

AN EXAMINATION OF THE DEVELOPMENT AND USE OF THEATRE
IN NEW ZEALAND EDUCATION IN RELATION TO MODERN THEORY
AND PRACTICE OF THEATRE IN EDUCATION

by

MARGARET ROSA BURKE

A THESIS SUBMITTED IN PARTIAL FULFILLMENT

OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS

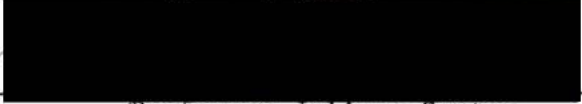
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to the required standard


Professor Juliana Saxton


Dr. Barbara M. McIntyre


Dr. Geoffrey Potter


Dr. Margery Vaughan

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UNIVERSITY OF VICTORIA

March 1984

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Supervisor: Professor Juliana Saxton

ABSTRACT

This thesis is the outcome of an eight-week research study made in New Zealand between May and July 1982. The author's intention was to discover the extent to which forms of Drama and Theatre in Education were currently being used in New Zealand schools and, in addition, to see the degree to which this use corresponded with modern principles in the field of educational drama and theatre. Because this is the first study of this kind to be made in New Zealand on this scale, little factual information was available in written form; therefore, the manner decided upon for the research was qualitative rather than quantitative. The research was supervised by a faculty member of the Theatre Department and assisted through a Summer Supplement Grant from the faculty of Graduate Studies of the University of Victoria, B.C. The writer, a New Zealander and a mature student, is currently completing six years of study in drama and theatre at Canadian universities.

The writer's premise is that the term "Theatre in Education" is as confusing as to its exact meaning as it is capable of covering a wide spectrum of activities. The initial point of entry at each stage of the research in New Zealand was the question, "Could you tell me what is happening in your area of expertise in Theatre in Education?" The answers to this question form the basis of this thesis.

Chapter One includes a historical background to drama and theatre as used in education in New Zealand and outlines some initial problems in research.

Chapter Two correlates the information obtained, with what was seen in New Zealand. In broad terms the areas of research covered included; Education-Drama Educators: Universities, Teacher Training Colleges, Drama Teachers (State and Private Schools and Extramural/Independent); Theatre: Professional, Amateur, Community, and Maori; other related

sources of information such as - television, writers, libraries, related arts, live theatre and Theatre in Education seen in performance, journals, newspapers and assorted documents.

Chapter Three deals with the confusion that exists concerning the use of the term "Theatre in Education," and suggests possible reasons for this problem. It also includes a chronological review of the literature available on Theatre in Education, and a brief description of the source of TIE (Theatre in Education).

Chapter Four extrapolates the basic principles of Theatre in Education from both the educational and the theatrical point of view using those principles laid down by John O'Toole and Desmond Davis. It describes and comments upon four examples of "theatre in education" seen in New Zealand in June-July 1982 according to the aforementioned prescribed criteria.

Chapter Five poses five principle questions regarding the implementation and development of Theatre in Education in New Zealand. The relationship between New Zealand theatre and multiculturalism, nationalism, and economic stress is examined as well as the attitudes which affect the development of drama and theatre as a viable and exciting supplementary educational medium.

Professor Juliana Saxton

Dr. Barbara M. McIntyre

Dr. Geoffrey Potter

Dr. Margery Vaughan

ACKNOWLEDGEMENTS

I wish to thank all who have enabled me to complete this course of study. In particular, I thank the University of Victoria for the opportunity to explore in depth the field of Theatre in Education, and for the financial assistance without which, for me, it would have been impossible. I thank Dr. Barbara McIntyre for inviting me into the Theatre in Education programme and for her constant encouragements; my family, for their encouragements, tolerance and support; and especially I thank my supervisor, Professor Juliana Saxton, for the time, advice and guidance unstintingly given that form and order could arise out of chaos. For,

A line will take us hours may be;
Yet if it does not seem a moment's thought,
Our stitching and unstitching has been naught.

William Butler Yeats

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GLOSSARY OF TERMS

- Maori - The genetic term which identifies a person of Polynesian extraction born in New Zealand. It is not generally used to identify Polynesians of other Pacific Island territories, e.g. Cook, Tonga, Samoa, etc.
- Pakeha - A Maori term for New Zealand's white European settlers and their descendants (Witi Imihaera, "For the Children of this World," in Track to Unknown Water).
- Marae - Maori community organisation: a term applied both to the physical location of the settlement and to the communal nature of its government (Ibid.).
- Maoritanga - "Maoritanga consists of an acknowledgement and pride in one's identity as a Maori. While Maoritanga has a physical base in ethnic identity, it also has a spiritual and emotional base derived from the ancestral culture of the Maori. Maori oratory, language, values and social etiquette" are inherent in and intrinsic to Maoritanga (Ranginui Walker, "A Place to Stand," in Te Ao Hurihuri: Aspects of Maoritanga, ed. Michael King).
- Songplay - "A set of original songs grouped uncompromisingly around a theme, placed in a logical and coherent order to create a strong sense of narrative, and allowing the establishment of character" (Mervyn Thompson, in the author's introduction to the songplay Songs to Uncle Scrim).
- Aesthetic Experience - "... is an experience in which part of oneself is surrendered that one may take a new shape born of the active imagination, a critical time when the faculty of sharing the minds and feelings of others is wholly alive. . . [it is] felt" (J. L. Styan, The Dramatic Experience).
- "Personal Luggage" - A term originally coined by Gavin Bolton (Towards a Theory of Drama in Education). It is used herein to describe the "mixed bag" of personal experience(s) that each individual cannot help but carry with him/her, the "weight" of which colours every new experience.

GLOSSARY OF TERMS (cont'd.)

- The School Play - The school play is "the oldest and most visible form of school drama;" it is a performance of a scripted work (usually of a single author) produced and directed by teachers for performance by students to an audience of parents and friends. It (also) provides an opportunity for the teacher to work together with his students towards a common goal, a welcome change from the more usual teacher/student relationship (see Denis Johnston, "Models for Drama/Theatre Education in the Secondary Schools of British Columbia," 1982).
- Educational or Classroom Drama
- Herein this term is taken to mean the in-class study of the scripted play. It is usually a literary exercise, but may be rehearsed and presented in school time to an audience of peers. It will most likely be teacher directed.
- Theatre - the Art Form
- Theatrical presentation for a paying audience by a professional company of actors.
- TIE Programme - A programme conducted by a person or persons who, dressed as characters and adopting specific roles, use theatre and drama skills in their teaching to effect learning through role-playing participation by the audience. The presenters or performers are called actor/teachers. In a TIE programme the presentation of a play is often just a part of an educational package (David Dossor, "Description, Definition, Evaluation and Implementation of Theatre-in-Education," 1983).
- T.I.E./TIE - Both these abbreviations refer to Theatre in Education. The writer has used where possible the abbreviation relevant to the user quoted, e.g. in New Zealand Theatre in Education is always referred to as T.I.E.; in England the abbreviation most favoured is TIE, but both forms are used. Davis (Canada) seems not to use the abbreviation at all; Dossor (1983) insists on the hyphenated form to distinguish the original TIE programme format.

CHAPTER ONE

OPPORTUNITY FOR DRAMA/THEATRE RESEARCH IN NEW ZEALAND

1.1 Introduction - Purpose of Study

Prior to coming to Canada in 1977, the writer had considerable practical experience in many aspects of education, drama and theatre in New Zealand.¹ As the result of studies in Theatre at the University of Dalhousie, Halifax, Nova Scotia, and subsequent graduate studies at the University of Victoria and the University of British Columbia since 1978 in the inter-related fields of Drama in Education and Theatre in Education, she became curious as to the kinds of philosophy and methodology in these areas currently being pursued in her home country, New Zealand. This curiosity was further stimulated by discovering in an English (U.K.) Drama publication, Drama Broadsheet (Spring 1981),² a collection of articles on the subject of drama teaching in New Zealand, one of which began:

Drama is taught, to varying degrees and with a wide range of bias (sic) in the majority of secondary schools in Auckland.

It was the "varying degrees" of which the author Kerry Harvey wrote, combined with the fact that the compiler of the collection of articles, Peter Brown,³ appeared to admit his ignorance of "the total picture of drama teaching" in New Zealand, that intimated to me that

¹In addition to being an uncertified Primary School teacher (1949-52) for the Auckland Education Board, this experience has included 16 years of service on the executive of Parent-Teacher Associations, School Board, and three years as Assistant Administrator (Residential) in a Teachers' College.

²"Some Aspects of Drama in New Zealand - Part One," notes and articles compiled by Peter Brown.

³Peter Brown, a teacher of wide experience in drama and theatre with children in New Zealand, was subsequently interviewed in Christchurch, June 27, 1982.

there was an interesting overall study waiting to be made. Such a study would prove interesting not only from the point of view of comparison with work of a similar nature being undertaken in other Western countries, but also for its possibilities for potential benefit for New Zealand.

The writer suspected that little if any published material relating to the practice of drama and theatre in education in New Zealand would be available in the country itself and that there would be little chance of finding any in Canada. This proved to be so. The only way to discover what was happening in the field was to go to New Zealand and investigate in person, gathering information by whatever means available. The writer uses "whatever means" deliberately because, not having gained her post-Secondary education in the New Zealand university system, some difficulty was anticipated in making initial and official contacts.⁴ Fortunately, with the invaluable assistance of Dr. Geoff Potter of the Education Faculty of the University of Victoria, B.C., one strong contact was made⁵ and in May 1982 the above University made funds available which enabled the writer to undertake an eight-week period of study and research in New Zealand.

1.2 Precise Object of Research Visit

The object of this study was five-fold:

1. to gather and collate information relating to the current position of drama and theatre in the New Zealand education system;
2. to discover and make a comparison between Children's Theatre and Drama (outside the regular curriculum) as the writer knew it to be prior to 1977 and as it was perceived to be in 1982;
3. to gain an impression of theatre and the arts in general in the present economic climate in New Zealand;

⁴Of the two initial letters sent only one was acknowledged and a reply received.

⁵With Dr. Ian Clark, Department of Extension Studies, University of Canterbury, Christchurch.

4. to formulate a thesis topic, as a result of these findings, from which a thesis would be prepared to fulfil the requirements of the Master's Programme in Theatre-in-Education at the University of Victoria, B.C.; and
5. to formulate, if possible, a philosophical foundation for the justification of theatre as an integral part of the New Zealand educational system.

1.3 Problems of Research

The most obvious problem encountered in making this study was the paucity of documentation regarding the use of drama and theatre in education in New Zealand. None was available in Canada, and as was expected⁵ very little was available in New Zealand. The New Zealand Theatre Journal, Act, was found to be the most comprehensive source of published material although mostly it covered theatre articles and reviews. The first specific mention of Theatre in Education (T.I.E.) was in this journal in 1976; the few further reports ceased in 1979.⁶ An informal Drama Newsletter was available only in a few odd copies.

Less obvious was the time restriction on the visit, both in the preparation through the slowness of the postal service, and the handicap of having to use the public transport system in New Zealand rather than a private vehicle. The latter was exacerbated by a shortage of finance which meant that the slower forms of transport (bus and train) had to be used rather than plane. Internal air fares in New Zealand are exorbitant. The factors of time, distance and money made communications slower than hoped for and often precluded making useful contacts. Nevertheless, such was the generous assistance given by practitioners in theatre, drama, and education, wherever possible and often at very short notice, that subsequently a wide spectrum of activity and information was readily made available.

⁶Further information on the state of T.I.E. in the country has been deduced from interviews with the people involved in it, in conjunction with brief mention in relation to it in "Act Diary," a feature of each issue of Act.

Adopting the Brian Way maxim, "Start where you are at,"⁷ the writer decided to adopt a policy of extreme flexibility in conjunction with careful planning, in addition to exploiting the advantage of personal knowledge of the New Zealand theatre and education scene gained over some twenty years while a New Zealand resident. Contacts with such people as, for example, drama educators were often made as the result of personal knowledge of name only, suggestions from a previous interviewee, or even by lucky chance. The indefatigable assistance of Ian Clark, Senior Lecturer, Department of Extension Studies, University of Canterbury, Christchurch, enabled many useful contacts to be made not only within the city of Christchurch but also with Education Department Curriculum Resource Directors Sunny Amey, Auckland, and Russell Aitken, Wellington, through whom a great variety of encounters was arranged in both cities.

1.4 Manner of Research

The lack of academic documentation decided the manner of approach towards this research project. It was decided that, as the methodology employed depended heavily on interdependent and integrated means of exploration rather than the acquisition of explicit factual information, a qualitative approach from which to deduce a holistic understanding of the situation would be the most appropriate. Patton (1980) notes that the

holistic approach assumes that the whole is greater than the sum of its parts; it also assumes that a description and understanding of a programme's context is essential for understanding the programme. . . the holistic approach to

⁷Brian Way, Audience Participation (Boston: Walter H. Baker, 1981); "Start Where You Are At" is a familiar catch-cry and an important principle for all teachers working knowledgeably in drama; Way uses it as a chapter heading in this book; see also Chapter 2 in his seminal book, Development Through Drama (Longmans, 1967).

research design is open to gathering data on any number of aspects on the setting under study in order to put together a complete picture of the social dynamic of a particular situation or programme.⁸

The writer's intention was to observe, to question and to listen, to describe and "analyse. . .the values, behaviours, settings and interactions of participants in educational settings"⁹ and in the community of drama and theatre at large. Emulating the techniques of marine research, it was felt that if a net was cast wide and often the eventual result would be a haul which, albeit miscellaneous, would nevertheless concede a collection of data from which some kind of pattern would surely emerge. This was found to be so. The New Zealand content of this research paper is anchored in the writer's personal knowledge gained from a lifetime of living in the country, as well as what was seen, heard, and told to her during a relatively short but intensive fact-finding mission.

1.5 Theatre and Drama in New Zealand Education: A Brief History 1930-80

In the years prior to 1950 neither drama nor theatre per se played any significant part in the education of the average New Zealand child. In the Great Depression years of the thirties education itself was a luxury; there was no place for irrelevant "frills" such as drama and theatre. The country made a slow recovery from the Depression only to be thrown into the upheaval of World War II. Years of "shortages," in goods as well as manpower, that followed the war meant that schooling was still confined to pragmatic and essential subjects. This did not mean, however, that exposure to "the arts" in some form or another did

⁸M. Patton, Qualitative Evaluation Methods (Beverly Hills, CA: Sage, 1980); cited in "On the Application of Ethnographic Inquiry to Education," by Ray C. Rist, from the Journal of Research in Science Teaching, Vol. 19, No. 6, p. 141.

⁹Rist, R. C., p. 140.

not exist. Life in the country districts was considerably enlivened by amateur theatricals which took the form of "the village concert" or "the school concert" or, where there was a keen group of would-be thespians, "an evening of one-act plays." The concerts might or might not include a short play among their many and varied items; the events themselves took place in the village hall usually on a makeshift stage especially erected for the performance. As entertainment value rather than age was the criterion for performance, children as well as adults shared the same bill; thus it was truly community theatre and, however amateur, prowess was appreciatively acclaimed.

As late as 1949 the "school play," the three-act drama or musical, was unknown in the majority of New Zealand State schools if for no other reason than that the standard school architecture did not provide an assembly hall or gymnasium.¹⁰ The "school play" as an annual event did not make its appearance until about 1950. The steady acquisition of large school assembly halls with stages of appropriate size contributed in no small way to the growth of "school drama," i.e., school productions of one-act plays or, for the more venturesome teachers, a three-act play, both prepared and presented for public performance.

The 1950's in New Zealand saw the beginning of a more liberal approach to education than had been the case previously. This was particularly evident in departmental attitudes to arts and crafts, physical education, dance and movement, and in addition, Social Studies, (especially in regard to the study of people in the community) became a core subject for Forms 3 and 4 (Grades 8 and 9). As far as drama was concerned, weekend workshops were instituted for Teachers' College tutors, who in turn promoted dramatic activities, especially in the teaching of English and Social Studies. Margaret Walker, of Wellington Teacher

¹⁰It was common practice for school assemblies and all gymnastic and sports activities to be held outside all year round. Only rain prevented either taking place.

Training College, having worked with Brian Way¹¹ in Britain, introduced the concepts of Developmental Drama and audience participation, or at least children's participation in "drama" (children's plays). 1954 saw the introduction of much more integrated programmes in which arts, crafts, dance, music and drama were fused into the language programme, science, social studies (as before) and even maths. In 1958 an article in Education¹² by John Melser introduced the concept of suitable "levels of creative drama activities" to be followed in schools.

In 1960 In-Service training for Primary School teachers was instituted. Drama departments were set up in Teachers' Colleges with specialist lecturers. Tutors from the New Zealand Drama Council travelled around schools. In 1962 the Arts and Crafts Advisory Service issued a guide to assist teachers to put into practice the principles of Peter Slade (Child Drama) and John Garrard (Leap to Life). "Drama" received strong impetus in 1964 with the lecture-tour visit from England of Maisie Cobby¹³ on the development of drama in England, and a series of classes conducted in Wellington by Dr. Paul Baker of Dallas, Texas, which were intended to demonstrate how the creative abilities of individuals could be extended through participation in dramatic productions. In 1965 Mary Hopewell of Dunedin Teachers' College established Children's Theatre as part of the College activities,¹⁴ and in 1965 an In-Service course conducted by John Osborne resulted in the material for Drama Handbook for Forms 1-4. After undergoing classroom trials in 1968, this book was published in 1970 by the Department of Education, NZ.

¹¹Brian Way was, in the early '50's, Director of the Theatre Centre, London, England, and was very much involved in Children's Theatre, having seven companies touring nation-wide.

¹²Journal of the New Zealand Educational Institute (NZEI).

¹³Maisie Cobby, formerly Senior Inspector of Speech and Drama of London (England) County Council Inspectorate.

¹⁴Interview with Mary Hopewell and John Bolton, June 23, 1982.

The 1970's were a period of much expansion in educational drama and theatre in New Zealand. To begin with, Ralph McAllister, Lecturer in Educational Drama at Wellington Teachers' College, initiated a drama programme at the Silverstream Hospital for the Mentally Retarded; Russell Aitken, Curriculum Officer (English) of the Department of Education, in "Arts in the Community," wrote of the educational benefits of drama, discussing also "subject versus process" and declaring the importance of both but finding drama as a subject more applicable to Secondary School level. In 1972 the August issue of ACT Magazine (No. 17) was a "special issue" featuring "Drama in Education in New Zealand." This included, amidst a plethora of articles on children's drama and theatre, an outline of the policy of the Department of Education stating that "the focus for departmental policy is the handbook entitled Classroom Drama for Forms 1-4.¹⁵ Its declared purpose was "to get people (teachers) off the ground, not to keep them airborne" (Act Vol. 17, p. 6).

The year 1974-75 was a landmark! Not only was Ms. Sunny Amey appointed Education Officer in Drama, but the founding director of Theatre Corporate and one of New Zealand's most prestigious men of the theatre, Raymond Hawthorne, established "Story Theatre" - a group of players who travelled to Primary and Intermediate Schools¹⁶ bringing the magic dimension of the theatre, and Gillian Sutton, for Theatre Corporate, set up for the commencement of the new school year a programme of "Theatre in Education," "which concentrated on anthologies

¹⁵Over 1,000 copies distributed to New Zealand classrooms between 1970-72. I found a copy in our local school in 1971. When I expressed interest in it, it was offered to me because the teacher admitted not knowing what to do with it.

¹⁶Intermediate Schools cater to the education of children between the approximate ages of 11-13 years. They are created by mandatory "decapitation" of the two upper classes (Forms 1 and 2) of Primary Schools within practicable bus radius in designated areas. A child whose school has been decapitated must attend an Intermediate School unless he is fortunate enough to be within accessible distance of another "full" Primary School.

and abridged productions of common set plays for Secondary Schools."¹⁷ This same year the New Zealand Arts Council established, with a small budget, the "Performers in Schools" scheme whereby financial assistance was made available to provide increased presentations in schools. At first only two theatre groups were eligible for this grant, but only two years later there were 13 groups sharing a \$40,000 Arts Council "Performers in the Schools" budget. This would surely appear to indicate that the initial concept of "theatre in education" in New Zealand was very different to that of the originators of the genre in the English Midlands in the 1960's. Theatre in Education in New Zealand was born, not so much out of the "theatre-cum-community-cum-educational" philosophies of its founders, Anthony Richardson and Gordon Vallins,¹⁸ but rather out of a desire to disseminate or share a "cultural activity."¹⁹

School "drama," that is, drama in the form of plays that schools were presenting to the public either as the annual school play or in competition in the national Theatre Federation Drama Festivals, formed the content of an interesting edition of Act: Theatre in New Zealand (Vol. 3, No. 6) in August 1978. This special "school theatre" edition of Act followed a national In-Service course earlier in the year in which teachers, responsible for school productions, had gathered intending to form a set of guidelines for the welding of creative drama techniques to the institution of the traditional school play, thereby hoping to

¹⁷Act, Vol. 1, No. 1, March 1979.

¹⁸See "The Beginnings of TIE" in Learning Through Theatre: Essays and Casebooks on Theatre in Education; Ed. Tony Jackson (Manchester University Press, 1980).

¹⁹Act: Theatre in New Zealand, Vol. 4, No. 2, April 1979; front page article concerning the Theatre in Education (T.I.E. activities of the Stagetruck Company, Wellington, states:

At worst anything we offer is accepted without question simply because there is a need seen for some sort of 'cultural activity' within the school system.

create a more vibrant form of theatre/drama in the schools. Great was their surprise when they found that, "in their own little insular pockets about the country," schools were already doing just that. A great deal of original and exciting theatre was already being created. Publication of some of these efforts in a national journal undoubtedly gave a fillip to the use of drama in education. Although all the reviews are not entirely laudatory, most of them indicate the valuable place the dramatic event has in the broad-base school curriculum. Points made by teachers for this include: "the special satisfaction in experiencing theatre work, in having found how to make the dramatic work theatrically:"²⁰ the learning experience in historical drama of improvisationally examining men and motives; the clarification of views on world affairs by having to give them form and dramatic tension; and "to capture the imaginations of children of a society which does not encourage imagination, or relegates it to Cultural Minorities."²¹

1978 was a great year for the arts in education in New Zealand. A policy declaration by the New Zealand Arts Council indicated its desire to develop future audiences for art. This would be achieved by providing cultural activities in remote areas and encouraging collaboration between artistic and educational objectives based on integration and participation with students. It was an even greater year for the affirmation of the "new look" in Drama in Education: Dorothy Heathcote, world-famous figure in this field, came to New Zealand on a three-week lecture-demonstration tour. She worked in Auckland, Wellington and Christchurch, demonstrating at practically all grade levels in schools, including special schools for the handicapped.

The years 1979 and 1980 witnessed a very healthy number of Teacher Refresher courses (including a national one at Lopdell House for InService Training) and drama workshops were held in the Heathcote Drama

²⁰John Kim, "Opening Gates," Act Vol. 3, No. 6, August 1978.

²¹Richard Corballis, "The Lovely War," *ibid.*

method. These, although usually fairly short in duration, were obviously enthusiastically received if reports in Drama Newsletter²² are any indication. Relevant articles concerning the use of drama in education appeared in Education and in 1980 an excellent set of edited videotapes was available as a teachers' resource from the National Film Library and Teachers' Colleges. In 1980 the Advanced Studies for Teachers Unit of the Correspondence School, Wellington, introduced under their School Based scheme a Studies in Drama set of papers and seminars,²³ and the Central District Inspectorate mooted the revision of "Guidelines in Educational Drama" (1st Edition), a teachers' handbook based on Heathcote's ideas.

Writing in Drama Broadsheet (No. 5, Spring 1981), Kerry Harvey of Howick College, Auckland, reports:

Drama is taught, to varying degrees. . . in the majority of Secondary Schools in Auckland. On the whole the practice is for English teachers to incorporate drama into the curriculum, whether in the form of a learning medium approach to text and language skills, creative drama and improvisation or the writing and analysis of scripted plays.

In some schools all classes at a participatory level, usually Form 3 and/or Form 4 receive some compulsory drama . . . A number of schools offer drama on an option basis (at the same level). In recent years a few schools have offered a course at Form 6 level which comprises four hours a week using a syllabus written within the school and catering to the particular needs and interests of the students as well as the capabilities and interests of the teacher involved. Such courses vary from some which work exclusively in the area of drama as a learning medium to others which emphasise creative arts. Assessment for these courses comes in the form of internally awarded grades and a Form Six Certificate which is also awarded for all subjects in Form 6, including those taken for University Entrance exam.

²²An informal small magazine available on subscription to New Zealand school drama teachers.

²³The claim is made that this course will provide a "stimulating blueprint. . . for learning at all class levels by use of the powerful tool of drama," and it will be credited to "your Diploma in Teaching or Service Increment;" Drama Newsletter, Vol. 2, No. 6, November 1980.

In rare cases schools employ drama specialists with a time allocation for work with other teachers and their classes i.e., drama across the curriculum.²⁴

The challenge for the writer in 1982 was to discover as much as possible about the "varying degrees" in which drama and theatre were taught or used in the wide spectrum of New Zealand education, and having made these discoveries, to consider them in relation to her studies and personal experiences of the practice of drama and theatre in education outside of New Zealand. Accepting this challenge and, recognising that this thesis is now separated from the initial research by eighteen months, the writer offers the following in illustration of the problems which currently beset drama and theatre in New Zealand. Although it is beyond the scope of this paper to devise solutions, the writer hopes that the clarification of these problems will enable others to promote the establishment of programmes that reflect the unique and latent powers of theatre as a means of education.

²⁴The writer has been advised that each Secondary School "does its own thing" regarding the study and production of a school play, according to the strengths and interests of staff and pupils. Compulsory study of plays is restricted to University Entrance and Bursary Exam students in the 6th and 7th Forms respectively. The students in these classes must undertake the study of four Shakespearean plays in each year of study.

DISCOVERIES IN RESEARCH IN NEW ZEALAND

2.1 Introduction

The writer is aware that documentation of sources in a research paper is usually relegated to footnotes, bibliography and/or appendices. The qualitative nature of this particular study, and the somewhat irregular manner of acquiring the New Zealand material upon which to base this research paper, leads the writer to feel that it is important to the subsequent understanding of the reader and the topic for a "summary of evidence," as it were, to form the integral part of this chapter.

There are two particularly important reasons for this. The first is that such a summary helps to present a clearer picture of the data-base spectrum, the heterogeneous nature of the informatory sources; and the second, because it illustrates the kind of balance that presently exists between education, theatre, and the arts in general in New Zealand.

For simplification the sources are arranged in three general sections, with additional subsections. The writer believes it is neither necessary nor particularly important that the "source" exactly fits the category under which it is listed at this point. It will be obvious that some may be interchangeable. The categorisation is intended to be simply workable, not determinate. The sections are:

- Education: (i) Universities; (ii) Teacher Training Colleges; (iii) Drama Teachers, (a) State and Private Schools, (b) Subsidiary; (iv) Resources; (v) Short Summary.
- Theatre: (i) Introduction; (ii) Professional Theatre; (iii) Amateur Theatre; (iv) Community Theatre; (v) Maori Theatre; (vi) Resources, (a) Human Resources, (b) Organisational Resources, (c) Financial Resources; (vii) Short Summary.

- Other Related Sources: (i) Introduction; (ii) Television; (iii) Writers; (iv) Libraries; (v) Related Arts; (vi) Theatre and Theatre in Education - seen in Performance; (vii) Short Summary.
- Conclusions in Relation to the Practice of Drama and Theatre in New Zealand

2.2 Education and Drama Educators

1. Universities

Lengthy interviews were conducted with the following:

- Lisa Warrington, who is responsible for the one-year drama programme at the University of Otago, Dunedin;
- Philip Mann and David Carnegie, who between them have been or are responsible for drama offered at the University of Victoria, Wellington;
- Nonnita Rees, Departmental Secretary, Victoria University Drama Department; Administrator, Playmarket; Secretary of Association of Community Theatres; Co-Editor of Act: Theatre in New Zealand; and
- Dr. Peter McLaren, Dean of English at the University of Waikato.

Contact was made by correspondence with the author and playwright Mervyn Thompson, Senior Lecturer in Drama at the University of Auckland.

2. Teacher Training Colleges

In Otago, interviews were conducted with:

- Mary Hopewell, Lecturer in Speech and Drama, and John Bolton, Lecturer in English, both of the Dunedin Teachers' College. At their college, "drama" is a compulsory six-week course, averaging about 48 hours in toto, in the third year of the training of primary school teachers. Both of these people were enthusiasts for the work of Dr. Paul Baker, especially as espoused in his book The Integration of Abilities;¹

¹Paul Baker, Integration of Abilities: Exercises in Creative Growth; (San Antonio, Texas: Trinity University Press, 1972).

- Don McAra, Lecturer in Drama at Christchurch Secondary Teachers' College. Don had just recently returned from a year's study course in drama with Dorothy Heathcote at the University of Newcastle, England;
- Anne Todd, Lecturer in Drama at Auckland Teachers' College. Because of their mid-term break coinciding with my visit, this interview was of necessity conducted by telephone; (and) om¹
- Ralph McAllister, Lecturer in Drama at the Wellington Teachers' College. It was understood that Mr. McAllister was currently in England² for a six-week course with Dorothy Heathcote in Newcastle, so was unavailable to me.

3. Drama Teachers: State and Private Schools

Interviews were available with teachers:

- Euan Middleton and associates at Rosehill Secondary School, Papakura, Auckland;
- John Kim, Elmwood High School, Christchurch;
- Sally Pearce, of Rangateiki College, a Secondary technical school in Palmerston North. Sally had also recently returned from England, having shared the same course as Don McAra of Christchurch, with Heathcote. As a teacher of English in this community college she is very involved with the use of drama as a teaching medium, not only using it herself but also operating as a resource person for the encouragement of the method for teachers in other disciplines. Sally was also familiar with the Theatre in Education philosophy and policy of Jan Prettejohns, then director of Centrepont Theatre, Palmerston North's community theatre;

²From a conversation with Russell Aitken, Assistant Resource Director, Department of Education, Wellington, NZ.

- Judy Gebara, of Rangiruru Girls' High School, a private school,³ who believed herself to be one of the few, if not the only, permanent part-time drama teacher hired to teach only drama in a New Zealand school;
- Philip Tremewan, Secondary school teacher at NaeNae College, Wellington and well-known theatre reviewer, who invited the writer to travel with him and a small group of teacher trainees interested in the uses of drama in the wider community, to participate in one of a series of bi-monthly Heathcote-type drama sessions which he had instigated at Wi Tako, a minimum-security prison at Lower Hutt.⁴ This type of drama, based on broad social issues in the community, was very popular with a small group of inmates and was felt to be helpful to their rehabilitation.

Time did not permit the acceptance of a similar invitation to see another community service drama group at work under the direction of Sue Rock-Evans at the Silverstream Intellectually Handicapped Children's Hospital, also at Lower Hutt.

4. Extramural and Independent Drama Teachers

Independent drama teachers are classified by the writer as those drama teachers who operate outside the general New Zealand education system. They are usually members of The Association of Teachers of Speech and Drama of New Zealand, an association which is in turn affiliated with similar bodies in other parts of the Commonwealth through the parent body, The Speech and Drama Division of Trinity

³A "private" school in New Zealand is similar to a Public School in England, i.e., a non-State-run school. They are mostly established and controlled by Churches of various denominations. Rangiruru Girls High School is Presbyterian.

⁴An article by Philip Tremewan on his work at Wi Tako appears in Drama Broadsheet No. 5, Spring 1981.

College of Music, London, England. The writer is herself an Associate teacher of this organisation,⁵ and practiced in New Zealand for several years prior to 1977.

There is a strong body of these teachers which, for the most part, operates on a self-employed system, offering extramural voluntary tuition to children and adults alike, both on an individual basis and in group situations. Individual tuition is paid for by the student; group tuition may or may not be remunerative, or only minimally so. Children's lessons are given outside regular school hours. The basic curriculum is broad based in all the elements of speech, remedial reading, drama and theatre. These teachers contribute enormously to the cultural life of the country as a whole and to the promotion of good speech, drama and theatre in particular. Where a school principal deems their services a useful adjunct to his or her general curriculum, they may occasionally be employed in a school on a part-time basis.⁶ Few, if any, teachers of speech and drama would be in a position in which to earn a full living from their skills.

Many of these teachers are known personally to the writer,⁷ but constraints of time, transport and distance (many of these people work

⁵The writer gained her A.T.C.L. Teaching Diploma in 1974 in New Zealand and worked as a private and part-time teacher until 1977 when she left the country to travel abroad. Further studies to complete her Licentiate in Speech and Drama were precluded by her decision to study full-time in Theatre at Dalhousie, Halifax, N.S. No guidance was available closer than Toronto.

⁶The part-time employment of registered teachers of Speech and Drama is most often found in Private schools, Catholic schools (which operate independently of other religiously founded schools as well as the State), or perhaps State schools who pride themselves on offering and maintaining a high standard of education.

⁷The writer's own training was with two of the most highly regarded Speech and Drama Teachers in NZ; Joan Faire, A.T.C.L., L.T.C.L., Hamilton, and Claire Trezona, A.T.C.L., L.T.C.L., F.T.C.L., of Morrinsville (now of Christchurch).

out of studios at their homes) permitted interviews with only two. These were:

- Margaret Laube, actress, director and drama tutor, in Dunedin; and
- Rose Benson, drama tutor, Christchurch.

5. Resources - Professional Institutions and Organisations

Teachers affiliated with the New Zealand Teachers' Institute who work in drama appear to suffer from a lack of resources. They have neither an overall drama curriculum with up-to-date guidelines for all levels of involvement,⁸ nor the support of an affiliated association of drama educators as exists, for example, in British Columbia (A.B.C.D.E.).⁹ The principal official resource appeared to reside in the person of Ms. Sunny Amey, Education Officer (Curriculum) of the Arney Road Teachers' Centre, Epsom, Auckland. This resource was

⁸In 1980 the Central District's Inspectorate bulletin, "Guidelines for Educational Drama", 1st Edition, was scheduled to be revised based on the Heathcote mode.

⁹The Association of British Columbia Drama Educators (A.B.C.D.E.) was established in 1970 and now is a flourishing organisation of some 488 members. The annual conference and associated workshops held at different venues in B.C. is a valuable resource to those who attend, as are their regular newsletter and journal, both of which offer support and stimulation to teachers who cannot attend the major event of the year. For more information on the founding and work of A.B.C.D.E. see L. Lynds' unpublished thesis (1983). Laurie Lynds, now of Burnaby North Secondary School, was a foundation member of this organisation.

destined to be removed, as at the time of the writer's visit Ms. Amey had received warning of the termination of her appointment within the year.¹⁰

It is possible for in-service drama workshops to be arranged with Drama Advisors from various teachers' colleges if the initiative comes from an interested group of teachers in a particular area. They must make the arrangements themselves and the workshop must be held outside of school time.¹¹ As a result of Dorothy Heathcote's lecture/workshop tour of 1978, and as is evidenced in available copies of Drama Newsletter, there seems to be a steady demand for these. A series of very useful edited videotapes of Heathcote's work in New Zealand is available on request from teachers' colleges and universities.¹² An important Northern Regional course on "Education Through Drama"¹³ was available to some 22 Primary and Secondary teachers, and occasional articles appear in educational journals.

A vital and valuable resource is the teacher who, interested in the function of drama as a teaching medium, has gone overseas to study at

¹⁰Act, Vol. 7, No. 4, August 1982, reports in "Act Diary":
A \$25,000 grant to the Queen Elizabeth Arts Council to assist artists to perform in schools has been axed as part of cuts in education spending. Position of Curriculum Officer in Drama also to be phased out as part of cuts.

¹¹See Drama Newsletter, No. 3, June 1979, "Anyone Can Arrange a Course":
All one needed was twelve people, a tutor (who would be paid) and an okay from the District Senior Inspector.

¹²The master videotapes have been edited to some twelve short films for specific educational purposes, e.g., The Depicted World, Building Belief; Looking at Teaching, etc. The writer was able to view three of them at the Auckland University Library.

¹³This course was organised by Sunny Amey (See Footnote 10, p. 17) with the assistance of Peter Brown and Kathryn Whillans, both of whom have studied in England with Dorothy Heathcote.

first hand with current "gurus" in the field of drama in education and has returned to share his or her discoveries with colleagues. Some of these teachers have gone at their own expense, others by arrangement with their particular institutions. Some, like Ralph McAllister of Wellington Teachers' College, go for a few weeks; others, like Sally Pearce (Palmerston North), Kathryn Whillans (Glenfield College, Auckland), Peter Brown and Don McAra (Christchurch), go for a year. The longer the period of study the greater the assurance with which they share their experience and the better they enrich the understanding of their less fortunate colleagues wherever and whenever they can, in regional meetings, workshops and discussions.

The last, but by no means least, resource is Drama Newsletter.¹⁴ This is a small, informal publication with apparently a wide circulation, collated on a voluntary basis by a Primary School teacher working part-time in schools in the Auckland area. "Six editions are published each year and range over many aspects of drama."¹⁵ In a telephone interview with the editor, Carole Beu-Barrington, it was discovered that this invaluable source of communication was threatened with extinction due to her being accepted to a full-time teaching contract.

2.3 Summary of Educational Drama - New Zealand

It was found that the term "drama" in the educational milieu of New Zealand is used very broadly indeed.

¹⁴A list of subscribers to this journal was requested, but was not forthcoming. It is understood that this mailing list is the only means of corporate identification of New Zealand drama educators. The lack of availability of these names made contact with these people extremely difficult.

¹⁵Drama Broadsheet No. 5, Spring 1981. (n. pag.).

Drama courses in the universities lean towards an introduction to theatre history and styles and production. Courses are short term and very basic; it is not possible to obtain a degree in Theatre or Drama. Otago University offers a one-year course of two units: Elements of Theatre History; Introduction to Theatre Arts. It has a staff of two; Professor Lisa Warrington is assisted by Ross Housham, Supervisor/Technician. Wellington's University of Victoria Drama courses span two years and are basically two in content but offer six units of credit. They may be described as "history, theory and practice of theatre forms," including sometimes Oriental Theatre, and "Film History and Analysis."¹ All are given under the banner of the English Department of the University. The staff consists of two senior lecturers, Philip Mann and David Carnegie;² two part-time lecturers, Adrian Kiernander and Russell Campbell; and Secretary-Administrator-Librarian, Nonnita Rees.

Auckland University offers a broad-based and intensive, full-time drama course which culminates in a Diploma in Drama. This course requires a wide but specific study of dramatic literature, plus the development of the usual theatre skills, with the addition of training in television acting and the use of television equipment, training in the art of Group Theatre and an introduction to theatre for young people. Under its current director, Mervyn Thompson, this programme

¹Drama Studies Handbook, Victoria University of Wellington, 1982.

²In an interview with David Carnegie in Wellington (June 30, 1982) it was ascertained that the drama course at University of Otago, Dunedin, had been instigated by the above with the express intention of it being a precursor to the drama courses offered at Victoria University, Wellington.

appears to have a strong inclination to the study and performance of indigenous material.³ The universities appear to be initiators for the encouragement of Community Theatre development and thus educational drama.

It is in the Teachers' College that "drama," as in Child Drama/Creative Drama/Educational Drama, is taught. It seems that, in the overall teacher-training curriculum, only a short time is devoted to instruction in the use of drama in the classroom. For example, in Dunedin the course in drama occupies only six weeks (a total of 48 hours) in the third year of a student teacher's training.⁴ Unfortunately it was not possible for the writer to ascertain exactly the methodology and philosophy being advanced in the teacher training. In Wellington and Christchurch Training College lecturers are working in the Heathcote mode, but a letter from a fairly recently trained teacher⁵ published in Drama Newsletter (Vol. 3, June 1979) seems to indicate that not every teachers' college is aware of or is using up-to-date methods:

Throughout the country there must be many teachers, like myself, trying to assimilate and reconcile the thoughts and ideas of Dorothy Heathcote with past experience in the use of drama in the classroom. In Dorothy Heathcote's work, we have an educative process that takes some of the aspects of creative drama and uses theatre techniques when they are required and for a purpose. . . .As such, it is but one part of Drama in Education. . . .But I also think it is essential that Classroom Drama is not neglected. By this I mean, dramatic play pursued for its own sake purely for the enjoyment and personal development of the child.

³There are six New Zealand plays listed for study in the Diploma Course Guide. The purpose of the course is "to offer a basic training to those wishing to work in schools or in the community."

⁴Mary Hopewell and John Bolton, interview 23 June, 1982.

⁵Dale Hendry, writer of this letter, was a teacher trainee at Hamilton Teachers' College and living in residence under my care in 1976.

What this extract suggests is that although the consummation of the marriage of "drama" and "theatre" is recognised in the Heathcote drama mode,⁶ there is a distinct possibility that for a good many classroom teachers there does, and must, exist a disunion between "Heathcote Drama" and "Classroom Drama". Teachers are not able to perceive in the Heathcote structure the melding of the old form with the new.⁷

Anne Todd, Lecturer in Drama at Auckland Teachers' College, in an article in Drama Newsletter (Vol. 4, 1982), admits that "for sixteen years prior to coming into contact with Dorothy Heathcote's ideas" (1978) her "drama work was concerned with plot, 'What happens next?' as opposed to theme, 'What is it about?'". Having seen Mrs. Todd giving drama workshops to teachers as recently as 1977, the writer can verify her exclusive use of the dramatic mode of Brian Way. Mrs. Todd describes two versions of a lesson she has used to teach, through dramatic means, The Gunpowder Plot. The first is pure Brian Way "Exercise Drama";⁸ the second shows a marked movement towards the use of "drama for understanding a topic," but it falls into the perfectly natural trap of negating the use of the dramatic "tool", drama itself,

⁶See Johnston (1982), Drama Models.

⁷This is not only a N.Z. problem; it was also made evident to the writer when in conversation with Canadian teachers observing Heathcote teach at the A.B.C.D.E. Conference in Vancouver, January 1983. Many teachers expressed their opinion that the Way mode and the Heathcote mode (See Johnston, 1982) could not "mix." Gavin Bolton (Landsdowne Scholar, University of Victoria, March 1983 and Lecturer in Drama at the University of Durham, England) proved that they could in a drama lesson with pupils of Esquimalt High School in the McIntyre Studio of the Phoenix Theatre, University of Victoria.

⁸Bolton (1979) classifies this as Type A: Exercise. See p. 3, Towards a Theory of Drama in Education (Essex: Longman, 1979).

in favour of discussion.⁹ Mrs. Todd is correct in her realisation that a different level of understanding was achieved for the children, but she is incorrect when she declares her second example of The Gunpowder Plot to be "Drama in Education." Had she married some of the techniques of both lessons she would have been nearer the realisation of drama in education.

In Wellington and Christchurch Teachers' College¹⁰ lecturers are working in the Heathcote manner, not only with their students but also in assisting teachers in their own classrooms. They encourage their students (and work with them) to work with drama among the handicapped. Kerry Harvey, of Howick College (a Secondary school near Auckland) also works, with other teachers and I.H.C. trainees, in drama with the intellectually handicapped at Ranfurly House, I.H.C. home. The drama work of Philip Tremewan at Wi Tako prison has already been mentioned.

Of the current work of the independent Speech and Drama teachers in New Zealand little can be said, as time and opportunity did not permit any worthwhile exploration. The work of one teacher was observed but, as the lady in question was unwell at the time, the writer feels no fair comment can be made. Suffice to say that what was seen was in the Way mode. However, as has already been mentioned, New Zealand is strongly influenced by the English Speech and Drama sources. If the kind of articles such as appeared in the English Speech and Drama teachers' publication Speech and Drama (Vol. 31, No. 2, Autumn 1982)¹¹ is any

⁹Discussion of the topic replaces learning through, i.e. the correct application of the dramatic method; talking about replaces experiencing of, for the children.

¹⁰See Drama Newsletter, Vol. 2, No. 6, 1980.

¹¹Viz. "An Operational Approach to the Formulation of Aims and Objectives for Drama in Education," Haydn Davies; "The Crossing: Integrating Drama/Theatre with the Academic Curriculum," Virginia Koste.

indication of changing trends in this field of activity in England, then it is reasonable to assume that some sort of similar change may be under consideration in New Zealand as well. The writer expects, however, that the degree of change would largely depend on the nature of the public service required of the independent drama teachers, for that is what, in point of fact, they supply. Like independent music teachers, they satisfy a public demand for extra-curricular education.

Drama teachers in schools are not entirely without resources, the greatest of which, in common with drama teachers wherever they are to be found, is the teacher him or herself.¹² For in no other category of education is the learning outcome so dependent on the abilities, the skills, resourcefulness and keenness of the teacher.¹³ He or she is the primary source of guidance for the students' learning.

In New Zealand the writer found drama teachers to have a great curiosity about the use of drama as a teaching medium in the classroom and possessed of a great eagerness to learn more about how to use it to ultimate advantage. They were likewise keenly interested in drama practices in other countries. This was reflected at a personal level in their interested questions about school drama in British Columbia and Canada in general, and at a broader professional level in their willingness to study with and learn from Dorothy Heathcote, both within New Zealand itself in workshops and seminars, and by travelling whenever possible to study at first hand in Great Britain. Thus a slowly growing nucleus of teachers trained in up-to-date philosophy and method is gradually becoming a valuable resource. In regard to the N.Z. internal workshops it was impossible to determine the regularity or particularity in regard to content. It is, however, clearly evident that they are

¹²Bolton (1979), Ch. 10, "Teacher's Thinking."

¹³Professor J. Saxton, Department of Theatre in Education, University of Victoria, B.C., in an address to students of TIE.

extremely short in duration (one day, two days or one week)¹⁴ and the content divorced from any corporate planning structure.

The small magazine Drama Newsletter is a vital resource, the threatened discontinuation of which will hopefully be avoided, as articles on drama in other educational journals seem to be few and far between. A strong tradition of involvement with "the school play"¹⁵ at all levels of education is a resource, in that not only is it a visible and popular form of "drama" for the school and its community, but its perpetuation justifies the existence of drama and the teacher of drama in the educational system of, if we are to believe McLauchlan (1976), a phlegmatic society.¹⁶

In conclusion, it is apparent that some educationalists and some schools exhibit advanced thinking in the use of drama in education, but more as a result of innate personal understanding of its value than of recognition of that value at administrative levels. The writer's impression is that in New Zealand drama functions in the schools as a subterranean activity which, however vigorous it might be in the individual classrooms, is only permitted to surface and share that vigor at the discretion of individual headmasters. Thus drama in education not only suffers from the enervating difficulties of maintaining the status quo but is also precluded from healthy and steady growth.

¹⁴Contrast these with the three-week Summer Course available in Drama in Education at the Universities of Victoria and British Columbia.

¹⁵The writer attended an obviously successful presentation of a school play, Bearskin, at Linwood High School, Christchurch, NZ, at the invitation of the resident Drama Teacher, John Kim.

¹⁶Gordon McLauchlan, The Passionless People (New Zealand: Cassell, 1976); a study of New Zealanders in the 1970's. McLauchlan is a fourth-generation New Zealander who pursues a 33-year-old career in many branches of journalism.

2.4 Theatre in New Zealand

1. Introduction

Qualitative research, the method adopted for the gathering of data for this thesis, "assumes that the whole is greater than the sum of its parts."¹ Therefore, it is the writer's conviction that an understanding of the place held by "theatre" in "education" in New Zealand can only be done justice to if the subject is considered in relation to its total application. Likewise, one perpetuates an equal injustice if only one aspect of theatre, i.e. the play, is the sole focus in regard to education per se. For these reasons, although the principle focus of the thesis is on "theatre" in scholastic institutions as opposed to theatre in places of entertainment, the writer believes it is unfair, if not impossible, to ignore the "theatre in education" that takes place outside of school hours in New Zealand and possibly (though not always) outside of the regular school environment.

In researching the status of theatre in New Zealand one simply cannot ignore the part played by music and dance in both the theatrical and educational fabric of the country. Music -- vocal or instrumental; opera, light opera, musical theatre -- and dance -- traditional ballet, modern dance, or ethnic dancing -- are integral to both the Maori and the Pakeha lifestyle in some form or another. Their function is not only to entertain but to educate, if indeed for no other reason than to create a paying public in order to perpetuate the art forms.² If some of these performing art forms did not deliberately include education as

¹Patton, 1980; See Chapter 1.5.

²Every one of these organisations, whether they be of amateur or professional status, operate their own training workshops and seminars in some form or another on a regular basis.

a part of their mandate they simply would not exist.³ The nature of New Zealand's economic structure (i.e. predominantly agricultural), the lure of year-round facilities for all kinds of sport and outdoor recreation, combined with the relatively small population would see to that. The best example of this need to educate in order to survive is that of the New Zealand National Ballet.

The Ballet Company tours extensively throughout the country, there being no one city nor small number of cities which can support a lengthy season.⁴ This perambulatory lifestyle, while exhausting for the performers, nevertheless creates a wider public exposure which reaps its own rewards, not least of which is self-perpetuation. Because the Company performs regularly in the smaller centres as well as in the large, and offers generous student concessions, the opportunity exists for a personal acquaintance with an art form whose aesthetic qualities inspire emulation.⁵ To dance in the New Zealand Ballet is the goal of hundreds of little girls and, as always, some few boys to whom the weekly (or bi-weekly) dancing lesson is regarded by child and parent alike as an integral part of education. Thus dance teachers, like music teachers, but unlike teachers of the theatre arts of Speech and Drama,

³It appears that professional theatre finally sees the wisdom of this "educational" concept. Act (Vol. 8, No. 2, April 1983) reports The Court Theatre, Christchurch, introducing a series of forums to be held at the theatre to provide background information on concept, style, production and author of current productions.

Downstage, Wellington, "starts a series of theatre access programmes designed to allow open discussion of the theatre arts."

⁴Performance: A Handbook on the Performing Arts in New Zealand, p. 20.

⁵This "personal acquaintance" has been furthered for many, many years by the common practice of "billeting" the touring company in private homes throughout the duration of the tour.

are much more likely to be able to earn a living from their talents. That the New Zealand Ballet is seen by the "powers that be" to fulfill a cultural need is evidenced, the writer believes, by its lack of funding problems in comparison with other performing art forms in the country.⁶

"Modern" dance, in the manner of the Martha Graham style, has only very recently become part of the New Zealand cultural scene. The year 1976 saw the establishment of the first professional modern dance company in the country -- Impulse Dance Theatre of Wellington. This was followed in 1978 by Limbs Dance Company in Auckland. Like the National Ballet, both companies tour extensively. It is interesting to note, however, that Impulse has followed the lead of the New Zealand Ballet in a deliberate educational mandate while Limbs, which grew out of an educational institution,⁷ now focuses on the art form as entertainment. Also, although Limbs established itself nationally through the medium of the New Zealand Students Arts Council in 1979, it had to go to Australia to the bigger and less traditionally oriented audiences to consolidate the company, both in terms of finance and acclaim.⁸

The National Opera, on the other hand, does not enjoy similar security of tenure in New Zealand culture, either financially or otherwise. It is not necessary at this juncture to delve into the

⁶This is born out by the fact that the National Ballet's fiscal affairs do not feature amongst the tales of woe of other performing arts groups in Act "Diary" in recent years. Funding for the company from the Arts Council increased by \$60,000 in the period 1978-80; in the same period the theatre companies averaged an increase of only \$18,883. In April 1983, Act (Vol. 8, No. 3, June 1983) records that "Brierley Investments Ltd., N.Z. Ballet Company's national sponsor. . .will contribute \$50,000 a year for five years to the company."

⁷Limbs was originally an Auckland University dance group; see Performance, p. 25.

⁸At the time of writing it is not possible to verify Limbs' continued existence.

reasons for this; it is enough to acknowledge its fluctuating fortunes. Opera has cultural appeal to much smaller audiences in New Zealand, thus making this art form less economically viable.⁹

The musical form which does operate with enormous success is the musical, or light opera.¹⁰ Almost every town of any size at all, from a city such as Auckland which has many, to a small provincial town such as Putaruru (population about 6,000), has its operatic society or light opera society, which may or may not be run in conjunction with the local repertory or amateur dramatic society. These are amateur organisations, it is true, and as such the quality of productions naturally varies.¹¹ But it is also true to say that, especially in the larger towns, the standards reached in production and performance are equal to so-called "professional" standards in many overseas touring companies that come to New Zealand or that may be seen in their countries of origin. As well, the results of their business acumen may well be envied by professional theatre companies, as most of these amateur societies own at least their own rehearsal and storage space, if not their own performance venue. The operatic society, by whatever local variant is used of the name, is the original form, and still the most flourishing form, of community theatre in New Zealand, because it is in every way a true community endeavour. Like the National Ballet it is self-perpetuating because it

⁹One small ensemble opera company which did survive for many years by operating and touring on a "shoe-string budget" and offering a consistently high standard of vocal performances was Perkel Productions. This group of five or six singers and a skilled accompanist was based in Auckland and mostly toured the Auckland province.

¹⁰In 1970, at the annual conference of the N.Z. Federation of Operatic Societies, the Chairman announced the figures that enabled N.Z. operatic societies to claim to be the largest purveyors of public entertainment in the country.

¹¹In the main, all companies strive for as high a standard as money and resources will permit. Many operatic societies pay professional directors to this end.

draws 90% of its performers and technicians from the local community. Each production (and some societies have two or three a year) has potential to become a valuable learning experience and thus an educational one for a percentage of its participants. Thus, the wider the understanding of the art form the wider the interest in it, either as a participant (when other commitments permit) or as audience. The operatic society offers not only a "hands-on" learning experience, which is in itself dear to the heart of the average New Zealander, but also good entertainment and a popular social and cultural alternative to the indigenous national pastimes of "rugby, racing and beer."

The nature of this research study being primarily concerned with the extent to which drama and theatre were used in, or for, education as opposed to simply entertainment, was a major factor with regard to choices made in exploring the New Zealand theatre scene. It was felt to be pointless, in view of time strictures, to investigate attitudes of professional theatres who were, at the time of the research, solely involved with the business of entertaining the public. While there is no doubt this would have been interesting, it was judged not to have been particularly profitable in terms of this thesis. For this reason alone, Auckland's largest and longest established professional theatre, The Mercury, and The Downstage Theatre, Wellington, were excluded from my investigation.¹² Instead, the choice was made to pursue professional theatre companies whose expressed mandate involved entertainment plus some deliberate elements of education.

New Zealand theatre can be conveniently divided into three broad organisational modes -- professional theatre, amateur theatre and community theatre. As these categories enable a clear means of

¹²Both theatres had had a try at Theatre in Education; both had rejected it.

presenting sources of information they will form the following three sections. Each section will be presented in the same order:

- the writer's definition of the term;
- a short overview of the particular type of theatre according to the writer's knowledge and experience; and
- sources of information made available to the writer during research visit.

T.I.E. in New Zealand occurred in the format of a performance of live theatre in schools by professional theatre companies funded by the Government-sponsored "Performers-in-Schools (P.I.S.) scheme.¹³ For this reason sources of reference for Theatre in Education in New Zealand will be dealt with under the category of "professional theatre."

2. Professional Theatre

A professional theatre is one in which and from whose participatory, performance-oriented activities a company of actors, designers, technical and administrative staff intend to earn the major portion of their living.

Professional theatre in New Zealand must fight hard for its existence. In 1977 there were five fully professional theatre companies operating in the country; two in Auckland, and one each in Wellington, Christchurch and Dunedin. As well there were five or six semi-professional companies operating on a smaller-scale, part-time capacity in either these or smaller cities. Funding for all of these was primarily box-office returns and some degree of Government subsidy

¹³The P.I.S. scheme was threatened with extinction as a result of cuts in Government funding to the Arts in June-July 1982. In February 1983 a reprieve was granted, thanks to a \$25,000 sponsorship (in addition to an Arts Council grant of \$40,000) by an oil company, B.P. New Zealand Ltd. Act, Vol. 8, No. 1, February 1983.

through the New Zealand Arts Council. The latter varied from adequate to minimal. Consequently, the smaller companies led a particularly hazardous existence. Many of them adopted the Thursday-Friday-Saturday night "restaurant theatre" tactic which fulfilled a popular community entertainment need at the same time as it enabled the company to survive. The drawback to this device was, and still is, that it limits the theatrical choice of material to that which is imbibed as easily as the wine! Thought-provoking plays are not usually conducive to the process of digestion. At least in small cities, they will not fill "restaurant theatre" seats.¹⁴

A study of "Act Diary," an ongoing diary of the state of theatre in New Zealand published in Act, a Playmarket publication and the only journal promoting New Zealand theatre, indicates quite clearly the growth not so much of the theatre arts, but the ever-present and growing concern of those involved in the professional theatre for its continuance, in view of ever-increasing costs and at best fickle economic support in the way of Government-dictated Arts Council monies. Nevertheless, despite this constant anxiety exciting things are happening in New Zealand theatre, and a truly indigenous theatre is emerging.

The writer discovered that professional theatre people -- administrators, directors, tutors and actors -- were willing and eager to talk about their work and their problems. And of these people none were more eager to talk than those concerned with the idea of Theatre in Education, being generous both with their time and with such printed

¹⁴"Restaurant" theatre is the performance of a play in a restaurant for the entertainment of its patrons. The meal may be served before the performance, or partly before and partly in the interval between acts.

matter as they had available. These people were:

- Judith Mason, Business Manager, and Duncan Robertson, T.I.E. Co-ordinator, and actors of the T.I.E. company of the Fortune Theatre, Dunedin;
- Yvonne O'Connor, Business Administrator, and Elric Hooper, Artistic Director and Administrator, of the Court Theatre, Christchurch;
- Gillian Sutton, Administrator/Tutor, Linda Dye, T.I.E. Co-ordinator, Paul Minifie,¹⁵ Artistic Director, of Theatre Corporate, Auckland, and members of Theatre Corporate, Auckland, and members of Theatre Corporate's T.I.E. company;
- Erica Stephenson, Secretary-Administrator, Robin Payne, Vocal Tutor, and Director/Acting Tutor George Webby of the New Zealand Drama School, Wellington;
- Murray Edmondes, Actor/Director of Town and Country Players, Wellington; and
- Bringwonder the Storyteller (Derek Gordon),¹⁶ New Zealand's only professional storyteller.

3. Amateur Theatre

An amateur theatre the writer defines as one which is composed of a group of people interested in participating in the presentation of theatre, whose intention it is to produce theatre as a means of personal

¹⁵Paul Minifie has since resigned from Theatre Corporate due to ill health; his place has been taken by Roger McGill, who expected to have a Theatre in Education team on the road for February 1983: Act, Vol. 7, No. 8 December 1982.

¹⁶This man is unique in New Zealand. He is a secondary school teacher who has opted out of the school system. In the last two years he has supported a wife and a family of three on his earnings as a full-time story-teller. During school vacations his wife and children perform with him. He/they are much in demand, doing school shows, club shows, festivals, shopping malls and community services. Bringwonder (the name he prefers to use at all times) gave me a generous interview (Papakura, July 1982).

recreation and satisfaction in order to give pleasure both to themselves and to a paying audience, but who are divorced from the necessity of earning a living from it.

New Zealand enjoys a very strong and widespread amateur theatre movement.¹⁷ In terms of its cultural value to the country as a whole. One would go so far as to say that amateur theatre is more highly regarded by the man in the street than is professional theatre.¹⁸ This is probably due to a combination of several factors: the country's size, its population and population distribution,¹⁹ and a national penchant for every man to see himself as being as good as the next.²⁰ The writer

¹⁷Philip Tremewan, reporting on the AGM of the New Zealand Theatre Federation of September 1980 (Act, Vol. 5, No. 8, October 1980), says:

Certainly amateur theatre is flourishing -- the NZTF has 170 member societies with a total of 20,000 members and these groups entered 65 plays in the festivals this year. Each month at least one new group seeks to join the federation and many of the more established groups have their own theatres and facilities.

¹⁸Gillian Sutton, a tutor at Theatre Corporate, Auckland (see Chapter 2.2), in discussing the apparent popularity of the Independent Theatre, Auckland, a predominantly amateur theatre, over that of her own professional theatre, gave as her own opinion the fact that it was because it was amateur and not professional that people flocked there. The grounds for this were that audiences felt more "at home" with the ambience of "amateurishness" because it was non-threatening to their critical reasoning.

¹⁹1981 population figures: 3,163,000. In size it is 269 km², roughly the size of California.

²⁰George Webby, Director of the NZ Theatre School, in an interview with NZ premier playwright and critic Bruce Mason (Act, Vol. 6, No. 2, April 1981) shares Sutton's sentiments. When asked what he thought to be "the greatest disadvantage to New Zealand theatre," he replied,

the national sport of throat-cutting and blood-letting, which is working to our ruin. When this happens (and it happens all the time) our whole movement is diminished by just that much.

believes that the latter factor also contributes to the less rigid distinction that exists between amateur and professional theatre in New Zealand than appears to be the case in most other countries.²¹ Amateur theatre in New Zealand is accorded generous assistance from the resources of the professional theatre, and through this acts as a kind of fulcrum by means of which many, many New Zealanders learn something of the arts of the theatre. So, in that sense, amateur theatre fulfils not only a recreational function but also an educational one.

The most overtly "educational" form of amateur theatre is that which concerns itself with children, because in creating theatre with or for children, the promoters, participants, call them what you will, are involved in the business of deliberately educating children through the acquisition of knowledge of an art form. In New Zealand the writer was fortunate to enjoy long interviews with people engaged in children's theatre. They were:

- President/Director/teacher/actor Peter Brown and his Secretary/Administrator Anne Worthington, of the justifiably prestigious Canterbury Children's Theatre,²² Christchurch, followed by an extensive tour of their wonderful Heritage facility, the Malthouse Theatre.
- Bill Killen and Lyn Gough, founders of the Original Young Stagers Theatre Company, of Manurewa, a satellite city of Greater Auckland. This is, as the name implies, a youth theatre

²¹Ibid. "Alternate Theatre Programme," a programme developed by the Mercury Theatre, Auckland, for the "fostering and development of local playmaking."

²²The Canterbury Children's Theatre Inc. was founded in 1952 by Mrs. Neta Neale, O.B.E., a teacher of Speech and Drama. The success of the theatre (thirty-one years) is due not only to the energy and enthusiasm of Mrs. Neale and a strong band of like-minded enthusiasts, but also to attention to sound business principles and the achieving of the highest standards of presentation of theatre for young audiences.

company. It is run on a non-profit basis by volunteer tutors; its membership is open to all ages from eight years of age and up. Its constitutional aims include "specialist tuition in drama activities for schools," "to promote the cause of theatre as a leisure-time activity," and "to research and put into practice the use of Social Drama, in which drama activities are used as therapy for aggressiveness, lack of confidence, etc." The constitution also indicates that this company sees itself as offering a necessary and desirable community service in an area with an extremely heterogenous population, a population in which inter-ethnic aggression and violence is an unfortunate factor of its environment. The company's activities include performing for a wide range of groups within the community: senior citizens; kindergarten and play centres; libraries, etc. Productions have been presented at the request of (both) the Auckland and Manukau City Councils.²³ While it is not known whether or not any financial assistance is given to this group by City Councils, it is obvious that the Original Young Stagers Theatre Company, under the guidance of Killen and Gough, operates in the manner of a community theatre.

4. Community Theatre

A community theatre is defined by the writer as one which is located in a particular geographic area or community and exists as a result of a felt and expressed need. Financially it is not dependent on box office receipts alone. It differs from amateur theatre in that the local borough or county accepts a certain degree of financial responsibility for the company. This is the outcome of an agreement

²³"Community Service," p. 3, Constitution of the Original Young Stagers Theatre Company.

between the theatre company and the public sector investors; therefore, the community has a vested interest in what the theatre does, and in return the theatre fulfills a need both culturally and politically for the community. Culturally it reflects the tastes of the community (if it does not it will fail financially); politically it contributes to a sense of community identity while providing a venue in which a community may express its concern by making a public statement, and thus giving voice in a strong and non-threatening manner to public concerns.

In a sense almost all of New Zealand professional theatre is "community" theatre. The combination of a relatively small population, a climate which favours and encourages year-round outdoor recreation, and a Government which affects at best an uncertain, if not a precarious, policy towards the performing arts, ensures that the theatre must please its "community" in order to survive.²⁴ Amateur theatre in New Zealand is certainly the ultimate in "community" theatre because of its total dependence on the enthusiasm and economic support of each small community it serves.

However, in the last three or four years two new forms of community theatre have manifested themselves. The first is the theatre group generated out of the Government unemployment work schemes -- PEP (Project Employment Programme);²⁵ the second is that of Maori Theatre.

²⁴"The real heart of the problem facing some performing arts institutions is an inability to attract and hold sufficient audiences -- the inability of those institutions to meet the needs and expectations of the public they serve." Keith Highett, Minister for the Arts, rejecting criticism of Government Arts funding, December 1982. Reported in Act "Diary," February 1983 (Vol. 8, No. 1).

²⁵Short-term Labour Department schemes in which artist may find employment for 3 months, 6 months or occasionally one year. Employees are paid minimum award rates.

At the Wellington Arts Centre, Colin McColl spoke enthusiastically of the work done by the Safe House Performing Group, for whom he had recently directed The Howzie Show.²⁶ McColl saw the work of this community theatre group as that of "opening up new channels of expression in the community." This particular project reflected the concern of residents of the inner-city suburb of Newtown in relation to inner-city housing development. The aim of the company was "to explore the possibility of the theatre at an accessible community level where the performances become catalysts for community involvement."²⁷

5. Maori Theatre

Maori Theatre, in the form of two youth theatre groups, has emerged as a result of social conditions in New Zealand.²⁸ For many years previous to the 1980's the common form of Maori theatre was the Maori Concert, a popular (particularly with tourists) concert-style presentation of a medley of songs and "action songs"²⁹ describing the Maori culture. Considerable political upheaval in New Zealand in relation to Maori land rights in recent years, combined with growing consciousness of, and pride in, their separate identity as New Zealanders, spawned Maranga Mai. Seen on videotape at Auckland

²⁶This particular project came very close to being a Theatre in Education programme in the manner of many of the English Midlands teams: See Theatre in Education, Pam Schweitzer, ed. (London: Eyre Methuen, 1980).

²⁷ Programme Notes, The Howzie Show (1981).

²⁸Paki Cherrington, "Maori Theatre Review 1980-81" in Tu Tangata: Maori News Magazine, Issue 5, April-May 1982.

²⁹The "Action Song" (Waiata Kori) is a Maori musical form in which rhythmic hand and foot movements complement, mirror, and often intensify the meaning of the words; see Maori Games and Hakas, Allan Armstrong (London: A.H. and A.W. Reed, 1974).

University, this "song play"³⁰ was remarkable for the strength of its political bias. It was reported:

The views they put forward have been well known in Maoridom ever since the coming of the Pakeha. What is new is that young people are getting up and voicing them in theatrical terms.³¹

Terry Snow, New Zealand music and drama critic for the Auckland Star, acknowledges the shaping of "a natural and original form" for Maori theatre, one which is acceptable both in its organic growth and its political potential for the representation of the Maori community as a whole. While some groups are trying to give dramatic expression to Maori views in a uniquely Maori way:

Many Pakeha New Zealanders may not like what this style of theatre is saying, but they cannot ignore its emotional and dramatic validity for a lot of people nor pretend it will go away.³²

The second group, Taotahi, Polynesian students from Wellington High School, had no less a success with the play Atia, which they devised, wrote and performed themselves. Much "in demand by community groups, tertiary institutions, etc., and appearing on Television New Zealand's 'Koha' programme,"³³ Atia depicts, through the life of a young part-Samoan, part-Maori boy, the trauma of growing up in a

³⁰The "song-play" is a musical/theatrical form/title devised by Mervyn Thompson, N.Z. poet, playwright and author; see "A Tour to Remember," Act, Vol. 6, No. 6, August 1981; Thompson sees it as an organic theatrical style, directly derivative of Maori and Pakeha cultures. One such "song-play," Songs for Uncle Scrim, was seen presented as Theatre in Education by the T.I.E. company of the Fortune Theatre, Dunedin. See section (vii), Theatre and Theatre in Education, Seen in Performance.

³¹"Maori Theatre Review 1980-81," Paki Cherrington, Autumn 1982.

³²Terry Snow, quoted in "Maori Theatre Review."

³³Regular NZBC programme catering to the interests of Polynesian races in New Zealand.

non-sympathetic Pakeha society. The enthusiasm with which this theatrical piece was received is indicative of a theatre which truly speaks with a "community voice":

While theatre is not a part of the fa'a Samoa. . .the Taotahi kids decided it was the most powerful method, and perhaps the only one open to them, to tell other New Zealanders what it's like to be a Polynesian growing up here.³⁴

2.5 Resources Available to Theatre in New Zealand

The resources available to theatre in New Zealand fit into three general categories - human, organisational and financial. They will be summarized in that order.

1. Human Resources

The most important human resource available to New Zealand theatre is the bicultural nature of the country's identity. The theatre, whether professional, amateur or community, has available to it and takes advantage of the inherent qualities of both European and Polynesian characteristics and traditions. While each, according to need or choice, may retain its own particular identity, it is obvious to all but the most obtuse or intolerant that the two identities commingle in the theatre to an increasingly marked degree. Whether or not this is desirable to the majority of the Maori people³⁵ is extremely hard to say, but nevertheless it is apparent to all but the most casual observer of the New Zealand theatrical scene. A Maori, where he or she joins with the Pakeha in the theatre, immeasurably enriches the event by bringing to it inherent racial characteristics, such as a great gift for

³⁴"Spearheading the Action," NZ Listener, June 12, 1982.

³⁵See "The Case for the Oral Arts," by Te Kapunga Dewes, in Te Ao Hurihuri: The World Moves On, a collection of essays by prominent Maori writers on aspects of "Maoritanga" (Maori culture), Michael King, ed. (Wellington: Hicks Smith and Sons Ltd., 1975).

music in all its aspects, poetry of voice, and expression of feeling, whether in the word, spoken or sung, in movement or in dance. Whether the Maori performs with the Pakeha in a European theatre form -- as for example George Henare, long-standing principal actor of the Mercury Theatre Company, Auckland, and outstanding Shakespearean performer -- or whether the Maori chooses to use an amalgam of Maori and European theatre form as a medium by which to protest racial injustice in the country -- as in the Maori Youth Theatre presentation Maranga Mai³⁶ -- or whether the Maori simply adds his own particular brand of humour to whatever entertainment medium he is working in, he brings a unique quality of expression to New Zealand stage, film or television.

Like Canadian theatre, New Zealand theatre is riding the wave of nationalistic fervour. The outcome of this is that new works by New Zealand playwrights continue to dominate the performance scene.³⁷ Years ago a New Zealand playwright would look no further for his model than the standard English drama of London's West End, faithfully reproduced by a repertory society.³⁸ Today there is a complete about face. Playwrights are writing about New Zealand people and New Zealand problems, and for New Zealand actors. In addition, the New Zealand dialect itself has replaced standard English as the language of the theatre. Whether it is for good or ill remains to be seen; nonetheless, the overall outcome is that the country and the people themselves have become source and resource, not only for the vigour and determination they bring to their theatre but also for who and what they are as a people and an independent nation.

³⁶Not the only example of Maori "protest theatre"; see "Maori Theatre Review" for mention of others.

³⁷Act, Vol. 7, No. 1, February 1982.

³⁸Peter Harcourt, Act, Vol. 8, No. 1, February 1983.

This is not to say that advantages pertaining to overseas influence are not sought for or accepted. There is a small but steady flow of performing arts personnel leaving New Zealand to study abroad for short periods of time, either independently or on grants from the Queen Elizabeth II Arts Council. These people, on their return, become valuable resources, injecting new ideas and new methods into their particular fields and the performing arts in general or simply reassuring indigenous thinkers that their ideas are in line with wider modern trends. Some idea of the breadth of this anticipated injection of expertise can be gained from reading the list of recipients of Arts Council Grants in Act (February 1982), from which the following examples are taken:

- Tim Dyce - \$5,000 for a two-month apprenticeship with the Playback Theatre in New Platz, New York;
- Richard Hereau - \$1,500 to train at Grotowski Theatre-Laboratory in Wroclaw, Poland;
- Adrian Kiernander - \$2,000 to work with Anthony Besch at the Scottish Opera and to study contemporary and classical opera in Europe and the U.S., and to study opera-in-education, and to research 17th and 18th century theatrical performance; and
- Elisabeth Mitchell - \$2,500 to study theatre design in Australia.³⁹

³⁹Act, Vol. 7, No. 1, February 1982.

In addition, as was experienced personally by the writer, no opportunity is ignored to take advantage of the expertise of theatre personnel either invited to the country for specific reasons⁴⁰ or just happening to come for personal reasons.

2. Organisational Resources

Foremost among the institutions of resource available to New Zealand professional theatre must surely be the New Zealand Drama School, situated in Wellington and under the direction (since 1974) of George Webby, O.B.E. The school functions with the assistance of the Queen Elizabeth II Arts Council, the New Zealand Department of Education and the Wellington Polytechnic Institute.⁴¹ It has an annual intake of approximately 14 students for a two-year course in most aspects of theatre. It employs two full-time tutors (one of whom is the Director), seven permanent part-time tutors and seven sessional part-time tutors. The school makes full use of visiting speakers and tutors in a wide range of topics of value to theatre students.

⁴⁰For example:

Rosemarie Swinfield, Head of Make-up at RADA and LAMDA gave courses in stage make-up in Auckland, Wellington and Christchurch; the courses were organised jointly by the Association of Community Theatres (the association of professional theatres) and the N.Z. Theatre Federation. Aarne Neeme, a widely experienced Australian theatre director, spent a year working in four or five professional and community theatres in 1982-3 as part of a new Tasman Theatre Exchange Scheme. This scheme was established in 1981 to encourage the exchange of personnel and information between Australia and New Zealand and to assist both sides of the theatre industry to establish a common market.

Act, Vol. 8, No. 3, June 1983.

⁴¹New Zealand Drama School Prospectus, 1981.

Theatre Corporate, a professional theatre in Auckland, operates a one-year course in "Professional Training for Actors." In essence it is a training ground for actors for its own company, but there is no compulsion to join Theatre Corporate on completion of the course. "The course is intended for those who are determined to pursue a course in professional theatre and related arts" and the philosophical intention is to develop a creative, imaginative and self-generating actor. The student is also offered "a close study of a 'Theatre in Education' team in action."⁴²

Finally, in the area of serious actor-training, there is the Diploma Course, also of one year's duration, at the University of Auckland. This is run by the New Zealand actor, director, author and playwright Mervyn Thompson (see Chapter 2.2, [v] Summary, p. 20-21). This is the only course available to the student which specifies preparation for television and film work.

Technical experience, mostly of a "hands-on" nature, is of course available during preparation of the theatrical productions which are part of drama courses at the various universities. The University of Waikato, Hamilton, offers a course entitled "Opera Workshop," which is the only training in opera at a group level of which the writer is

⁴²Prospectus, Theatre Corporate: Professional Training for Actors, 1981. More recently Theatre Corporate has developed a resource centre "set up to satisfy the demand of people within the community. . .using the talents and skills of the company it offers classes for experienced and inexperienced adults". . .in many aspects of theatre skills. It maintains its mandate for classes for young people, as well. Act, Vol. 8, No. 2, April 1983.

aware.⁴³ The tutor, Mona Ross, is an ex-member of the Carl Rosa Opera Company of Great Britain. Opera singers are trained by private voice teachers, sometimes attached to universities or private schools of music; almost all singers must further their education outside the country in England, Europe or the United States.

Amateur theatre is not without its resources - in fact, far from it. The New Zealand Theatre Federation is available to every amateur group in the country. It still operates an annual nationwide Festival of One-Act Plays (similar to that of the once popular Dominion Drama Federation of Canada) and supplies adjudicators for this, often drawn from professional theatre circles, as well as drama tutors, workshops in all aspects of theatre.⁴⁴ In addition, the Federation runs an annual ten-day live-in summer school.⁴⁵

The New Zealand Federation of Operatic Societies is likewise a strong organisation. In addition to an annual weekend-long conference with or without appropriate workshops, it also operates regional weekend workshops in all aspects of musical theatre. Again, as in the Theatre Federation, tutors are often professionals, as are, in experience if not

⁴³ Training at the individual level in operatic singing is given at university music departments, particularly in Auckland and Dunedin. When the National Opera is functioning as a viable unit, then naturally the performers are in training for performance. Currently the National Opera is combining with the Mercury Theatre for a joint production of Madame Butterfly for its 1983 season. Act, Vol. 8, No. 5, October 1983.

⁴⁴ Roger Croucher, principal of LAMDA, visited New Zealand in February-March 1982 to give master-classes, workshops and public lectures throughout the country under the auspices of the British Council, the Regional Arts Councils of New Zealand, and the Department of Recreation and Sport. Act, Vol. 7, No. 1, February 1982.

⁴⁵ This summer school for many years was held at Rathkeale College, Masterton; the venue now is in Hawke's Bay.

in the full monetary sense, many of the directors of musicals who, for moderate remuneration, "guest" direct shows in parts of the country other than their own. This system is a popular means of dispensing expertise and raising standards by keeping operatic societies "on their toes" -- quite often figuratively as well as literally if the director is also a skilful choreographer!

A perhaps unexpected resource for amateur theatre groups is the New Zealand Education Department, for it has been the experience of the writer that it unwittingly supplies, at least in the smaller town and country areas, the personnel without which the particular local company would not survive. Because New Zealand has a large rural agricultural population, and because, as anyone who has tried it knows, theatre is a time-consuming art form; it is often very difficult, if not impossible, for keen amateur actors and crew members in a farming community to devote their time to non-profit activities such as the local "show" more than once a year. Thus small country theatrical ventures often rely heavily on the alternative life style of teachers to keep, if not to get, the "show on the road."

Community theatre⁴⁶ draws its personnel resources chiefly from the pool of actors and technical people who have been trained by the professional training schools and universities who, at the time, have not been cast in roles in either professional theatres, film or television work. Much of the community theatre work appears to operate as the result of a Government Labour Department unemployment project. "Artwork" is a joint project of the Labour Department, Auckland City Council Employment Department and the Northern Regional Auckland City

⁴⁶Jean Betts, reviewing The Howzie Show in Act, Vol. 6, No. 10, December 1981, notes that "Community Theatre is a much abused and misused phrase in New Zealand theatrical circles" (p. 79). The writer agrees with Ms. Betts. The term is not clearly defined and is loosely used.

Council."⁴⁷ This is a company which designs and supervises work schemes in the community arts field from proposals formulated by individuals, groups of artists and community groups, then submits them to the Labour Department for approval, whereupon Government funds are made available for preparation and completion of the project.⁴⁸

Last, but by no means least, in the way of organisational resources for New Zealand theatre are those of a literary nature. These include theatre journals, library and advisory resources, playwrights and, of course, their plays.

There are two national theatre journals - Spotlight, the official journal of the N.Z. Federation of Operatic Societies, and Act, a Playmarket publication promoting and reviewing New Zealand theatre.

Playmarket Incorporated not only collates, edits and publishes Act, but also functions in a variety of other ways. Situated in Drama House on the campus of the University of Victoria, Wellington, this office-cum-library resource centre operates with the joint support of the University and the Queen Elizabeth II Arts Council. Among its many functions is a free script advisory service to playwrights (or would-be playwrights) by experienced readers; it houses and operates the New Zealand Theatre Federation Play Library; it keeps a month-by-month chronological and accurate record of all matters of concern to New Zealand theatre which it publishes in brief in Act as "Act Diary." It also organises the Annual Playwrights' Workshop at which approximately

⁴⁷Artwork brochure.

⁴⁸The Howzie Show was one of these.

six indigenous new plays⁴⁹ are workshopped by professional directors and actors.

The contribution made by playwrights to the fabric of New Zealand society is now being recognised in a number of ways. Some of these include invitations from Universities to accept Fellowships of one year's duration in order to pursue their craft as writers-in-residence,⁵⁰ as short-term resident dramatists in professional theatre companies,⁵¹ and, in April 1983, the commemorative posthumous playwrighting award made in honour of the New Zealand playwright, journalist and actor Bruce Mason by the two Wellington newspapers, the Dominion and the Evening Post. These factors all contribute nobly to the encouragement and acquisition of one of the best resources of all for New Zealand theatre - the play itself.

3. Financial Resources

In dealing with the financial resources available to theatre in New Zealand one is conscious of the peril lying in wait for the insufficiently informed writer "rushing in where angels fear to tread." The writer, having had some considerable experience on the executive committees of several organisations in both education and theatre

⁴⁹ Entries for this annual workshop are solicited by general application, from any playwrights or would-be playwrights. The popularity of this service is indicated by the fact that there were eighty entries in 1982.

⁵⁰ Playwright Rawiri Paratene, awarded the Burns Fellowship to become Writer-in-Residence at Otago University for 1983 (Act, Vol. 7, No. 6, December 1982); Roger Hall, offered a writing fellowship at the University of New Mexico, Las Cruces, January-May 1983. Act, Vol. 8, No. 1, February 1983.

⁵¹ Poet Vincent O'Sullivan, holder of 1983 Queen Elizabeth II Arts Council and the N.Z. Literary Fund Playwright-in-Residence award, attached to Downstage Theatre for six months, March-October, 1983. Act, Vol. 8, No. 5, October 1983.

(amateur) in New Zealand, believes that only the people in the thick of the financial fray of any organisational body can speak with any measure of authority on matters financial pertaining to it. As it has not been the writer's privilege to serve on any provincial or national theatre bodies and therefore to acquire a secure personal knowledge of the problems of theatre financing in her country, the resulting comments and impressions will be kept general in nature.

One gains a very strong impression of the prevalence of financial insecurity in New Zealand theatre from talking to theatre directors, administrators⁵² and actors. This impression has been confirmed by a close study of the reports in Act "Diary" which trace faithfully and chronologically the fiscal story of the professional theatres and performing arts organisations since the harsh Government Budget of March 1982. As there is every reason to believe in the accuracy of this national journal as a printed source, these reports, in conjunction with the writer's discoveries, form the basis of the following conclusions.

The money for theatre in New Zealand comes from three basic sources: box office, Arts Council grants and "other." As in most, if not all, countries in the Western world, no professional theatre can support itself on box office takings alone; it must rely heavily for sustenance, let alone development, on subsidy of one kind or another. New Zealand is not exempted from this unwritten "rule of circumstance," neither is it immune to the consequences of the fickleness of public taste. A resident artistic director must be very astute in his choice of programme if he is to tread with impunity the fine line that exists between exciting artistic experimentation on one side and the more run-of-the-mill infallible box-office successes on the other. Add to

⁵² Also from conversations with Russell Aitken, who is not only a Curriculum Advisory Officer with the Department of Education, but also Chairman of the Arts Council Theatre Arts Adjudication Panel, 1982 and 1983. See Act, February 1982, 1983.

this certain factors unique to New Zealand, not least of which is its small population plus traditionally strong patterns of regional development, and the case for Government subsidies for the theatre is strong. These Government subsidies⁵³ are distributed through the auspices of the Arts Council and vary from theatre to theatre and from year to year. The inherent politics in this transient system of disbursement of monies are destructive to theatre as a whole in the country.

However, trial and tribulation is not without its positive side. The 1982 withdrawal of Arts Council support from the Centrepint Theatre, Palmerston North, and the subsequent furore, had a positive effect which should auger well for New Zealand theatre in the future. It drew all the regional professional theatres together⁵⁴ to speak with one voice for the first time, a fact which enabled the public and the Government to assess (or re-assess) the place held by theatre and its worth in the community. That it obviously was felt to have worth is indicated by the unprecedented recent availability of monies for the encouragement of playwrights,⁵⁵ both from Government and private

⁵³ These subsidies are often found or strengthened by monies from Government sponsored lottery funds; sometimes by special lotteries.

⁵⁴ In September 1982, Mr. John McDavitt, National President of Actors Equity, called for "a full and open inquiry into Arts Council funding and the future of the performing arts." The Minister of Arts, Mr. Keith Highett, concurred and acted upon this request. Act "Diary" (Vol. 7, No. 6, December 1982) reports the options faced by existing professional theatres if grants remained the same or increased only slightly. They were distressing and not "acceptable to the Arts Council," according to Dr. Vokerling, Director, Qu.E.II.

⁵⁵ Five playwrights were granted assistance for their writing programmes in the 1982/83 Qu.E.II Arts Council awards. They were: Marcus Campbell, Ken Hudson, Renee Taylor, Craig Thaine, Jeffrey Thomas (Act, Vol. 7, No. 6, December 1982). Campbell is a graduate of the Department of Theatre, University of Victoria, B.C., Canada.

corporations,⁵⁶ and the likewise unprecedented patronage of other theatre activities by oil companies, such as BP New Zealand Ltd's \$25,000 sponsorship of the 1983 Performers in Schools programme⁵⁷ and that of the Shell N.Z. Holding Company's sponsorship of the N.Z. Theatre Federation annual national play festival.⁵⁸ The realisation and acceptance of the importance to the public of the arts in general and the theatre in particular by companies such as these is an enormous step forward for theatre in New Zealand. Not only does it mean a more secure system of patronage and a certain measure of independence from reliance on Government beneficence, which in itself appears to lie entirely in the sympathies of the resident Minister of Arts,⁵⁹ but it also presages a potentiality for the development of higher standards and virile growth in the art form as a whole.

4. Summary of the State of Theatre in New Zealand

Without a doubt the overwhelming impression to be gained of the state of professional theatre in New Zealand in 1982 was that of a subculture under siege. The overriding image conjured up by this sad state of affairs was that of a rat on a treadmill, forced to run like mad in order to stand still. Hampered, if not harrassed, by financial insecurity, each theatre company could think little further than its own survival. While the economic climate precluded growth and expansion

⁵⁶"Independent Newspapers, publishers of the Dominion and the Evening Post, in which the late premier New Zealand playwright Bruce Mason wrote his celebrated criticisms, commemorated Mason's unique contribution to N.Z. theatre as critic, playwright and performer" by setting up a \$2,000 award "to assist a promising writer to complete a work for the theatre." (Act, Vol. 8, No. 2, April 1983, p. 13.)

⁵⁷Act, Vol. 8, No. 1, February 1983, p. 11.

⁵⁸Act, Vol. 8, No. 3, June 1983, p. 36.

⁵⁹See p. 53.

in the fairly well-established companies, for newer companies with new ideas and fresh approaches, however good they might be, the atmosphere was frustrating in the extreme if not completely stultifying.⁶⁰ Apparent favouritism in the dispensing of Arts Council subsidies created schism where there should have been unity in a common concern. Stultification as a way of existence was not only the premise of the arts but was also apparent in education, in health services, and in "all aspects of women's issues, race relations and employment."⁶¹ In truth, the state of the professional theatre reflected the current state of large sections of the country.

Education, a red-hot political issue in its own right, nonetheless runs like a fine but strong warp thread through the whole fabric of the performing arts scene. Everywhere the arts are actively striving to educate, in order not only to create their own following, their own audiences, and thus ensure their own survival, but also to make people more politically aware of what it means to be a New Zealander, especially what it means to be a New Zealander who has a public conscience, a public voice. In lieu of a specific Government manifesto in relation to the performing arts in New Zealand, it is clearly evident that the fulcrum by means of which some measure of balance, however precarious, is achieved by theatre companies is to be found in the sympathetic interest of the Minister of Arts himself, currently Mr. Keith Highett. One shudders to contemplate the fate of New Zealand theatre had Mr. Highett not remained with the portfolio of Minister for

⁶⁰ Murray Edmondes in "The Right Crowd and the Goodies" (*Act*, Vol. 8, No. 3, June 1983), censures the ad hoc policy of the Arts Council's distribution of monies, claiming that it contributes to a system of "artistic stagnation and stunted growth," especially as the funds are channelled into extended support for the big institutional theatres and completely neglect smaller and newer performing arts companies like, for example, Impulse Dance and his own company, the Town and Country Players.

⁶¹ *Ibid.*

the Arts at the last National Party cabinet reshuffle.⁶² Unfortunately New Zealand has not the benefit of a body politic in the arts, independent of Government influence, like the Canada Conference for the Arts.⁶³ Consequently the whole responsibility for maintaining a healthy "state of the arts" in New Zealand lies with the Minister. It is indeed fortunate that Mr. Highett's actions prove he is in accord with the need for artistic well-being and advancement of the Arts in New Zealand, although the means by which they may be achieved to entire satisfaction may not always be in his power to bestow.⁶⁴

Finally, it is important to make it clear that the performing arts do have a recognisably important part to play in the New Zealand lifestyle, and while they may not yet enjoy quite the entrenchment which they do, for example, in Canada, yet the plethora of audience-drawing plays⁶⁵ written by New Zealand playwrights about the New Zealand people

⁶²Adrian Kiernander, "Any Votes in the Arts?", Act, Vol. 6, No. 9, November 1981. (Immediately pre-election N.Z. Government, late November 1981.)

⁶³The membership for which is composed of individuals and institutional organisations of the arts, e.g. the Department of Theatre of the University of Victoria, B.C. is a member of the Canada Conference for the Arts.

⁶⁴Mr. Highett is also chairman of the Lotteries Board so is in a position to persuade the re-direction of monies from time to time.

⁶⁵One recent important example of this is Foreskin's Lament, by Greg McGee. McGee, a graduate in Law from Otago University (1973) and an All Black (rugby) trialist, offers in the setting of New Zealand's favourite sport -- rugby -- "one of the most penetrating analyses yet written of N.Z. society and its values" (Peter Wells, New Zealand Listener). This play, notwithstanding its harshness and crudity, played to packed houses wherever it was performed, because it is about the New Zealand everybody knows. Another indication of the popularity of the "home-grown" drama comes from the report of the Radio New Zealand Drama Department. In 1979 radio plays of "local content constituted 80% of the drama department's output," 144 in toto. "Almost every one of these productions was a world premiere." Performance, 1979/80.

and their idiosyncracies seems to indicate that the tide may have turned for the better for the theatre arts in New Zealand.

2.6 Information Sources Relevant to Arts - New Zealand

1. Introduction

A valuable part of the overall findings in relation to the place of drama and theatre in education as noted in New Zealand in May-July 1982 was the information and impressions gained from the observation and exploration of other related or convergent factors of the country's lifestyle. A distinct change was noted in television programming in the ratio of imported material to that which was locally made or Australian. In addition there was greatly increased input (by comparison with early 1977) of Polynesian influence both in terms of personnel and programming.⁶⁶ Libraries and book stores, both university and general, yielded up interesting clues both from the nature of what they contained, or more importantly, what they did not contain.⁶⁷ National newspapers⁶⁸ and journals also contributed strongly

⁶⁶ In 1982 the presenter of the nation-wide mid-morning "Play-School" programme for pre-schoolers was a Maori, the actor Rawiri Paratene.

⁶⁷ The section in the University of Auckland Library, for example, was very limited in books on drama and theatre. Most large book stores had nothing, but asked what I wanted in particular; they would order it for me -- from England! I was able to purchase the only two books I saw in stores. These were Moving and Shaping: Group Drama for Forms I-VI, by Gill Sutton and Kevin Pound (both Drama Instructors of Auckland), (Christchurch: Whitcoulls, 1975) and The Drama and Theatre Arts Course Book, David Self (London: McMillan, 1981).

⁶⁸ In particular, the New Zealand Herald, the Auckland Star and its sports special the Eight O'Clock, the Dominion and the Evening Post of Wellington.

to the general picture, in particular the New Zealand Listener. For not only does this journal contain the fortnightly radio and television programming but it is also a vital, up-to-the-minute repository of information on the arts in general. In addition several writers made time available for interviews, as did television programmers and presenters. Even shop window displays were not without potential for inference regarding the state or place of the arts in New Zealand society, as indeed were statements or chance remarks made or overheard in public places as well as in private conversation. Finally, much information, albeit not given overtly, was obtainable from seeing local theatre presentations.

2. Television

Interviews were conducted with New Zealand Broadcasting Corporation (NZBC) television scriptwriters and playwrights Brian McNeill and Michel-Anne Forster. McNeill is a contemporary playwright writing for both adult and children's theatre; Forster writes for children's theatre.⁶⁹

An interview with the designer for NZBC children's television, Charmiane Smith, concluded with a tour of the television design workshops.

Television viewing in general was remarkable for the preponderance of locally (NZ or Australian) made programmes, many of which exhibited strong Polynesian influence. This mutual involvement of the Maori and

⁶⁹ Two children's plays, Musical Beasts and Arabella and the Amazing Wardrobe, have been performed in Dunedin, and a new play, Blast Off, is now available. McNeill has several plays to his credit: The Two Tigers; A Most Natural Man; The Naval Officer; Smelter Skelter; The Twin Messiahs.

Pakeha in the television medium corroborated a strong impression that in the area of the arts there appears to be an interlocking or intermeshing of intercultural forms.

"Dunedin is where it is all happening in T.V.," I was told in the capital city, Wellington. And certainly it seemed to be so. All children's programming is done there, including the daily national live broadcast of "Play School." I was able to interview at length the presenter of "Play School," the Maori actor and playwright Rawiri Paratene.⁷⁰ Paratene had worked as Theatre in Education (T.I.E.) co-ordinator for the Fortune Theatre, Dunedin, but had been forced to give it up, as the remuneration possible in that field was totally insufficient for a married man with a family to support.⁷¹ He was of the opinion that the current monetary structure of T.I.E. dictated the standard and the manner of the work done. Lack of sufficient funds to employ experienced actors necessitated the use of inexperienced actors, who, seeing it primarily as an acting job "of sorts," considered it not as a worthwhile career field but simply as a "stepping stone" to mainstage productions.

⁷⁰Plays by Paratene include The Proper Channels, Saturday Morning.

⁷¹Paratene said that no actor with a family to support could afford to work in Theatre in Education where a minimum wage of about \$100 per week was the norm; an actor in a mainstage company would earn about \$375 by comparison.

3. Writers

An interview with the New Zealand author of both adult and children's books, plays and School Journal articles, Joy Cowley,⁷² gave insight into the kind of material and themes marketable for children's consumption.

Requests were made to Rawiri Paratene by letter, and to several other Maori playwrights through Playmarket Inc., for reading copies of their work, but regrettably none have been made available.⁷³ However, a collection of New Zealand playwrights' work was acquired and read, but where the writer's name is anglicised and unknown to me it is impossible to ethnically identify the work.

City and university bookstore shelves showed a proliferation of works of poetry and prose by New Zealanders of both ethnic races, but by

⁷²Joy Cowley, like so many New Zealand artists and scholars, is more widely recognised for her work outside her own country. She is published in Britain, West Germany and Japan. Her novel Nest in a Falling Tree became the film The Night Digger. Ms. Cowley has contributed generously to the School Journal and recently completed a series of school readers, Storybox, which are also available for Elementary schools in B.C. (NZ Listener, June 12, 1982).

⁷³It was only possible to acquire (through the Arts Council Resource Centre) the work of one Maori playwright, the poet Hone Tuwhare's On Ilka Moor B'aht Aht. This play is interesting not so much for its content but that the writer has used the technique of writing the dialogue in an intermingling of both Maori and English language. No other Maori plays have been received by the writer (November 14, 1983).

far the most surprising was the amount of Maori writing.⁷⁴ On the whole, bookstores everywhere appeared to show an amazing dearth of dramatic and theatrical material. Most had none at all, but all had large stocks of indigenous poetry.⁷⁵

4. Libraries

The Playmarket Library was the greatest single source of information on New Zealand theatre. The librarian, Nonnita Rees, readily supplied playscripts and several years of back copies of the NZ theatre journal Act.

⁷⁴"Until the 1950's the Maori had no consistent tradition of written literature in English;" it was not until 1973 that Maori literature, written in English, "burst in its fullness" onto the New Zealand literary scene, although "in its oral form it had been in existence ever since the first man, the Maori, was created." (Witi Ihimaera and D.S. Long in Into the World of Light: An Anthology of Maori Writing [Melbourne: Heinemann, 1982]) The concept of written history and expressive thought in Maoridom is tied into the whole concept of "Maoritanga" (i.e. Maori culture and custom) in every way. Maoritanga is incredibly complex, as many would-be researchers have found to their cost! It is too complex to even begin to deal with it within the confines of this paper; suffice for the moment to say that a very important part of it is the rituals of oral language and archival retention. A better understanding of the Maori attitude towards his oral tradition can be obtained by reading Te Ao Hurihuri: Aspects of Maoritanga, a collection of writings by Maori people edited by Michael King (Wellington: Hicks Smith and Sons, 1975).

⁷⁵This I found to be most surprising. Many of the poets, both Maori and Pakeha, were familiar to me, but many, many more were not. The large numbers of poetry volumes must surely indicate a very receptive public. Again the matter of "educating a public following" arises. Public readings of their poetry by the poets themselves were popular in places like hotel bars and open-air festivals as far back as the mid-seventies. The down-to-earth nature of the poetry found wide appeal.

The Auckland University Library was found to have very little material in the Drama and Theatre sections and only two theses⁷⁶ available for reading, although it was found that another one was underway.⁷⁷

In Christchurch the Queen Elizabeth II (Qu.E.II) Arts Council Library was generous with its resources. This library, however, is still very much in its infancy and the range of its material is not yet extensive. In particular the files on Theatre in Education were very slim indeed; most of the available material was Australian. The Library did make available edited videotapes of Dorothy Heathcote working in Drama with New Zealand children during her visit to the country in 1978. These were seen at the suggestion of Ms. Sunny Amey, Curriculum Officer in Drama of the Auckland Teachers' Resource Centre. Ms. Amey also arranged the showing at the University of the 1980 Maori Young People's Theatre political action review Maranga Mai. Credited with marketing a milestone in New Zealand indigenous theatre, this production toured the country widely in 1981, playing wherever it was given performing space and stirring response from Maori and Pakeha alike.⁷⁸ I was fortunate to be able to view this quite remarkable event on videotape.

⁷⁶Robert S. McKenzie, "Drama in N.Z. Post-Primary Schools," 1953; Annabel Mary Lomas, "Drama as a Teaching and Learning Method in the Classroom," 1982.

⁷⁷In a telephone interview with the writer of this thesis I gained the impression that it was only in the initial stages. The writer was not amenable to a further meeting.

⁷⁸Peter Alcock, reviewing a performance of Maranga Mai (Act, Vol. 5, No. 8, October 1980) seen on the Judea Marae, Tauranga, reported a typical enthusiastic reception by the Maori people. As a Pakeha, he saw it as "really heavy - 'theatre revolution' if ever there was any - a parallel to patterns around the world," and made more remarkable by the fact that "perfectly straight, responsible, worthy, sane and honourable Maori leaders" endorsed it. This production, for all its amateurism, marks the first occasion on which the Maori had adopted a Pakeha art form to proclaim an overt and popular political message entirely of their own volition.

5. Related Arts, and Crafts

The most easily recognisable form in which more general public acceptance of "the arts" in New Zealand occurs is in those areas in which the "art" form is closest to the craft medium. New Zealanders as a whole are clever with their hands. Manual skills come fairly readily to most people and are accepted as a normal part of an individual's lifestyle. These skills are evident in every community. Therefore the ready acceptance of the worth of the visual art forms is easy to understand. It becomes obvious to a visitor to the country in the high standards achieved in the creative manipulation of the country's excellent natural resources of wool, wood, clay, leather, shell and stone and, through its artists, of its scenery. Naturally there is a variation of excellence achieved, but the overall quality is high in both design and execution. After an absence from the country of some six years the writer observed a distinct increase in the artistic standards of indigenous artists and artisans, in weaving, pottery, jewellery (both individual and presentation pieces), hand-carving and painting. Congruent with this was a most noticeable increase in the use of Polynesian symbolism used in a new and highly refined abstraction of form.

I believe there are three reasons for this, one of which is probably economic,⁷⁹ the next related firmly to an awareness of and pride in national identity, and the third is educational. It is educational because there is still a strong tradition in New Zealand of teaching people to learn how to do these things. The Pakeha faction of the educational system in general contributes to this through the Education Department, which runs regular weekly night classes in trade, commercial or art-oriented subjects. Technical institutes offer a wider variety of these than the high schools and colleges, and in greater depth, because they are necessary parts of apprenticeship courses in all the trades. The Maori faction likewise has a strong tradition built into the very fabric of its culture of training its young in the arts of Maoridom.⁸⁰ The Government has long acknowledged this, and some years ago established a central training school for young carvers in Rotorua where young men are apprenticed for years to master carvers to learn the complete mastery and understanding of a revered art form.

⁷⁹In 1977 the National Government (the party in power) offered a tax incentive to any New Zealanders for the production of any national product that could be exported to earn overseas dollars to assist the national trading deficit which was drastically affected by Britain's joining the European Economic Community (EEC). The days of guaranteed income from New Zealand's agricultural products, on which the internal economy is based, are over. This tempting tax-deductible "carrot" dangling in front of the "Kiwi" nose led not only to an almost instant diversification of farming and agricultural endeavours but also to an increased enthusiasm in and for potentially marketable "arts" -- for example, weaving, handmade woollen goods and fabric, hand-carving, unique jewellery, pottery and particularly painting. (This is obvious by the number of large galleries listed weekly in the N.Z. Listener.) In the literary field there has been a marked increase in indigenous books both of a pictorial and non-pictorial nature.

⁸⁰While much of the training in the oral arts is by constant observation from early childhood on, on the marae (see Glossary of Terms) other cultural aspects are deliberately taught. In recent years, since about 1970 or so, this has been stepped up by lobbying for the teaching of the Maori arts in the state school system, including persistent demands that the Maori language be compulsory for all children.

6. Theatre and Theatre in Education, Seen in Performance

Lack of independent private transport throughout the duration of the research visit was the principal single factor limiting the viewing of live theatre in New Zealand. Fortunately, Theatre in Education performances mostly occurred in school hours, consequently they were more readily accessible.

Three live theatre presentations were seen, two of which were indigenous plays and the third an indigenised adaptation of the work of the Italian playwright Dario Fo, a writer whose plays seemed to be very much in vogue in theatres throughout the country. The production seen at The Depot, Wellington, of We Can't Pay, We Won't Pay leaned heavily towards New Zealand political satire. Mable, a play presented in the Brechtian mode, depicted the life of New Zealand's first woman Cabinet Minister, Mable Howard.⁸¹ Secrets was a memorable piece of theatre. Presented by a strong, all-woman cast of Theatre Corporate, it depicted in a stylised manner impregnated with overtones of 16th century dance the joys and concerns, fears and hopes of the role of women in a changing society.⁸²

Four kinds of theatre which might loosely be classed as Theatre in Education (T.I.E.) were seen. They were:

Songs for Uncle Scrim, a "song-play" written by Mervyn Thompson, based on the book The Sugarbag Years by Tony Simpson,⁸³

⁸¹ Mable, by Campbell Smith; reviewed by Michael Neill (Act, Vol. 7, No. 6, December 1982), seen at Circa Theatre, Wellington.

⁸² This was the finest piece of theatre seen during my visit. It was really professional theatre. Mable, unfortunately, was mediocre in every respect and did a dis-service to the memory of Mable Howard, O.B.E., a stalwart worker for women's rights in NZ.

⁸³ See All My Lives, by Mervyn Thompson (Christchurch: Whitcoulls, 1980) for further information regarding the making of this play, p. 151.

and presented by the T.I.E. company of the Fortune Theatre, Dunedin, the regional theatre of the province of Otago. This "song-play," as the name suggests, depicted in a musical mode the condition of New Zealanders, individually and collectively, during the years of the Great Depression, 1929-34. This play was seen in presentation to approximately 450 boys, Forms 1-7, at St. Andrew's Boys' High School, Dunedin, on the floor of the school hall in the cold light of a dull, grey winter's morning.

Bearskin, a dramatisation of the German folk tale, was presented at night in the school auditorium by the pupils of Linwood High School, Christchurch. It was the annual school play, an extravaganza involving students from all levels of the school and staff and resources of the Music, Art, Physical Education, Home Economics, and no doubt other departments of the school according to the needs of the production and the skills required. It was a masterly display by John Kim of a director's skill in successfully co-ordinating these resources and manipulating a seeming "cast of thousands" safely on and off the auditorium stage many, many times during the performance without losing any over the edge. A packed house of parents and well-wishers appeared to enjoy the evening very much.

Woyzeck, the play by Georg Buchner, was presented by students of Selwyn College, a co-educational Secondary school in Auckland. It was a student-to-student presentation, taking place in a small relocatable classroom during the lunch hour. The performance was free.

Maori Myths and Legends, a performance in song, story and dance by the Theatre Corporate T.I.E. company of five Maori

tales,⁸⁴ was designed by the then Director of Theatre Corporate, Paul Minifie, for 5-9 year olds. It was seen presented in a small village hall adjacent to a small country school on the outskirts of Greater Auckland. The audience was composed of children aged 5-12+ from two small schools, approximately 100 in all. Such was the quality of this presentation that all children showed equal pleasure in it.

7. Summary

This section has dealt with a miscellany of inter-related sources of information, some of which may seem insignificant in themselves, but all of which contribute, even if only in a small way, to create the greater collage representing the "state of the arts" in New Zealand in 1982.

For example, the country appeared to be in the grip of "soccer fever." While stores both large and small devoted extensive window space to artistically creative displays in soccer colours, if not of actual soccer impedimenta, they also devoted generous space to photographic displays of plays in, or about to be in, local playhouses. "A trio of professionals fighting a daily battle to keep theatre in touch with schools in the South Auckland area" has had a double column in the Saturday night edition of the major sporting newspaper, the Auckland Star.⁸⁵ By comparison, New Zealand plays are not to be easily

⁸⁴The tales were: In the Beginning; Rata and the Totara Tree; The Fish of Maui; The Talking Taniwha of Rotorua; Pania of the Reef; and Maui Plays with Fire; all were taken from Myths and Legends of Polynesia, by A.W. Reed (Wellington: A.H. and A.W. Reed; 1974).

⁸⁵"Three Crusaders Take Theatre to Schools," by David Andrews, Eight O'Clock, Saturday, April 11, 1981:

'Theatre in Education is something we all believe in,' explains former Mercury actor Nat Lees (24). 'It's particularly good for the South Auckland area - Polynesians are used to drama as a means of telling something, so it's not really a new thing for them as it still is to some educators.'

purchased in city or university bookshops; locally made television is booming, but locally made films are few and far between. A beautiful large scale model of Captain Bligh's ship, the Bounty, specially constructed to be used in an internationally syndicated film of the same name, becomes a tourist attraction in Whangarei harbour, not for what it became, but rather for what it didn't become when specially induced taxation on foreign-capital film investment made further progress on the film absolutely impractical. There are no books in the bookstores on the theatre and no books to speak of in university libraries on drama and theatre in education.

New Zealanders appear to want to get out and "do theatre," not read about how others do it, although they are always willing to talk "theatre" with the visitor from overseas.

2.7 Conclusions in Relation to the Practice of Drama and Theatre in Education in New Zealand

Thirteen pertinent factors in relation to the practice of drama and theatre in the educational milieu of New Zealand were deduced as a result of the research visit. These were:

- that the understanding of the term "Theatre in Education" went almost no further than the performance of theatre as an art form in the schools under the auspices of the Performers in Schools (P.I.S.) scheme;⁸⁶
- that there was no money available from either theatre or education sources to elaborate on or experiment with this "performance only" mode;⁸⁷

⁸⁶See footnote 13, p. 32.

⁸⁷Some T.I.E. companies offered theatrical skill workshops (either technical or performance) to schools in conjunction with performances, but in actuality these were seldom taken advantage of. Certainly, there was no follow-up classroom work done in drama by the T.I.E. company members in conjunction with the performance material.

- that many professional theatre directors were keen to expand their so-called Theatre in Education mandate but were unable to do so because not only was no money available for it but also there was no one available with the necessary expertise to meld the theatre and education elements together;⁸⁸
- that few teachers had the understanding with which to capitalise on the theatre experience for their students, it being seen primarily as culture and entertainment;⁸⁹
- that the overriding concern of most classroom teachers involved with theatre in the educational milieu is how to succeed in the task of putting on "the school play";⁹⁰
- that the use and development of drama in education was haphazard in that in many schools it occurred as a subservient and therefore almost as a subversive educational activity⁹¹ under the averted eyes of the Headmaster; but that there was a small core of classroom teachers working in drama who were either trained or influenced by Dorothy Heathcote;

⁸⁸This was expressed to me in interviews with Elric Hooper, Artistic Director of the Court Theatre, Christchurch; with Duncan Robertson, T.I.E. Director at the Fortune, Dunedin; Linda Dye, T.I.E. Administrator, Theatre Corporate, Auckland; and Murray Edmondson, Artistic Director, Town and Country Players, Wellington.

⁸⁹This kind of understanding can only come with teacher training in the dramatic method of using theatre to enhance education.

⁹⁰In regard to this "domination" of the school play as the be-all and end-all of Theatre in Education, I was able to attend a one-day in-service workshop at Rosehill Secondary School, Papakura, where the "drama" section was designated by the programme to be "Masks and Makeup," given by Gillian Sutton of Theatre Corporate. Gillian tried for nearly two hours to enthuse the teachers in exploring the possibilities of mask work. There was no interest until she turned to her box of face paints and tried to demonstrate the painting of "masks" on faces. Then the questions poured in in avalanche proportions. In a later interview (July 9, 1982), Ms. Sutton confirmed that the only thing teachers were interested in was ways and means of dealing with "the school play."

⁹¹Euan Middleton and associates in an interview, Rosehill School, Papakura, July 8, 1982.

- that teachers working in drama have no apparent sense of "specialist" status, as evidenced by the fact that they have no incorporated body of members;
- that there is, in professional theatre as in professional education, as in amateur theatre and in cultural education, an increasing convergence of Maori and Pakeha influence and involvement;
- that there is strong political motivation in much of the professional theatre and in some of the amateur theatre, in the latter particularly among the young Maori people;
- that the political motivation in the theatre is towards confrontation rather than negotiation;⁹²
- that there was evident dissension regarding "Who pays?" for theatre and drama in education;
- that the progress of drama in education was controlled at the national level by the allocation of Government funds with which to bring prominent overseas drama educators to the country to share their expertise with New Zealand teachers. But, on the other hand, at a territorial level funds were being made available by individual colleges for experienced teachers interested in the potential of drama as a learning medium to travel abroad for short periods of training or observation;⁹³ and
- that the progress of Theatre in Education (T.I.E.) was seriously impeded by fiscal "buck-passing" between the Department of Education and the Arts Council.

⁹²This is evident from the content of plays being written, some examples of which are Songs to the Judge by Mervyn Thompson; Tomorrow Will be a Lovely Day (a play about armed revolution in New Zealand) by Craig Thaine; The N.Z. Truth Show (a review from Maidment University Theatre, Auckland); and the popularity of the Italian playwright Dario Fo, with his political satires, adapted to the New Zealand scene. Included in this category is the blatantly aggressive Maranga Mai.

⁹³Among these people are Don McAra, Lecturer in Drama, Christchurch Secondary Teachers' College; Sally Pearse, teacher in English and specialist in Drama at Rangatikei Community College, Palmerston North, and Ralph McAllister, Lecturer in Drama at Wellington Teachers' College.

The research described in this chapter on the state of drama and theatre in education in New Zealand in 1982 clearly indicates that a great deal of action is occurring, one way or another. The Government mandate for a solid basic education has never been stronger;⁹⁴ the Arts must educate in order to survive. "Drama" is slowly and steadily becoming an accepted and valuable adjunct to education, but Theatre in Education remains an enigma. It appears that no one has sorted out what T.I.E. is; no one knows what to do with "it"; no one understands its implications. Theatre in Education is a true hybrid, and as anyone with a knowledge of cross breeding knows, the inherent qualities of a hybrid are strength and the potential for change.

⁹⁴Radio transcript, "Checkpoint Programme," 2YA Wellington, 6.10 p.m., June 18, 1982. Mr. Wellington, Minister of Education, answering Mr. Russell Marshall regarding further Education cuts. See Appendix A.

CHAPTER THREE

THEATRE IN EDUCATION: AN ENIGMA

3.1 Introduction

In April of 1979 in Act: Theatre in New Zealand a front-page article appeared on Theatre in Education¹ in New Zealand. It was written by Jan Prettejohns, Assistant Director at Downstage Theatre, Wellington, and Director of Stage-Truck,² a T.I.E. Company attached to Downstage. The following extract is from the introductory paragraph of the article:

One thing is certain -- nobody seems to quite know what T.I.E. actually is -- most of the theatres in this country recognise a need for it, some actually do it (whatever it is!), teachers who are (ideally) the other half of it have mixed reactions to Stage-Truck's idea of it -- at best they are excited by our work and offer constructive criticism of it, its uses and possibilities. At worst anything we offer is accepted without question simply because there is a need for some sort of "cultural activity" within the school system.³

In June-July of 1982, from a series of interviews with professional theatre directors in New Zealand whose theatres still operated T.I.E. companies, the writer discovered that the enigma of "what T.I.E. actually is" still exists.⁴ This was a surprise, for, as a result of the writer's own studies, research and experience in Canada, a by no means inconsiderable amount of published material in both book and article form was found to be available -- if one looked for it. Investigations

¹The term "Theatre in Education" is defined for the reader in Glossary of Terms. In the above context the meaning is general.

²This T.I.E. company is no longer in existence. It was established in late 1977 and disbanded in 1979. For the type of performances given see Act, Vol. 4, No. 2, April 1979.

³Ibid.

⁴For example, both Alastair Robertson, newly appointed director of the Fortune Theatre T.I.E. company, and Elric Hooper, Artistic Director and Administrator of the Court Theatre, Christchurch, expressed to me their concern at their own ignorance of the ramifications of T.I.E.

in New Zealand also uncovered the fact that the originator of the genre of Theatre in Education, Anthony Richardson,⁵ had established himself in New Zealand in 1968 and worked in the theatre there until his death in December 1981. The writer found none of the published material with which she was familiar available in New Zealand,⁶ and with one solitary exception⁷ Theatre in Education appeared to take the form of and be acknowledged as the presentation of a theatrical performance in a school and in school time.

The combination of the above circumstances aroused the writer's curiosity and caused her to ponder the reason or reasons for this seemingly on-going confusion in regard to T.I.E. Why was it tolerated by otherwise enterprising and virile theatre companies? What factors might contribute to no apparent growth in understanding in the space of three years? Why was no literature available? Why had there been no apparent exploration of other forms of "theatre in education" other than theatre presentations or learning about theatre? What cause or causes could conceivably lie at the root of this confusion with or negation of such a

⁵See footnote, p. 76, Chapter 3.3, "A Historical Review of the Source of TIE."

⁶See Ch. 2, Libraries. Act, Vol. 8, No. 6, December 1983, includes in its new book reviews of theatre books recently received from Canada a review of Theatre For Young People by Desmond Davis, of which the reviewer Philippa Campbell has this to say:

It is rather difficult to pin-point the intended audience for this book. For many professional theatre practitioners many of the ideas will not be new. However there is little theoretical work available on this area of New Zealand theatre, and much of the material in Theatre for Young People could be usefully used as a measure against which to compare such drama here.

I suggest Ms. Campbell is guilty of a gross understatement in regard to "little theoretical work available," as I found none in New Zealand.

⁷This exception was a project initiated by the Theatre Corporate T.I.E. company and instituted in a Maori school in Hokianga, North Auckland in July 1980. From the records of this venture it is obvious that, in fact, it was a Drama in Education project in the manner of Dorothy Heathcote but done by a group of actors in conjunction with the children rather than by a teacher.

vital and efficient tool for education? These questions are the yeast from which this thesis had arisen; much kneading of the "dough" must follow before a palatable "loaf" can be turned out.

The process begins in this chapter by verifying the fact of theatre as a traditional adjunct to education; by verifying its inception as a new genre of theatre; by tabulating its growth as a genre through a record of its literature; and by isolating and musing upon such factors as the writer believes contribute to lingering perplexity about the term "Theatre in Education." Because this chapter deals with the basic tenets of origin and derivation, derivation in the broadest sense of the word as regards ideas and concepts, the writer feels it quite appropriate to use a form of genealogical captioning, as follows:

- "Conjugal Rights". . .A brief historical background to the "marriage" of theatre and education.
- "Conception". . .In the Beginning. . .A historical review of the source of Theatre in Education as a new genre.
- Birth of TIE.
- "Just for the Record". . .A chronological record of the growth of Theatre in Education through an inventory of its literature.
- The "Question of Legitimacy". . .To whom does this "child" belong? A look at the problem of identification with and justification of, Theatre in Education.

The lightness of touch inherent in the injection of a little humour into the section titles above in no way distorts or distracts from the seriousness with which the writer views the confusion surrounding the term "Theatre in Education."

3.2 "Conjugal Rights" - A brief historical background to the marriage of theatre and education

The name "Theatre in Education" implies the consummation of two powerful traditional forms - "theatre" and "education." History has shown attitudes between both to be alternately or simultaneously convergent or divergent: convergent in medieval times when the Church of Rome used theatrical means to educate the illiterate masses of Europe to

its doctrines,⁸ divergent from the middle of the 16th century when the study of and the performance of plays to enhance secular education began. The theatre of the church created three distinct popular forms: the Mystery, the Morality and the Miracle Plays. The secular plays were intended to educate students in the understanding and use (and thus the development) of the English language itself.⁹

Among the oldest extant plays of English literature are those written by Headmasters of the great Public Schools for the training of their boys. The primary educational objectives were the encouragement of language and literary skills in Latin, Greek and English;¹⁰ the secondary objective was instruction in morality. The latter reflected the argument of the great English scholar and statesman of the period, Sir Philip Sidney, who in The Defence of Poesy (1583) declared literature to be the most effective of all human works in the teaching of morality and the moving of men to virtuous action.¹¹ Simultaneous with the use of theatre in schools for boys, the study of the plays of Seneca and Terence for their proclivity for the development of rhetorical prowess was an important feature of the education of young lawyers at the Inns of Court. In fact, the first classical tragedy written in the English language - Gorboduc,¹² was a product of the Inns of Court.

⁸See Oscar G. Brockett, History of the Theatre, 3rd Ed. (Boston: Allyn and Bacon, 1977), Ch. 4, "Theatre and Drama in the Late Middle Ages."

⁹Philip A. Coggin, Drama and Education (London: Thames and Hudson, 1956).

¹⁰T.H. Vail Motter, The School Drama in England (Port Washington, N.Y.: Kenniket, reprint [1929] 1968), p. 242-243, cited in Denis Johnston, Models for Drama/Theatre in Education in the Secondary Schools of British Columbia (University of Victoria, B.C. thesis, 1983).

¹¹Brockett, p. 163.

¹²Ibid., Gorboduc or Ferrex and Porrex by Thomas Sackville and Thomas Norton, 1561. This play written in a pseudo-Senecan manner... made such an impression on educated men of the time it had been printed five times by 1590.

Political and religious controversies of the same historical period affected public attitudes towards the theatre being thought of as an educational medium. Thus began the ideological schism between the theatre as a means of dissemination of ideas, manners and style, and theatre simply for the purpose of entertainment. In Elizabethan times the power of the theatre's role as a forum for the promulgation of ideas was clearly understood. Queen Elizabeth herself, aware of the unstable moral and ethical underpinnings of her royal position, forbade playwrights to treat religious or political subjects, demanding in addition that the great Medieval Play Cycles be discontinued.¹³ The Puritans became voluble in their verbal assault of the theatre as "an instrument used by the Devil to encourage vice and to lure people away from hard work and other useful pursuits."¹⁴ The Commonwealth period (1642-60) effectively stamped out the theatre, both publicly and privately, for the duration of Cromwell's reign. This hiatus in theatrical activity proved instrumental in changing both the shape and function of theatre. It moved the playwright out of the bourgeois or common sphere into the upper class or more selective realms of society. The gap between theatre as a means of education and theatre for entertainment rapidly widened.

Enormous changes in the nature of theatre occurred in the early Restoration. In the first place the theatre could only find justification for its existence by being "a musical entertainment."¹⁵ Secondly, the theatre buildings themselves being destroyed during the Commonwealth, combined with the proprietorial attitude of the new monarch Charles II; with his intention of transcending the entertainment standards of the French Court, led to creation of an elitism that reflected itself in the kind of plays written. "Educational" in a sense they may have been; unsuitable for schoolboy performance they certainly were! Lastly, the introduction of

¹³Ibid., p. 163.

¹⁴Ibid., p. 162.

¹⁵Ibid., p. 272, "The English Theatre 1642-1800."

Italian scenic form drove a wedge into the art form of theatre, dividing it convincingly in two. Theatre, for entertainment became "theatre" in a specific place, a grand place at that - at the theatre. Theatre for educational purposes in the schools became a device for the development of oratorical skills; the plays, no longer primarily viewed as performance pieces, but studied academically as dramatic literature. A "separation" had occurred, but not a "divorce."

The plays survived; to protect the morals of the schoolboys the name of the form of study was changed. It became legitimised as Drama. The plays used for the study of Drama were, in the main, the classics - Shakespeare, Jonson, Dryden, etc.,¹⁶ and until the 20th century and the introduction of new concepts of Drama -- such as "creative dramatics" and "child drama" -- were the only form of "drama."¹⁷ The plays were, of course, performed for an audience of peers and parents for special occasions in the school year, just as they are today. The "school play," then, is part of a long academic tradition. It is basic, either as "drama" or "theatre," to our Western educational heritage. Theatre history proves it to be so.¹⁸ Its popularity as "theatre," at least as far as students and parents are concerned, does not appear to wane.

3.3 "Conception" - In the Beginning. . . A Historical review of the source of TIE

TIE developed as the result of a rising tide of renewed interest and new thinking in the arts and education in the 1960's. Gordon Vallins

¹⁶Johnston, p. 81.

¹⁷Ibid. See "The Ward Model," "The Slade Model" for definition of terms.

¹⁸Two very fine references for the study of the history of drama and theatre as they have been used historically in education are Drama and Education, Philip A. Coggin, and The School Drama in England, T.H. Vail Motter.

(1980) reflects that "in the final analysis TIE was created out of an awareness of the limitations of the educational curriculum and the lack of impact of theatre on ordinary people's lives; it was also born out of a fertile environment and a number of particular and local influences."¹⁹ In general these could be said to include the vigorous new attitudes towards theatre expressed in the resurgence of children's and community theatres such as, for example, the work of Brian Way at the Theatre Centre, London, and Joan Littlewood at Lea Valley. In particular the dual crucial influence on the birth of TIE were those of place and person -- the Belgrade Theatre, Coventry and its director, Anthony Richardson.²⁰

The Belgrade was the first civic theatre to be built after the war and the first new theatre to be built in Britain in twenty years.²¹ The city of Coventry had been severely damaged by aerial bombardment during the war, and the decision in 1956 by the Corporation to build a new theatre as part of the renewal of the city was not only a brave gesture in the face of the advent of cinema and the rapidly growing television industry, but also one of national importance for the regeneration of professional theatre in England.²² The decision also fortuitously created the spawning ground for a new genre of theatre -- Theatre in Education.

¹⁹Gordon Vallins, "The Beginning of TIE," in Learning Through Theatre, ed. Tony Jackson (Manchester University Press: 1980), p. 3.

²⁰Anthony Richardson later emigrated to New Zealand to become Artistic Director at the Mercury Theatre, Auckland from 1968-76. He returned to England but in 1980 came back to New Zealand to fill the same position at the Fortune, Dunedin. He died there suddenly in 1981 (Act, Vol. 7, No. 3, June 1982).

²¹Vallins, p. 4; "Kenneth Tynan writing in the Observer called the decision 'one of the greatest in the history of local government.'"

²²Ibid., p. 4.

In 1962 Anthony Richardson came to a brand new theatre in virtually a brand new city, filled with a new philosophy in regard to the function of a theatre in its community. His "keen social sense, his eagerness to involve every aspect of the city and for the Belgrade to establish links with all parts of the community"²³ led him to make deliberate policy decisions towards this end. He saw the theatre as a "social necessity," himself as a "community servant," and the role of the theatre director as being of increasing importance in the pattern of community life.²⁴ He believed theatre should be a meeting place for a variety of groups, both young and old; he wanted to encourage very young children to be interested in theatre; he recognised the educational potential for children in the acting out of problems; he wanted to make a more direct contribution to the life of the community with his theatre than by simply being a venue for entertainment. He set about the realisation of these ambitions by integrating them "into a scheme to create a whole new kind of theatre audience reached through educational programmes."²⁵

With the cooperation of Gordon Vallins as assistant director, Richardson worked indefatigably at developing closer relationships between his theatre and city schools. They developed theatre projects, conducted

²³Ibid., p. 4-5. In hindsight it can be seen that Richardson's theatre policy set a trend not only in England, but in Canada. John Neville followed his ideas in Nottingham, England, bringing them with him to apply them in his role as Artistic Director at the Citadel, Edmonton, and the Neptune, Halifax, N.S. Closer to home in Victoria, B.C., they can be seen in the policies of Edmund Stephenson, followed by Keith Digby at the Bastion Theatre, not to mention in other regional theatres across Canada (see Davis, 1981, and Doolittle and Barnieh, 1979, Mirror of our Dreams).

²⁴Ibid., p. 5.

²⁵Ibid., p. 4-5.

theatre tours and workshops, arranged special school matinees²⁶ of suitable plays, and created a "supporters' club" called The Young Stagers Theatre Group. This was a large group of young people who gathered at the Belgrade on Saturday mornings to practise the theatre arts, doing drama and acting exercises, learning stagecraft and working on specially written plays. It was the unmitigated success of a type of playscript (Out of the Ashes), created and presented for public performance by The Young Stagers, that finally proved the Belgrade's "commitment to the community and to young people in particular."²⁷

Out of the Ashes was an original anthology, a theatrical collage depicting, in a series of "music hall turns," the recent history (the wartime blitz) and the contemporary culture of the city of Coventry. The production was created, through improvisation, out of the individual performers' own and familial experiences during the war and in the post-war cultural revolution. It used original research of the city and its "pop" culture: the television show, the "pop" concert, the wrestling match, bingo, film and "pop" song. It attempted "to relate all this to contemporary happenings in the rest of the world."²⁸ Out of the Ashes presented a deliberate blend of education and entertainment that epitomised the nature of Richardson and Vallins' philosophy of theatre and education:

At that time schools tended to be isolated islands divorced in many respects from the community in which they existed. Only occasionally did groups of children go outside the school for some special learning purpose. It was even more rare for outsiders to go in and share an experience with the pupils or demonstrate a skill.²⁹

²⁶Ibid, p. 6; interesting comment on the then futility of the school matinee. Unfortunately, in many theatres today the matinee has not progressed beyond the unsatisfactory experience that Vallins notes.

²⁷Ibid, p. 8.

²⁸Ibid., p. 7-8.

²⁹Ibid., p. 11-12.

The field of education lay fallow, awaiting the seeds of community interest and involvement that Richardson, from the theatre-and-community aspect, and Vallins, from the educational angle, were ready to sow.

3.4 Birth of TIE

As part of his master plan for the Belgrade's involvement in the city of Coventry, Richardson had already presented the Theatre Trust with a memorandum entitled Theatre and Education. This document "outlined possible ways in which the theatre could relate more closely with schools."³⁰ The memorandum was the outgrowth of many discussions between Richardson and Vallins in which the two men had

envisaged theatrical programmes on the problems of administering a city, the city's ritualistic roots; involving industry where production, managerial and shop-floor problems could be examined in a theatrical context. [They] discussed involving the cathedral and theatrically exploring spiritual and moral attitudes to contemporary problems. . .theatrical presentations based on how the law works, the experience of 'villains' and the process of law-enforcement; in the field of recreation. . . possibilities of contributing to arts clubs, encouraging film-making. . .liaising with local cinemas which could show films relating to the school syllabus as well as films having thematic links with productions at the theatre; nor did [they] exclude the City of Coventry football club, the local press, Midland radio and TV. . .and the local trade unions. . .playwrights creating a library of plays and tapes, and to make more widely available the skills of actors and technicians.³¹

A favourable reception to the memorandum by the city fathers generated sudden enthusiasm for the proposal, plus the financial means with which to instigate a pilot project. Vallins was directed to produce

³⁰Ibid., p. 9. All of this information comes from Vallins' essay, "The Beginnings of TIE," because the writer knows no better source than the factual report of the man who was so closely involved with the creation of TIE.

³¹Ibid., p. 8.

another memorandum for the local Education Authority "explaining in more detail the plan for taking theatre into schools." He writes:

I called it Theatre in Education because it seemed to me that the two should not be separated and it was important to emphasise that the professional practitioners would be within the education system. This is how TIE got its name.

After a series of meetings and numerous memoranda the Director of Education wrote to all the schools stating that 'a direct approach had been made by the Belgrade Theatre to the Coventry Education Authority to develop the use of drama in schools as an educational medium valid in itself as a vehicle of instruction and as a means of enrichment of life through an understanding of and appreciation of theatre.'³²

The growth of TIE, though not always according to the original close education/theatre concepts of its originators, was assured when, as a result of the Arts Council of Great Britain special committee report (1966),³³ additional funds became available through the Arts Council which encouraged the development of all manner of young people's theatre. The report asserted

in no uncertain terms the value of theatre work for young people, including TIE, and the paramount need to subsidise it if there were to be any hope of its flourishing, experimenting, developing and gaining the status it deserved.³⁴

The response to this financial and moral support between the years

³²Ibid., p. 9.

³³Tony Jackson, "Education or Theatre? Notes on the Growth and Funding of TIE," in Learning Through Theatre, p. 16-18.

³⁴Ibid., p. 18; "...the question of who should pay for TIE in schools, has been and still is a bone of contention that has plagued the growth of TIE in many areas of the country." In the 1980's this remains a perennial problem wherever TIE is proposed or practised. What the report also did was to suggest strongly, though it could not insist, that the LEA's should finance the work that was done on school premises and in school hours.

1968-75 culminated in some 78 companies in all, of which 22 were designated specifically as T-I-E companies.³⁵

It is not the purpose of this chapter section to chronicle the growth of T-I-E.³⁶ It has, however, been its purpose to determine its inception and its original goals. In the plethora of activity which has taken place under the banner of TIE, aims/goals have, for a number of reasons,³⁷ become confused. None the less, recent years have seen a greater degree of realism about the nature of their medium by TIE practitioners seriously dedicated to "attempting to use techniques of theatre in the service of specific educational objectives."³⁸

3.5 "Just for the Record" - A chronological record of the growth of Theatre in Education through an inventory of its literature

As early as 1973 the publishing firm of Methuen, whose policy it is to offer a wide range of plays for young people,³⁹ published Snap Out of It. This is a TIE programme about mental illness; it was devised by the Leeds Playhouse Theatre TIE company. In the introduction to this volume Brian Wilks, then lecturer in education at Leeds University School of

³⁵John Allen, Theatre in Europe (Eastbourne, England: John Offord, 1982), p. 267:

The remainder were Children's Theatre, Youth Theatre, or Community Theatre, some were attached to existing theatres and a few attached to Local Education Authorities (LEA's), some soundly constituted and some ephemeral.

³⁶The growth of TIE is available for perusal in the ever-growing literature in educational and theatre journals through essays, reports, case-studies and published scripts, and in the so-far few books. See Ch. 3.4 for reference.

³⁷See Jackson (1980), p. 19-21, "The Second Phase."

³⁸Vallins, p. 13.

³⁹Publisher's notes, Snap Out of It (London: Methuen Young Drama, 1973), ed. Roger Chapman and Brian Wilks.

Education, acknowledges the official recognition by Arts Councils and Local Educational Authorities of TIE teams who had "been working for almost a decade to find ways of employing the skills of the professional actor to engage children's interest, and to help them learn."⁴⁰ Wilks introduced the concept of the "actor/teacher," the actor "trained to bring life to dead words and ideas," the actor who can "bring school subjects to life in a way that can support the work of the teacher." He (Wilks) elucidated the concept of drama as a teaching method; the value of experiential learning by integral participation; the variety and nature of dramatic structures that could be devised to explore, for the children's better understanding, a wide range of topics. He wrote of the concept of ensemble devising and presenting a programme with the assistance of teachers, which would not only form a bridge between theatre and school but which would "also contribute effectively to various aspects of the school syllabus."

In England in 1975 the Standing Conference of Young People's Theatre was set up, the aims of which were two-fold: to represent Theatre in Education and Young People's Theatre to the outside world, and to facilitate communication and growth between the member companies.⁴¹ Their journal, SCYPT, acts to extend those aims. It acts as a national voice for member companies and allows a deeper understanding of aims, methods and experiences.⁴² SCYPT reviews books and articles on theatre and drama in education as well as plays and TIE programmes for young audiences. Its articles cover a wide range of topics, e.g. "Didactic Theatre of the Thirties,"⁴³ "Making the Spectacle -- The Role of Design,"⁴⁴ "Music in

⁴⁰Ibid., Introduction by Wilks, p. 9.

⁴¹SCYPT (Standing Council of Young Peoples Theatre) Journal, No. 4, 1979.

⁴²Ibid.

⁴³Ibid., No. 8, September 1981.

⁴⁴Ibid., No. 7, February 1981.

Y.P.T. Today,"⁴⁵ and "Multi-Cultural Images - Raj, the Leeds TIE Programme."⁴⁶ This excellent journal, published twice a year, offers descriptions of the work of children's theatre and TIE companies over the whole spectrum of childhood and adolescent education, as well as community theatre relating to the needs and interests of young people. It records and illustrates work done internationally as well as in England.⁴⁷

Gavin Bolton, lecturer in Drama and well-known for his work and writings on the dramatic learning method, applauds SCYPT and its contributors for the perspicacity of their contributions to children's theatre and drama. It is his opinion that dedicated Theatre in Education people represent the majority of foremost thinkers in education today.⁴⁸

In 1976 John O'Toole published Theatre in Education, a book described by the publishers in the following terms:

This is the first full-length study of the theory and practice of a new, rapidly developing branch of education which is being seized upon by both teachers and the theatre. The text provides an introduction to theatre in education (TIE), tracing its roots to recent changes in both education and theatre. . . It is practical and committed, attempting to give a balanced over-all picture, and deals sympathetically yet coolly with complex and often misunderstood questions such as active participation, fantasy and fear, politics in the classroom, what children will and will not accept. . . it has been written to help to make those who practise TIE better at it, those who use it or see it more discriminating, and those who have no access to it keen to experience it.⁴⁹

⁴⁵Ibid., No. 9, April 1982.

⁴⁶Ibid., No. 10, September 1982.

⁴⁷This is an exceptionally valuable journal. The subscription address is: The Editors, c/o Cockpit TIE Team, Cockpit Theatre, Gateforth St., London, NW8 8EH, England. Back copies are available. Cost is approximately £1.25 (p&p).

⁴⁸Graduate Seminar, University of Victoria, B.C. T-I-E Programme, March 1983.

⁴⁹John O'Toole, Theatre in Education (London/Toronto: Hodder and Stoughton, 1976), publisher's notes on back cover.

This seminal work is obviously essential reading for all who involve themselves in Theatre in Education.⁵⁰

In 1978 Gerald Chapman and John Dale, directors of the Young People's Theatre Scheme at the Royal Court Theatre, London, England, organised a working conference at the Riverside Studios entitled Theatre-Education: An Exploration. It was intended to initiate debate between the professional theatre and those involved in drama teaching, to discover elements held in common and "to draw from the participants observations and conclusions about the nature of theatre and educational drama, that might suggest an important relationship between the arts and education in general."⁵¹ Contributors to the conference were invited to submit essays for publication. In 1980 these were published under the title of Exploring Theatre and Education.⁵² Dorothy Heathcote and Gavin Bolton furnish the drama educator's standpoint; William Gaskill, Nicholas Wright, Gerald Chapman and John Dale, the professional theatre viewpoint. In summing up the book the editor, Ken Robinson, discusses "Drama, Theatre, and Social Reality," in which, among other things, he analyses the social learning to be experienced in and extracted from drama and theatre in education in comparison to the fantasies and realities of everyday life and learning.

The year 1980 also saw the publication of three volumes of T-I-E Programmes (Infants, Juniors, Seniors)⁵³ edited by Pam Schweitzer. In

⁵⁰1977 also saw the publication in England of "six practical (TIE) projects," each one conceived for a particular age group and designed to fit into a normal class time span. The volume is Teaching Through Theatre by Terence Dreary. (London: Samuel French, 1977).

⁵¹Exploring Theatre and Education, ed. Ken Robinson (London: Heinemann, 1976), Introduction, p. 1.

⁵²Ibid.

⁵³Theatre-in-Education: Four Secondary Programmes (London: Eyre Methuen, 1980), Methuen Young Drama Series.

each volume the general introduction is the same. The basic principles of TIE are reiterated: theatre as a means (not just as an end); group devising; the exploration of topics of universal concern (not necessarily "children's" topics); empathetic involvement; experiential learning and integrated participation.⁵⁴ Each volume contains four fully written TIE scripts of programmes already performed, performed perhaps many times. Unlike traditional plays these programmes are prepared and performed before they are written and published, and the variety of subject matter is very broad indeed. An indication of this breadth of topic is indicated in T-I-E: Four Secondary Programmes: No Pasaran "concentrates on the racialism and scapegoat-ism within European Fascist ideology;"⁵⁵ Example explores the possibility of miscarriage of justice in the British courts using the real-life case of the juvenile offenders, Craig and Bentley;⁵⁶ Holland New Town explores the potential for corruption in bureaucracy and the fallibility of people in authority;⁵⁷ Factory explores the creation and maintenance of the small manufacturing business.⁵⁸ Each programme, though originally factually particular to England, may be made appropriate to different countries according to the need of similar concern or concerns.

⁵⁴Ibid., p. 20.

⁵⁵Ibid., p. 70.

⁵⁶Ibid., p. 125.

⁵⁷Ibid., p. 156.

⁵⁸Critics of T-I-E point out the "political" nature of these programmes. Enthusiasts agree, but assert that all communal social interaction is "political" in that it affects the "polis," the people who must live together in the same space and time. The issue really here is, surely, that these programmes represent valuable learning situations and experiences for today's children in today's (and tomorrow's) world.

In this same year Tony Jackson edited a collection of essays and casebooks⁵⁹ on TIE - Learning Through Theatre. These include a history of the TIE movement; "Devising for TIE;" comment on participation and evaluation; and a comparison between Drama in Education and TIE.⁶⁰ In Australia, the Australian Youth Performing Arts Association (AYPAA) published a National Theatre-in-Education Study in three journals outlining both the state of and the concerns of T-I-E in their country.

2D: Drama/Dance, a relatively new journal representing the work of artists concerned for the education of young people through drama and dance, has already offered valuable articles on T-I-E. "Will TIE Die?" (John O'Toole, 1981) restates the principles of the genre, acknowledging various and particular aspects and problems. In this article O'Toole clearly states the relationship of theatre and education. He declares that it is not simply theatre "educating" in the classical sense by "as'twere holding a mirror up to nature," nor is it a case of "a medium looking for a message and a public." It is, however, theatre which has a "function beyond self" which effectively validates its existence.⁶¹ In a later volume of 2D, David Woolger questions of TIE, "Do the Messages Swamp the Medium?" He cautions TIE companies against forgetting that TIE is still "theatre,"

not just another 'resource' like a set of slides, a film, or source documents. Nor is it just a stimulus for discussion of contemporary social problems. The very heart of its work lies in the dramatic situation, and it is there that its unique value is to be found.⁶²

⁵⁹Other casebooks and studies are available in SCYPT Journals, and more recently (1983) in 2D: Dance/Drama.

⁶⁰This is a valuable article by Gavin Bolton which helps clarify some of the differences between Drama in Education and TIE.

⁶¹"Will TIE Die?" O'Toole, in 2D: Dance/Drama, Vol. 1, No. 1, August 1981.

⁶²*Ibid.*, Vol. 1, No. 3, Summer 1982, p. 82.

It can be seen, then, that even by 1979, although the actual volume of literature written about TIE since its inception is not great, as this survey indicates its growth has been steady and is increasing. One important fact to keep in mind in relation to TIE literature is that it is not primarily theoretical. Books and articles are the findings and observations of current practitioners in the field. They present a balance of theory and practice; the theories have, for the most part, arisen out of extensive practical endeavours. It is likewise important to note that criticism is being written about TIE programmes; the literature is not merely reporting.

Published TIE scripts have already proved their worth in TIE programmes. They are "classics" of their kind. They have been finely honed so that, given first-rate actor/teachers, an audience of the right age group for which they were designed, and an appropriate context for their content, a company using them can be assured of a high measure of success.⁶³ The reason that there are not more TIE scripts available is, in the main, economic. TIE companies themselves, especially where they operate directly with the backing of a resident theatre company, usually cannot afford either the time to write up (in publishing form) their material or the money to hire a competent writer to do it for them. A TIE company's priority must be to "keep the show on the road," if it is to survive at all.

Last of all, but by no means least, another major source of information on TIE are the Drama and Theatre-in-Education departments of Universities in England, the United States and Canada. In addition to undergraduate courses available to teachers (and others), these universities are offering graduate programmes in both areas of study to

⁶³Drink the Mercury, a programme conceived by the Belgrade Coventry T.I.E. Company, England, which explored the pollution of waterways by industrial waste disposal, was found applicable to New Zealand by the Stage-Truck T.I.E. company and toured in schools February-March 1979. (Act, Vol. 4, No. 2, April 1979).

MA level. This ensures that research is being done and undertaken at both the practical and the theoretical level. Theses are now available for study on a variety of related topics.⁶⁴ A most valuable example of this is the "Description, Definition, Evaluation and Implementation of Theatre-in-Education" (D. Dosser, 1983).

"Theatre-in-Education as a Resource for the Teacher," then, is not only the title of an essay in a recently published book, Drama in the Whole Curriculum (1982),⁶⁵ it is a fact of life, and one for which teachers, hard put to maintain high standards among classes of increased or increasing size in combination with increased lethargy towards the acquisition of learning, may well be grateful.

3.6 The Question of "Legitimacy" - To whom does this "child" belong? A look at the problem of identification of and justification for Theatre in Education

In spite of all this literature and sources of information, the problem of identification and definition of TIE still persists. Why is this so?

O'Toole (1976) stated that the term Theatre-in-Education is "more specific than it looks."⁶⁶ While this may be so to an Englishman familiar with the format from its inception, it is, in the writer's experience, obviously not the case among general practitioners of theatre and education. Among these people the term generates dissension or dispute; among the uninitiated it generates responses either about "teaching children to act" or sentimental references to "being in a school play once."

⁶⁴Theatre in Education is dealt with also in the theses of University of Victoria graduates Dany Lyndersay and Denis Johnston (1982).

⁶⁵Ed. Jon Nixon (London: Hutchinson, 1982).

⁶⁶Theatre in Education, p. 1.

In point of fact the term "Theatre in Education" may be used as either a solecism or a sinecure. It has great propensity for ambiguity; it may be used legitimately or bastardised. It is a highly vulnerable term, as it may be used equally easily whether with integrity or with improbity, or just impropriety. It has a hybrid vigour which, as with all hybrids, represents at heart an unknown quality.

The crux of the problem of definition of TIE, the writer believes, is three-fold. It involves the phonemics of the name itself, the "personal luggage,"⁶⁷ and its justification as a valid educational and/or theatrical form. While these three categories are but the writer's speculations, it is believed that it is important to look at them objectively, as they have a continuing effect on the whole genre of Theatre in Education. We will now consider them in the above order.

1. The Phonemics of the Name "Theatre in Education" (TIE)

Phonemically, the term "theatre in education" has an undeniable ring of the grandiose about it. It sounds great! It "falls trippingly off the tongue," allowing the user to speak it with ease and the hearer to receive it with a certain sense of appreciation for its aesthetic appeal. Initially, it has a comforting sound; reflectively, it puzzles.

At a simple conversational level, the writer has found mention of "theatre in education" to have interesting effects. People either assume they know all about it -- and dismiss the topic with, figuratively, an airy wave of the hand, or, not wanting to display ignorance about what it really means, they pause momentarily in their conversation, then slide off the topic at a tangent. This leads the writer to suspect that the name "Theatre in Education" is just too clever. It combines images of two familiar and worthy traditional institutions; it is a term,

⁶⁷See definition of term in Glossary of Terms.

therefore, invested with considerable weight. As such, it is obviously strongly endowed with images of "things past." It is too loaded with implication at the same time as it is too simple to say. It creates its own enigma! Now whether or not this particular speculation would find general concurrence among Theatre in Education practitioners may remain a moot point and not one profitable to debate at this juncture, but what is inarguable is that to speak of being involved in Theatre in Education is to run, more often than not, into a conversational dead end. Few people respond to its mention with, "That sounds interesting. What, exactly, does it mean?"

2. "Personal Luggage"

"Personal luggage" is a term used by the British Drama educator Gavin Bolton, to mean that personal experience -- whether it be intellectual or emotional, social or economic, actual or imaginative, individual or collective - which any person (man, woman or child) brings to any given situation with which s/he is confronted. In other words it represents the sum total of a person's experience. When we consider, then, "personal luggage" carried into the realm of the nomenclature of a topic such as "Theatre in Education," it is natural that the dominant images evoked by that name will differ or correspond according to the nature of the personal experience of the person involved. To return to Prettejohns' statement regarding confusion of "what 'it' is,"⁶⁸ then it can be seen that the "personal luggage" of what "it" (being Theatre in Education) is, or should be, is strongly influenced by historical precedent.

Translated into terms of Theatre in Education in New Zealand, this means that for the actor as for the teacher, as also for the parent, "theatre" in "education" most likely implies one of three alternatives: reading and/or studying a play in the classroom; participating in a school play; or being involved as performer or audience with the visit

⁶⁸See Ch. 3.1, p. 70.

of a theatre company to a school. Whichever way you look at it, "theatre" is being considered primarily from the point of view of its traditional role in education. Whether as a cultural injection of an art form or in the classical model of a "cultured" education, the theatre artist and the educationalist are constricted by inherited traditional rigidities of thought and action which either cannot (or are unwilling to) accept the balance of theatre and education that is both explicit and implicit in the term and the genre of Theatre in Education.

3. Justification

Putting aside, for the time being, the philosophical and ideological justification for the birth and nurture of Theatre in Education (i.e. question of legitimacy), it is once again appropriate to consider the quote that began this chapter (see p. 70):

One thing is certain - nobody seems to quite know what T.I.E. actually is - most of the theatres in this country recognise a need for it, some actually do it (whatever it is!), teachers . . . have mixed reactions to . . . it -- at best they are excited by our work. . . its uses and possibilities. At worst, anything we offer is accepted without question simply because there is a need for some sort of 'cultural activity' within the school system.

If a reputable theatre company can truthfully state that it does not know what it is doing, but is doing "it" because there is a need for "it," then I would suggest that two major problems are therein engendered, the first, and most obvious, of which is -- identification; the second, less obvious but of no less importance, is -- justification. It seems to me that these two elements are parts of the same whole. Let us then look first at the problem of identification.

Identification means, quite simply, to "establish the identity of, to recognise,"⁶⁹ what object, topic, or ideology one is contemplating

⁶⁹Concise Oxford Dictionary, New Edition, 1977.

action with or engaged with in action. Surely it is basic common sense to know something of what one is about before embarking upon a venture, especially where professional reputation is at stake. In the light of whatever was, or is, known about T.I.E. (and something, however minimal, must have been known in New Zealand, if for no other reason than the term itself was in use), surely it behoves a theatre company using the term commercially not only to find out as much as possible about it, but also, if genuinely interested in the concept and its possibilities, to be at the very least familiar with current literature on the subject. The writer's research in no way found the latter to be the case.⁷⁰

If a theatre company decides to accept T.I.E. as a legitimate offspring⁷¹ of the union of theatre and education, then logically it will be concerned with its form. It will want to find out about this "child."

What does it look like? What might, what could it look like? In what way or ways does it resemble its "parents"? What characteristics are obvious? What characteristics might there be to look for? In other words, what has this child inherited; what might its potential be? What and who is this "person" it has undertaken to foster?

On the other hand, if a professional theatre company in the 1980's does not show concern for the form of T.I.E., then educators and parents are entitled to examine motives and intentions for adopting the terminology of Theatre in Education. The question that becomes

⁷⁰See Ch. 2.7, "Conclusions in Relation to the Practice of Drama and Theatre in New Zealand.

⁷¹And surely it is "legitimate"? It cannot be a "bastard" because, although a "hybrid," its birth was by no means unauthorized. (See Concise Oxford Dictionary for definition of "bastard.") It is not an "orphan" because both parents are alive and well. But it does appear at present, at least in New Zealand, to have the status of "foundling," being bounced about from pillar to post as a kind of unwanted "ward of the state" rather than as a "foster child" growing in a caring environment.

uppermost in the mind is, "What is the relationship between the company's motives and intentions and its justification of Theatre in Education?"

Justification for whom? The actor, the teacher, the child? If we take the last-named first and agree that it is desirable and beneficial for children to have some exposure to "culture" as part and parcel of a good basic education, then we can accept Prettejohn's statement at face value and comply with it in principle. But, if we are concerned that a professional theatre company would embark upon an "educational" project of which it admits "it knows not what of," then we must look deeper into the question of justification. Who is trying to justify what, and to whom? Does T.I.E. simply signify more jobs for actors? Does it bring in additional revenue for a theatre company over and above box-office sales and sponsorships? And for the teacher, does it signify someone else "teaching" his class, or an extra "free period"? All of which are justifiable in their way, but the writer believes that Theatre in Education is more than that. It is not sufficient for a company of actors to supply "theatre in education" for a captive audience of school children on the grounds that "there is a need for some sort of 'cultural activity' within the school system." A statement in this vein borders on the insulting from the point of view of those teachers of, for example, English, Music, and Art who spend a working lifetime attempting to instil cultural values into their students. Therefore, "culture" as an intention for the use of the nomenclature "Theatre in Education" is not enough. It is the easy way out. What is required is particularised identification of the various modes of "theatre" in education which, in practice, show their own justification. In the identification of and practice and research in these modes, understanding will be reached through the criteria by which "theatre" may truly be judged as a contributor to education. Until such time as this kind of thoughtful homework is done on the use of "theatre" in education, the genre as a whole cannot help but remain an enigma.

CHAPTER FOUR

THEATRE IN EDUCATION (T.I.E.) - NEW ZEALAND

The following is a reflection on four examples of theatre performed in New Zealand schools and seen by the writer in May and June of 1982.

4.1 Principles of T.I.E. - O'Toole

Theatre in Education was conceived in the beginning in the United Kingdom.¹ It was

an attempt to bring the techniques of theatre into the classroom, in the service of specific educational objectives. . . It based itself on an extension of children's play and a combination of theatricality and classroom techniques to provide an experience imaginative in its own right, with the glamour of strangers in dramatic role and costume providing both a stimulus and a context. . . not normally available to the teacher.²

Particular techniques were formulated which give TIE a special identity.

These are:

- The material is usually specially devised, tailor-made to the needs of the children and the strengths of the team.
- The children are often asked to participate. Endowed with roles, they learn skills, make decisions, and solve problems. The programmes' structures have to be flexible to accommodate the children's contributions within the context of the drama and still uphold the actors' roles.
- Teams (i.e., the actors) are usually aware of the importance of the teaching context, and try to prepare suggestions for follow-up work, or hold preliminary workshops for the class teachers. Programmes are frequently split into two or three parts, to allow the teacher to build a large-scale project on the stimulus of the drama.

"Theatre in Education programmes are exciting, and as funny, sad, magical, glamorous and novel as any other good theatre."³

¹See Ch. 3.3, "Source of TIE," p. 75.

²John O'Toole, Theatre in Education, p. vii.

³Ibid., p. vii-viii.

These excerpts from O'Toole's Theatre in Education present both a specific concept of the palpable use of theatre in the field of education and reflect the thinking and application endemic to Children's Theatre, at least in England in the 1960's. For example, Brian Way, working from the London Theatre Centre, was engaged in experimenting with and developing forms of participation theatre for child audiences.⁴ His influence spread to Canada through the teachings of his associate and colleague Margaret Faulkes and his disciples Ken and Sue Kramer, founders of the Globe Theatre, Saskatchewan.⁵ Concomitantly, Desmond Davis was engaged in study, observations, discussions and visits pertaining to theatre for young audiences in the United States, Australia, England and Canada. His book, Theatre for Young Audiences (1981)⁶ is the product of this research put into practice over a period of some nine years at St. Catherines, Ontario, Canada.⁷ In 1970 in New York, Paul Sills, experimenting with a combination of professional Readers' Theatre and Viola Spolin's ideas on improvisation as a means of working creatively in theatre, inadvertently created another theatrical genre in a play of the same name -- Story Theatre.⁸ This genre has become very popular with

⁴Audience Participation (Boston: Walter H. Baker, 1981) is the outcome of Way's work over a period of some 20 years creating theatre for children. For further information on the London Theatre Centre see Clive Webster, Theatre in Schools (London: Pitman, 1975).

⁵"Next Town Nine Miles: Globe Theatre of Saskatchewan," in Mirror of our Dreams, Joyce Doolittle and Zina Barnieh (Vancouver: Talon Books, 1979).

⁶Ontario: Musson Book Co., 1981.

⁷In 1981 Davis was Artistic Director for Theatre South, a regional theatre company in New South Wales, Australia, and also teaching at the University of Wollongong, Australia.

⁸Performed for the first time in New York.

actors and children alike, for performance in schools.⁹ By the early 1970's Theatre in Education (TIE) in England had gained respectability and was rapidly developing under the sympathetic umbrella of the Arts Council of Great Britain.¹⁰

4.2 Principles of Theatre in Education - Davis

From the preceding paragraphs it can be seen that "new" concepts in theatre presentation for school children and/or young audiences cannot really be considered so "new" in 1982. These particular concepts have been abroad in many countries for at least ten years. New Zealanders, being great travellers¹¹ in search of methods of growth and refinement in their arts and education, the writer believes there can be little justification for pleading ignorance of what Theatre in Education represents.¹² This self-confessed "ignorance" is the problem to which the writer believes New Zealand theatre practitioners and educationalists alike must address themselves, not neglecting any opportunity to redress the balance. One such opportunity is Desmond Davis' book Theatre for Young Audiences. This book is now available in New Zealand and has been recently reviewed in Act.¹³ For the sake of Theatre in Education in its broadest possible sense, it is to be hoped that the negative attitude adopted by the book's reviewer will be ignored and the positive content of the book examined widely and in depth. Only then will Theatre in Education for New Zealand children mean the same as it does for children in other countries. It is upon Davis' principles that the writer now examines the four examples of theatre seen in schools during her research visit. Before doing this it is necessary to objectify some of these principles.

⁹This genre has been very successfully adopted by the youth touring company of the Kaleidoscope Theatre of Victoria, B.C.

¹⁰See John Allen, Theatre in Europe, Ch. 11, "The Educational Background."

¹¹See Ch. 2.6 of this thesis.

¹²See Prettejohns' statement, Ch. 3, p. 70.

¹³Act, Vol. 8, No. 6, December 1983.

Davis, albeit a man of the theatre, has an intense interest in education. He sees (and the writer believes rightly) the world of education having a traditional attitude to theatre as mainly entertainment:¹⁴ he abhors this narrowness of vision. Clearly and concisely he lays out for examination the areas in which theatre can make a genuine and exciting contribution to the act of learning. They are:

- content (history, cultural heritage, language, maths and science, social issues);
- themes (identification, clarification, exploration, understanding);
- form (new ways of achieving the social reality of the theatrical encounter);¹⁵ and
- the occasion (the theatre experience in its entirety).

In addition he formulates the principles to which anyone engaged in the act of providing professional theatre for young audiences must be committed. While admitting that

many companies devoted to theatre for young people give only public performances. . .they are not at all concerned with school curriculum or follow-up work or responsibilities to teachers. . .their concern being to attract the largest possible audience, and thus make money, other companies will care very much about the effect of their theatre on the young people who attend [emphasis added]. . .insofar as they care about the nature of that entertainment, they are involved in education. In short, education is not the prerogative of the schools. . .¹⁶

¹⁴Davis, Ch. 7, "Education," p. 143.

¹⁵"The first importance of form in the educational context is that it carries the major responsibility of ensuring effective reception. A theatre event is only completed by the perception of the audience and the meaning it finally has is the only meaning which the audience finally gives to it." Davis, p. 153.

¹⁶Ibid., p. 163-166.

He further states that the principles which guide these companies will be:

- concern with appealing to the interests of young people;
- choosing themes appropriate to the concerns of young people;
- concern with obvious entertainment values; and
- placing great emphasis on production values and theatrical efforts.

But most important of all, all children's theatre companies

will carry an awareness that they are dealing with susceptible young minds to whom they have a responsibility. . . Children are a critical audience, but they [emphasis added] have only one criterion -- that their attention be held. . . [children] can be taught and encouraged to prefer quality entertainment to cheap entertainment. . . thus all agencies providing theatre for young people are responsible for educating even though they may. . . not try to hard to teach.¹⁷

In defining these principles Davis moves the whole concept of understanding theatre for young audiences forward. Some of the ideas he extrapolates may not be "new," but many are of fairly recent origin.¹⁸ What is new, is that Davis has consolidated these ideas and principles out of his own wide research and experience, collating them to enable others to make new structures for old, and "new" purposes. A study of these principles in conjunction with a study of the theatrical elements concurrently in practise in drama in education by the foremost educators in that field (Heathcote, Bolton, O'Neil, Stabler) will hopefully do much to bring understanding to the enigma that is TIE.

Bearing this in mind, let us now turn our attention to an appraisal of the four performances seen -- Bearskin, Woyzeck, Songs for Uncle Scrim, Maori Myths and Legends -- in terms of the explication of "theatre" in "education." The first two performances belong to the long-established

¹⁷Ibid., p. 165-166.

¹⁸Charlotte Chorpenning, at Northwestern University, Illinois, similarly researched the effects of live theatre on young audiences and recorded them in Twenty One Years in Children's Theatre (Kentucky: Anchorage Press, 1954).

and familiar tradition of, respectively, "the school play" and "educational or classroom drama."¹⁹ As such, although each is relevant and valuable in its own way, they do not belong to the generic form of T.I.E. However, both are important in terms of function. (This will be analysed in conjunction with the writer's description and assessment of the two school-produced plays.) Scrim and Maori Myths were presented under the banner of T.I.E. by professional theatre companies; it is their conception of T.I.E. with which the writer is deeply concerned and with which the question of "function" is of deeper philosophical significance. It is upon a T.I.E. company's philosophical footing that its methodological structure is built.

4.3 Description of Four "Theatre in Education" Presentations seen in New Zealand

1. Bearskin

Bearskin, a dramatisation of the old German folk tale, was presented as a musical of large proportions by a high school. A large cast and a large orchestra vied for the attention of an audience composed mainly of family and friends. There appeared to be one major role (that of Bearskin) supported by 30 minor roles, a chorus of "villagers" numbering 27, and a 37-strong dance and acrobatic troupe. The story of the play was printed in the programme, which showed great forethought on the part of the director, as any semblance of plot in performance was engulfed by sheer weight of numbers. In addition, the inadequacy of vocal delivery by youthful voices battling with the unsympathetic acoustical qualities of a large auditorium and the exuberance of an efficient orchestra obliterated any opportunity for dramatic possibility for dramatic encounter between the play and its audience. Therefore for this observer Bearskin was not "theatre."²⁰

¹⁹See Glossary of Terms.

²⁰The writer believes that some sort of aesthetic experience is concomitant with a theatre experience, either through the production as a whole or at some point in the performance. See J. L. Styan, The Dramatic Experience (London: Cambridge University Press, 1965), p. 8.

However, it was "the school play," and no doubt perceived by the performers and the audience as "theatre." Robinson (1980), discussing the nature of "drama" and "theatre" in "Drama, Theatre, and Social Reality," explores the idea that the "difference is in the sense of convention and sense of intention in those taking part."²¹ Thus if the "sense of convention and the sense of intention" (i.e., to take part in a theatrical event) is the same for the performers of Bearskin as for the audience watching it, then Bearskin was "theatre." The enthusiastic reception with which the audience greeted the performance indicated not only their confirmation of the nature of the event but also their satisfaction with it.

In the writer's opinion the function of Bearskin was two-fold. First, it was a demonstration:

- It demonstrated to parents, teachers, friends and school supporters that a spirit of cooperation of a very sizeable scale was alive and well within the school. A great deal of teacher and pupil time-and-effort had obviously gone into its preparation.
- It demonstrated, in a popular format (i.e., "the school play"), the expertise of specific school departments, namely, Home Economics and Art (costumes and set, and possibly publicity); Music (orchestra and choir); and Physical Education (dance).
- It demonstrated the ability of the resident drama specialist, John Kim, to accommodate and coordinate the physical requirements of the performance.

Secondly, it was a fund-raising operation.

The raising of funds to assist and expand a school's activities is both necessary and commendable, particularly when the task is undertaken by the school itself. The ultimate end usually justifies the means.

²¹In Exploring Theatre and Education, ed. Ken Robinson (London: Heinemann, 1980), p. 150.

The annual production of "the school play" has become a publicly acceptable means by which to not only raise the profile of the school but also to boost its coffers. A headmaster demonstrates both his awareness of human nature and his business acumen when he encourages or permits a large cast of his students to participate in a theatrical performance prepared by the school, for which tickets are sold. He knows he may, as a general rule, count on parental support (at least on "the night") as well as that of his students' peers and well-wishers. He has, in effect, an affectively-captive audience of probably some hundreds. It requires but a little simple mathematics plus careful attention to production budget to forecast a comfortable profit margin.

2. Woyzeck

Selwyn College's production of Woyzeck was, quite simply, a rehearsed performance of Georg Buchner's play presented by students of the school's drama club. It was presented with youthful enthusiasm for a peer-group audience in the intimate surroundings of the small relocatable which is the drama club's "home." It was elementary in the extreme in regard to presentation, both in technical and performance aspects. It was presented at lunchtime; it was free; and it drew a full house.

The merit of Woyzeck lay in the fact that participating students made, and attempted, an unusual and particularly challenging choice of play. They had memorised lines and had the courage to present their efforts in front of their peers at close range, without the flimsy security engendered by the distancing effect of being on a stage in a darkened auditorium. The casual spectator can have no means of knowing the extent of the difficulties that may have been overcome by student and teacher/director alike to achieve the performance.

However, merely to speak a script to an audience does not create a theatrical experience, for as Robinson (1980) states, "theatre does not refer to what the actors do in the presence of an audience. It refers to

the encounter that takes place between them."²² That is to say, it is through the quality of the "encounter" that "theatre" occurs; "theatre" is not the process of the performance, it is the product. The principal means to that end is the building of empathy between actor, character and audience. This empathy, this "imaginative transposing of oneself into the thinking, feeling and acting of another. . . . imaginatively perceiving, feeling and understanding as he or she does,"²³ allows the "human interaction" which is the essence of true "theatre" to take place. This is the task of the actor. It can only be effected if he understands the inner life of the character he portrays. Sadly, this inner understanding was most noticeably absent from this production of Woyzeck. Therefore empathy could not occur at the dramatic level; the result was a "playing at" theatre.

Although the play failed as "theatre" because it lacked that ingredient essential for the audience's affective participation in the essence of the drama, it succeeded in the function of "education." Pragmatically, Woyzeck functioned as:

- a learning experience, and quite possibly a new learning experience for many of its participants;
- a demonstration, both of the students' work and their interest in the theatrical medium; and
- novel and pleasant lunch-hour entertainment.

As "education" it would be agreed by teachers, participants and spectators that certain commendable educational objectives had been

²²Ibid.

²³de Courcy-Wernette, "Developing a Scale to Assess Empathy in Fifth-grade Students," M.A. Thesis, University of Wisconsin, 1975, p. 25.

achieved in Woyzeck as in Bearskin, i.e.:

- experience in the self-discipline and self-satisfaction of learning lines, songs, music, dance and movement;
- co-operation and team-work in an area other than in sports;
- the experience of confidence-building in self and in colleagues;
- the experience and discipline of commitment to extensive rehearsals;
- the experience of contributing in a new and positive manner to the community spirit of the school;

and last, but by no means least, the pleasurable experience of sharing these acquisitions in performance.

In conclusion, then, it may reasonably be inferred that both Bearskin and Woyzeck most accurately could be described as educational exercises cloaked in the attractive disguise of "drama" or "theatre." It was evident that the producers did not intend the audience to function as anything more than a "panel of judges" asked to view the physical skills of a group of participants within the context of a play, nor were they intended to participate in "a willing suspension of disbelief."

We will now turn our attention to the two T.I.E. presentations of the professional theatre companies, the Fortune, Dunedin, and Theatre Corporate, Auckland. They will be appraised in that order.

3. Songs for Uncle Scrim²⁴ -- a "songplay"

A "song play" is

a set of original songs grouped uncomprisingly round a theme, placed in a logical and coherent order to create a strong sense of narrative, and allowing the establishment of character.²⁵

²⁴See Ch. 2.4; p. 40.

²⁵The author, Mervyn Thompson's definition, from the Introduction to the unpublished script of Songs for Uncle Scrim, in the writer's possession, p. 2.

Songs for Uncle Scrim was written for a cast of five -- three men and two women. Two of the men alternate between playing the same roles, i.e., two New Zealand Prime Ministers during the Depression years; the third operates in a number of character roles and occasionally as an orator/narrator; the women play many female roles, alternating between "older" and "younger" woman. The process is that characters crystallise briefly then melt back into the ensemble, then reveal themselves again; no one ever leaves the stage. The pianist accompanies the songs where required, occasionally dashing away from the piano to take a small role. The play is about New Zealanders in the Depression; the inspiration for the lyrics is drawn from Tony Simpson's The Sugarbag Years (1973):

. . .the effect of Scrim lies in its juxtapositions. Each statement comes at the material from a different angle. The contrasts are there for a purpose and should be played for all they are worth. Comedy gives way to pathos; the harsh edge of social comment to satire; songs which generalise to ones which explore specifics; the lyrics of frustration to those of savage social and economic conflicts; songs which emphasise individual character to those which recreate larger historical actions. The audience must be allowed to laugh as much as they like, but the stringency of the social comment ought never to be far away, and one image should keep recurring: that of the hopeless, lost faces of the dispossessed, knowing in the acid pit of their guts the horrors of malnutrition.²⁶

This is strong theatrical material, deserving of strong and dedicated treatment, with equally strong potential as educational stimulus and for educational follow-up. But, as presented by the Fortune Theatre T.I.E. company to 500 boys of St. Andrews Boys High School, Dunedin, it was not "Theatre in Education." It did not demonstrate "strong and dedicated treatment," nor did it have any form of available supplementary educational material, nor did it have any potential for educational stimulus! It was a performance best described in theatrical parlance as "very ho-hum!" The presentation was slickly executed, but emanated boredom and condescension. It effectively counteracted all but the most rudimentary participation by violating the basic tenets of children's theatre regarding audience placement, for 60% of the boys had great

²⁶Ibid., p. 3.

difficulty seeing over their fellows' heads and equal difficulty hearing.²⁷ The boys had not been prepared for a theatrical mode which required that they must take the content of the topic from the lyrics of the songs. As, for many of the songs, the actors lacked projection in addition to any sense that they particularly wanted to communicate the meaning of the material, a great deal of the sense of the production was lost. It was the writer's observation that both boys and actors were glad when the performance was over.

Scrim and T.I.E.

Considering this production of Songs for Uncle Scrim, what elements therein were compatible with O'Toole's description of TIE? Reluctantly, in their entirety there were none. There was neither "specific educational objectives," "extension of children's play," "combination of theatricality and classroom techniques" (unless one counts the expectation that the children will sit back and listen to the teacher/actor perform), nor was it an "experience imaginative in its own right." Neither was there any integral audience "participation," skill learning, decision making, problem solving, or "flexible structure" in which to enable these things to occur. It did have "the glamour of strangers in dramatic role and costume," loosely speaking, but lack of adequate characterisation and inaccurate costuming accounted for a paucity of "dramatic" content and little sense of "context." If Songs for Uncle Scrim was not T.I.E.,²⁸ how did it measure up by Davis' standards for children's theatre?

Scrim and Education

Davis says that "from a teacher's point of view, often the most obvious contribution by theatre to education lies in content, which may

²⁷This was very obvious from the writer's observation of the boys' behaviour.

²⁸See Davis, Principles of T.I.E., p. 96.

be drawn from various parts of the curriculum."²⁹ Questions addressed to various teachers in charge of the boys at the performance of Scrim elicited the information that "only 5th and 6th Form students were required to study New Zealand history," but that all the boys were brought in to see the show because it was reasonably priced at \$1 per head.³⁰ It will be remembered that the 5th and 6th Form boys filled the last two or three rows of seats, which in turn began about seven rows from the front, the scene of the action.³¹ Thus the boys who might have benefited most from the play were among the 60% who had difficulty both in seeing and hearing. The theme or themes in the play, which Davis states have ultimately "the greater educational value," under these conditions (and even supposing the actors identify and clarify them adequately) stood every chance of being lost to the audience's understanding. A great pity this, for not only is Scrim a representation of historical interest, but as the author Thompson clearly reminds us, it is deliberately anachronistic:³²

The politics of the play should be clear enough. Scrim is clearly a warning that this sad chapter of our nation's life must never be repeated. Present indications are not encouraging. As in the depression our present governors seem unable to comprehend the great soul-sickness which is being felt throughout the land. The rich get richer, the poor more frustrated. . . the way often seems lost. Now, as in the thirties, the questionings can be heard.³³

The lessons are there, entwined in the "song-play's" structure, waiting to be taken up and learned.

²⁹Davis, p. 146.

³⁰Statement made to the writer by accompanying teacher and recorded in the writer's notes.

³¹Brian Way, Audience Participation, p. 5-6.

³²Thompson, p. 3

³³*Ibid.*, p. 4.

Scrim and Theatre

The first importance of form in the educational context is that it carries the major responsibility of ensuring effective reception. A theatre event is only completed by the perception of the audience and the meaning which the audience gives to it. . . However pertinent the theme and useful the content, they must be embodied in a form which will reach and affect the audience. . . There must be an impact which leads to altered feeling. Such impact is only possible where the form makes appropriate impression on the emotions and senses of the recipient. This is the full significance of an aesthetic experience and reminds us again that theatre in education at its best is art, not information distribution.³⁴

We have already seen that form, as in something as basic as in, for example, the seating arrangements of the audience, negated to a great extent the "educational" input of Songs for Uncle Scrim at St. Andrews. And in the same way, and for much of the same reason, it negated the aesthetic experience for many of the boys, it being well-nigh impossible to "make an appropriate impression on the emotions and the senses" of the individual audience member if he must strain to see and hear the play's action. It is the responsibility of the theatre company and the responsibility of the play's director and actors alike to "ensure effective reception" by all the means at their disposal. Acting skills and the manner of the actors' presentation aside,³⁵ forethought by the T.I.E. director of Scrim in regard to the initial blocking and rehearsal of the play would have permitted flexibility in presentation where large audiences were expected. This would have enabled Thompson's work to have had an "effective" and an affective reception in accordance with its message. It was not Thompson's play that failed as Theatre in Education; it was its presentation by a so-called T.I.E. company.

³⁴Davis, p. 153.

³⁵See the writer's comments, p. 112-113.

Scrim and the Fortune Theatre

The function of the Fortune Theatre T.I.E. company can best be understood by looking at the general administrative organisation of the parent company, the Fortune Theatre itself, for the mainstage company and the T.I.E. company are almost one and the same thing. In the writer's opinion this factor has a direct bearing on their Theatre in Education policy.

In June 1982 the Fortune Theatre of Dunedin had a T.I.E. troupe of actors operating under the auspices of the New Zealand Government-approved and subsidised Performers-in-Schools scheme. This scheme was devised to allow, by assisting financially, the performance of visiting performing artists in the school system. The money came in equal proportions from the New Zealand Education Department and the Queen Elizabeth II Arts Council.³⁶

At the time of this research, and for quite some time previously, the actors involved in the Fortune's T.I.E. company were simultaneously engaged in working as members of the theatre's adult company.³⁷ In addition, and subject to suitability of the material, a play might be chosen that would tour schools as a "T.I.E." project at the same time as it would appear at the main theatre; e.g., Songs for Uncle Scrim was one of the three plays advertised as a regular part of the winter season in the company's Downstairs Theatre, a small experimental theatre space. During the same season this play was being toured to Secondary schools within a radius of ninety miles (i.e., about one to one-and-a-half hours

³⁶See Ch. 2.5, "Resources Available to Theatre in New Zealand," (3) Financial Resources, p. 50.

³⁷From an interview with Fortune Theatre administrator Judith Mason.

travelling time) from the theatre. The actors performing in Scrim were required to perform nightly, though not necessarily in Scrim, on the Mainstage.³⁸ Due in part to the new Actors' Equity legislation,³⁹ but more particularly to a recognition of the considerable strain on the actors themselves, school visits were limited to two per week.⁴⁰ Many schools were not able to be visited by the T.I.E. company simply because of the logistics of distance, as the company must return every night to Dunedin.

The outcome of several informative interviews with playwrights, actors and administrators connected with the Fortune Theatre indicated that the T.I.E. company fulfilled several functions. Four of these it shared with the mainstage company; the fifth was peculiar to itself. None of these included a mandate for Theatre-in-Education in accordance with O'Toole, but two come somewhere close to the Davis philosophy. It was concluded that the Fortune T.I.E. company functioned as:

- an outlet for the work of New Zealand playwrights;
- a resource for students interested in the theatre. It did this by hosting in-house school parties for performances with the option of a back-stage tour to follow the performance; by running popular term-long youth-theatre workshops in all aspects of theatre (including performance) on Saturday mornings;⁴¹

³⁸From a conversation with actors of the Fortune Theatre T.I.E. company.

³⁹Act, Vol. 4, No. 2, April 1979.

⁴⁰This was because of the logistics of distance and time required not only for the T.I.E. visits but also for the preparation of other plays for the mainstage, for adult audiences.

⁴¹From an interview with ex-Fortune T.I.E. Director Rawiri Paratene.

- the representative body of "the Arts" (and of the theatre in particular) in the school system in the provinces of Otago and South Canterbury, representing an image of culture;⁴²
- an outlet for social-conscience raising which offers stimulation for specific or generalised outcomes;⁴³ and
- a vital source of revenue for the Fortune Theatre itself. It is not intended to infer that its T.I.E. company functions primarily as a revenue-earning device. This would render an injustice, if not an insult, to the well-intentioned efforts of administration and company members alike. Existence, for any theatre company without adequate subsidial funding, depends on skilful juggling of income and expenditure accompanied by no small amount of good fortune.⁴⁴ Therefore it is reasonable to assume that any theatre company running a T.I.E. extension in conjunction with the Performers-in-Schools (P-I-S) scheme could be anticipating some portion of their earnings therefrom assisting to balance the company's overall budget.

These five points add up to a heavy schema for any theatre company, let alone one which is small and not well subsidised. Small wonder that problems arise in relation to the practice of Theatre in Education.

A Question of Balance

The main problem for the T.I.E. company appears to lie with the Fortune Theatre company itself, and its polarisation of intent. The writer sees an analogy here to the circus clown endeavouring to balance up-ended on two stools placed wide apart. With a hand on each stool the clown juggles balls with his feet, striving all the while to control both

⁴²See Prettejohn's statement, Act, Vol. 4, No. 2, April 1979: "At worst anything we offer is accepted without question simply because there is a need seen for some sort of 'cultural activity' within the school." (p. 13.)

⁴³The Dunedin playwright, Brian McNeill's, children's theatre play Smelter Skelter was regarded by the public as satirical social comment on the issue of environment versus industry, the proposed construction of an aluminum smelter on a wildlife reserve on the estuary at the Otago Heads.

⁴⁴This is particularly the case in New Zealand, where theatre subsidies are not high and vary from year to year.

the balls and his balance while defying the natural tendency of the stools to slide. The Fortune is like this clown. On the one hand it strives to serve its first master, the theatre; on the other it attempts to flirt with education. It seems that in the process of manoeuvring to maintain or even achieve the balance necessary to the fulfillment of the act, it falls between two stools. This is sad. Because, like the clown, actions which appear to be the result of carelessness or lack of foresight are, in reality, the outcome of serious intent. The Fortune's operational categories, (1) as outlet for work of New Zealand playwrights, and (2) a resource for students interested in the theatre, function well, serving a real need.⁴⁵ It is in the compatibility of categories, (3) an image of culture, and (4) an outlet for social-conscience raising, that the central issues of the problems occur. These problems are compounded by the issue of category (5) -- revenue.⁴⁶

Although it forms the web in which the majority of other problems are emeshed, money is not the most prevailing problem for the Fortune. Running a T.I.E. company composed in large part of the manpower of the Mainstage company continually raises the matter of priorities. Priorities, not only in terms of who performs what, and when and where, but also of material. What plays/shows can be chosen to fulfil a dual-purpose role, that is, for "home" and "school" consumption? How are the resources of time and money and manpower to be budgeted for both "out-front" and backstage? How can these resources possibly serve both the theatre and education? Given that the administrators of the theatre, and in particular those responsible for the T.I.E. company, do understand the principles of Theatre in Education as expounded by O'Toole, where must the priorities lie? Who, or more importantly, what will decide them? When the "stools" begin to slide, which will the "clown" grab with both hands in order to "keep his act together?"

⁴⁵The most recently appointed director of the Fortune T.I.E. company, Alastair Robertson, in an interview in Dunedin, June 22, 1982, was emphatic that the need for T.I.E. had not diminished.

⁴⁶Interview with administrator Judith Mason, June 22, 1982.

For the Fortune, as for almost any other theatre company in the same position, it will be the familiar stool, the one marked "theatre," on which it will stake its existence. And such, quite obviously, was the case. But when a professional theatre company presents entertainment as Theatre in Education, then it must "care about the nature of that entertainment," for they are "involved in education."⁴⁷

They must remember that:

Whatever value content, theme, social occasion and form may have in the education in the young audience member, in the final analysis the truest value of theatre lies in what the theatre essentially does, and that is to give an aesthetic experience which is. . . at the heart of the encounter.⁴⁸

It was the "aesthetic experience" that was absent from Songs for Uncle Scrim as presented to the 500-strong audience at St. Andrews Boys High School by the Fortune Theatre T.I.E. company. Scrim failed as theatre because it lacked the intrinsic qualities with which to forge an aesthetic experience. It was drab and dull. There was neither inner life to its characters (with which the audience could empathise) nor any sense of pleasure in the performing skills. There was no belief, no sense of feeling in what they, as actors, sang or did. Missing entirely was the intention to share with their audience not the plot, but what the play was about -- the Great Depression, and what it was like to be an ordinary person in New Zealand in those "sugar-bag years." Missing was what it meant to a man to be the victim of apparently irreversible, bad economic conditions; to be jobless, with little hope of employment; to have nowhere to sleep out of the cold and the rain; to wait, humiliated, in a line on a public street for a miserably small handout of food on which your life depended; to be always on the move with your few

⁴⁷Davis, p. 164.

⁴⁸Ibid., p. 158.

possessions in a "swag"⁴⁹ on your back, hoping against hope that a turn in the road will bring a turn in your luck. This is what Songs for Uncle Scrim is about.⁵⁰ It is not about actors telling the audience what happened; they can read that in books and newspapers. Way (1981) says, "The fundamental experience of theatre should be one of intuitive understanding through emotional involvement, not of intellectual comprehension through novel ways of imparting facts."⁵¹ He quotes George Eliot in support of this statement; the writer quotes it because it is her philosophy:

I believe aesthetic education to be the highest of all forms of education because it deals with Man in his greatest complexity; but when it ceases to be purely aesthetic -- when the picture changes to a diagram -- then I believe it to be the most offensive of education.⁵²

4. Maori Myths and Legends

The second and final example of Theatre in Education seen in New Zealand was that of Theatre Corporate T.I.E. company of Auckland. The place was a small village hall adjacent to a small rural school.⁵³ The children were greeted by the actors as they (the children) entered the space; they were asked to seat themselves comfortably on the floor with the smallest at the front. Actors and audience shared the same floor space; the audience size, approximately 100.⁵⁴ The show proceeded

⁴⁹A "swag," the common Antipodean expression for the bundle of possessions, knotted in a particular way into a burlap sugarbag, that a tramp carried on his back. Also used by a miner or bush traveller, hence the term "swagman". (Concise Oxford Dictionary).

⁵⁰All My Lives, Mervyn Thompson. (London: Whitcoulls, 1980), p. 151-154.

⁵¹Way, p. 85.

⁵²Ibid.

⁵³Alfriston Primary School, Manurewa, South Auckland.

⁵⁴Theatre Corporate stipulates acceptable size of prospective audience on their preliminary brochure sent to all schools when soliciting bookings.

with variety, pace and pitch. These were highly skilled, serious actors, doing what they obviously enjoyed doing - performing for children.⁵⁵

The actors' approach to the performance was totally professional. They had prepared their roles in the many characters they were required to play with consummate care; the ease with which quite breath-taking choreography created "living sculpture" of mythical Polynesian figures indicated many hours of rehearsal.

Although no stimulated or directed audience participation was built into the performance, opportunity existed for spontaneous participation should it occur. Rapport between actors and audience was strong, with the actors maintaining strong eye contact throughout. The children's concentration was intense, even towards the back of the audience. There was a palpable sense of "one-ness" between audience and actor.⁵⁶ This unity was demonstrated several times in the course of the performance in a rather unusual manner. Four or five times the action of the stories either catapulted an actor into the midst of the children at the front of the audience, or an actor elected to approach the action by threading his/her way through another section of the audience. Never once, in spite of the suddenness with which it occurred, did this appear to faze any child. Their focus, as was the actor's, remained at the centre of the action.

Aesthetically, the performance succeeded in the first instance because the show was designed and created with the specific age group in

⁵⁵An indication of the seriousness with which the actors viewed their commission was the manner in which they preceded the show with a full 20 minutes of "warm-up" -- mental, physical and vocal, in which every actor took part.

⁵⁶Way (1981) calls this the sharing of "the same psychological space, arising from the mutual sharing of the same physical space;" the "stage and the auditorium need to be thought of as one, not comprising one place for the actors and another for the viewers." (Audience Participation, p. 10.)

mind and for a specific purpose as outlined above⁵⁷ (unlike Songs for Uncle Scrim). Although, for reasons of economic expediency, it had to be designed to cater to a wide age group, 5-12 years, it succeeded because it dealt with its subject material in terms that any child (or adult, remembering his childhood) could understand. It dealt with the usual, or not so usual, aspects of life familiar to at least some degree to all children. It examined consequences of behaviour, such as curiosity and disobedience. It dealt with the fear of retribution; it dealt with the fear of the unknown. It had music and rhythm, song and exciting movement; it had combat. It reached the children at the affective level; the experience was one of "intuitive understanding through emotional involvement, not (emphasis added) of intellectual comprehension through novel ways of imparting facts."⁵⁸ And, best of all, it reached the children because it was sincere.

As well as being a highly skilful presentation, in Story Theatre form, of six ancient Maori myths and legends, this presentation did, without a doubt, fulfil its purpose both as a piece of good Children's Theatre and as a source for educational stimulus. It gave "true value . . . as an aesthetic experience"⁵⁹ and fulfilled the function of serving as "motivation to fuller learning in a content area. . . of some curriculum segment or theme."⁶⁰

⁵⁷Jim Leard, Artistic Director of Victoria, B.C.'s Kaleidoscope Theatre's Story Theatre troupe, a man of considerable experience in making professional theatre for children, gives the "specific age group" for whom he is devising a production 'number one priority when considering content and format. (Interviewed by the writer, Department of Theatre, University of Victoria, B.C., February 8, 1983).

⁵⁸Way, p. 85.

⁵⁹Davis, p. 158.

⁶⁰Ibid., p. 158-159.

Maori Myths and Education

Myths and legends, to a greater or lesser degree, form part of the culture of every race. "The myth proceeds from the group experience of the human race, the totality of life area which we all share. It thus has a constant and universal. . . validity."⁶¹ In the New Zealand Primary School Social Studies syllabus⁶² "traditional tales, myths and legend" are required story projects for Infants-Standard 2 (Section 8, p. 7). In the Middle School, Standards 3 and 4, they would logically come into the study of how the Maoris came to New Zealand, explored the country and used its resources (Section 5, p. 8). One of the legends enacted by Theatre Corporate company was The Fish of Maui, which tells how the North Island was discovered and how Maui fed his people.⁶³

In the Upper School, Forms 1 and 2, they would conceivably be re-examined in Section 7 (p. 10), History stories, (d.) -- the development of civilisation. In the Social Studies Syllabus Guidelines (1977), a knowledge of myths and legends would contribute strongly to many of the stated objectives, of which the following is an example:

Social studies is about people: how they think, feel and act, how they interact with others, and how they meet their needs and organise their way of life. . . Knowledge, Abilities, Values and Social Action are complementary and inseparable aspects of social studies. Together they should help teachers and students towards a better understanding of themselves and others.⁶⁴

⁶¹Richard Courtney, Play, Drama and Thought, p. 68, cited in "Myth: Origin: Myth in Story and Drama," by E.J. Burton, in DDD 8: Canadian Studies in Drama, August 1973.

⁶²Guidelines published by the Department of Education, Wellington, 1977.

⁶³This story is one of a collection of "Legends of Maui," collected in Myths and Legends of Polynesia, by A.H. Reed (Wellington: A.H. and A.W. Reed, 1974), p. 52.

⁶⁴Social Studies Syllabus Guidelines, Forms 1-4 (Grades 4-8), p. 4-7.

Curriculum areas in which direct educational extension as the result of the stimulus of Maori Myths and Legends are:

- a. Reading -- further Maori myths and legends; and/or a comparative study of those of other countries, cultures, or civilisations, perhaps those that have thematic similarity.
- b. Language Arts -- skills of story-telling, story-writing.
- c. Music -- implications of song and dance as they pertain to Maori and other cultures.
- d. Art -- painting, design, mask-making (again, opportunity for comparative studies), use of symbol.
- e. Physical Education - movement and dance, games of the Maori (again, comparative studies).

That the stimulative potential for this particular theatrical performance was recognised by the educational authorities is evidenced by the number of bookings made. Forty-eight performances were scheduled to be given in the Greater Auckland Primary School area between June 8 and July 29, 1982, of which six schools chose to (or could afford to) accept the company's associated Drama Workshop.

When everything about Maori Myths and Legends had happened according to the highest principles of theatre and aesthetic experience, and Children's Theatre in particular, how devastating and how sad it was to have a no-doubt well-intentioned Headmaster disperse the effect with a few badly chosen words. After the applause, out came the dreaded line, "Any questions. . .?" To which, to make matters worse, he added the rider, "and make sure they're sensible ones."

The great bubble of excited chatter that had burst from the children as the actors closed the performance, dissolved into an awkward silence; awkward for everyone, teachers, actors and children alike. The children were only too glad to escape outside. The actors were furious.

In discussion with the company later, it was discovered that the teacher's action was one with which they were all too familiar. Yet, strangely enough, no measures had been taken by the company in advance

to prevent it, a seemingly simple thing to do, and perhaps because it is such a small precaution to take, one which is easily overlooked.

CHAPTER FIVE

ANY QUESTIONS? ANY ANSWERS? CONCLUSIONS REACHED AS A RESULT
OF A STUDY ON THE EFFICACY OF THEATRE IN EDUCATION
IN NEW ZEALAND IN THE EARLY 1980'S

5.1 Introduction

The title of the concluding chapter of this thesis was generated by the little anecdote at the close of the previous chapter. The question that was so inappropriate in that context becomes extremely appropriate in this one. It is said that the true worth of a thesis rests not so much in its ability to postulate answers as in its ability to generate new questions. The belief that the exhaustive research on the part of the writer would result in a set of neat and tidy answers to an initial hypothesis was soon replaced by the discovery that for every answer received new questions arose. Bearing this factor in mind the writer finds it most appropriate to conclude her findings in relation to the practice of Theatre in Education in New Zealand in the early eighties within a question and answer format. It will be seen that, at this point in time, some questions will have answers -- others will not.

This chapter will begin by reflecting on the aims enunciated in Chapter 1.2 -- Precise Object of Research Visit. Points 1-3 will be dealt with as succinctly as possible; point 5 will be explored at greater length after the initial title question, under the sub-titles: New Zealand Theatre and TIE; New Zealand Education and TIE. Point 4, "to formulate a thesis topic. . ." is, of course, self-explanatory.

Using the question and answer format then, the first question must be, "Have the objectives of this study been reached?" To which the answer is, "Yes."

5.2 Was the researcher able to gather sufficient information relating to the current position of drama and theatre in the New Zealand education system?

By employing a qualitative approach as a means of gaining holistic understanding of the subject the writer was able to gather a formidable amount of information from a wide variety of sources. The collation of this mass of information proved no easy task, but the pertinent facts form the substance of Chapter Two of this study, "Discoveries in Research -- New Zealand." On a somewhat more particular note this study has:

- collated a portion of that information which has enabled the writer to present, she believes, a reasonably fair and accurate picture of the state of Theatre in Education (T.I.E.) in New Zealand up to and including June 1982;
- presented as accurate a picture as possible of the state of Drama in Education (DIE) in the country up to, and including June 1982. This picture may possibly be less accurate because of lack of information resources due, not only to time and travel restrictions but also to apparently haphazard development and organisation of the medium within the school system as a whole;
- created a perspective on DIE and T.I.E. (TIE) in New Zealand on a scale hitherto unattempted; it has created a precedent in that it is, to the writer's knowledge, the first comprehensive study of this nature to be undertaken either within New Zealand or outside the country;
- made apparent the irregular development of drama as a learning medium within the school system as a whole; and
- put forward implications for future developments in the field of both drama and theatre in education in New Zealand.

5.3 What discoveries has this study made in relation to the growth and development of Children's Theatre and Drama (outside the regular curriculum) in New Zealand?

This study has discovered how much more slowly New Zealand is advancing in the area of Children's Theatre in comparison to the known growth and development in many other countries in the world, in particular

in the United Kingdom, the United States, Canada and parts of Europe.¹ This is not to imply that theatre for young audiences is neglected in New Zealand. This is far from the case. Most professional theatre companies produce a show for children once or even twice a year; these coincide with either the Christmas season or the Spring or Fall vacations. But the impression received in discussion with theatre companies was that these productions were regarded as more of a public duty than a serious attempt at a dealing with a specific art form.

The most concerned interest in, and highly professional approach to, Children's Theatre was found in rather more unexpected places, for example, with the director of a small and new theatre company, the Town and Country Players, whose company had a special mandate to provide good theatre for very young audiences, especially in the country areas of Southern Hawkes Bay, and the Wairarapa.² In the greater Auckland area, Bringwonder,³ a solo theatre presenter, a professional storyteller, was an unexpected and exciting find in Children's Theatre, one not too common in any country. And, in Christchurch, the largest city in the lesser-populated South Island, a strictly amateur organisation, the Canterbury Children's Theatre Inc., an organization which had recently celebrated its 30th birthday as a purveyor of high-class theatre for children, was found to have by far a more dedicated professional approach towards this important genre than, for example, the Fortune Theatre T.I.E. company.

¹An understanding of the kinds of theatre presented for children in the Soviet Union, for example, and the importance placed upon it as both a recreational and educational activity, may be deduced from reading, e.g., The Arts and the Soviet Child by Miriam Morton (London: The Free Press, Collier-McMillan Ltd., 1972), or in the West, etc., Theatre For Youth by Robert Leach (Exeter: Pergamon Press, 1970); Theatre for Children in the United States by Nellie McCaslin (Norman: U. of Oklahoma Press, 1971), or from reading Children's Theatre journals such as SCYPT and Educational Theatre Journal.

²From an interview with Murray Edmondes, Founder, Director of Town and Country Players, June 17, 1982.

³See Ch. 2.4.2. Professional Theatre in New Zealand, footnote 16, p. 34.

Theatre as a performing art is the usual format of Theatre in Education taken into schools by T.I.E. companies, and here the attitude towards Children's Theatre is unfortunately not uniformly healthy. Theatre in Education seems to occur as the result of a generally accepted need for 'some sort of 'cultural activity' within the school system."⁴ The attitude of teachers seemed to be that the theatrical performances are simply pleasantly entertaining cultural events which should be available to all students, regardless of either the students' age or the appropriateness of the play's material. The attitude of many of the professional actors towards Children's Theatre was, equally unfortunately, that it was a second-class professional activity and one to be tolerated only as a stepping-stone to a career on a professional company's main stage.⁵ Very low rates of pay for T.I.E. actors eliminated all but the very young and the very desperate from making a career in T.I.E.

In general there was an amazing dearth of information available to those involved in Children's Theatre or T.I.E. at a professional level. Books written and published and available in countries other than New Zealand were not available in the country.. Neither was there any indigenous literature to speak of,⁶ and next to nothing in the way of locally recorded assessment/evaluation of T.I.E. presentation material. But all professional T.I.E. company directors expressed the desire to know more about what they were supposed to be ^{doing} at in regards to T.I.E.

⁴See Ch. 3.1, p. 70.

⁵From an interview with ex-T.I.E. Director at the Fortune Theatre, Dunedin, Rawiri Paratene, June 1982.

⁶The only indigenous theatre book I could find was a copy of Moving and Shaping: Group Drama for Forms I-VI (Christchurch: Whitcoulls, 1975) by Gill Sutton and Kevin Pound. Ms. Sutton is a tutor at Theatre Corporate; Pound was lecturer in Drama at Auckland Secondary Teachers' College. The only other theatre book to be found on a bookstore shelf was one copy of The Drama and Theatre Arts Course Book by David Self (London: McMillan, 1981). The only available literature on T.I.E. was at the Queen Elizabeth II Arts Council library, Wellington, and it was Australian: Australian Youth Performing Arts Association (AYPAA) Journal.

Two questions are obvious here. First, why was T.I.E. literature and Children's Theatre literature not available in shops and libraries in New Zealand? Second, why was no attempt made to record and accurately assess and evaluate the T.I.E. work done? The answer to the first question was not to be found; and remains a mystery. But there were answers to the second question and they were simply that the companies ran on such a tight time, labour and financial budget that there was quite simply no way that any of these three factors could be extended to cope with more than the preparation and presentation of shows, with the occasional follow-up theatrical skills workshop where schools asked for it. T.I.E. directors agreed that research was desirable, but for them it must remain under present conditions of operation a pipe-dream.

5.4 What impressions have been gained of the theatre and the arts in general in New Zealand?

The overall impression of the state of the theatre and the arts in general in New Zealand was one of intrinsic strength. In almost all aspects of culture New Zealand appears to be extremely active, the ten years having been a period of cultural consolidation even if, in some cases, not a period of expansion. National cultural organisations abound, both as sources and resources. Directly marketable products, such as finely executed art works -- paintings, weaving or sculptures etc. -- are much in demand for local and tourist consumption and thus these areas flourish. The performing arts were, in 1982, in a state of constant tension.

The New Zealand journalist and writer Gordon McLauchlan, in his book about New Zealanders in the 1970's, The Passionless People, amusingly, and the writer believes accurately,⁷ describes the New Zealand

⁷Ch. 3, "Passionless Proceedings," in The Passionless People (Auckland: Cassell, 1976).

penchant for the formation of organisations. Although he tends to equate them with meetings as "passionless proceedings," the fact that New Zealanders find comfort, support and strength in their corporate organisations is no bad thing. This is the case especially in the performing arts, where the policy of "united we stand; divided we fall" holds true.

1. New Zealand Theatre and Financial Crisis

Although the aforementioned maxim may not have held fast for the New Zealand National Opera, for whom financial deficits caused a cessation of autonomous activity,⁸ it worked very well for the Association of Community Theatres during the year of pecuniary crisis, 1982.⁹ In this instance the power of the corporate voice not only prevented closure of an important regional theatre but was also responsible for increased Government funding (via the Arts Council) for the year 1983-84.¹⁰ In addition, the loud public voice raised by the Association of Community Theatres against the ad hoc policy of Arts Council funding for the

⁸The New Zealand Opera Company was forced into recess in September 1982 because it had gone ahead planning three productions in this year against the advice and sanction of the funding body, the Arts Council. Act, Vol. 7, No. 6, December 1982, p. 72.

⁹The matter of funding for the performing arts came to a head with the Arts Council refusing any allocation of funds to bolster the flagging fortunes of Centrepoint Theatre, the regional theatre of Palmerston North: "The Chairman of the Queen Elizabeth II Arts Council, Miss Joan Kerr, said the decision to withdraw funding from Centrepoint had been made reluctantly in order to ensure other theatres could continue to operate effectively." Act, Vol. 7, No. 4, August 1982, p. 47.

¹⁰Overall Arts Council Grant in 1981 was \$4.1 million, an increase of \$500,000 over last year's allocation (Act, Vol. 6, No. 4, June 1981), \$600,000 less than asked for and \$200,000 below its absolute minimum figure ("Any Votes in the Arts," Adrian Kiernander in Act Vol. 6, No. 9, November 1981). This same grant in June 1983 was \$5,645,000. The Arts Council grant for New Zealand theatres in 1982 was \$1,233,250 (Act, Vol. 7, No. 4, August 1982). The same allocation in June 1983 for the ensuing year was \$1,469,000 - an increase of 23% over that of the previous year. Centrepoint Theatre, which had been cut from the 1982 budget entirely, received an allocation in 1983 of \$120,000.

performing arts elevated this matter to the degree that the more solid system of triennial funding is being noised abroad in political speeches by the new leader of the Government opposition party, Mr. Lange.¹¹

2. New Zealand Theatre and Multiculturalism

Multiculturalism in New Zealand means for the most part multi-Polynesian cultural influences, that is, either from the New Zealand Maori himself or natives of the various neighbouring Pacific Island groups,¹² each of which has its own definitive culture. Other non-native-English speaking residents of New Zealand, for example the Dutch who came to the country in large numbers after World War II, have not so far or at least so noticeably affected the overall cultural scene, at least in the performing arts. It was very noticeable, however, that in professional theatre as in professional education, in amateur theatre and in cultural education, there is an increasing convergence of Polynesian and Pakeha involvement. There has been a great increase in Maori input in terms of influence (through recognition of the inherent value of Maori culture) and practice (adoption and adaptation of Maori culture into Caucasian

¹¹Act, Vol. 8, No. 5, October 1983. Mr. Lange was speaking at the opening of the Nelson Arts Festival in August. In September Mr. Highett, Minister for the Arts, announced "an increase in tax incentives for public sponsorship of the Arts. Public companies are now able to make arts grants amounting to up to 5% of their taxable income and claim them against tax. \$4,000, instead of \$1,000 may now be made to any one recipient of donations in the arts." The "National Party Policy Statement - 1978," No. 2, promised that the Government would "move as soon as possible to a system of triennial funding to enable the (Arts) Council to plan ahead with confidence."

¹²For example, Tonga, Rarotonga, Samoa, and the Cook Islands.

culture forms) and personnel (Maori and Island authors,¹³ poets, playwrights, actors, singers, dancers). Maori artists are now not only committing their culture to paper for Maori and Pakeha alike to read but are involved in bi-cultural community theatre activities and very noticeably to the fore in professional theatre and television.

There is strong political motivation in much of the professional theatre and in some of the amateur theatre, in the latter, particularly, among the young Maori people.¹⁴ The tone of the political motivation resonates strongly of confrontation between ethnic values rather than towards negotiation of ideas. The theatrical medium is being used as a non-physically violent means of political protest by the Maori against Pakeha exploitation of what he (the Maori) sees as his inextinguishable rights. In this respect it can be seen that the theatre acts as a safety valve, hopefully preventing the kind of bloody insurrection that has been the lot of other colonial countries. That such insurrection is not beyond the bounds of possibility is the concept in at least one New Zealand-written play, Tomorrow Will Be a Lovely Day.¹⁵ But, in spite of this use of the theatre, uni-culturalism in New Zealand does seem to be more of a reality in the performing arts than in any other area of activity in the country.

¹³Writers in New Zealand have had to fight hard against prejudice and distrust to attain literary standing. . . For Maori writers. . . the fight has been harder -- their work has had to win the confidence and critical acceptance not only of a European audience. . . but also from a Maori audience, who until the late 1950's, had no consistent tradition of written literature in English. . . Maori writing. . . has helped force a reconsideration of the national identity as being bilingual, bicultural and beneficiary to both Maori and Pakeha cultural heritages." Witi Ihimaera and D.S. Long, "Contemporary Maori Writings: A Context," in Into the World of Light, an anthology of Maori writing, edited by Ihimaera and Long. (England: Heinemann, 1982).

¹⁴See Maranga Mai, a protest "song-play," Ch. 2.4, "Maori Theatre," p. 39.

¹⁵Craig Harrison (Auckland: Longman Paul, 1975). Howard McNaughton, reviewer for the New Zealand Listener, says that the idea of a hypothetical takeover of New Zealand is not a new one in the country's literature but this is the first major New Zealand play to exploit the idea.

3. New Zealand Theatre and Nationalism

New Zealand theatre has become, in the space of the last ten years, a hot-bed for the seeds of nationalism. It echoes the nationalist fervour of wartime patriotism and it rivals the national sport of rugby as a model of multiculturalism. The silver-fern-emblazoned rugby shirt as an emblem of the New Zealand bi-culture¹⁶ is being rivalled by the "theatre blacks," the leotard and tights, the emblem of the actor.

But it is through the machinery of the playwright's mind that the threads of multi-culturalism are knitted together to form the fabric of the new garment that New Zealand theatre proudly wears -- the indigenous play. The financial crisis in the theatre that reached its peak in June-July 1982 engendered a "new look" for the status of playwright in New Zealand. His contribution to the arts was at last officially recognised in a spate of financial awards that enabled several playwrights to take time off from the business of earning a living by other means and to concentrate on writing specifically for the theatre. Commenting on the first New Zealand annual playwriting award made in December 1982,¹⁷ the Minister of Arts, Mr. Allan Highet, said:

We've been aware for some time of the need for a playwright's award which places a writer in the theatre. One of the major problems for some of the people who write plays is a lack of

¹⁶The black rugby jersey bearing the silver-fern motif is the official wear of the New Zealand All-Black and as such, one of, if not the most prestigious garments worn in the country. It can be worn by Maori or Pakeha; it is awarded for International play and as such is a symbol of New Zealand's bi-culture.

¹⁷In addition to this major award which enabled a playwright to work in conjunction with a professional theatre for six months, freed from the responsibility of earning a living by other means, (e.g. in 1983 the poet and playwright-in-residence at Downstage Theatre, Wellington, was Lecturer in English at the University of Waikato, Vincent O'Sullivan), five other playwrights were granted assistance for their writing programmes. They were Marcus Campbell, Ken Hudson, Renée Taylor, Craig Thaine and Jeffrey Thomas. Act, Vol. 7, No. 6, December 1982, p. 61.

practical theatre knowledge. . . We need playwrights of a high calibre to strengthen and develop indigenous theatre. The success of our playwrights in recent years has done a tremendous amount to enhance the reputation of New Zealand theatre, at home and overseas.¹⁸

Traumatic as the financial stranglehold on the New Zealand theatre of the early 1980's was (the atmosphere of trepidation and uncertainty was strong during the period of May-June 1982), perhaps the greatest benefit to emerge from it was the seen and felt need to present a united front for the rightful place of the performing arts in the national identity of the country. Out of the trials and tribulations of that period emerged clearly changed attitudes at Government levels which auger well for the future.

5.5 Is it possible to formulate a philosophical foundation for the justification of drama and theatre as an integral part of the New Zealand educational system?

The answer to this question, ideally, should be an unequivocal "Yes." However, the writer believes that the realistic answer to this question in the case of New Zealand is otherwise, and for the following reasons. First, it is merely indulging one's fantasies to formulate a philosophical foundation without a sound understanding of the practical issues at stake in its implementation. An idea and its realisation, to be in any way effective, must be considered as two parts of the same whole. The practical aspects of implementation are important factors and cannot be neglected even in the initial contemplation of an idea. Secondly, in the matter of the justification of drama and theatre as an integral part of the New Zealand state educational system the writer feels that insufficient information regarding the practical ramifications of such implementation is available. Much more time than the allotted eight weeks would be necessary in order to carry out a more thorough research on these aspects.

¹⁸Act, Vol. 7, No. 1, February 1982, p. 1.

Bearing these factors in mind, the writer can make the following observations or, more accurately, observation: the answer to the question lies in the matter of attitudes.

5.6 Whose attitudes are hindering the development of drama and theatre in education in New Zealand?

During the period of research in New Zealand the writer found that amongst educators as among theatre people (and particularly those concerned with Theatre in Education) there was an atmosphere of gloom and despondency. Financial insecurity was the most quoted reason for this. The fortunes of the theatre companies were literally at a low ebb, and in education the psychological effect of the best part of seven years of retrenchment in the field was most marked. There was no feeling at all of optimism or of planning for the future. Without exception, the attitudes expressed were acknowledgement of a permanent state of impermanence. People were demoralized by the knowledge that no one was safe from the pink slip of termination that might be in tomorrow's mail.¹⁹ An insidious malaise of the spirit permeated every discussion.

The responsibility for this "sickness" lay with the Government, the writer was told. The Government, the patron of the Arts and the principal purveyor of education, could cure "the sickness" in all its forms if it would just make more money available. But the writer's feeling was that this was not entirely true. No doubt an assurance of financial security would go a long way to helping the problems which ailed the theatre and education. In fact, by January 1983 when the furore of protest about Arts Council funding had raged hot and strong through the last months of 1982, the Government had begun to take notice of the plight of the performing

¹⁹"The position of Curriculum Officer in Drama [also] to be phased out as part of cuts" in Education budget. This was the position held by Sunny Amey at Teachers' Resource Centre, Epsom, Auckland. See reference, Ch. 1.3, p. 4.

arts and taken some measures to alleviate it. This took the form of direct increased funding for the arts in general and increased tax incentives for private sector donations to the arts. Although the response from the Association of Community Theatres, the increase in Arts Council support, generated only "muted celebration,"²⁰ at least it was a concrete indication of the Government's awareness of the dilemma of the Arts. Perhaps it was only a palliative, but a palliative is preferable to a placebo. After all, the history of theatre in Western civilisation resonates with financially-induced ailments which, although they take their toll of victims, also very often stimulate the "sufferers" to survive through innovatory ways and means. New Zealand theatre need be no exception to this. In fact, given new ways of looking at the problem of theatre arts financing, new attitudes and very productive alternatives would undoubtedly be found.

1. Attitudes in New Zealand Professional Theatre -- and Theatre in Education

In professional theatre in New Zealand several predominantly negative attitudes exist which hamper the growth and development of T.I.E. Of them, the most destructive is that theatre for young audiences and in particular T.I.E., is a second-rate occupation for actors.²¹ Artistic directors interviewed professed concern at this attitudinal stance and did not appear to condone it but admitted it was a very real problem which interfered with the quality of in-school productions. Quite possibly, and naturally enough, the difference in wages paid for mainstage productions and T.I.E. productions contributes in no small way to the proliferation of this attitude.

²⁰Act, Vol. 8, No. 4, August 1983, p. 47.

²¹It was obvious that the Theatre Corporate philosophy did not subscribe to this view. The performance seen and the actors informally talked with after the performance clearly indicated a fully professional dedication to the genre of children's theatre. Possibly this is because Theatre Corporate at its inception was created out of a group of keen amateur actors who were originally teachers.

Two more attitudes which were found to prevail, not as obviously destructive but insidiously so, were that the current presentation of theatre as an art form was the "only way to go" under the present economic conditions, and that it was beyond the ability of the T.I.E. companies to find out more about the art of performing for children or to research the methodology of devising other kinds of T.I.E. programmes. Not only was lack of money given as an excuse for ignorance but also lack of time; time was money to the companies and no time could be found to "tilt after the windmills" of innovatory or simply "different" kinds of T.I.E. Presentations of theatre would have to suffice.

2. Attitudes in New Zealand Education -- and Theatre in Education

Attitudes in education towards Theatre in Education must be looked at from the point of view of both the classroom teacher and the educational administrator, i.e., the curriculum advisor and the Ministry. All three are contributing members of the Department of Education; they are part of the hierarchical structure of the state education system.

Every opportunity was taken by the writer to speak to classroom teachers in New Zealand. Although the number of teachers talked with was not great, the writer was fortunate to find that as a whole it was fairly representative of all three school levels -- Primary, Intermediate and Secondary. The attitude as regards Theatre in Education was frivolous; it was regarded as "good for the kids," a "bit of culture that the kids enjoy" and "a bit of a change from the classroom." No indication of any interest in educational follow-up to a performance was evinced. "Education" per se as an aftermath to a theatre performance for schoolchildren went no further than the perfunctory "Any questions?" The actors are willing to answer any questions you have." This ploy at best is simply an ego trip for actors; at worst it is totally destructive to a satisfactory aesthetic experience. Theatre in Education is, in New Zealand, regarded by teachers and students alike as entertainment -- nothing more, except in

regard to the school play. This traditional form of "theatre" in education is held in high regard as an educational activity, albeit a "fun thing" to do.

Drama, an integral part of "theatre" in education, was not found to be perceived as such. Rather, the attitude here was synonymous with that of the story of Cinderella. The general feeling towards their place in the educational hierarchy by a great many teachers using drama as a teaching method was that they were the Cinderellas of the teaching industry. It was not that they were not enthusiastic about their work in drama, for they were. They were sure of its power as a teaching medium; they lacked an assurance of their own self-worth as specialist teachers. Positiveness as regards their teaching with drama manifested itself in a determined focus on the teaching of Dorothy Heathcote. This was encouraged by the enthusiasm of Sunny Amey, Curriculum Advisory officer for the Great Auckland area.

The attitudes of educational administrators interviewed were ambivalent, simultaneously enthusiastic and cautious. Mr. Russell Aitken, Assistant Curriculum Advisor, Wellington and ex-Arts Council officer, was happy to report some progress as regards the growth of drama as a teaching medium but could be nothing but non-committal about Theatre in Education, seeming to have dismissed the possibility of any other form of Theatre in Education except that which operated under the Performers-in-Schools scheme. Ms. Amey echoed Mr. Aitken's feelings; her attitude was that any changes in the status quo could only come about very slowly and that entrenchment was to be preferred to extension and possible extinction if too many innovatory ideas were pursued. Fear of losing the ground gained in drama in education was the predominant mood of both administrators.

This brings us to the attitudes at the top of the educational tree in 1982 -- the Government, and that in the long run is dependent on the attitude of the Minister of Education himself. And it is depressing

to report that his attitude to the Arts in education is negative. He has expressed that attitude publicly in a radio broadcast, his educational mandate being "back to basics."²² He has expressed that attitude functionally by instituting budget cuts which preclude the Education Department sponsorship of the Performers-in-Schools scheme, the scheme which has allowed the T.I.E. companies to function in New Zealand schools since 1975.²³ Waving a trite maxim like a moralistic flag, the Minister has intimated by his actions the Government's withdrawal of support for humanistic learning, replacing it with a return to outmoded, non-progressive "Dame School" or "Formalistic" learning,²⁴ the kind of learning that ignores the nature of the world outside the classroom, outside the village, the town, the country, but encourages at an individual level mindless squirrelling away of "knowledge" per se, and at a national level reductive insularity. Whether New Zealand likes it or not, and in spite of her geographical isolation, she is part of the Global Village. As a twentieth-century country she cannot afford to close in on

²²The New Zealand Government policy towards education is one of "no frills" and "back to basics." Governmental cutbacks in education have been occurring now for at least seven years. The present Minister of Education, Mr. Wellington, has a publicly-avowed, non-apologetic, "conservative educational philosophy." In a radio interview (June 18th, 1982) he asserted that cuts in the more liberal areas of education were, he believed, made because the New Zealand voting public at large expected a "practical, down-to-earth, pragmatic, constructive style and approach" to education, and that is what, as voters, they should have (see Appendix A).

²³Arts Administrator Nonnita Rees, in "Theatre and Funding" (Act, Vol. 6, No. 4, June 1981) writes of the Performers-in-Schools scheme, "Its aims and potential are excellent, but development is stymied. It simply does not have the resources to meet the demand it has created."

²⁴The late Dr. Beeby, Director of Education in New Zealand from 1940-60, as a result of many years of educational research, "concluded that education systems pass through a definite sequence of stages as they progress up the qualitative scale. He subsequently codified this sequence into four distinct but overlapping stages which he labelled the Dame School Stage (I), the Stage of Formalism (II), the Stage of Transition (III), and finally, the Stage of Meaning (IV)." Cited in "The Beeby Period 1940-1960," University of Auckland booklet, Education II, 14.202.

herself out of fear for the nuclear age, the new technological explosion. Her people cannot afford to accept glib "catch-cries," however attractive they may seem. They must look below this superficial attractiveness and demand rationalisation.

What of this "back to basics"? What is this supposed to mean as an educational criterion for New Zealand children? Parents and concerned citizens taking a hard look at the internal state and the external needs of their country must ask themselves, "Exactly what are the 'basics' our children need to be educated in? Are they in point of fact and in terms of priority, 'reading, 'riting and 'rithmetic'? Or are they 'connecting, clarifying, cooperating, empathising, hypothesising, synthesising, solving, refining, suggesting, projecting, reconciling, rejecting, compromising, sequencing, observing, improving'?"²⁵ The intention is to encourage children to think, speak and act according to a balance of rational and intuitive thought. It is to be feared that these "basic" educational goals are not concomitantly congruent with the expressed attitude of the present Minister of Education in New Zealand.

5.7 Conclusion: Attitudes or Alternatives; the Choice of the Eighties for Theatre in Education in New Zealand

In the most simplistic terms the choice for both theatre and education in New Zealand is either to remain with the attitudes they now hold or to seek more exciting, more productive and more relevant alternatives. If the choice is to remain with the familiar and deeply-rooted attitudes, then nothing more can be said except that there will be little, if any growth in either area. Drama and Theatre in Education will continue to struggle against platitudes that they exist primarily as "entertainment,"

²⁵Appendix A, "Drama is About Thinking;" a short list of processes children can be seen to use as they plan, play, perform and discuss, when involved in drama. In R12, Statement on Drama in the Curriculum, South Australia Department of Education, Adelaide, 1982.

expendable "frills" in a pragmatic, mundane world. Not only will they have little credibility as viable "education," but they will be the first choices in budget cuts in times of economic recession. Their enthusiasts and practitioners will be forced to waste time and energy, that could be better put to use pursuing the positive aspects of their craft, struggling with the educational administrators in order to justify their existence. It seems that in New Zealand, only by sticking assiduously to the old forms do Drama and Theatre in Education survive; the school play and the one-off, in-school professional theatre presentation remain the epitome of Theatre in Education.

But, if the practitioners of theatre and education are open-minded to the strengths and needs of their respective professions, and are prepared to honestly and unreservedly consider alternatives, then a different and highly constructive learning situation is created which is in tune with up-to-date concepts in play beyond the confines of institutionalized education. The negative humanistic values of the new technological age will be balanced with an increased awareness of the understanding of the relativity of man and machine, and, more importantly in our world of ever-diminishing geographical boundaries, man and man.²⁶ This is the kind of education that Drama and theatre do so well; in fact, they are the only kind of educative techniques which have the power to put man in touch with the fundamental truths of his environment. And this is because, when operating with integrity, they function at the affective as

²⁶Dr. Andrew E. Soles, Landsdowne Lecturer, in an address at the University of Victoria, B.C., October 1983, shared this concern:

We dare not ignore the swelling importance and power of technical knowledge because history teaches us that knowledge can be used for good or evil. It can lead us to freedom or slavery. It can illuminate truth or obfuscate it. . . Knowledge by itself is helpless in solving problems until reason is applied to it, but dispassionate reason alone is without morality and belief. . . ^{at that} knowledge deeply absorbed; Reason, keenly trained, and Belief, hard gained in active struggle -- these are the underpinnings in all the manifold business of living as a human being.

well as the intellectual level. It is this very power of the medium that the writer believes may well lie at the centre of the issue regarding the usage of drama and theatre in a scholastic sense.

POSTSCRIPT

As this thesis was being completed it came to the writer's attention that a new and innovatory "theatre in education" group was operating in the city of Victoria, B.C., The Kid's Drama Theatre, founded by Berry Hykin (age 10) and Maria Wise (age 12). Since January 1984 a group of young people between the ages of 10 and 16 years have been working enthusiastically, on their own initiative and in their own time, at preparing a production of Shakespeare's A Comedy of Errors. This writer has had the good fortune to accidentally receive the philosophical statement of the initiators of this project and its authors have generously given permission for its inclusion herein. I have chosen to reproduce it because it not only parallels my own personal feelings and beliefs about theatre and drama as a force for good in young lives, but also because it exemplifies the universal spirit of drama and theatre in education:

THE KID'S DRAMA THEATRE

Founded by Berry Hykin and Maria Wise

OUR MOTTO: "Everyone Has A Dream, And Plays Make Those Dreams Come True." In which case the show must go on, to let those really special dreams come true, to let the audience see someone's dream in reality, for the dreamer to see his/her dream, what could happen if that dream was really happening somewhere. A play is a dream. OUR JOB IN THE WORLD: "To bring to people something that nothing else but a play can, the reality that somethings are really happening in this world, and that some things can never happen."

We all have fantasies, but these we must not follow up, for the forces behind them can be sinister evil and deadly, or they can be wonderful. We must not take the chances of danger being around every corner. Danger that can bring us to our own destruction. So that we will not get drawn by curiosity, the wiser more intellectual people, knowing what lies in store for us to follow dreams and fantasies have written plays to amuse and teach us. We then leave you at your leisure, you can take the risk of losing your life to try and see something, real or unreal, or to watch the plays and learn from them, what you can't learn from the outside world. We will treat you to as many as it is possible for us to do.

Sincerely yours,
THE KID'S DRAMA THEATRE

INTRODUCTION TO BIBLIOGRAPHY

The qualitative nature of this research has resulted in the acquisition of a collection of a wide variety of reference material, some of which is difficult to categorise in the usual manner. To assist the reader the references are listed under the following headings and in the following order:

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impossible to list every book, article, or play read. The above
have been selected on the criteria of direct reference, their
pertinence to current thinking, and their indigenous content.
Readers interested in the work of prominent New Zealand
contemporary playwrights are directed to the work of the
following: Greg McGee, Roger Hall, Judy Callingham, Ken Hudson,
Brian McNeill, Bruce Mason, Craig Thaine, Kevin Roberts,
Carolyn Burns, Joseph Musaphia, and others who may be found in
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APPENDIX A

TRANSCRIPT OF RADIO BROADCAST

DATE: 18.6.82 PAGE: eight ITEM: Mr. Wellington Answers
Mr. Russell Marshall re:
Education Cuts

STATION B, 2YA, Checkpoint, 6:10 p.m.

CONTENT

Reporter: The cuts, where they've occurred, have occurred in perhaps the more liberal areas of education, they might be described. Would that be a reason why you would be opposed to those kind of services, and why you'd be quite prepared to dispense with them?

Wellington: Well I think the New Zealand public at large expects of our system of education a practical, down to earth, pragmatic, constructive style and approach. I believe we have that. And to put it another way, I have looked at those areas of the vote which, in my view, do not support or prop up a style of education which I've described.

Reporter: Would you accept that that's perhaps a conservative view of education?

Wellington: Oh yes. I would concede readily that my educational philosophy would be a conservative one. I make no apology for that, and therefore I accept as a corollary of it that there are people in what you would call the liberal groups who find that a little bit hard to take. Again, I make no apology for that.

AudioMonitor Ltd., P.O. Box 2597, Wellington, New Zealand.

APPENDIX B

Drama is about Thinking**A Short List of Processes**

At all levels of the curriculum, it will be possible to see children thinking as they plan, play, perform and discuss.

Connecting	Arguing	Convincing
Generating	Analysing	Capitulating
Relating	Composing	Retracting
Associating	Sequencing	Suggesting
Sorting	Imagining	Comparing
Intuiting	Predicting	Contrasting
Projecting	Questioning	Reconciling
Suspending	Wondering	Rejecting
Hazarding	Modifying	Including
Inventing	Extending	Accommodating
Proving	Hypothesising	Refining
Improving	Rehearsing	Testing
Clarifying	Reflecting	Judging
Disrupting	Cooperating	Synchronising
Harmonising	Speculating	Contradicting
Assimilating	Empathising	Compromising
Refuting	Internalising	Abstracting
Inducing	Approximating	Selecting
Deducing	Generalising	Alluding
Solving	Matching	Probing
Eliciting	Soliciting	

Reprinted from R 12, Statement on Drama in the Curriculum, South Australia Department of Education, Adelaide, S.A., 1982.

VITA

Surname: Burke

Given Names: Margaret Rosa

Place of Birth: Auckland, New Zealand Date of Birth: July 31, 1932

Educational Institutions Attended, with Dates of Entering and Leaving:

University of Waikato, Hamilton, New Zealand	1975-to 1976
University of Dalhousie, Halifax, Nova Scotia	1978 to 1981
University of Victoria, British Columbia	1981 to 1984
University of British Columbia (Summer Courses)	1982 to 1983

Certificates, Degrees Awarded, with Dates and Names of Institutions:

Provisional Entrance Certificate	1975	University of Waikato
B.A. in Theatre and Music	1981	University of Dalhousie

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Author:



(Margaret Rosa Burke

March 5, 1984