

theatre in
education

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I N T R O D U C T I O N

In this piece of work I aim to explore the place of theatre in Irish Education today, and its potential uses in the future.

Most people have experienced taking part in the " Annual School Play ". While there are those who revell in these sort of projects, for some people, being thrust into the limelight becomes more a nightmare than anything else. Thus many have had their attitudes to theatre coloured for life by childhood experiences.

But theatre in schools cannot be limited to the elocution or " drahmah " class its horizon is too wide for that. As part of an integrated curriculum its place in education is invaluable, as we will see. It's use in developing the social awareness of the child is another aspect to be considered, as is it's role as an expressive medium for the child, his emotions and ideas.

I believe that Educational theatre has a great part to play in Irish Education, and that like the Visual Arts it has been sorely neglected in this respect. From the examination of it's aims, methods and effects in Ireland so far I hope to prove that theatre is a vital part of education and as such has much to offer the Irish situation.

CHAPTER ONE- WHY THEATRE IN EDUCATION ?

REASONS FOR EXPLORING TIE

I feel that the theme of Theatre in Education should be explored because along with the Visual Arts and Music it can form the basis for all the child's education.

Because Theatre, Art and Music are our country's culture I think that by making them the core of our education system from which all other subjects would radiate, it would lead to the all round education of socially aware people with a feeling for their environment, culture and heritage.

But where does Theatre In Education particularly come into this ?

As Shakespear wrote:- " All the world's a stage, and all the men and women merely players ". So we can see the value of Theatre in Education as a medium of peoples own expression.

It makes a good introduction to how people express themselves and the types of situations in which audiences may find themselves.

By dealing with topics in life and incorporating the audience as part of the medium, it is thus more effective in the dissemination of information and ideas, than the normal classroom set up.

I also feel that the Visual Arts and Theatre have so much in common that they must be explored as integrated subjects for reinforcing the objectives of each one.

Theatre in Education also gives to students a more balanced view of theatre as an art and a means of communication, and it introduces children to theatre, which they will be likely to follow up through out their lives.

PRACTICAL OUTCOME ENVISAGED

The practical outcome I envisage, would be one where these Arts would be explored in intregation. Where Art and Theatre were used to compliment each other in the Art room to the benefit of the students in giving them an appreciation of the world.

I first became interested in this subject in the Summer of 1979 when I worked as assistant designer on the Team/Project production

of Inner City Outer Space which dealt with the destruction of Dublin. It struck me how dedicated and hard working all the Team members were. They were using theatre to tell people about themselves and their environment, an idea which I and my classmates were exploring through the medium of Visual Art in the Art and Design Education Course. Thus I decided to find out more about Team and the concepts behind TIE, in doing so I have produced this piece of work which I hope shows what the Art as a whole, Theatre and Art integrated and Theatre itself have to offer our Education System in Ireland.

OUTLINE OF CHAPTERS 2 & 3

Chapter 2 explores the endeavors made to get Educational Theatre off the ground in this country. It also tells of the origins of TIE groups and the concepts behind them. Through the examination of TEAM Ireland's only TIE groups structure, aims, sources and presentations with their underlying themes and educational background, I try to explore what it means to Irish Education and Team's hopes and aims for the future.

In Chapter 3 I make a personal assessment of TIE and TEAM'S work in particular. Also it's place in the training of teachers, not only specialist drama teachers but also non-specialists who teach other subjects.

I have gone into how Theatre can be used along with Art in the Art room suggesting projects for use, including some which I have done myself. I have also dealt with it's potential function within the curriculum and my own hopes and expectations for TEAM in Ireland's Education System in the future.

Therefore I hope to prove that activities like those of TEAM can greatly benefit the overall education of children, making them more sensitive and responsible. That in order to plan for such future activities we need more groups like TEAM and a coherent system under which this must be organised.

CHAPTER TWO - TIE IN IRELAND.

is I have said in my introduction to this piece of work... the social and cultural life of the country... the young people of the country...

CHAPTER TWO - TIE IN IRELAND.

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THEATRE IN IRISH SCHOOLS

As I have said in my introduction to this piece most of our ideas and experiences of drama or theatre have been based on the school play and classes in elocution or drama. These experiences may not have been beneficial as I know from the personal experience of being terrorised into the latest production in the hopes that it would get rid of ones "shyness". This need I would say only made the ordeal more painful. Should this be the sort of introduction to theatre we would wish on our own children ? I doubt it !

But what sort of theatre should we have in education here in Ireland ? Obviously it should be some structure which is sympathetic to Ireland's environment and culture. A body which can adapt itself to the attitudes of the young from children up to the young adult.

Apart from the various drama classes and elocution lessons prevalent in this field, efforts have been made to adapt theatre to the classroom. One such venture was the Young Abbey. The Young Abbey could be described as Irelands first theatre-in-schools venture under Lelia Doolin. It became more and more aimed at education, going fulltime.

Joe Dowling it's one time director gives his views on theatre in schools:-

" The role of drama in schools ? I feel it should be integrated into primary school education as part and parcel of the curriculum, because its away of discovering and exploring the world for a child - just like painting.

Very small kids can immediately identify with make believe and with improvised drama. The teacher can help children to channel both their self discovery and what they are discovering outside. But the controlled chaos of a good drama class should be much more educational than theatrical.

There doesn't need to be a textual link because were not

missionary workers trying to shove real theatre down young throats ".

Unfortunately due to cutbacks in the Abbey's finances and lack of support from the Department of Education The Young Abbey had to be disbanded.

But Team was formed subsequently and after functioning as a part time concern for a year - September 1975 to September 1976, it went on to become Ireland's first full time professional Educational Theatre group, outliving a similar venture by Jim Sheridan - The Children's T Company.

From past history one can see how theatre like the Visual Arts has been ill served and disregarded in the Irish Education System.

But at last with the advent of Team, Theatre in Education is making its mark in Irish schools and is at last being recognised as offering something for everyone.

THE ORIGINS AND WORKINGS OF TIE GROUP.

If children can't come to the theatre then the theatre must go to them.

This is the idea behind theatre-in-education or (TIE for short) - the name given to groups of actors who visit schools to put on plays.

The first TIE group was formed in Coventry ten years ago and has since become so successful that there are more than thirty groups round England.

Peter Boyd Maunsell is the administrator for Theatre Workshop England's largest TIE group and he explained in an Observer interview how they work. " The idea is to get the kids involved; he said. " We either give them a role to play, or else the actors stay in their character roles and we have discussions afterwards. There is none of this " them " and " us " which many theatre companies develope ".

TIE differs from traditional theatre in that most of the plays are written expecially for them, often by one of their own members. Also, as the group performs in all sorts of schools, it often has to change it's script or stage direction to fit in with it's surroundings.

The plays performed are not just fun but deal with important issues like pollution, sex education and discrimination. There are of course many different aspects to all of these subjects, as Peter Boyd Maunsell said:- " Discrimination doesn't only apply to colour, but also to people who have flappy ears or big feet ".

The company also tries to help audiences develope their own powers of imagination and decision making. " We might put on a play about building a motorway, for example, and the audience has to decide between the advantages of an important road, against the destruction of the countryside!"

" We want people to be aware that there are big decisions to

be made in life and that the answers don't come handed to you on a plate. You have to work hard to reach solution".

Some TIE groups are attached to the local theatre and some are independent companies. The drama adviser or one of his staff usually acts as liaison where these teams are not part of the advisory team itself. The experience of the TIE visit is not intended to be an end in itself, it is rather intended as a stimulus for further work around the subject by the class and teacher. To make sure that teachers understand this, teams are increasingly employing Schools Liaison Officers whose specific responsibility it is to contact schools, find out about the children who are intending to see the programme, invite the teacher to workshops, both before and after the performance, to give help and guidance with follow up material.

Unlike Children's Theatre which sets out to provide an early experience of theatre for its own sake, TUE programmes are devised with special teaching/educational need in mind.

In Wales, a junior-school drama project was devised along the following lines for several local schools:

- (A) A panel of teachers decided on the theme for the project and a research team was appointed to compile a dossier on the background and data necessary. The dossier was printed and issued to schools.
- (B) Class teachers used the folder as a basis for academic and creative work.
- (C) Members of the (actor/teacher) team would visit the school for two separate sessions and work with the children through movement, language and improvisation.
- (D) They would then visit a school with a Theatre in Education Programme based on the topic under investigation.
- (E) They would individually visit the schools for a follow up session. This visit also provided the opportunity for discussion with interested class teachers on ways of continuing education

through drama until the next visit by the team, usually about a year later.

(From a paper by Derek Hollins, Drama Adviser, Clwyd, Wales.)

The content of TIE programmes varies enormously since they are devised with particular groups of children in mind. By means of these programmes children can appreciate how others communicate feelings and ideas about interpretation and appreciation of other peoples use of symbols. They can also become aware of drama in a wider context as an effective means of communication in their culture.

In the following pages we will study Team which is Ireland's only full time professional Theatre in Education company, by looking at it's structures, aims and productions to date in order to see what it has to offer Irish Education.



Team Members

Barbara Menendez & Jim Lynch



TEAM'S STRUCTURE

Team is Ireland's only professional educational theatre company. Team Educational Theatre group is a limited company with a board of directors and shareholders. It's artistic direction is decided upon by a working party who's members consist of theatre and educational experts.

The company is governed by a board of directors which comprises one acting company member, one member of the working party and chosen outsiders with special interest in educational theatre including a member of the arts council.

Every permanent employee is a shareholder and has voting rights. Team now have an acting company of six people - three women and three men - plus a full time administrator all of whom receive the same basic salary.

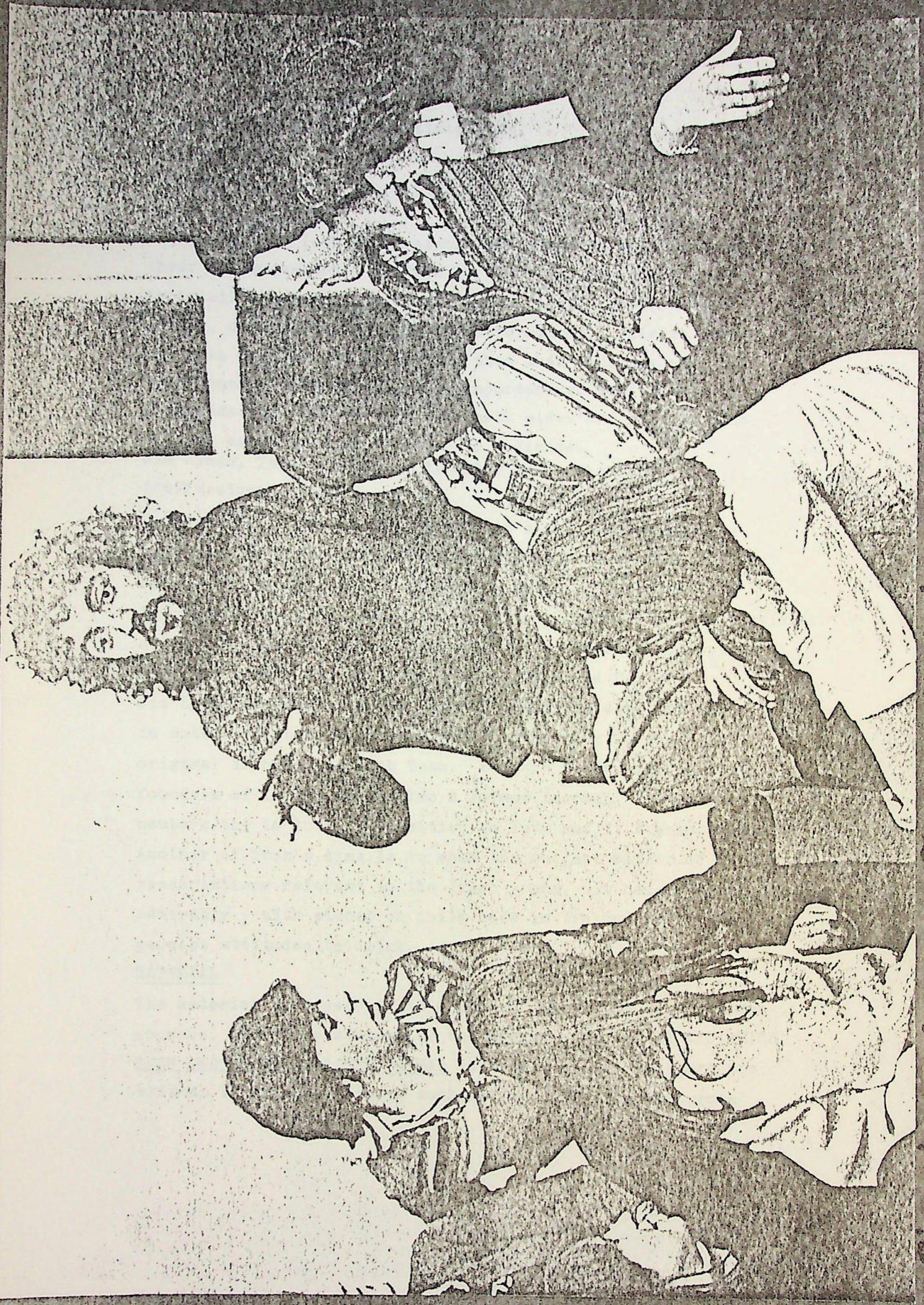
AIMS

Team sees it's primary aim in preparing and presenting educational theatre productions for the Irish public. Educational Theatre as practised by Team involved the developement of content and techniques appropriate to the age-group and back grounds of each particular audience. The purpose of each presentation is to provide an educative experience.

It's view of education is, as a problem solving and learning process. People use this process to gain the ability and the power to control their own lives. Thus audiences are encouraged to explore the various themes put forward in the plays imaginatively and analytically.

While Team works with all age groups in the country it feels that it has a particular responsibility to provide theatre for children and young people and also rural communities which are otherwise unserved by other theatrical companies.

Apart from the groups direct theatre productions and discussion, a full range of other drama techniques are included in it's repetoire.



Discussion, a feature of Term - sessions.

These include audience participation,

Interaction

Role Playing

Workshops

The members of Team place special emphasis on getting to know their audiences and a feature of all their presentations is their willingness to talk with and listen to their audience before, during and after their performances. This is unique in Irish Theatre and it is felt that this emphasis on relationship with audiences is important so that the true communication can take place on both sides and not the usual one way communication of actor to audience.

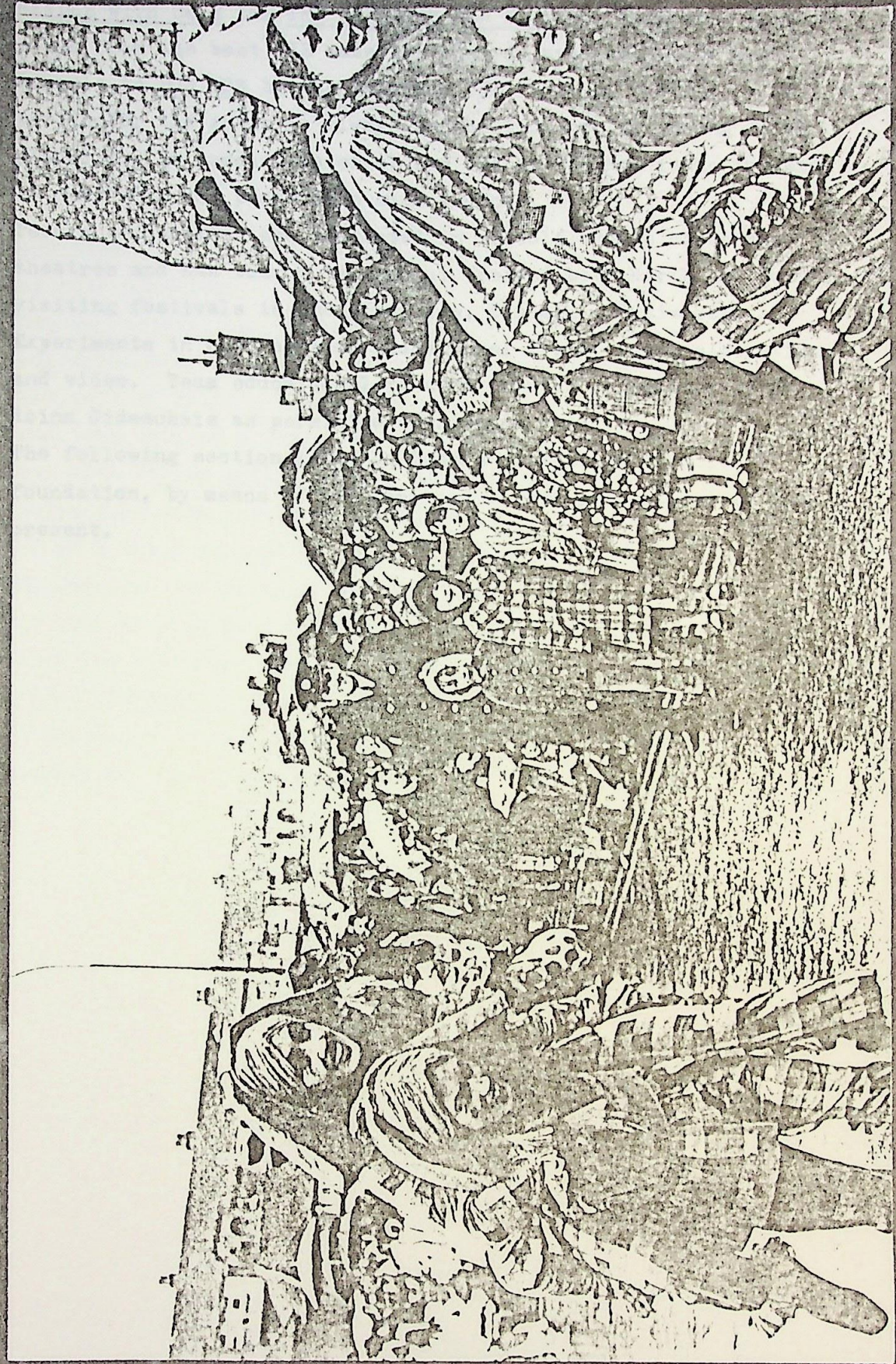
Jim Lynch, Team's artistic director since the group went full time professional comments :-

" Basically we try to use theatre as a tool to put forward questions and ideas relating to young people, or in a way that relates to young people ". explains Lynch:- " It involves the kids physically, emotionally and intellectually with fictional situations and we want to encourage them to grasp concepts, issues and problems in dealing with the world ".

Jim Lynch is himself an ex teacher whose own deep interest in modern educational theory was an overriding factor in his original involvement with Team. Barbara MacNamara one of the founders of the group is also a former teacher, like all it's members she is totally committed to Team and It's principles. Another of Team's aims is to make the subject matter of it's presentations relevant to the Irish scene. It has done so admirably , with pieces on child care in Ireland and young peoples attitudes to drink.

MATERIAL

The material Team uses in it's productions comes from various sources. Some are devised by the group as was SUGAR AND SPICE, RATS AND SNAILS and THAT'S MAD to name just two. Others are written by outside authors such as David McKenna who wrote



Team in the St. Patrick's Day Parade 1977

HANDLE WITH CARE AND THE EMPERORS NEW CLOTHES. Team also selects plays from the best TIE material that is available, one such example is POW WOW by the Belgrade TIE Company, Coventry. In particular the group is always on the look-out for young Irish playwrights to produce material for use in TIE and looks forward to receiving new plays from such sources.

Team's productions are presented in schools, youth clubs and theatres and has toured throughout Ireland both North and South, visiting festivals in the Liberties, Dundalk and Listowel.

Experiments in new forms of educational drama, using simulations and video. Team educational theatre work is recognised by An Roinn Oideachais as permitted curriculum activity.

The following section looks at Team's activities from its foundation, by means of its many and varied productions to the present.

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In September of 1976 Team became a full time professional company and the following are TV's productions to date.

In Team's first year of existence from September of 1975 to September 1976 it functioned on a part time basis producing three plays:-

SUGAR AND SPICE, RATS AND SNAILS.

WONDER PONDER TIME.

SAME SWEAT, DIFFERENT PAY.

It's first play SUGAR AND SPICE, RATS AND SNAILS devised by Team itself and aimed at seven to eleven year olds dealt with sex role behaviour. This production as part of The Dublin Theatre Festival was presented in 1975. It subsequently toured Vocational Schools in association with the Curriculum Development Unit of Trinity College Dublin.

Team then devised a Christmas entertainment for five to nine year olds called WONDER PONDER TIME which was produced in conjunction with the Abbey Theatre.

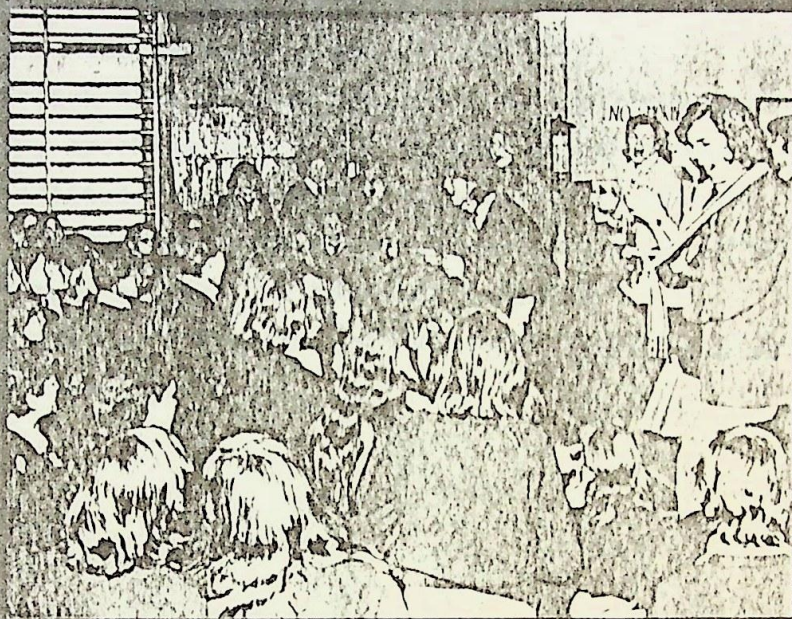
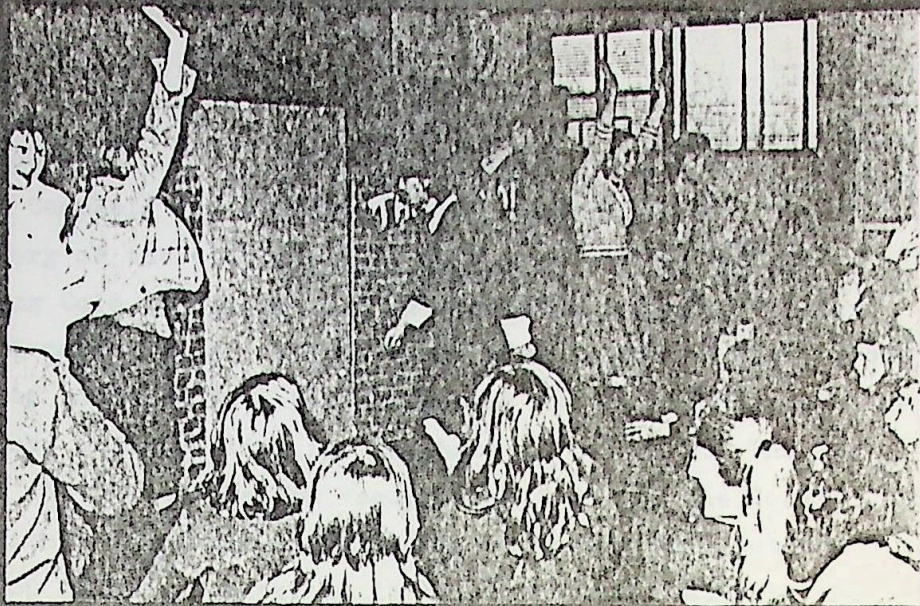
For it's third production Team chose the theme of the ideas and concepts behind equal pay for women. This production was evolved with Mary Maher a journalist, the resulting play about the attitudes involved in the subject was called SAME SWEAT, DIFFERENT PAY.

In September of 1976 Team became a full time professional company and the following are it's productions to date.

THAT'S MAD

This is a play for young teenagers which emerged from creative drama sessions with pupils from Scoil Naisiunta Mathair De in Dublin's Basin Lane. Team devised the play in collaboration with the children involved and the result was highly successful. The play was based directly on the experiences in real life and fantasy of T.V. of the children. The plot emerges where a mad scientist plots to create a bionic creature, ideal in every aspect. The scientist picks on some school kid's of both sexes as raw material!.

The resulting piece which lasts around ninety minutes, proved highly entertaining and was staged in the Peacock with another Team presentation ONLY A STORY. It was very favourably received, appealing to the nine to fifteen year olds, and using their own language to tell the story.



Team on Tour with That's Mad



OLD KING COLE

by Ken Campbell for children of all ages.

The story of the play OLD KING COLE goes as follows:-

Old King Cole is trying to find a husband for his daughter the Princess Daphne. Although the king is amazed that anyone would be bothered with her because of her utter silliness, he organises a competition for her hand in marriage. The two rivals for this prize are Weedy Baron Wadd and the Comely Cyril. But neither the noxious Cyril nor the sneaky Wadd get the lollipop sucking Daphne, as it is discovered that both are only after her money.

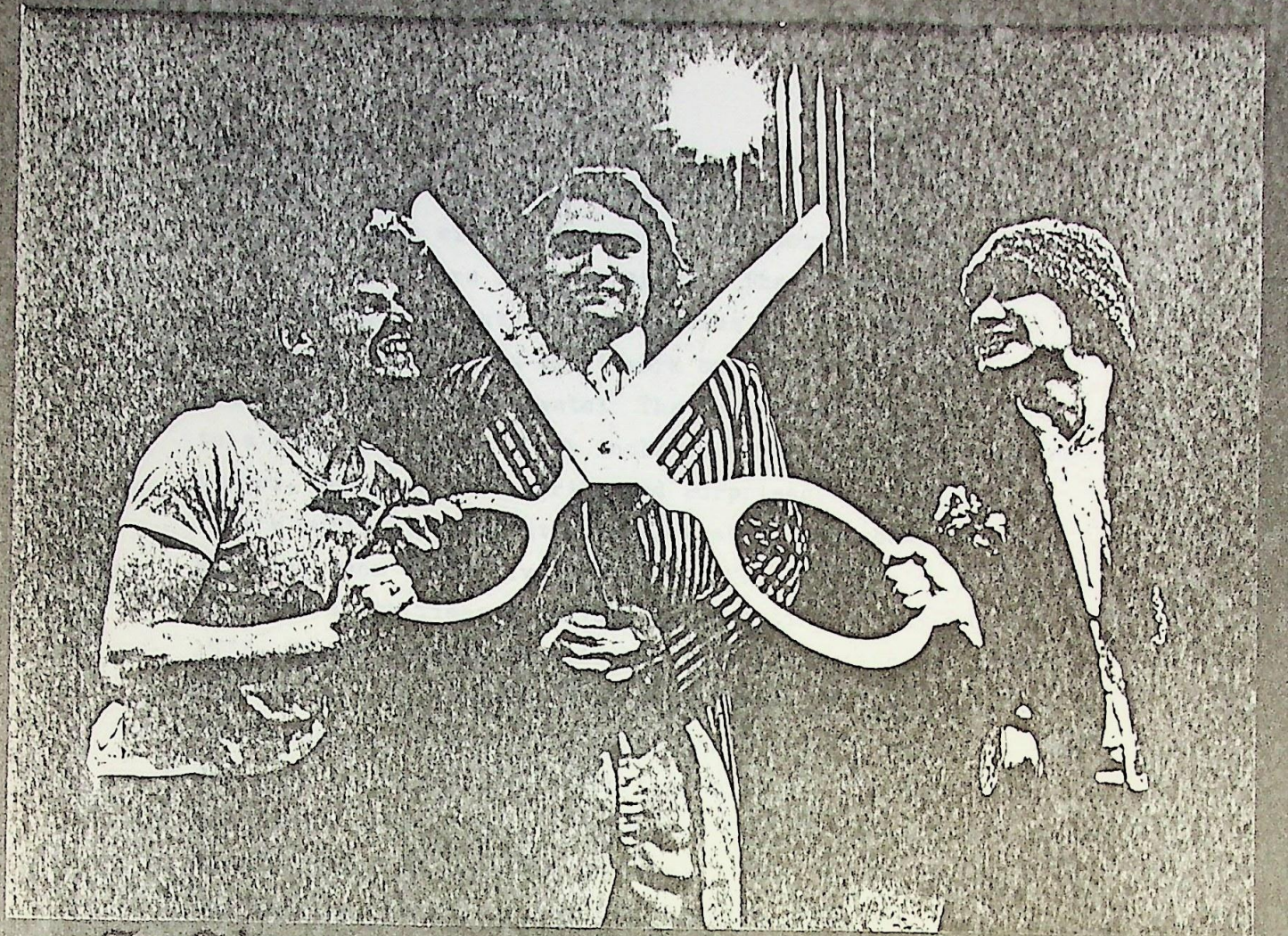
Maev Kennedy in "The Irish Times" had this to say about Team's performance in the Peacock in June of 1977:-

"Team establish a marvellous rapport with their audience very quickly, breaking down their initial rather proper and polite attitude in a matter of minutes. Jim Lynch's mixture of encouragement and abuse was particularly effective producing roars, shrieks and howls of laughter".

Thus we can see how effective and successful OLD KING COLE was with it's audience.



*The Princess Daphne & her suitor The Comely
Cyril*



The Tailors & the Comely Cybil



Weedy Baron Wadd & Princess Daphne

ONLY A STORY

devised by Team for seven to eleven year olds.

This show deals with real people, transported to an unreal world as characters in fairy tales. The characters are permitted to live out their fantasies as princes and princesses, but things don't work out as princes and princesses would anticipate! The characters are introduced to a storybook world which includes adventure, excitement and danger, involved with perils and surprises.

Team's publicity handout remarks that " This show needs only an empty room and a lively audience ".

In " The Irish Times " article by Christina Murphy on June 16th 1977, the children's reaction to this production was noted:-

" Actually to see small kid's reaction to ONLY A STORY is fascinating . I hardly looked at the " play " at all, it was far more interesting watching the children. Photographer Tom Lawlor said he got so caught up in their reaction that he nearly forgot to take any pictures. They scream warnings to the baddies, become actors and join the play, and the spontaneous way in which they jump from their seats and take after the baddie when she looks like escaping ".

In August of 1977 Team made their first visit to Northern Ireland as the guests of the Community Services Dept., Belfast City Council and they performed ONLY A STORY for the children who gladly participated in the show.

Overall the play was seen by no less than five and a half thousand, six to ten year olds all over Ireland. Dublin, Dundalk, Belfast and Listowel.

At this time a report by the Community Development to the Dublin Corporation Cultural Committee noted that the reaction to Team's performances had been " extremely enthusiastic ".

" The shows have a strong entertainment and educational value and have been very highly spoken of by teachers and youth and community leaders in schools and areas where they have performed ".



Team in Belfast with only a stay

" Team have just completed staging ONLY A STORY in youth clubs throughout the city and have liased with Comhairle Le Leas Oige and the Catholic Youth Council, Both of whom hold the group in high regard ".

The Community Development Officer went on to say that the methods used by Team were " a very exciting step forward "(Irish Press '77).

HANDLE WITH CARE

by David McKenna (Team) for fifteen to eighteen year olds.
This drama programme by Team deals with school leavers and the choices that they are faced with.

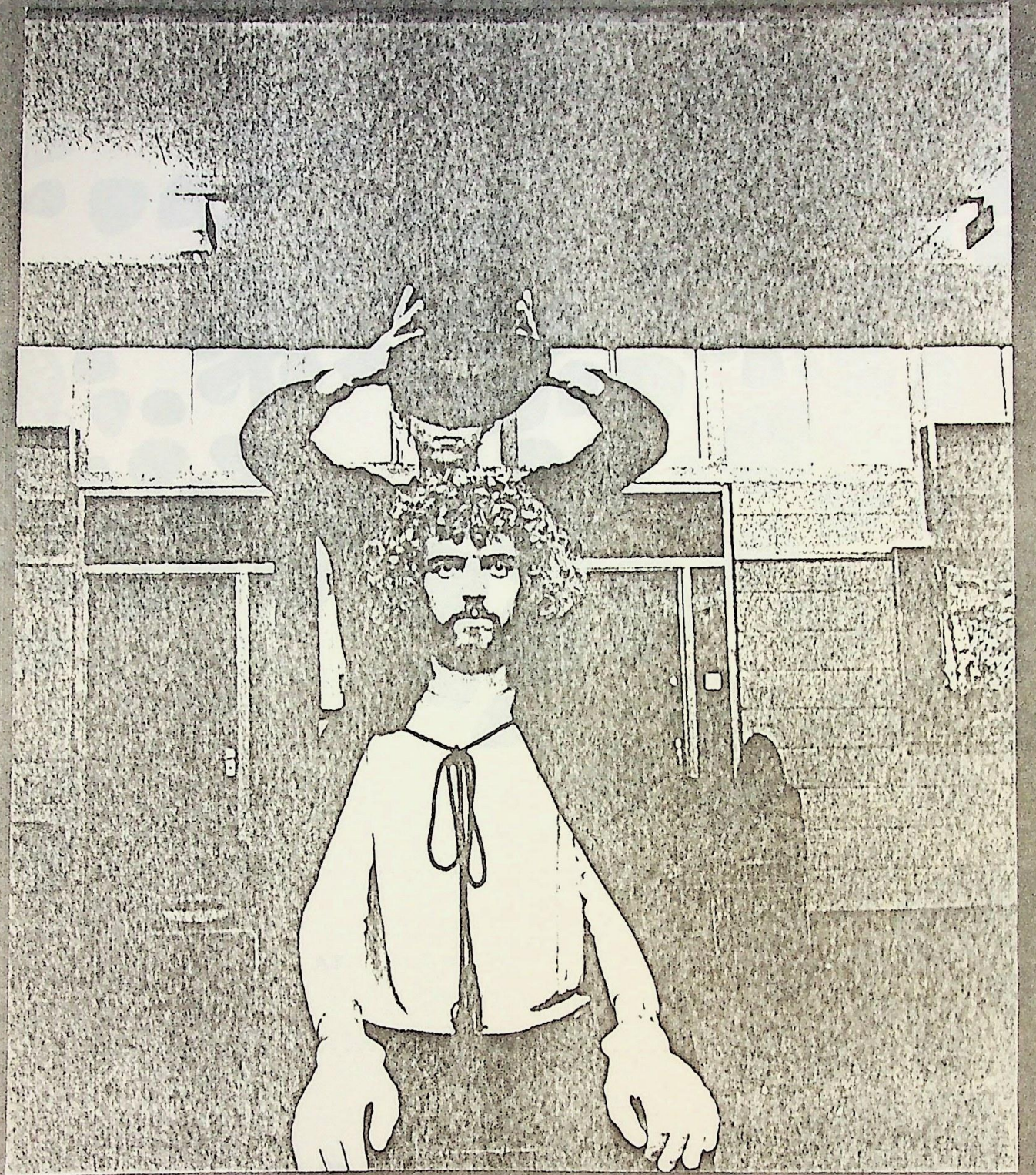
The plot follows the line - Four young people meet at an interview/audition. They have all just completed their school education. The questions posed are :- How does the society which has educated them - deal with them? What is expected of them ? What do they expect of themselves ?.

The play begins without any effects and the five actors involved come into the acting space and move round in various patterns. The interviewer detaches himself and proceeds to question the four remaining actors. They relate various events in their lives and then they wait for the verdict. They reveal a certain amount of insecurity with remarks like " I wish I was home " and " I think I gave my best. It's the most anyone can do ". At the end of the sequence the director turns to the audience and says " Next please ! ".

The play and the problems it deals with are not presented in a purely realistic manner and it doesn't provide answers to these problems. But the play highlights these areas and illicit a response. This response to the play then becomes the subject of the subsequent group discussion workshop. The audience divides into groups and discusses the events with a member of the acting company. They examine the significance of the various characters put before them and come to various conclusions. The interviewer/director becomes the symbol of authority in the classroom, but the audience discovers that there are other kinds of authority, such as advertising and the media which exert authority unknown to the audience.

The programme explores theatre and drama and it's uses in education. Team's members who have been teachers of drama have used their experiences in compiling the play.

The programme in total lasts one and a half hours.



Handle With Care

TEAM
PRESENTS
SCHOOL FOR CLOWNS

BY F. K. WAECHTER

TRANSLATED BY KEN CAMPBELL

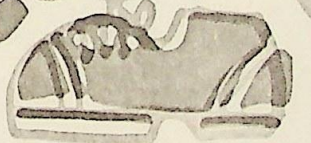


IN

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ON

ADMISSION _____



SCHOOL FOR CLOWNS

SCHOOL FOR CLOWNS was written by German playwright F.K. Warchter and translated by Ken Campbell, best known as the creator of THE ROAD SHOW.

When this play was presented by Ken Campbell in London's Unicorn Theatre for Young People in 1975 it was welcomed by Michael Billington of "The Guardian" as "a children's show that is both inventive and original". It was likewise received at the Project Arts Centre as one of the most exciting and innovative examples of children's theatre ever seen in Ireland and adults also shared the enthusiasm.

The play, written for children of all ages is set in a fantastical classroom. The pupils in the classroom are clowns and the lessons they study are their routines under Professor Molereasons who has left all the joys of childhood behind. The problem posed is, can such people be saved from their lonely selves. The story which was executed with plenty of physical and vocal energy and simplicity. The professor reads a script or scenario which the pupils must then enact. He then reads another and another until Professor Molereasons is drawn into the reactions happening along with the audience.

In the Project production both sets by Consolata Boyle and lighting by Rupert Murray appeared to have set off the production admirably from the reactions received.

Newspaper reviews went as follows:-

David Nowlan in The Irish Times wrote -

"Has more originality and invention than most of the rest of this year's seasonal children's entertainment put together".

Mick Sheridan in The Irish Press Said -

"They undoubtedly offer the best pantomimic experience in the Dublin festive season".

**TEAM
PRESENTS...**



Programme for the Emperor's New Clothes

THE EMPERORS NEW CLOTHES

by David McKenna for nine to twelve year olds.

Among the venues that Team played with this production, in an effort to bring theatre to places normally neglected in this respect, was the Dublin Bazaar in Thomas Street.

The tale adapted from Hans Andersons is deliberately left open, the audience submitting ideas for the conclusion. The play lasting just over one hour introduces us to the rotund Princess Gogol who with the Major Domo Maurice scheme to gain the crown from the small bumbling brother, Emperor Dodo lll by proving that he is mad.

Two passing travellers are unwittingly caught up in the plot and create an invisible suit of clothes to embarass the Emperor. Realising that they have been tricked and are doing wrong they put things right.

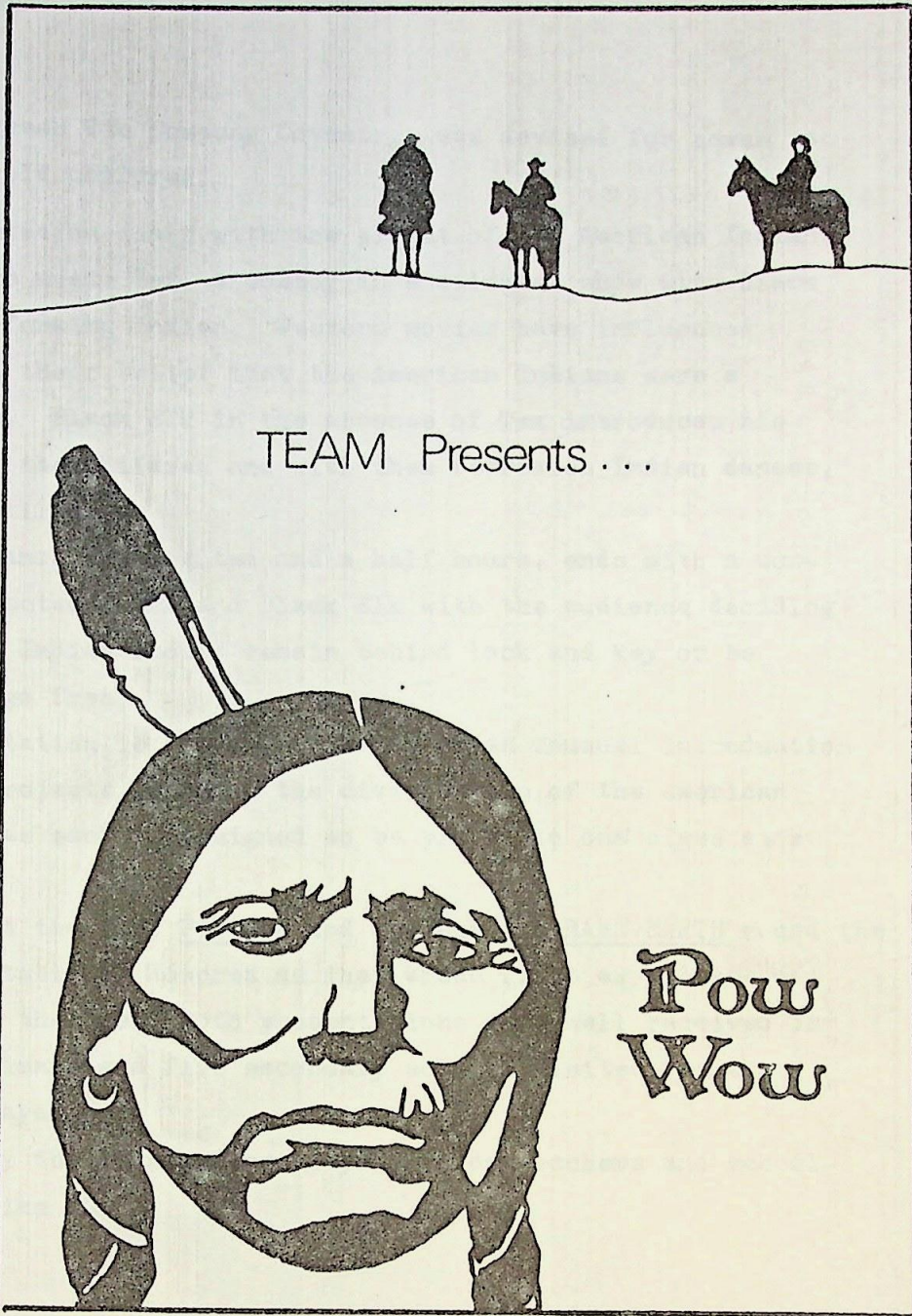
Consolata Boyle's costumes played a great part in the success of the show, ranging from voluminous gowns to long-johns and gold sprayed button encrusted wellies.

Robert Lane's comments on the show in " In Dublin " went as follows:-

" The story itself is easy to follow and the performance without being in anyway condescending is perfectly geared to the young audience. The language is simple and the action expressively played out using good mime techniques. The cast acted out their parts with obvious delight and made good use of their colourful costumes and playing area . Most important of all, the characters are guaranteed to succeed in getting a reaction from the children ". He went on to say " The Kids loved it !".



The Emperor in his gold warms!



*Programme
for
PowWow*



Philip Tyler as Black Elk.

POW WOW

by the Belgrade Tie Company Coventry, was devised for seven to eight year old children.

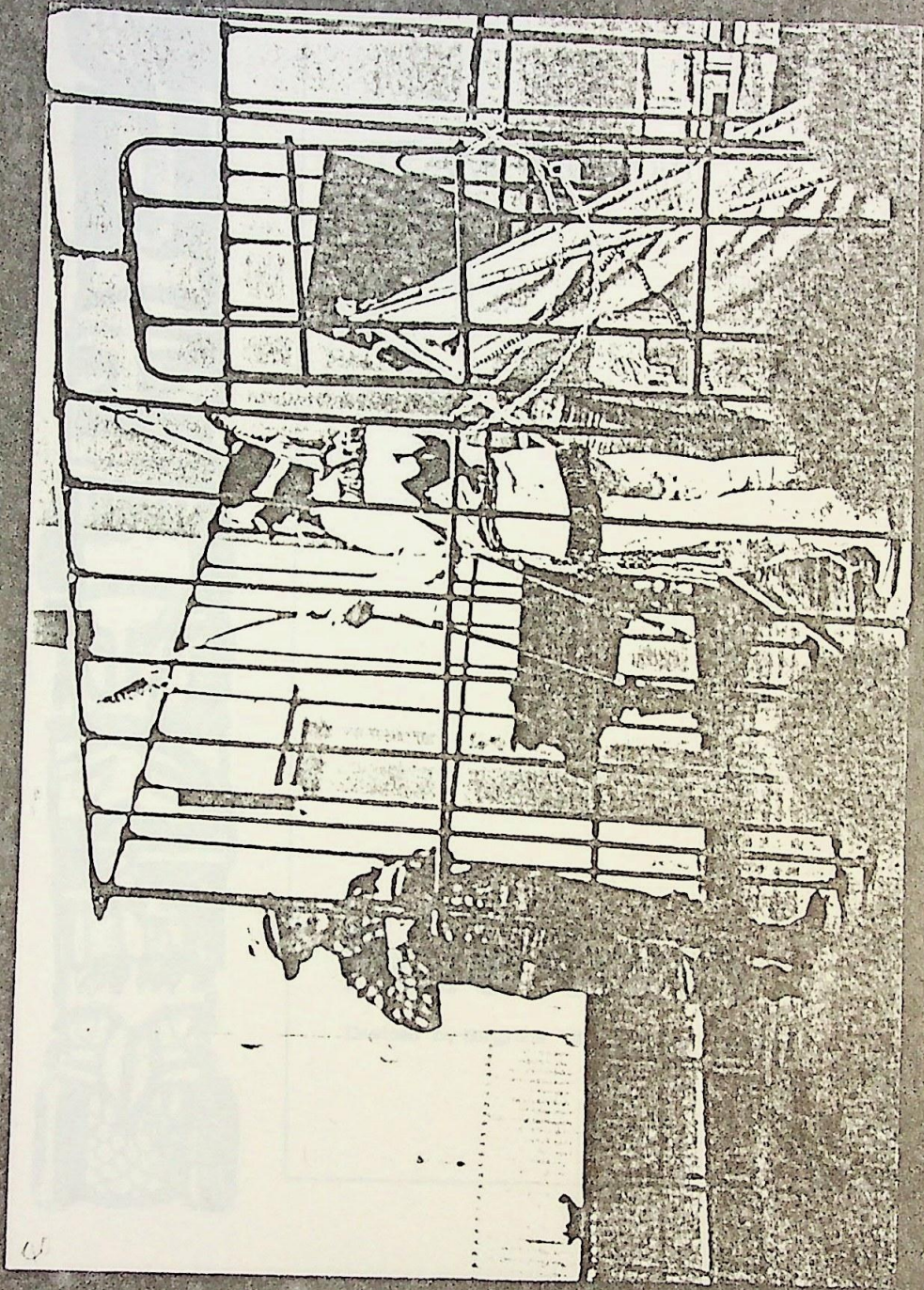
This presentation deals with the plight of the American Indian. The audience meets Tex, a cowboy in a wildwest show with Black Elk his performing Indian. Western movies have influenced children in their belief that the American Indians were a savage race. Black Elk in the absense of Tex introduces his heritage to the children and with them recreates Indian dances, songs and skills.

The performance lasting two and a half hours, ends with a confrontation between Tex and Black Elk with the audience deciding whether the Indian should remain behind lock and key or be allowed to go free.

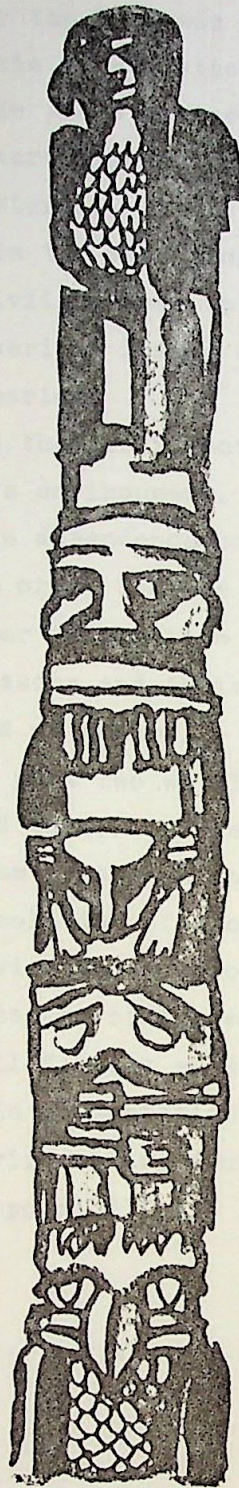
This presentation is suitable for use as an unusual introduction to school projects based on the civilisation of the American Indian and as such is designed to be played to one class at a time.

Team brought the play POW WOW and another one RARE EARTH round the country, notably to Roscrea as that areas first experience of educational theatre. Both presentations were well received in the full primary and five secondary schools visited, as the following says:-

" Judging by the outstanding response from teachers and school-children alike ".



Tex & Black Elk.



TEAM Presents . .

Rare Earth

Devised by Belgrade TIE Company (Bradford)

Programme for Rare Earth

RARE EARTH

by the Belgrade Tie Company of Bradford.

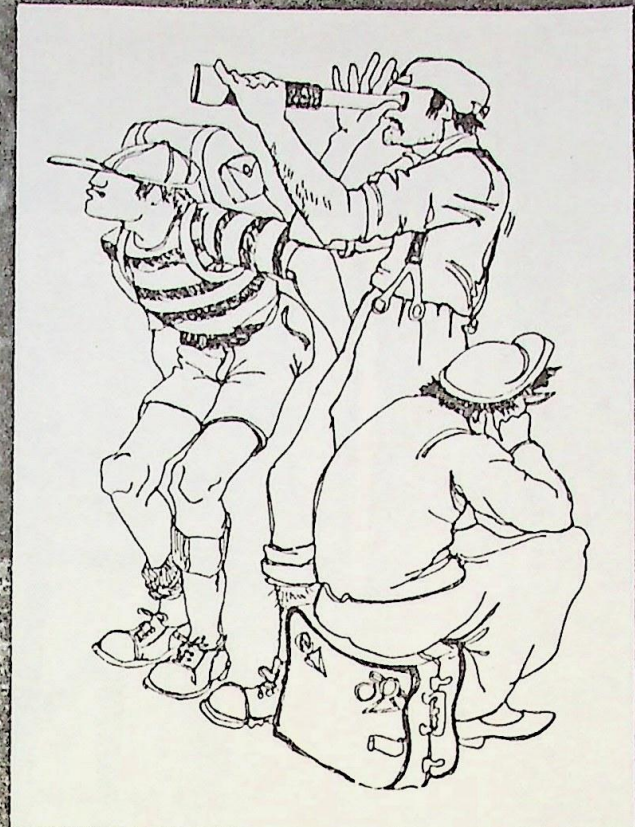
This presentation is the second of two with which Team toured in 1978. The piece devised for eleven to thirteen year olds is one and a quarter hours long and is divided into two sections with a short interval.

The two part programme looks into the attitudes of contrasting civilisations to their environment, taking as examples the American Indian and then a family of newly arrived settlers in America.

In the first section of RARE EARTH we look at the Indian and his environment. The Indian in close commune with nature realises his dependence on his environment and the need to conserve it in order that he himself can survive. The programme shows a year in the life of three Indians and follows them through the seasons and their relationship with earth- WAKANKANKA, their god of nature.

In part two we discover the impact that the invasion of settlers and their different attitudes have on the land of the Indian. Team creates a comic medium in which to communicate the settlers desolation of a country. The new people create man made environments throughout history from the log cabin, through the clearing of forest land and the creation of the dustbin areas - till finally we see the high technology of the big cities. This presentation proved the entertaining way to introduce environmental studies to the young teenager, stressing mans responsibilities to himself and his environment.

Settlers meet The Indians!





The Indians

JACKO

Team marked 1979's designation as the year of the child with it's first play for adults JACKO by John McArdle.

JACKO is a play based on fact and in it John McArdle ,who was commissioned by Team to write it, examines the attitudes to children in Irish Society. It was described as probably one of the most exciting new plays to be seen in Ireland in the last ten years.

The strong simple production directed by Jim Lynch brought fine performances from Mairin Mythen who convincingly played Jacko the boy in care and Padraic Mulholland the house father. The story deals with Jacko an intelligent and aware young boy who's father dies and who's family then sinks into poverty. The mother decides that in order to preserve her own sanity she must put her children into a state home. Jacko now believes that he is marked down as a loser but, his housefather / teacher befriends him and both come to need each other.

The surragate father sells his car, all he has in the world and spends the proceeds on a trip to Britain. He buys the child everything his heart desires, showing him sights and wonders - until the money runs out and the worker is faced with a terrible choice - to return the boy to the system which in time is sure to destroy the boys life or to do it himself in the tenderest way.

The play is set in a psychiatrists office. Andrew Cleary the child-care worker, is under examination to determine his sanity before his trial for Jacko's murder. As Andrew relates the events of the previous year which have led to the murder, they are re-played with the relevent characters. The play focuses on the relationship between Andrew and his charge Jacko. It specifically examines the philosophy, conflicts and dilemmas facing people involved in the institutional care of young children. It's intention is to evoke a reexamination of the child/adult relationship in such situations. As I have already said the play was instigated as a result of a number of events concerning the fate of a young Dublin child in a child care institution.



In The
Psychiatrist's
Office.

Barbara MacNamara, an ex-teacher who played the part of the sister-in-charge in JACKO had this to say about Team's production:-

" We decided to make a statement about children for adults . The more a child enjoys his life the more independent he becomes. The education system in which our children find themselves is not primarily concerned with either joy or independence. The only character in JACKO who has no say is Jacko - right through his formative years, conforming and submitting are all that have been required of him, benignly but disastrously. What are we doing in our schools, homes and institutions with our children ? What are the problems ? Can we love them without protocol ? All of these questions are posed in JACKO . (Cork Examiner '79) I think one of the most important questions that JACKO asks is can any institution substitute for family life ? But this remains unanswered.

JACKO which had its premiere in Derry on April 6th 1979 travelled throughout Ireland, North and South - here are some reactions it received throughout the country.

The Irish Press 2/5/79 - M. Sheridan.

" This powerful little essay should not be missed by anyone who cares either for drama or for care ".

The Belfast Telegraph 7/8/79 - Betty Lowry.

" The author poses a lot of questions and leaves us to think of possible answers. The boy is a victim but whose ?.

The Evening Press 2/5/79 - Con Houlihan.

" A big house gave JACKO a great reception last night and all in all, it was well deserved. It is eminently worth a visit ".

Robert O'Donoghue - Cork.

" In brief this is one of the most moving theatrical experiences I have had in a long time and one I recommend to the general public ". " Let us please see some more of Team ".

In Team's productions a post-play discussion is normally held, in the case of JACKO a seminar was organised. It was called " In Loco Parentis " on the subject of child care in Ireland.



Podeaig Mullholland
&
máire Mykenas
Tacko.



INNER CITY OUTER SPACE

by Jim Sheridan.

This play is about the destruction of Dublin and was a joint Team/Project production. It was presented in The Project Arts Centre's Theatre in August 1979. This play used mixed media of comedy, music, slides, video and special effects to expose the conspiracy to destroy Dublin..

Mick Rafferty belongs to an inner-city family in a Dublin tenement. He lives with his drunken, unemployed father, his mother and " baby " cousin. The rest of the tenement is being evacuated by the Corporation but the Rafferty family refuse to leave. Mick and his father realise that the Corporation is being used as a front for an Extra Terrestrial take-over of Dublin and the vital power source is in its sewers! The " Asteroids " as they are mis-named have already used the corporation to destroy the Ballast Office and the Scotch House not to talk of the redevelopment of Wood Quay, but now the inner city population is in danger with the cleanance of the Sean McDermott Street area and a mass exodus to Tallaght and Ballymun. The realisation of the fact and the psychological warfare of the aliens, drive Mick's father into insanity. What can Mick Rafferty do? He steals secret plans of the Dublin sewers and with his pal makes a journey through the underground network, where he discovers the operation is being coordinated.

He is captured by a rival band of " Asteroids " who fear the ultimate take over of the galaxy by the destructive " Asteroids ". They enlist his help and he comments " Yes better lemme go home then, if I'm to save the world ". Mick returns to Dublin, due to time differences in space the good " Asteroids " have to age Mick and his friend ten years in order to compensate for the ten years that has elapsed since he left earth. Mick's family don't recognise him, Dublin has changed unbelievably, it is a dead city but his father still remains in the last stronghold against the



50 The Teacher at Home. Gerard Van der Stroom, Roman Wilmer & Eusebia Marimón

" Asteroids " the only remaining tenement. Mick finally frees his insane father and himself and takes his place to fight against the " Asteroids " bid to take over Dublin.

In this joint production with the Project Arts Centre, Team once more explored the theme of the environment, but this time, nearer to home.

The destruction of the City of Dublin and the bureaucracy, speculative developement, environmental vandalism and so called progress involved were entertainingly exposed to the citizens. In the piece the plea is made to save Dublin's inner city and its people and one is left with plenty of food for thought on the subject.

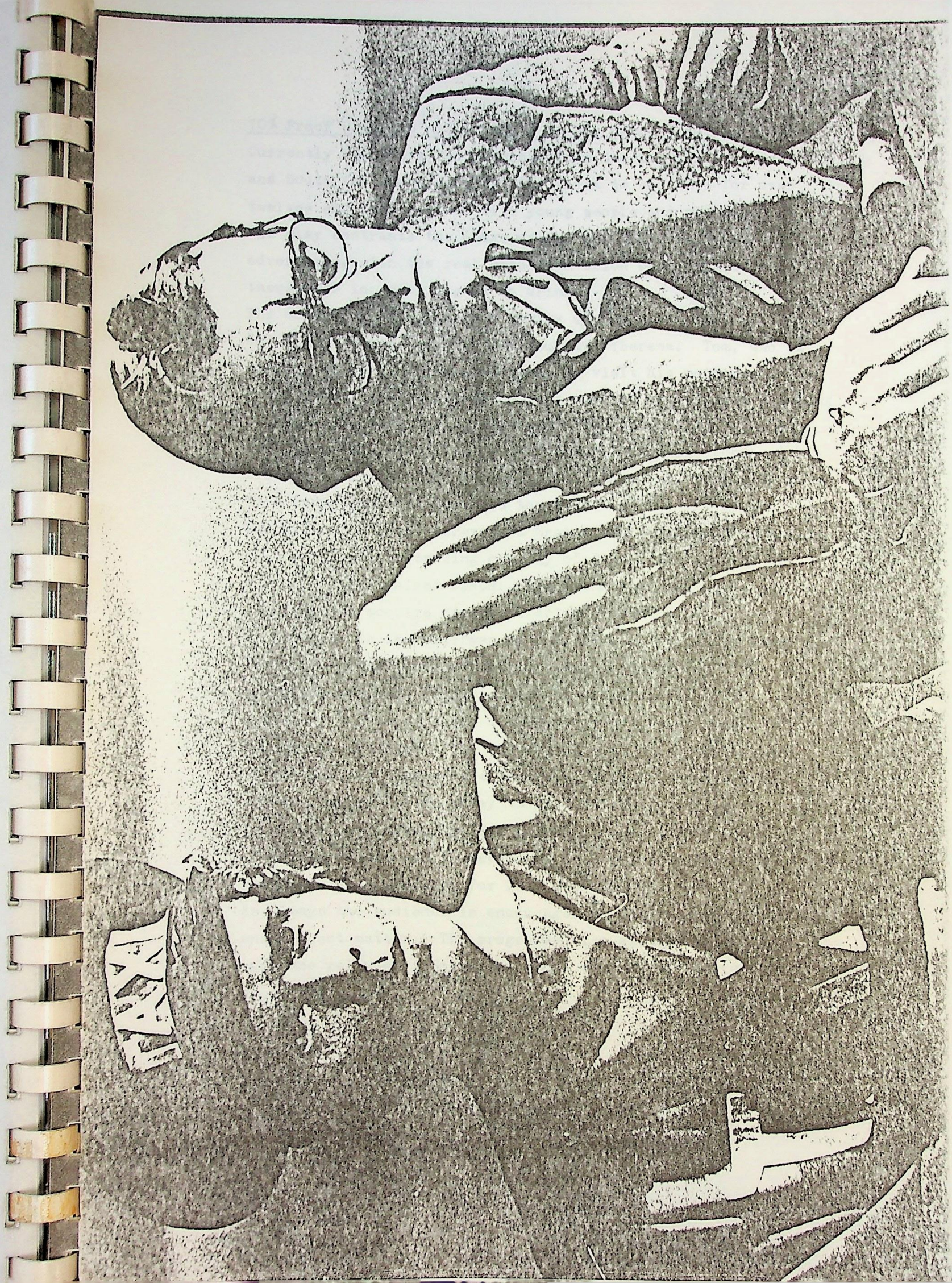
The cast included.

Ronan Wilot	-	The Father
Barbara MacNamara	-	The Mother
Gerard " Mannix " Flynn	-	Mick
Vincent McCabe	-	Mick's Pal
Music composed	-	Shaun Davey
Lyric's written	-	Jim Sheridan
Special effects	-	Peter Sengotta
Lighting	-	Rupert Murray

The show received mixed reviews, while most people agreed that the subject matter was of vital importance, that presentation was not as it should have been, with a meandering 2nd Act which knocked the impetus from the uproarious 1st Part.



Mick & his Pal - Vincent McCabe & Gerard "Mamix" Flynn.



70% Proof - or I'm not as think as you drunk I am.

Currently Team have two presentations touring the country North and South for young people. The first is suitable for over twelves and is concerned with young people and alcohol.

The play contrasts the image of fun and glamour pushed by advertising with the real situation which many people find themselves in, with regard to drink.

The central plot concerns a family of four, a mother and father and their teenage son Tom and daughter Theresa. Tom, who is working in England is called home to visit his mother who has been "unwell". It transpires that she has developed a drinking problem which has become serious. The writer examines the effects of the situation on the family. Tom also looks at his friends in Ireland and their attitude to drink. Tom also acts as a commentator as he links the audience with the action.

The principle subplot revolves around the advertising campaign by the fictitious brewing company of Banish and Drydock to market a drink called PUNCH: The Drink that makes you go! in an effort to acquire the youth drinking market.

Mr Wellborn is the chairman of the brewery, Mr Leslie Stumblebum is the marketing manager, other characters are Mr Bender and the glamorous Miss Fino from the advertising agency and secretary. Some of these characters are themselves suffering from drink problems. The audience become directly involved in the presentation as the advertising agency interview members as part of a survey to find out how young people regard drink. Visual aids also add to the presentation with the use of music, slides and commercial jingles advertising PUNCH which were specially produced for Team's production.

As always the audience is encouraged to comment on the presentation and subject matter. The programme also gives each member of the audience relevant information about sources for advice and help on alcohol.



TEAM

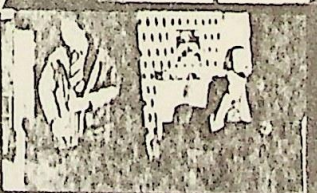
EDUCATIONAL THEATRE & PRESENT

Seventy

per cent

Proof

grow



Programs & Montage 56

This show has been devised in close co-operation with Alcoholis's Anonymous and Cuan Muire (St John of God.) and is being monitored by the Health Education Bureau. Along with the show there is a travelling exhibition of pictures and statistics related to drink and youth including personal stories by young people.

In "Young Citizen" March 1980 Artistic Director Jim Lynch was quoted as saying:-

" We're not here to moralise or tell you what to do. This is a funny play with a simple message. Here's how alcohol works. This is what can happen when you drink. Here's what you can do about it. Enjoy the play, see the exhibition, argue with us all you want and then make up your own mind ".

general "Newspid" celebration.

FOUR AND SIX is a participatory theatre production for seven to eleven year olds. It is part of an ongoing research project being carried out by Team Directional Theatre Company into methods of participation and learning through theatre.

The presentation is designed for between twenty five and one hundred children. It's " background " also has as follows:

1. To provide a meaningful child / adult relationship, based on mutual co-operation.
2. To provide a sense of achievement as a result of this co-operation.
3. The main task of the seven year old child is to come in touch with the world outside. To do this, she/he must confront concrete problems and solve them. FOUR AND SIX provides just such a problem-solving process.
4. A problem shared and solved is a cause for celebration. The child's achievement is reinforced in a positive way by celebrating together.

TOUCH AND GO!

Team's latest production catering for seven to eleven year olds. The scenario goes as follows:- Six characters arrive at the venue with some packages that they have found. The characters enlist the children's help in opening them and discovering the purpose of the contents. What they infact find are the materials for building "Newworld". The materials for "Newworld" consist of a wide range of inflatables and other materials, which are then put together by the children with guidance from the characters. Within this newly built environment a community building is constructed in which each child has a place. The characters involved present problems for solution, stories, songs and dances. When the process is completed, there is a general "Newworld" celebration.

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4. A problem shared and solved is a cause for celebration. The child's achievement is reinforced in a positive way by celebrating together.

TEAM'S HOPES AND AIMS FOR THE FUTURE.

For the coming year:

1. To employ a number of Irish writers to write high quality plays for young people dealing with Irish issues. One of these plays, dealing with attitudes to children in Ireland, has already been completed.
2. To develop the work done by the company in educational drama. To eventually operate this section as a separate company. Part of this will involve training for teachers and other professionals involved with children.
3. To maintain and improve the high quality of theatre which has been the back bone of it's work with young people.

Proposed productions include ACCIDENTAL DEATH OF AN ANARCHIST by the Italian playwright Dario Fo and THE MINERS OF CASTLECOMER a play on community self determination based on the coalmines of County Kilkenny and a family Christmas show.

For 1981 Team is planning a programme to coincide with the United Nation's - Year of the Disabled.

Team will produce several shows around the theme, including at least one for handicapped children and one for deaf adults, using mime and movement.

CHAPTER THREE- TIE'S FUTURE IN IRELAND.

In exploring Tait's work so far it is clear that theatre should be seen as an arts process, that experience in the arts should be considered a basic part of every child's education. It is value lies in the fact that like the Visual Arts it gives children opportunities to explore, interpret, express and communicate feelings and ideas by representing them in a variety of ways.

CHAPTER THREE- TIE'S FUTURE IN IRELAND.

It is clear that like the Visual Arts it gives children opportunities to explore, interpret, express and communicate feelings and ideas by representing them in a variety of ways. It allows a range of human feelings and experiences which otherwise may not be expressed in the rest of the curriculum. This is done by using various media as vehicles of representation, and involves learning how to control them.

Differences between the arts are easily related to the different media used which, in turn, affect the way in which meaning can be explored.

In Visual Art the media we use can vary from pencil to paint, from clay to film. In drama, people are themselves the main media of expression. The whole person - voice and body (space and movement) - is used symbolically to represent meaning.

Differences in the way the arts are explored through the interrelationship of imagined roles. Children act out situations besides themselves from an early age. They enjoy dressing up and adapting the roles and movements of their elders. TIE uses the child's natural tendency to focus on drama to focus on deepening their understanding of particular themes, topics or issues, and it is likely that the teacher may not have to wait until the child is in an already defined situation, sometimes with given roles. From the wonderfully used theatre in this way to communicate themes and topics related to Irish society and culture. The group's deeply researched themes, cover a wide subject area and take into consideration each age group's perceptual development, in the types of material that is used. From what

T.I.E. A PERSONAL ASSESSMENT

In exploring Team's work so far it is clear that theatre should be seen as an arts process; that experience in the arts should be considered a basic part of every child's education. It's value lies in the fact that like the Visual Arts it gives children opportunities to explore, interpret, express and communicate feelings and ideas by representing them in a variety of symbolic forms. Through active exploration, it allows a deeper understanding and experiencing of a vast range of human feelings and preceptions which otherwise may not be dealt with in the rest of the curriculum. This is done by using various media as vehicles of representation, and involves learning how to control them.

Differences between the arts are mainly related to the different media used which, in, turn, affect the ways in which meaning can be explored.

In Visual Art the media we use can vary from pencil to paint, from crayon to film. In drama, people are themselves the main medium of expression. The whole person - voice and body (speech and movement) - is used symbolically to represent meaning. Patterns of meaning are explored through the interrelationships of imagined roles. Children act out situations between themselves from an early age. They enjoy dressing up and adopting the roles and mannerisms of their elders. TIE uses the children's innate sense in the use of drama to focus on deepening their understanding of particular themes, topics or issues, and it is likely that the teacher may ask them to act - out within an already defined situation, sometimes with given roles. Team has successfully used theatre in this way to communicate themes and topics relevant to Irish society and culture. The group's deeply researched themes, cover a wide subject age range and take into consideration each age group's perceptual development, in the types of material that is used. From what

we have seen it is clear that this type of presentation has a strong educational theory and back up behind it and thus is ideal for more extended use in the classroom.

THEATRE IN THE CURRICULUM

Theatre is the ideal medium to be used within an integrated curriculum to introduce projects and pertinent topics to children. It uses the drama situation to make impressions which last in their minds about important points and leads them into thinking out situations for themselves.

A number of Teams productions are open ended thus provoking responses from their audiences as to the outcome of the stories and situations. This involvement helps stimulate even more interest in the theme as the responsibility for the pieces conclusion is on the children. The children feel that they have a lot to contribute and so receive even more from the productions. The way in which Team makes it's points is easy for the children to relate to as they are familiar themes ranging from " Red Indians " as seen on T.V. to situations they might themselves experience as in 70% PROOF.

I feel that theatre like Art and Visual Education should be used as a core subject rather than an appendage to the curriculum. Acting - out can be used in a number of ways. It is of value both in terms of a process in it's own right and as a technique for exploring certain kinds of content. These can include the use of theatre in various subjects: Language development, including the teaching of second languages, and the use of drama for children with special problems , and of course Art Theatre should be used in the curriculum because it is one of the main art forms in our culture

How theatre is actually organised in terms of departments depends mainly on how the schools as a whole functions, and what the practical possibilities are in terms of staffing,

time and facilities.

I feel that the lead which Team has put forward should encourage schools to develop its potential where theatre is concerned and help non-specialists such as teachers of other subjects to make it an inbuilt feature of their classes and the curriculum as a whole.

Because theatre can play such a valuable part in deepening the understanding of other subjects in certain ways, I feel that many teachers would benefit from some training in drama techniques. A balanced course would be required so that the non-specialist teacher could adapt it to his own subject. It should also be remembered that non-specialists would take longer to lose their own inhibitions and to take the risks demanded. Some Team members are involved in just such a venture called D S C - Drama Study Circle. Classes run by this group cater for beginners and those more advanced students who feel drama and theatre as a whole has something to offer them.

Team as a group are glad to discuss the role of TIE with teachers in any of the schools they visit. They encourage its integration in the curriculum, even going so far as to provide material which would be useful to teachers in pursuing subjects explored in the presentations, further, in the classroom.

I feel that Team's efforts should not be wasted by the schools they visit, that the initiative should be taken by staff to make further use of such material in the classroom.

TIE AND ART EDUCATION

These two subjects have a great deal to offer each other within the Irish Education System.

For too long now, the Art teachers only link with theatre in schools has been to paint the scenery for the school play or design a poster to advertise the event, but I feel that this situation is changing for the better.

The Visual Arts and Theatre have many things in common. How

many theatrical events depend on the visual impact of set, costume and effect ? Many a presentation has been saved from a death by the superiority of it's visual qualities.

Some theatrical disciplines in themselves are based on visual harmony, such as Mime, Ballet and Movement. Therefore I think that within the classroom these two subjects can come together to give the student a fuller appreciation of Visual Art.

Both are forms of communication and expression and so complement each other. Any of the themes can be pushed even further in the art class, by using other media at the hands of the students. POW WOW is one such example, in which the audience is introduced to the lifestyle and culture of the American Indian.

Below is a programme of work which could be used by the art teacher in the classroom, covering a range of 2D, 3D and Craft Work.

POW WOW A TEAM PRODUCTION FOR SEVEN TO EIGHT YEAR OLDS.

APPRECIATION	REPRESENTATION	COMPOSITION	DESIGN 2D & 3D	CRAFT & TECHNICAL SKILLS
<p>Research into the history of the American Indian</p> <p>His Lifestyle</p> <p>His Art - Maps & Records. Sculpture Totem Poles</p> <p>How does our culture contrast with this.</p>	<p>Compile notebooks or scrapbooks or posters on the theme.</p> <p>How the American Indian is represented through the media.</p>	<p>Imaginative compositions based on the main events of the Indian's life or the way we see it.</p>	<p>Design trails/maps communicating as the Indians did in signs and symbols.</p> <p>Build 3D Totem Poles or an Indian Village in miniature.</p> <p>Explore the materials used by the Indians in their culture. Act - out situations.</p>	<p>Explore crafts of the Indians simple and primitive weaving- Tree looms Cord looms etc., Beadweaving Basic leather work- Soft materials.</p> <p>Recreate Indian Costumes Masks and surroundings.</p>

Thus we can see how easy it is to relate the two subjects under a common theme.

In my own teaching experience I have endeavoured to link the two arts by an even more direct means. In teaching a first year class I took the theme of Pantomime. Over six, one and a half hour sessions children explored the history of Pantomime from it's origins in Greek tragedy, through the Medieval Comedia dell Arte to the present day. Over this period they covered a programme of imaginative work, design for posters, the three dimensional realisation of a model theatre, complete with a modern and medieval plays. Both had play scripts written by the pupils along with sets, props and puppets. I have detailed this project with lesson notes in my Major Project which this thesis supports.

I have also designed a course for adult education at the adult education organiser on Basic Stage Craft and Design. The course covers a period of eight, two hour sessions. This course is also detailed in my Major Project Submission.

I have also found it useful in a wide range of classes to have the students act - out the situations that they are trying to express visually. Thus I have tried to do what I can personally to bring both subjects together. So as you can see I find the fostering of theatre in the Art class beneficial, as have the students involved in the various projects.

But what of the future? In forecasting for the future we must consider past events. Team as a group and TIE as a subject have had many ups and downs over the past few years. Financial problems have played some part in this. Team have at times had their members living on subsistence level pay.

From personal experience I have found the groups members dedicated and long suffering in their crusade for TIE. They are funded as a group by such bodies as, The Irish Banks Standing Committee, An Chomhaire Ealaion and The Gulbeukian Foundation.

I think that as companys their talents should be utilised further in an effort to bring theatre to children and to improve and integrate our education system. I look towards the future with great hopes of Team and their abilities to make theatre a vital part of our community and trust they will receive the unqualified support and approval that they deserve.

C O N C L U S I O N

In this piece I hope that I have shown that Theatre in Education extends further than the school play.

That theatre is an expressive medium which can be utilised in the curriculum, as a basis for integrating subjects, not least of all Art.

I have also tried to show how the Art and Theatre in the classroom enhance each other to provide an important and basic part of the child's education.

I believe that TIE has great potential within Irish Education which should not be ignored, but encouraged through activities such as those of TEAM - Ireland's ONLY Educational Theatre Company.

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