas for theatre in education.

over-active, as... ambitious, and also often they do not find a sufficient support from the school's authorities. These problems came out unofficially, but they are in the lives of the theatre/animation/drama teachers of all the countries. Probably.

8. 4. 2. Stimuli, inspirations, examples and influence from contemporary theatre

The conviction that WHAT they are doing in the classroom (in drama, theatrical animation, theatrical education, 'mise-en-scene') IS THEATRICAL was common among the practitioners across three countries. What was different could be recognised in the three areas:

a) degree to which the children/young people were aware that their activity IS theatrical or directly theatre;

b) the degree of the teacher/animator's conviction/belief that his/her methodology and activity is theatrical or theatre;

c) the influence of examples of the adult theatre on both children and teacher;

d) the personal choices/inspirations of the teacher/practitioner from the professional theatre.

*** Awareness of 'doing' theatre or 'belonging' to the theatre world**

In the history of drama in the United Kingdom there were periods when the theatrical aspects prevailed and, especially in drama which tended towards the form of school theatre, the children's awareness of 'doing theatre' was significant. The era of 'drama as learning' shifted the accent on the learning/teaching, at least in the drama teachers' mind/philosophy.[136] In the course of years of the children's experience of that

[136] In my observation of some projects realised by Dorothy Heathcote (live and on videotapes) I

particular approach to drama, the theatre and its forms became overshadowed by drama issues, by the content, and sometimes by the repetition of the same drama roles for the pupils.[137]

If Bolton was concerned that it was better for the pupils not to know, not to be aware of the drama form, for the teacher - he argued - the knowledge of the form was necessary, because of his/her responsibility for learning/teaching.[138]

The theatrical animation, although its forms varied, tended towards performance (spettacolazione), public presentation. In this way the children's awareness of the 'theatricality' of their work was constant and growing until the final moment of representation or the final game/play. Also the animator/teacher was concern about his/her theatrical aspects in the activity.

The young people's theatre groups which grew from animation were more convinced about their artistic and cultural mission in the community. The 'theatrical game' had for them two fundamental values:

a) it allowed, facilitated the communication;

b) it helped the group members to build their own personalities and to develop them.[139]

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noticed, that when usually at the beginning of her first meeting with the group or class she asked about the purpose of 'drama lesson', or what the class teacher said they are going to do with Mrs Heathcote, or what they think drama is, the majority of the answers were concerned with the THEATRICALITY of drama, with 'having fun', with acting, improvisation etc. She was not telling them that drama is not this, and this, but through her commitment to explore their knowledge about the issue of drama lesson and through the patient bulding/construction of the opportunities for learning, she ensured that they slowly forgot their original belief and probably at the end of the realised projects their opinions about drama were changed.

[137] This was one of the points of Hornbrook's critics: the social issues and roles, like investigators, journalists, archaeologists, historians/archivists etc.

[138] Cf. opinion written by DAVIS, LAWRENCE, Introduction, 29.

Although the educational values represented the main aim in the activity, the professional aspect of a serious theatre skills training was important.[140] The work of the leading educational companies was regarded as an example and stimulus.

The degree of childrens' awareness about theatre increased in the case of the Polish approaches. Although in 'mise-en-scene' it was overshadowed by the game/play aspect, the children's and teacher's activity ended usually in a form of public representation. The forms of theatrical education first approached theatre, studied it, analysed it, and only after the theatrical activity was possible. The aesthetic aspect conditioned the knowledge about theatre as Art, its forms, history and plays content. In the teachers' training these elements were also most important. The school theatre activity was parallel to the knowledge of theatre. The two leading approaches in the 1980s, the 'Gdańsk concept' and the Polish adaptation of drama, continued the knowledge-direction, although the theatre elements and drama methods were more directly used for teaching/learning.

*** Art tendency in the activity of the children's, educational theatre groups**

The children's theatre and educational theatre groups went further and their approach evolved into an independent theatre form, which was part of the whole

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[139] Cf. BERNARDI, Teatro: professionalita', 233-234.

[140] Also the best-known young people's groups in Poland represented this double-direction commitment. From one side they provided an educational environment/community for the members and for the school in which they operate, and from the second side they worked seriously for the best artistic quality of their productions. Cf. KASPER, 'Powtarzające się ceremonie'. Wanda Renik, practitioner and researcher of the school theatre history, emphasised the variety of forms undertaken by the school theatres. She, during her academic career collected in her small flat in Warsaw a huge archive which testifies the importance of this form of theatrical education.

'third theatre' movement, of the theatrical alternative.[141] This aspect of the Italian groups was similar to the constant search for artistic and educational identity in the experience of TIE groups.[142]

The educational theatre in all three countries had another common feature: the choice of the forms using the basic theatre elements, corporeity, voice, the poor props repertoire and similar to the child's art, the creation of the space adequate to the opportunities where the performance was held.[143] The productions, although based on drama, animation or 'mise-en-scene', represented the art for the child, and often the same groups were working in a large scale, as theatre for young people and for community.[144] The national and international festivals of the children's theatre

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[141] Cornacchia emphasised that the starting point for the groups should be the child, his/her world, and the arrival point must be the sam child. The whole process of creation must referred itself to the child. Cf. CORNACCHIA, Dal bambino, 32. The 'animation' was concerned as a methodology of theatre work, i. e. research, workshop/laboratory and constant contact with the school and children's audience. The 'animation' for the children's theatre practitioners cannot be reduced only to the teaching methodology; it was a basis for the theatre. Cf. COLLETTIVO RUOTALIBERA, Animazione come <<modo di essere>>. Contributo del Collettivo Ruotalibera, in "Scena" 3-4 (1976) 26-27.

[142] Cf. JACKSON, Education or theatre?, 21-23.

[143] The groups grew from animation found the appreciation by the Italian theatrologists and in the publication about the modern, alternative theatre they were described and analysed. Cf. M. GRANDE, La riscossa di Lucifero. Ideologie e prassi del teatro di sperimentazione in Italia (1976-1984). Roma, Bulzoni 1985.

[144] Here the examples were numerous amongst TIE (cf. the Duke TIE in Lancaster, the Big Broom in Birmingham, the Theatre Van in Harlow, the Cockpit TIE in London, and the pioneer Belgrade TIE in Coventry); also in Italy the production of many groups were destined to the large audience (cf. works of 'Laboratorio Settimo' in Settimo Torinese, the 'Assemblea' Theatre in Turin, the 'Teatro del Sole' in Milan, the 'Collettivo Ruotalibera' in Monterotondo and others); although in the 1980s several occasional teams for theatrical education were created, the most artistic work for the young audiences was offered by the traditional, State sponsored children's theatre companies, which combined the puppetry, marionettes and actor's work (cf. 'Teatr Miniatura' in Gdańsk, after 'Towarzystwo Wierszalin' in Białystok, 'Teatr Banialuka' in Bielsko-Biała, 'Teatr Groteska' in

provided a good opportunity for the exchange of their ideas.[145]

*** Inspirations for theatre/drama practitioners[146]**

The training programmes in Italy and Poland, especially those based more on aesthetic education, included the compulsory studies of the theories and works of the contemporary theatre.[147] Also the basic publications in drama/animation/theatrical education provided the large spectrum of theatre practitioners useful for school teachers.[148]

The teacher/practitioners in their descriptions of experiences often named some authors who inspired their activity. The precedence/priority belonged to Bertolt Brecht and his ideas about the educational function of theatre. The English practitioners of drama adopted also some Brechtian techniques for the didactic direct significance of drama actions. The TIE groups, the children's theatre companies in Italy, took Brecht often as a patron for their projects, because of his clear social and

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Kraków, 'Teatr Marcinek' in Poznań, which at the end of the 1980s was re-named as 'Teatr Animacji'). Many groups were well-known for their artistic and provocative production for every kind of audience.

145 The number of the festivals increased especially in the late 1970s, and in each country they were several meetings who pretended to be called 'international'. Cf. discussions about the international festivals in Al passo col futuro: Prospettive dei festival internazionali di teatro. Roma, 1988, 109-116.

146 This issue could become a very interesting subject for the further research! In this research I limited only to name the authors, directors and their works or publications.

147 Cf. MORTEO, PERISSINOTTO (eds.), Animazione e citta'; UDALSKA, Wiedza o teatrze.

148 The following books were exemplary: COURTNEY, Play, Drama and Thought (1968); HODGSON (ed.), The Uses of Drama (1972); BONGIOANNI, Giochiamo al teatro (1977); MORTEO, PERISSINOTTO (eds.), Animazione e citta' (1980); MILCZAREK-PANKOWSKA, Współczesny teatr poszukujący (1986). It is interesting to observe the years of publication, which are compatible with the years of the major intensity in each approach.

political commitment. Elements of agit-prop theatre and its engagement in change of society through the new culture could also be recognised in the productions.

Besides Brecht inspiration was provided by: Konstantin Semenovich Stanislavsky and his particular attention to the 'living-through' aspects and improvisation; Rudolf Laban and his re-discovery of expression and child dance; Gabriel Marcel and Jacques Lecoque with their innovative approaches to mime-techniques; Peter Brook and his fresh approach to the classics in theatre; 'Theatre Workshop' and 'Living Theatre' with their laboratory/workshop methodology; Jerzy Grotowski and his idea of 'poor' theatre and developmental/discovery 'para-theatre'; Tadeusz Kantor and his visionary but simple theatre; Eugenio Barba and the actors' physical and vocal training and group work; and many, many others...

The recent developments at the end of the 1980s: drama's place in the National Curriculum, the provocative project of Hornbrook to enlarge the domain of drama, the claim of the Italian teachers and children's theatre practitioners for a real place of theatre in the curriculum and the growing popularity of theatrical education and drama in Poland - all these situations/factors only increased the possibility for a new, real and most prolific relationship between 'Theatre' and all forms of 'theatre presence' in the school.

CHAPTER 9
RICHNESS OF METHODOLOGIES AND THEIR COMMON FEATURES

The historical survey of theatrea/drama approaches in Part A, and the presentation of the current methodologies in the 1980s reveals an enormous richness existing in the past and in some measure present in today's approaches. In the chronological comparison of the developments in Chapter 7 I pointed out some of the similarities and some of the differences. In each country, although some approaches were more developed, more dominant and popular than others, there were also approaches which cannot be put under the same classification.

The situation in the United Kingdom was different from in Italy and in Poland, because of the common acceptance of drama by the teachers and by the educational authorities. The institutional progress in drama meant that it was inevitable that some approach became dominant (and in each period in education's history!). The 'learning through drama', although a more methodological approach, includes also the elements of aesthetic education, of theatre skills and of knowledge about theatre. The trend of 'drama as subject' embraced also the social, political, ethical and moral issues, which became the content of drama lessons. The activity of TIE groups dominated also the

domain of the theatre for children and young people. Their close collaboration with the schools and within the curricula decided their choices of forms and contents for their projects.

The Italian panorama was dominated in the 1970s by the animation forms (and the theatrical first of all). The variety of methodologies produced by the practitioners (professional animators and teacher/animators) evolved in four main directions:

a) the animation style of teaching/learning of the teachers;

b) the animation style of the school theatre (extra-curricular activity);

c) the children's theatre groups which worked in both areas, school and theatre;

d) the young people's theatre groups as a cultural factor of the community.

The lack of institutional approval of animation in the school and in the curricula weakened its importance in the school context, but at the same time the children's theatre developed as an important part of theatrical life with its educational commitment. In the school of the 1980s again the dominant role was taken by the form of school theatre, but based on animation methodological achievements.

Although the Polish educational authorities promoted aesthetic education as a general subject for all arts in education, theatre included, the realisation of the programmes became more problematic (the political conditions) and in effect the various approaches settled down in various schools. The theatrical education, i. e. the aesthetic approach based on knowledge about theatre was dominant and supported by the large movements of the school theatre and 'theatre lovers circles'. The elementary school (i. e. primary and junior) based on the tradition of 'mise-en-scene' developed it and implemented it as the teaching/learning vehicle, but theatrically oriented (the final

performance). The school theatre, inspired by the contemporary theatre, evolved as a significant movement for the community culture. And at last, the implementation/adaptation of the British/English drama introduced this new, and more incisive than 'mise-en-scene' methodology into the teachers' work.

In order to simplify the comparison between the various methodologies I worked out an interpretative theoretical model (cf. Figure 9). It includes the majority of issues embraced by the leading approaches in all three countries. In the following chapter I will divided the comparative analysis in four main parts concerned with the four elements of which the model consists:

a) the model's 'heart' (centre): 'Learning from, in, through and about theatre/drama' (cf. Figure 10);

b) the two axis: of individual and group work/activity/learning in theatre/drama (cf. Figure 11);

c) the domains of the content (cf. Figure 12);

d) the domains of the aims and effects of teaching/learning (cf. Figure 13).

I am aware of the limitations which this model imposes for the final analysis, but for the comparison purposes and further understanding between theatre/drama practitioners about their praxis, it could provide a useful tool.

Guy Claxton wrote:

> "We are all theory makers, theory dwellers and theory testers. We live on the basis of a personal theory - a personal map - of what things are like, and we could not live without it. All our knowledge, beliefs, attitudes, expectations, values, opinions, and prejudices are part of this giant theory. All our thoughts, actions, feelings, and sensations are produced by it."[1]

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[1] G. CLAXTON, Live and Learn. London, Harper and Row 1984, 10.

I have provided a certain theory of understanding and interpretation, and I hope it will be a help for others, as it helped me.

Figure 9.

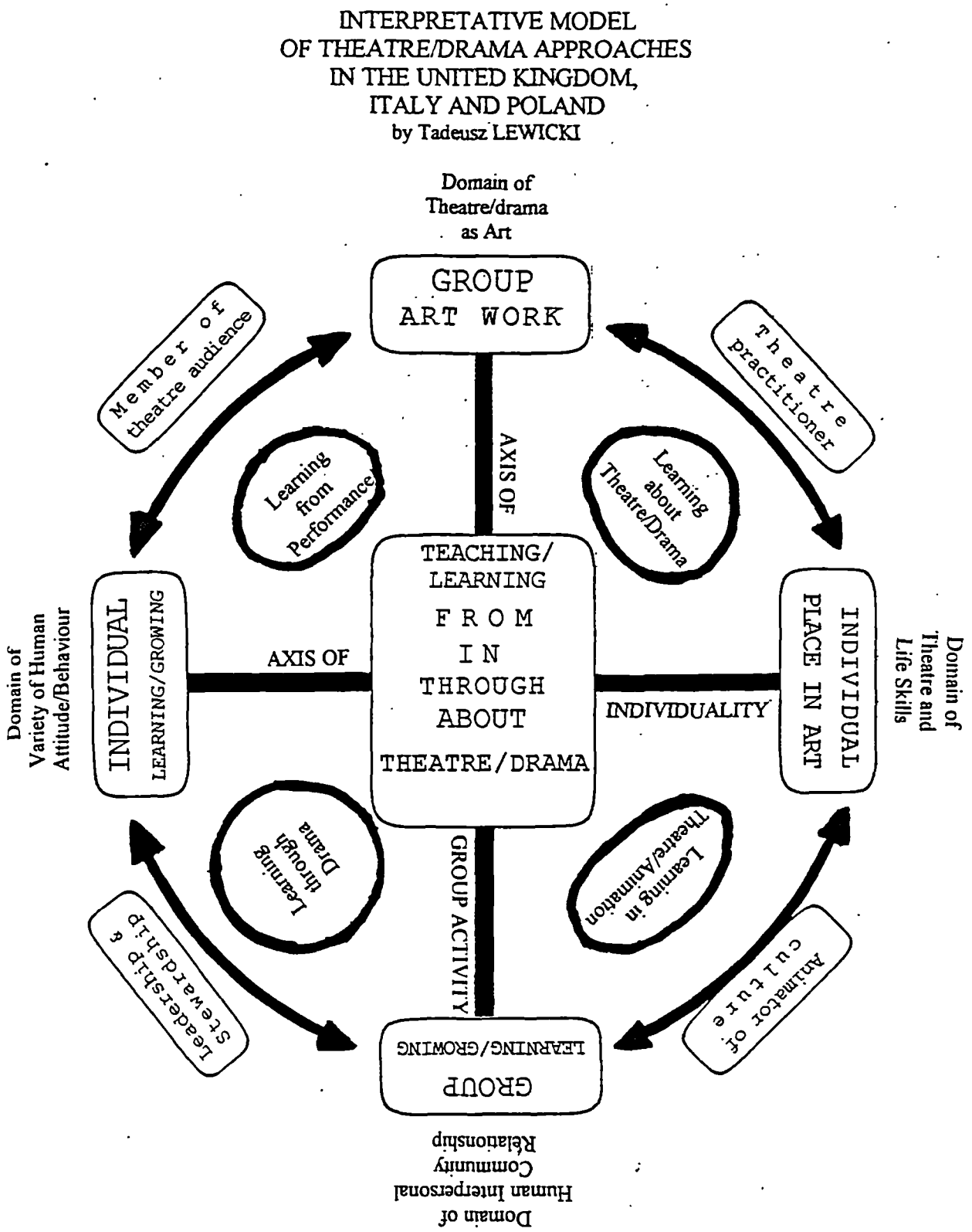
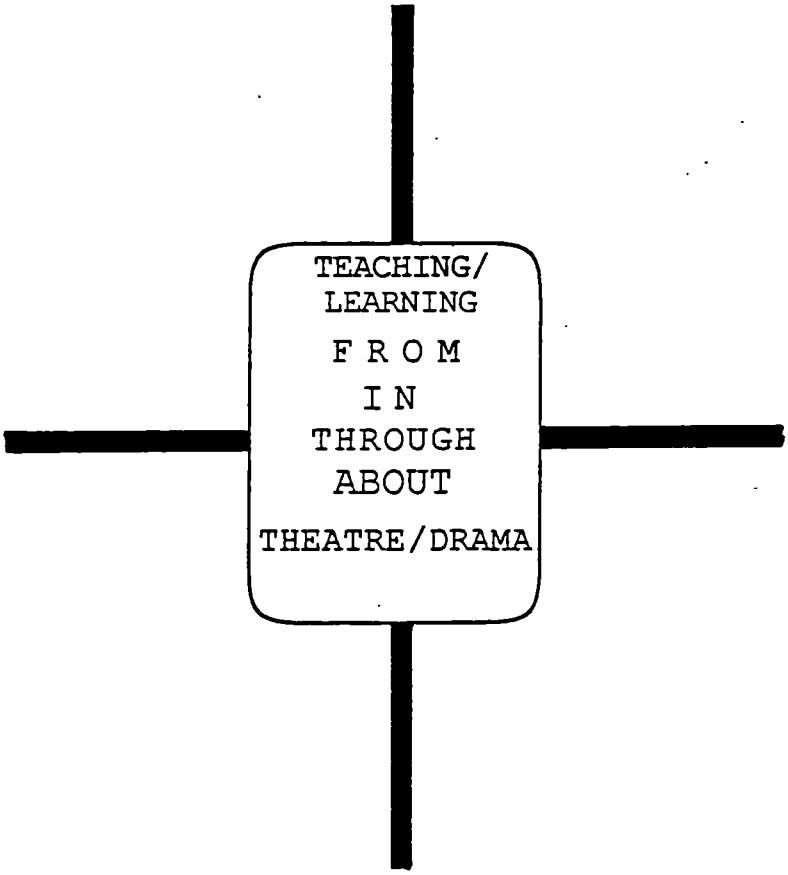


Figure 10.
HEART OF THE MODEL
'FROM, IN, THROUGH, ABOUT'



9. 1. 'TEACHING/LEARNING FROM, IN, THROUGH AND ABOUT THEATRE/DRAMA' (FIGURE 10)

The dominant majority of the approaches incorporated theatre or used its elements/techniques. Writers emphasised in the first instance, that the structure of these methodologies was in constant evolution, that the approaches themselves were a process of education, comprised of both teaching and learning. The educational activity of the teacher or more simply the action of presentation, delivery, explanation of the new elements of the knowledge, was based on active methods by:

theatre/improvisation/drama/animation/mise-en-scene/dramatisation/theatrical education.

The sequence described here is developmental. The first two represent the basis on which the others build their methodological richness developing adopted elements for educational purposes (or another image could be a spring-well from which the others draw the life-creating water and other vital substances and during the evolution, through processes occurring between them they reach educationally oriented forms).

'Teaching' had a different environment and context, from the usual transmission model of school communication between the teacher and the pupil/-s. The communication became enhanced by the time-space-content elements (theatre), and by fictitious, spontaneous, creative and expressive factors (improvisation). If in

the case of 'theatre' and 'improvisation' the educational values were mixed together with the others (artistic/aesthetic, entertainment, cathartic, socio-political)[2], in the others' (drama, animation, mise-en-scene, dramatisation, theatrical education) the educational function and values occupied the primary place and conditioned the aims of adopting one or other approach.

The educational activity of the child/children (learning) also achieved new stimuli, contexts, possibilities, i. e. the means to re-call knowledge already possessed, to expose it, to enrich it by the newly discovered or provided elements and re-frame it into knowledge. It occurred during an active participation in the project proposed by the approach employed.

I identified four prepositions to demonstrate links between 'teaching/learning' and 'theatre/drama'[3] - and under them I will describe the approaches characteristic of the three countries, United Kingdom, Italy and Poland. They are as follows:

a) from;

b) in;

c) through;

d) about.

All four prepositions comprise the 'heart' of the model, and although they are used to distinguish between the approaches, usually the borderlines between the approaches are not sharp, but some elements of them create specific 'borderlands' between them.

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[2] Cf. A. HAUSBRANDT, Elementy wiedzy o teatrze. 2nd edn. Warszawa, Wydawnictwa Szkolne i Pedagogiczne 1990, chapter 7.

[3] 'Drama' substitutes here all the approaches directly oriented towards 'teaching/learning', like 'animation' and 'mise-en-scene' used as teaching methodologies. Also the terminology in the United Kingdom adopted the noun 'drama' as an umbrella-word under which all the theatrically derived school activities had found their places. The terminology in other countries is more diversified.

9. 1. 1. Teaching/learning FROM theatre/drama

This approach is based on attendance at theatre performances, and their first understanding, analysis, evaluation and further understanding. The theatre-visit was often prepared by the pre-lesson/meeting using various resources (theatre programme, dossier prepared by the theatre, the information by the teacher or the research by the pupils/members). The vision of the performance usually was shared with the other members of the theatre audience, although special matinees, or performances for the school audience were also popular. The post-performance activities included: discussions/sharing of impressions, encounters with the actors or other protagonists of the performance (director, stage manager, etc.), written works (critics, analysis) based on fundamental information about the play, its content, history, elements of theatrical semiology. The teacher was a member of the class or group, but also an organiser of the opportunity, a source of information and a guide of the pre- and post-activities with all his/her competencies.

The approaches under 'teaching/learning' FROM theatre/drama could be as follows:

a) The school and class visits to the theatre within the subject of literature studies (also aesthetic education) which were organised as a collaboration between theatre and school (matinees or special school performances). They were generally popular in all three countries, but in Poland, especially in the late 1960s and 1970s they were a part of the cultural policy structured by the State, and with a significant discount. The policy of the city theatres in Italy (cf. Teatro Stabile in Turin) and United Kingdom (cf. the first projects of the Belgrade Theatre in Coventry) also

adopted the practice of special performance for the schools and some of the theatres had their 'liaison officer' for education.

b) The second group was comprised of the 'theatre clubs', the 'theatre lovers circles', of which the membership was voluntary, and the activity was extra-curricular under the guidance of the teacher. The forms of activities were various, but were similar as in case (a). The innovative forms were exhibitions about the theatre, local and national competitions of knowledge about theatre, and - as an effect of evolution and demand - the school or young people's theatre groups. Examples of this approach are as follows: the 'Klub 1212' groups organised by A. Hannowa and 'Teatr Polski' in Wrocław; the large movement of 'theatre lovers circles' in Poland connected with the city theatres; the club of young audience organised by the Belgrade Theatre in Coventry in 1963/64 and opportunity for the amateur group.

c) The third group consisted in performances held by the TIE groups and children's theatre groups in their theatre buildings. These demanded that the group or class visit and attend the performance in the theatrical environment. This activity consisted mainly in presentation of the play, in vision and sometimes in post-production talk delivered by the theatre group member/-s; there was no immediate involvement/participation of the audience. The other kinds of activity are similar as those in (a); amongst the TIE and children's theatre groups in Italy there were many examples; the results (letters of the children, their designs etc.) often influenced the change in the performance or the further works of the group.

9. 1. 2. Teaching/learning IN theatre/drama

Under the preposition 'IN' I included those approaches which, although based on the theatre performance, included the active participation of the child/children. The productions were especially designed for the children's/young people's audience and the content often was connected with the curricula. The theatre, although the production was artistic, aimed at educational values in its work. The group came into the school and had time and space on the timetable. The work of the theatre group was fundamentally connected with the activity of the class-teacher/-s and was based on the ex-change of information. Usually the performance was a part of a larger project which included pre-activity (e. g. exploration of the topic), the active involvement of the pupils, and post-activity (often shared by the theatre practitioners with the class-teacher).

The best examples of this approach were the TIE groups in the United Kingdom. They produced, over the decades of their history, a substantial support for education and taught many teachers (and not only drama teachers) how to enrich the teaching/learning process.

The Italian post-animation groups of the children's theatre, especially those who were working in the schools, also belonged to this approach. Some of their projects were similar to those of TIE's. The activity of 'Gruppo Teatro-Gioco-Vita', of 'Teatro del Sole' in the 1970s could be exemplary. The lack of an official approval of this kind of activity meant that the groups abandoned the school territory and they transformed their activity to a form more like children's theatre (although in some cases, especially in Turin and Milan provinces the groups conserved their style of work in the schools, because of the traditional links with them or with the local educational authorities).

In Poland this approach was sometimes realised by the teams organised for theatrical education devised by 'Gdańsk centre' (although usually the team's work should illustrate theatre knowledge in the lesson). The teams visited schools and despite the lesson-structure (45 minutes usually!), in the projects there were elements of the pupils' involvement. The further specialisation of some practitioners and the foundation of ZET meant, that their activity became more like the 'IN' approach.

9. 1. 3. Teaching/learning THROUGH theatre/drama

Here I included all the approaches which belonged to the teacher's methodology. They aimed directly at education, knowledge, child development and were sub-ordinated to the specific subject as teaching methods or cross-curricular form of integrative/interdisciplinary teaching. (The claim that the drama in the United Kingdom achieved in some cases the status of subject I preferred to put aside, because of the open discussion about this issue, and because the topics undertaken by drama could find their places in other, more traditional school subjects, like pastoral care (in Italy 'civic education', in Poland 'education hour' or 'propaedeutic to the civic life') or religious education.)

The main protagonists were the pupils together with the teacher/-s who were taking various roles in the projects. The teaching/learning process was active for both teacher and pupils. The communication between them was spontaneous, non-conditioned by the traditional school relationship, and based on sharing of the personal views and opinions. The content was usually connected with the curriculum and the activity was included in the timetable, but its length could vary. The

methodology was based on exploratory techniques, improvisation, research (laboratory or workshop) and other techniques specific for each approach.

In each country I identified the following as examples of each approach:

a) in the United Kingdom all the approaches which comprised the historical tradition of drama in education, since Finlay-Johnson and Caldwell Cook's pioneering activity, through speech and movement drama, later approaches of Peter Slade and Brian Way, until the recent and more popular approach of Heathcote - Bolton, i. e. specific 'learning through drama'; although they were so diverse, the common elements (like the inclusion in the curricula, the specific topics and content of teaching/learning, the status of drama-lesson, the status of drama teacher, the pupils' knowledge and development as the main aim) meant, that they all helped to teach and to learn THROUGH drama and theatre techniques;

b) in Italy the historically first approaches of Signorelli (puppetry in the class-room) and of D'Alessandro (dramatisation in history teaching); their aim was strictly connected with the acquisition of knowledge, although the pupils' development (the skills) was also included; the theatrical animation projects realised by the pioneers (Rostagno, Destefanis, Passatore, Scabia and others) first changed the teaching/learning style and further provided new opportunities for the artistic, social and moral/ethical development of the pupils; some of the pedagogues postulated also animation as a style of teaching for all teachers (Santoni Rugiu, team Rovetta-Morosini-Toaldo, Citroni and Marchesini), but in effect the animation only changed the teacher's methodology (research and style of communication), and 'theatre' did not become a teaching/learning method; in the school of the 1980s there

existed forms of dramatisation (language and literature teaching) and active teaching in the primary school (dramatic games);

c) in Poland the 'mise-en-scene' in the 1960s started its usefulness as the exploratory method in the study of literature works for the children and it was used mainly for Polish language teaching (although there were examples of 'mise-en-scene' in history teaching); later on, in the 1970s and particularly in the 1980s, it became recognised as a valid methodology for primary teaching (the activity of Awgulowa, Świętek, Rybotycka and Mineyko); although it was still in the service of the language, it became also a cross-curricular methodology mainly used for the expressive/communicative development of the pupils; the forms inspired by psycho- and socio-drama were used for the 'education hour', i.e. social, ethic values teaching; the introduction, the acceptance and adaptation of the 'British' drama enlarged the 'THROUGH' approach, but despite the activity of the practitioners, its influence at the end of the 1980s was limited only to those teachers who were connected with the training centres.

The school theatres represented the extra-curricular forms of 'THROUGH' theatre/drama education. Their main aims were connected with the overall, artistic and communicative development of the members. The theatrical animation provided stimuli, examples and resources for this form in Italy. 'Mise-en-scene' played a similar role for the groups in Poland.

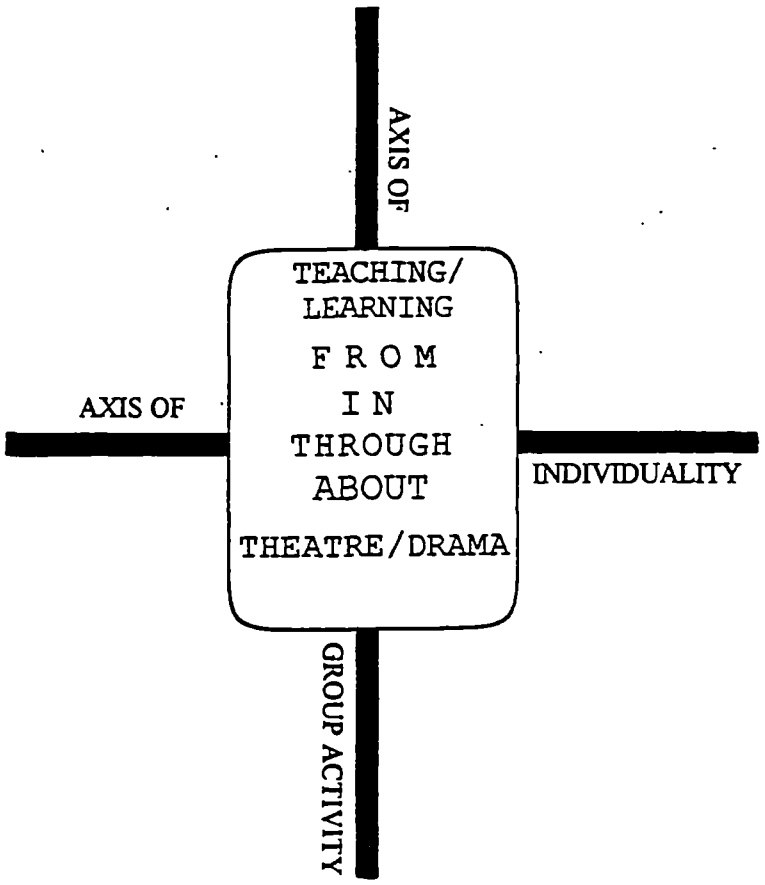
9. 1. 4. Teaching/learning ABOUT theatre/drama

Approaches characterised by this preposition aimed at the aesthetic/artistic knowledge of theatre history, its forms, plays and theatre practitioners, and were connected with the subject: literature and language. Elements of theatre knowledge were included in the curricula in each of the three countries, but the specific forms of theatrical education became more popular in Poland than in other two. Since the school reform in 1962/1963 it was a part of the aesthetic education curriculum and found its theoreticians and practitioners. The methodology included not only the classroom study of theatre, but was based on the regular theatre visits. The beginning of the specially devised movements, like 'Proscenium' in Gniezno-Poznań, and 'Gdańsk conception' provided for the literature and language teachers packages of resources with the possibility of having monthly visits of the specific teams. The popularity of this approach meant that in the 1980s it was the dominant form of theatre presence in the schools, as teaching/learning ABOUT theatre.

The elements of knowledge about theatre, and especially its forms and elements were included also in the drama approaches in the United Kingdom. The drama activity developed in the pupils especially stage skills, the ability of improvisation, of creating the drama plot and find solutions. Some elements of theatre history were included in the English curriculum. The National Curriculum clearly included the study of the theatre history, forms and plays, but it had a minor importance and belonged to the language and literature area. The new proposals of enlargement of drama of the elements of teaching/learning ABOUT theatre were included in DES Drama From 5 to 16. Curriculum Matters 17, and in Hornbrook's proposal for a new dramatic art in the curriculum.

In the Italian school the knowledge of theatre (history, forms, plays) was always included in the subject language and literature. The voices about the need for the independent curriculum ABOUT theatre rose at the end of the 1980s. Theatrical animation, similar to the drama approaches, developed more the practical knowledge of theatre skills and its stage forms. In general, the performance as the main aim, dominated the Italian presence of theatre in school.

Figure 11.
AXES OF INDIVIDUALITY
AND GROUP ACTIVITY/LEARNING/WORK



9. 2. THE AXES: INDIVIDUALITY AND GROUP WORK/ACTIVITY/LEARNING IN THEATRE/DRAMA (FIGURE 11)

The model includes two axes: the axis of individuality (horizontal) and the axis of group work/activity/learning (vertical). They helped me to distinguish the approaches more oriented towards the individual acquisition of theatre and life skills and towards the knowledge of human attitudes (horizontal axis), from those oriented towards the creation of a theatre knowledgeable audience and the community (vertical axis).

Also here the distinctions which I have made, create some problems, because of the complexity of education involving such expressive (i. e. individual and changing) elements like theatre techniques.

9. 2. 1. The axis of individuality

The horizontal axis extends between two poles: the individual learning/development and the individual place in art. The approaches which belong to this axis emphasised the individuality of the pupil in education, his/her status, development, knowledge and skills which could help him/her in both artistic and life domains.

The approaches oriented towards the individual learning/development were represented by various drama, 'mise-en-scene' and animation (not only theatrical)

forms. The priority belonged to drama. In the 1950s the approach of Slade was based on the child-centredness, on the individual development. It influenced also other practitioners in Italy and Poland (both Signorelli and Wojnar for example knew the book by Slade, Child Drama).

The pole 'individual place in art' expressed the tendencies inspired by the 'speech and movement' approach, theatrical animation and 'mise-en-scene' used mainly for the school theatres and extra-curricular activities. Also the inclusion of theatre/drama in the curricula of languages meant that the artistic/expressive/communicative possibilities of the individual pupil were more desired than the knowledge of the human behaviour.

9. 2. 2. The axis of group work/activity/learning

The vertical axis extends between two other poles: the group learning/development and the group art work (even if here the activity and learning were included). I grouped here the approaches which emphasised the value of the group, of the internal mechanisms within the group, the importance of belonging to the group and the social values on which the group/community life was based.

Around the first pole were the approaches using drama as a learning methodology (Heathcote/Bolton direction). The single elements of this approach, like the initial exploration and sharing of the opinions, the negotiation of the solutions, the rituals from the social life, delivered several inputs towards the creation of a community working together. The famous roles for the pupils (pioneers of the West, investigators, archaeologists etc.) were offered for the several pupils in the class-group and strengthened their commitment of the drama project. The recent new technique

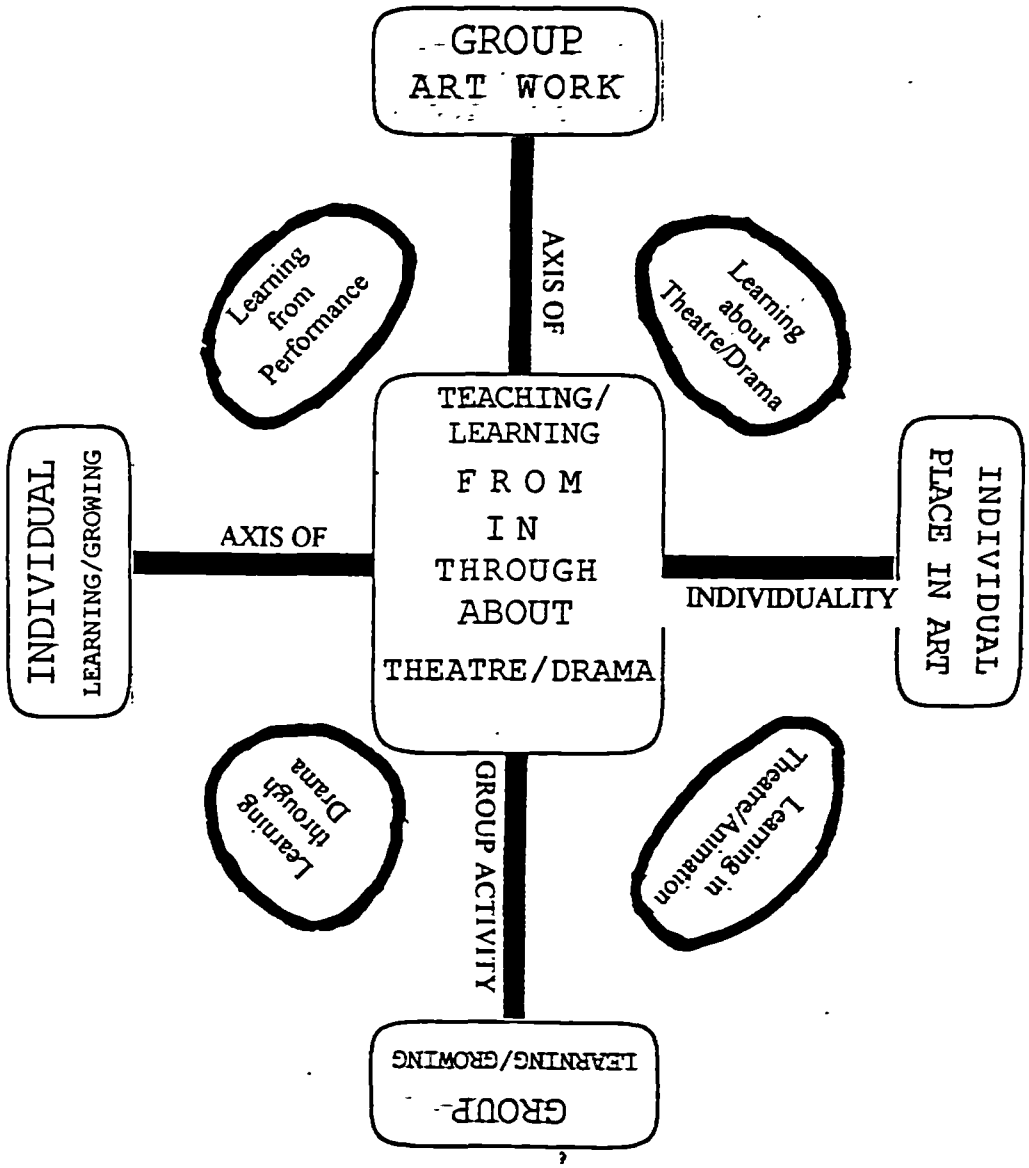
'the mantle of the expert' went further making the pupils fully responsible for the drama process and outcomes. Also TIE groups in some programmes put the attention on the group development.

The forms of animation committed to their socio-cultural and political mission also belonged to these approaches. The will and programme for change in the community life characterised those projects. The childrens' culture achieved its expression in these forms and it helped to advance their social awareness too.

At last, among the school practitioners in Poland and Italy, the educational, i.e. developmental values of group work were recognised as very important for the members. There was more attention to the inner-group channels of friendship and communication, than on the artistic quality of their activity.

The group art work also characterised the activity of extra-curricular school theatres, the forms of 'theatre clubs' and 'theatre lovers circles'. They not only appreciated the community character of the theatre production, but they also realised their commitment to the theatre in the group, as an audience or a part of it. Through the discussion, sharing of the opinions and observations they also realised the principle of group learning/study. The young people's theatre group through its activity created also the community cultural life. The Polish and Italian experiences gathered mainly around this pole.

Figure 12.
DOMAINS OF CONTENTS



9. 3. THE DOMAINS OF THE CONTENT (FIGURE 12)

Around the four poles, but covering the spaces by the two sides of each axis, I identified the domains of the content, which dominated the single approaches. The place of the individual elements sometimes is fluent between two poles.

9. 3. 1. Domain of theatre/drama as Art

Its issues belonged to the approaches which gathered mainly around the pole 'group art work', but the knowledge of them served also the approaches around 'individual place in art' and 'individual learning/development'. The main issues in the approaches ABOUT theatre/drama were:

a) the history of theatre in both national and world (mainly western) tradition;

b) the forms/conventions and currents of the contemporary theatre;

c) the plays (their literary knowledge) and main topics in the theatre literature;

d) the knowledge of the theatre craft (the theatre's professions and their participation at the performance);

d) the creative process from the text to the performance (the elements of semiology of theatre).

9. 3. 2. Domain of theatre and life skills

They belonged to the approaches concerned with the individual place in art, but they were also included in some forms of drama (i. e. 'speech and movement', Slade and Way approaches), of theatrical animation and school/young people's theatre. The aims embraced the acquisition of the theatre skills needed for theatrical activity (and performance) and life-skills (here the approach of Way delivered the significant input for many drama teachers).

Amongst them were:

a) language expression skills (speech, recitation, use of transformed voice, singing, ability to express own opinion etc.);

b) body expression skills (movement, mime techniques, knowledge of the body possibilities, dance, non-verbal languages etc.);

c) skills connected with the stage craft (the time-space elements knowledge, the props and scenography, elements of visual arts etc.).

9. 3. 3. Domain of human/interpersonal/community relationships

The group learning/development and the community values conditioned the content of the approaches around this pole. Dominant here were drama as learning methodology and animation as a factor of cultural change. The topic of the drama projects, of the animation programmes were concerned with social problems, with the social values which could build the community and dangers which could destroy it.

I grouped the contents around the following topics:

a) social awareness (also political);

b) responsibility for the community (small scale like the family, friends group, but also for the larger scale like the profession group or nation, race, religion);

c) commitment to and participation in the life of community;

d) citizenship values of the individual socially useful (care, sincerity, veracity, honesty etc.);

e) the sphere of emotion (friendship, love, compassion) in the community service.

9. 3. 4. Domain of the variety of human attitudes/behaviour

Although it was more connected with the approaches gathered around the pole 'individual learning/development', its single topics/issues could be found also in approaches 'ABOUT' and 'THROUGH'. The first, especially the study of the plays presenting human characters, could identify and analyse some typical attitudes. In the approaches 'THROUGH' the fictitious situations (or based on the facts), invented, explored, improvised could provide the learning and experience of some attitudes regarded as 'good' or 'evil', 'correct' or 'wrong', 'known' or 'unknown'.

The content included:

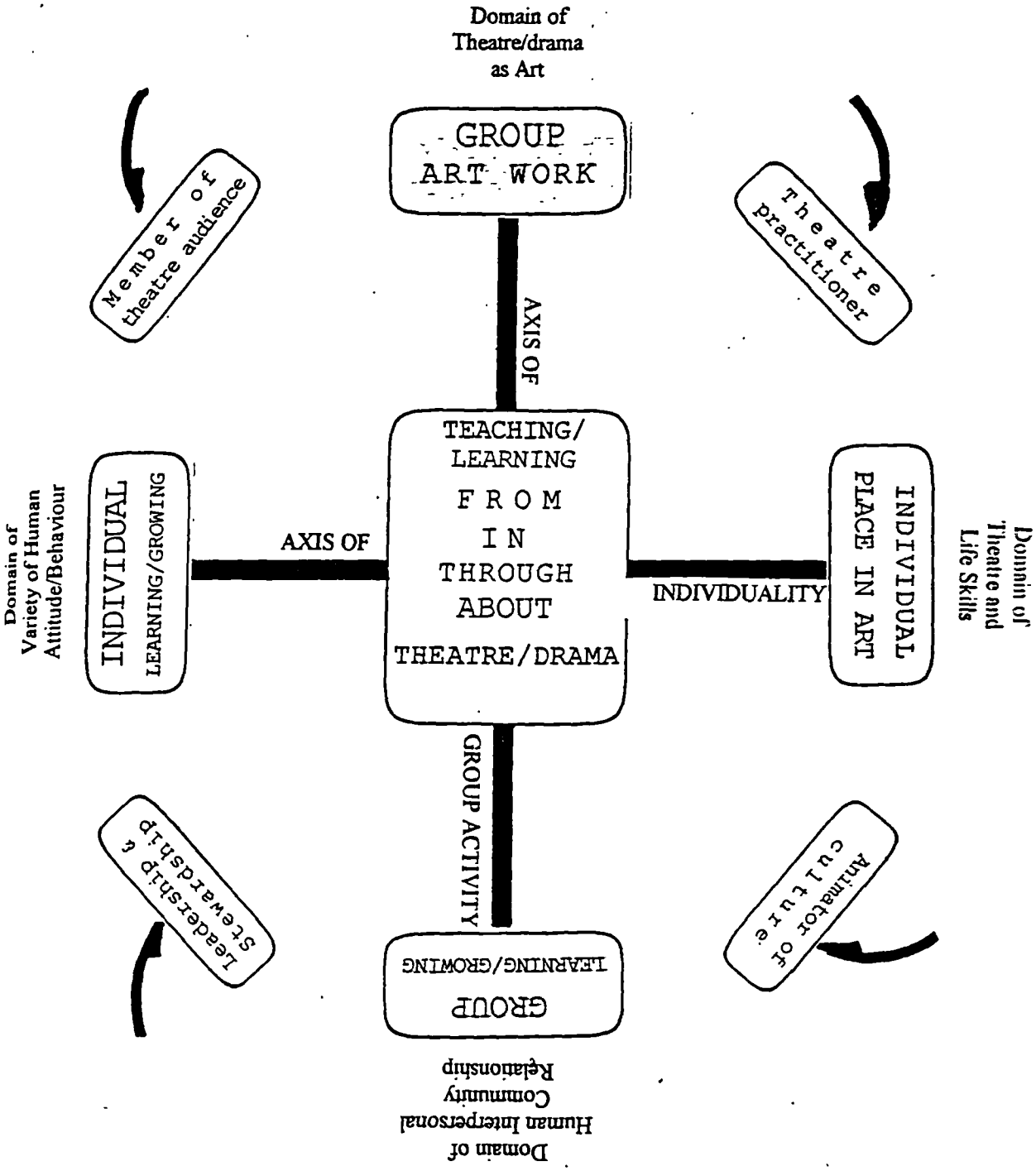
a) problem of violence, cruelty, war and destruction-killing;

b) problem of indifference and egoism;

c) race and gender problems (sex, sexual behaviour, taboos etc.);

d) the individual sphere of emotion (compassion, love).

Figure 13
DOMAINS OF AIMS AND EFFECTS



9. 4. DOMAINS OF THE AIMS AND EFFECTS (FIGURE 13)

In each approach of theatre/drama in education there were several aims, tasks identified in the preparation phase of the project/programme/lessons. The majority of them could be recognised in the topic/issues named in the domains of the contents in the previous sub-chapter. More interesting for me was to identify the general ideas about the effects of the approach on the pupil/-s, or simply, 'who', what kind of human person was desired by the practitioners realising this or that particular approach.

Simplifying the several expressions about aims and tasks (often fruit of the linguistic creativity of the practitioners, and that was another common characteristic for all three countries), I identified the four general and more representative outcomes for the approaches gathered under four prepositions 'FROM', 'IN', 'THROUGH' and 'ABOUT', and they are as follows:

a) the future member of the theatre audience (theatre lover); this aim extends in the quarter between 'group art work' and 'individual learning/development' and was more realised by the approaches teaching/learning 'ABOUT' theatre/drama; the desirable 'theatre-fan' should have a basic knowledge of theatre, artistic taste for the quality and critical approach to the theatre proposals; he/she could be a reader of the theatre texts, books and reviews;

b) the future theatre practitioner in both dimensions, professional and amateur; this aim extends between 'group art work' and 'individual place in art' and belonged to the 'IN' approaches, with a special emphasis on the activity of the school and young people's theatre; the experience of knowing theatre through its performance (the vision of the work and active participation) and experience of 'doing' it through the development of the theatre skills, were often a good background for future theatre activity;

c) the community culture animator (activist), and not only in the theatrical area; this aim extends between 'individual place in art' and 'group learning/development', and was included in forms of animation working for the community culture and approaches based on the group work as a factor of change; here the life skills were very desirable, but also the sensitivity to all social problems; the social utility experienced in the school time could promise the personal engagement in the community life as an adult;

d) the leadership/stewardship attitude, which extends between 'individual learning/development' and 'group learning/growing'; this aim/desire was included in the 'drama as learning' approaches realised by the drama school practitioners and by TIE groups; the knowledge of the human nature and the experience of the community life were seen as the preparatory steps for the aware, responsible and serious self-placement within the community (in various its dimensions/forms); the recent projects of Heathcote opted for the education of the values of the stewardship.

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The interpretative model in accordance with which I have written this final part of the comparison between uses/places of theatre/drama in the education of three countries, United Kingdom, Italy and Poland, is only a weak instrument, a personal theory, fragile and vulnerable to the possible re-thinking, criticism, enlargement and maybe change - first of all by me, the author, and after by any possible companion of my thoughts, ideas and journeys across the theatre/drama in education history and approaches.

The approaches 'FROM', 'IN', 'THROUGH' and 'ABOUT' have their history and their life today, which continues to live its development and could bring a surprise, a new understanding of theatre/drama's place/role in education and new opportunity to educate involving theatre and its forms committed to education, to the better life of the child.

CONCLUSION

When I arrived in Durham for the first time in September 1990, my personal motivation was something like:

> "If you want to drink fresh water, do not drink it from the tap, even if it seems to be the most attractive or most modern, or most advertised. You should go to the springwell, you should discover where the water is coming from. Do not bother if the place of the well is known only to a few and you did not know it until somebody told you. Do not bother if the place of the well seems to be humble and forgotten. The water from the springwell is always the best, it is undefiled, unpolluted and could only refresh you or even generate something new."

The conviction about the right choice of place for the kind of research I planned increased during the years, and now at the end, looking back, I will compare the result of the research with the general and particular aims I identified at the beginning.

The general aim consisted in the acquisition of appropriate knowledge of the approaches of theatre/drama in education in various cultures, in the United Kingdom, Italy and Poland in order to compare them. I identified the common features of the approaches, the differences between them and the reasons for the variety. It was my intention to work out an analysis which would promote understanding, appreciation and possible adaptation of the best achievements in the different education cultures.

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The historical survey in Part A and the analysis of the recent approaches in Part B revealed the growing interest in theatre/drama in education. Already, in the 1930s/1940s, when the idea of Art in Education was born, in all three countries the educational values of the theatre and its forms were recognised and included in the curricula. The next period of an increased interest about theatre/drama was connected with the educational reforms in the early 1960s. In the 1970s the approaches in all three countries flourished, although their forms differed and found various level of educational approval. The 1980s brought again changes in the national curricula and new aspects of theatre/drama emerged.

From the beginning, the approach of educational drama in the United Kingdom was the more solid methodology involved in the school activity and aiming for the personal development of the child. Drama was in constant evolution and developed to its recent form, accepted in the National Curriculum. Over the years - as I mentioned in the Introduction - the specific 'legend' about the dimensions, strength and efficiency of British drama arose and often was regarded as an example and stimulus for other countries.

The relation between theatre and education in Italy was characterised by some outstanding approaches, but never became very popular nor was it officially accepted and promoted. The major effort by the practitioners of theatrical animation changed the style of teaching, influenced the school theatre and especially inspired the beginning and development of the children's theatre. Although in the past there existed several initiatives approved at a local level, the real official relation between theatre and education was only an object of desire by both theatre and school until

recent events made it a reality. This desire was also a stimulus for associations, centres of the children's theatre and the ETI department for the children's theatre, to work together for the approval of forms already existing and to initiate new approaches in both theatre and school. The national conference (Convegno 'Scena Educazione') organised by ETI (Italian Office of Theatre) in 'Teatro Valle' in 22-23 May of 1995, ended with general acceptance of the draft of the circular letter about the relation 'theatre - education', which became the first official document of the Ministry of Education in this domain. The first initiatives have started already (special schemes for teacher training and preparatory work for theatre's presence in the curriculum).

The programme of aesthetic education realised in Poland during the socialist-communist system/regimé, included various forms of theatrical education. Some of them, with a special official approval, developed significantly and became part of the school curricula. The political changes in the 1980s, and the new political era started in 1989 allowed educational reform and unlimited initiatives. Also the practitioners of theatrical education and drama launched several initiatives. Based on the new curricula, theatre entered several schools of the 1990s as a teaching methodology (mise-en-scene and drama) and as a subject (knowledge of theatre).

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The comparative analysis of the approaches brought other results. In the part devoted to the status, role and training of the theatre/drama teacher I found fundamental common features, i. e. the conception of the teacher as creative artist concerned with the need for teaching/learning methodology more appropriate to the actual needs of the pupils, and the relationship between the teacher and the pupils, which was based on mutual respect, responsibility and communication. There were

also differences, mainly connected with the fundamental idea of theatre/drama in education, i. e. as a teaching/learning methodology, as a form of personal and cultural development, and as a subject of knowledge and study. The teacher-in-role methodology and the specialist forms of training for drama teachers confirmed the position of drama in the United Kingdom as the most highly developed.

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During the years of the research I met several difficulties, which could be regarded as common for every attempt at comparative research. Among them the most challenging were the languages and their adaptations by the practitioners in their descriptions and studies about experiences and approaches. It was the first condition of the research: to understand what they do, and how they describe their work. During the London meeting, Richard Courtney warned me about the gap which exists between drama practice and drama theories, written afterwards. Although I always had present this principle, sometimes the only source of information was in the description/theorisation. Adequate understanding, as precise, as possible, became my aim. To understand the language of the practitioners represented a fundamental condition for the comparison with other practitioners. In that sense, this research could be compared to those in the field of comparative literature. From George Steiner's lecture at Oxford University I took inspiration for the last part of the research. He said:

> "I take comparative literature to be, at best, an exact and exacting art of reading, a style of listening to oral and written acts of language which privileges certain components in these acts. (...) In brief, comparative literature is an art of understanding centred in the eventuality and defeats of translation."[1]

[1] G. STEINER, An Art of Understanding. (An edited extract from inaugural lecture as Visiting

In Part C I tried to understand the theatre/drama approaches and - through the analysis and through recommendation of a helpful model - to allow the understanding for other theatre/drama practitioners of the work and ideas of the others.

The research can not fulfil all possibilities of comparison. I am aware of the limits effected by the chronological extension of the research, and by the necessity to choose the most important domains for the comparison. Some of them, like for example the influence of the contemporary theatre practitioners in theatre/drama in education could only be named and superficially explored.

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The analysis conducted in Part C revealed that in each country the theatre/drama practitioners developed their approaches within the prevailing conditions, and although the presence of theatre/drama in education was different, the good of the child, his/her natural, unlimited development was always the fundamental aim of the practitioners' activity. I am convinced that among the practitioners the possible areas of ex-change between the approaches and possible enrichment by the elements developed in other cultures, in other educational systems exist..

Professor of European Comparative Literature at Oxford University, 11 October 1994), in "The Independent" Wednesday 12 October 1994, 18.

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