

DRAMA AND THEATRE:
A BRIDGE BETWEEN OLD AND NEW EDUCATION
IN NIGERIA

by

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ABSTRACT

The purpose of the study was to design a broad programme of drama/theatre activities to help meet the changing educational and cultural needs of primary school children in Nigeria. The Programme was devised with the National Policy on Education enunciated by the Federal Republic of Nigeria in 1981 and the needs of Nigerian children in mind. This policy defined primary education as "education given in an institution for children aged normally six to eleven plus," but, in reality, it frequently includes teenagers.

In order to provide a firm philosophical base for the use of such a programme a study of the historical and theoretical background of play and drama in education was undertaken and definitions and working theories of "creative dramatics" in the United States, "drama-in-education" in Great Britain and "developmental drama" in Canada were explored. A study of the social and cultural background of Nigerian children and their educational needs was undertaken and methods for integrating drama into the curriculum developed. The use of drama by the classroom teacher in language arts, literature, social studies, art and music was emphasized. Specific teaching strategies involving drama and Nigerian content were designed.

Comparisons between the concepts of informal classroom drama and formal performance-oriented theatre were drawn. The history of the Children's Theatre movement as a universal twentieth century phenomenon was outlined and its more recently developed forms of "participation theatre" and "theatre-in-education" cited. In addition, four alternative forms of theatre, all of which included elements of drama as well as theatre and developed by outstanding artists (Keith Johnstone, Maxime Klein, Augusto Boal and Jonathan Fox) were analyzed. From a study of these models and the concepts of classroom drama, the writer devised an alternative theatre form entitled Educative Theatre for use in Nigerian schools. Educative Theatre refers to a drama/theatre event presented for an audience of children by adults and utilizing "walket-puppets" and audience participation.

The implications of this study are many. First, the suggested programme would involve all members of the educational community--the children as audience members and active

participants, the secondary and university students as actors, the teachers in training as teachers and the parents and community leaders as resource personnel for Nigerian content. Second, the programme would provide a bridge between the formal rote-memory learning methods and the more modern learning concepts. Third, the programme would involve many of the traditional Nigerian cultural attributes which would make learning a more enjoyable activity.

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During the last hundred years parents and teachers have ceased to take childhood and adolescence for granted. They have attempted to fit education to the needs of the child, rather than to press the child into an inflexible educational mould.

Margaret Mead.

Only the rarest kind of best in anything can be good enough for the young.

Walter de la Mare.

Chapter I

INTRODUCTION AND PURPOSE OF STUDY

The purpose of the study is to design a programme of drama/theatre activities to help meet the educational needs of primary school children in Nigeria.¹ The work is an outgrowth of the writer's fourteen year association with drama, theatre and education in Nigeria and her belief that drama and participational theatre offer excellent methods for learning and therefore should become an integral part of the young Nigerian's education.

Nigeria, on the south coast of West Africa, has an estimated population of eighty million. It is the most populous country in Africa, and one of the most richly endowed in natural resources. In spite of its relatively small area, being slightly larger in size than British Columbia, it has ten major ethnic groups. The Hausa, Fulani, Yoruba, Ibo, Kanuri, Tiv, Edo, Nupe, Ibibio and Ijaw make up about eighty percent of the population in nineteen states. There are over 250 tribal languages and two major religions--Moslem and Christian.

Present-day Nigeria came into being on the first of January,

1900. On the first of October, 1960, Nigeria gained Independence and three years later, the country became a Republic. Nigeria is the seventh most urbanized country on the mainland of black Africa.² Its need to catch up with the twentieth century resulted in certain social changes brought about by contact with modern industrial economic policies. According to Ronald Cohen, "The economic and political development going on since Independence in Nigeria and other 'Third World' countries is one of the truly monumental social revolutions in man's history, ranking in importance with both neolithic and 'urban revolutions' of the past."³ Changes from the educational, political, religious and social policies of the past caused upheavals in thought and attitude. The diversity of ethnic groups, their languages, customs and religions, has also had its predictable effects. With the new interest in Western technology and rate of industrial progress, the accompanying values of Europe and America have become attractive to such an extent that, in many urban centres, individual cultures have become diluted.

One of the areas most deeply affected is education. In the recent past, education in Nigeria was achieved through imitation, experience and folklore. Today, the needs of an industrialized society have shifted educational priorities toward book learning, rote-memorization and examinations. Considerations for the intellectual growth and development of the child have been pushed aside in the change from tightly-knit rural agrarian communities to the steel and cement factory-filled cities. Educational

priorities concern the child's physical and mental adjustment to the new technologies, such as tap water, electricity, telecommunications and packaged foods. Unfortunately, this often has an adverse effect on efforts to retain traditional ways of life, the benefits of which are still valuable to the modern Nigerian child's development.

An African child living in a rural community, or an urban-based child who is fortunate enough to return to a rural setting for occasional sojourns, experiences and witnesses traditional rites and ceremonies. These are far more explicit and stimulating than any comparatively similar experiences in the life of a city child. They provide the child's introduction to dramatic or theatrical events, as a vital and important learning aspect of society, one that was taken for granted in traditional African society. It is this "learning" quality of drama/theatre that is valued and promoted by psychologists, pedagogists, and practitioners of drama and theatre in education in Western culture.

In order to place in perspective Nigeria's needs in the field of drama in the education of children, it is the writer's belief that it is important for an historical survey of world-wide developments to be undertaken. Consequently, this study will outline the development and working theories of creative dramatics in the United States, drama-in-education in Great Britain, and developmental drama in Canada. It will also take an

overview of theatre for children from earliest to modern times and investigate the most recent innovations in Theatre-in-Education and participation theatre.

This study further proposes to use the wealth of Nigerian materials, situations and ideas to outline a programme for drama in the curriculum of primary schools. This programme will supplement teaching methods of, for example, language arts, literature and social studies, and, in so doing, help Nigerian children understand their own and other cultures. It further proposes to show that current philosophies, theories and methods in drama/theatre may be culled for valid and appropriate concepts which will assist in formulating a programme of "educative theatre" for Nigeria.⁴ Observable goals will be developed with the urgent needs and priorities of the Nigerian situation in mind. Not only will many references be indigenized and cultural values made more relevant, but the overall techniques will bear significant changes in style. It is hoped that this will help Nigerian children gain eventual maturity in their rapidly changing society.

NOTES

1

Primary education in Nigeria is referred to in the Federal Republic of Nigeria National Policy on Education 1981, as "...education given in an institution for children aged normally six to eleven plus." It can include children up to their late teens, since not all children begin their education at age six.

2

Africa South of the Sahara, 1980-81 (Europa Pub., Ltd.), p. 753.

3

Ronald Cohen, "The Success That Failed: an Experiment in Culture Change in Africa," Anthropologica, n.s., 3 (1961), pp. 21-36, HRAF Source MS 14.

4

"Educative theatre" is a term that the writer devised. It refers to a drama/theatre event by adults for an audience of primarily young people. Its purpose and techniques are elaborated upon in Chapter VIII.

Chapter II

HISTORICAL AND THEORETICAL BACKGROUND: THE ORIGINS AND DEVELOPMENT OF THE THEORIES OF PLAY IN EDUCATION, DRAMA, AND DRAMA IN EDUCATION

1. Introductory Statement

Play and drama, from the beginning of man's chronicled existence and before written records, have been recognized as part of his children's educational process. This chapter will trace the development of this participation in order that the relationship between the traditional educational goals of Nigeria and the objectives of contemporary educationalists can be established. In making this connection, evidence will emerge to justify the growing world-wide acknowledgement of these elements in the education of today's young people.

2. Play in Education

A universally accepted definition of play is difficult to find due to the many nebulous and incomplete theories concerning its origin and value. Modern concepts of play range from the

elaborate definition of the eminent historian, Johan Huizinga, in Homo Ludens (that is, play is related to values, ideals, war, law, politics, ritual),¹ to the concept of many uninitiated that play is an "unimportant pastime" of childhood.

In Classical times, Plato believed that "the plays of children have the mightiest influence on the maintenance or nonmaintenance of laws."² He advocated that play should be the basis of education, presented "in a playful manner, and without any air of constraint."³ Aristotle, being a scientist, specifically emphasized that play should be encouraged to prevent indolence. He interpreted the function of play by writing that "children's games ought largely to consist in playing at or rehearsing what they will later be doing in earnest."⁴ This harmonized with his theory that man is "the most imitative of living creatures" and that even though imitation is natural to the human race, learning through imitation is an intellectual pleasure.⁵

In the Medieval period there was little written thought or practical application of the tenets advocating a liberal education based on play as promulgated in the Attic world. The Church fathers condemned any activity which had mimetic elements. It was only in the ninth century, when St. Thomas Aquinas adapted Aristotelian philosophy to the Catholic faith, that approval was given to games and amusements if they provided relaxation after serious work.⁶

During the fifteenth century, the Italian, Vittorino de Feltra, gave great prominence to games, play and physical activities at his school in Mantua. He found that children who "were most eager in their play were the most zealous in their conduct and learning."⁷

By the sixteenth century, the early realist Francois Rabelais wrote in his satirical books Gargantua and Pantagruel that book study must be relieved by play and manual occupations.⁸ His educational programme emphasized the necessity of a direct study of nature and the importance of experience. Through three hundred and sixteen games for exercising the mind and body, Rabelais illustrated an original educational programme, which influenced the thought of men such as Montaigne, Locke, and Rousseau.⁹

In France, Michel de Montaigne believed that "the greatest and most important difficulty of human science is the education of children."¹⁰ He further stated that "children plays are not sports and should be deemed their most serious occupations."

By the end of the eighteenth century a number of conflicting theories emerged. Jean-Jacques Rousseau argued with Montaigne, when he advocated an education for children almost entirely composed of play. In his controversial book, Emile, he wrote "Love childhood, promote its games, its pleasures, its delightful instincts...you must consider the man in the man and the child in the child."¹¹ The poet, Friedrich von Schiller, in 1795, did not officially advocate the encouragement of play in education, since

he stated that play was an "aimless expenditure of exuberant strength, which is its own excuse for action."¹² However, he did theorize that play was the most effective influence in raising man from savagery to civilization.

Johanna Heinrich Pestalozzi, who was a disciple of Rousseau, further developed his mentor's theories which promoted the games and pleasures of childhood. Though he never wrote a clear, systematic and complete account of his theories, he became one of the world's greatest pioneer educationalists. At his Institute d'Yverdon, in Switzerland, he demonstrated his theories practically and showed his belief in the necessity for a certain systematic formalism in a child's education.

An extension of Pestalozzi's theory was formulated by his receptive and appreciative but highly critical pupil, Friedrich Froebel. Froebel intuitively understood the functional significance of play and its sensorimotor exercises, describing play as "very serious business."¹³ He advocated that "education can never mean less than the education of the whole man." In contrast to Pestalozzi, who emphasized handicraft for its value in physical training and technical preparation for vocations, Froebel valued it for its inward correlative experience, which might contribute to the completeness of the human being.

Froebel, who was the founder of the kindergarten, became the exponent of a philosophy of education which has exerted an ever-widening influence upon other educational institutions. His

famous seven series of exercises caused theorists, such as Jean Piaget in this century, to state that they "falsified the very idea of activity from the outset by preventing genuine creativity."¹⁴

In the late nineteenth century, Herbert Spencer, the eminent English philosopher, fiercely condemned the traditional curriculum. His essays elaborated a theory of play that suggested it was only the overflow of superfluous energy.¹⁵ His ideas were extremely valuable in arousing pedagogists and parents throughout the English-speaking world to understand the necessity of educational reform. Though Karl Groos, an anthropologist, did not expound upon educational reform, he did suggest a rival theory of play to that of "surplus energy." Through a prolonged study of the play of animals and primitive peoples, he developed the idea, first stated by Aristotle, that the chief function of play is that it "prepares the young for the tasks of life."¹⁶

In 1899, William James, the well known American psychologist and philosopher, recapitulated, 2,221 years after Aristotle's death, the theory of the importance of play and imitation in the education of the child.

Man has always been recognized as the imitative animal par excellence. And there is hardly a book on psychology, however old, which has not devoted at least one paragraph to this fact. It is strange, however, that the full scope and pregnancy of the imitative impulse in man had to wait till the last dozen years to become adequately recognized.¹⁷

The actual use of "the imitative impulse of man" in education was not officially recognized until the beginning of this century. John Dewey, in the United States, wrote that "the numberless spontaneous activities of children, plays, games, mimic efforts..."are the foundation stones for educational methods."¹⁸ The formulation of this basic idea, that play and its dramatic activity should be the "foundation" of learning, was influenced by Caldwell Cook of England. In his influential book The Play Way, Cook wrote "the natural means of study is through play."¹⁹ His "play way" approach, which gave the name to the new movement, advised the teacher to "be ready to set aside all convention in method, all blind rigidity or discipline, and pin his faith on no stereotyped formulae."²⁰

This "play way" was attempted by educational leaders in the United States such as John Merrill and William Wirt. The former, working at the Francis W. Parker school in Chicago used oral work and simple improvisations as methods for teaching language and literature. Wirt, in Gary, Indiana, evolved an approach known as "the platoon system of work-study-play" which insisted that all educational activity be synthesized."²¹ Within his system was the very important concept of auditorium activities for all children.

When Hughes Mearns, in 1929, published his revolutionary and progressive approach to teaching in Creative Power, "it carried enough dynamite to shatter preconceptions, prejudices, platitudes-and reputations..." and led to a creative revolution

across America.²² His basic belief was that every child has something worthy to contribute and should be encouraged to express it through such fields as drama, poetry, music, creative writing, and other arts.

So it was that in the early 1920s and 1930s, both in America and Europe, educationalists attempted to make education nothing less than Froebel's maxim: "the education of the whole man" and experimented with the use of "imitation" as a tool for developing the full potentialities of the creative imaginations of childhood.

3. The Development of Drama in Education

Echoing the philosophy of John Dewey, who advocated a "learning through doing" process in education, Winifred Ward in 1918 began to work with methods which grew out of the progressive school movement.²³ While on the faculty at Northwestern University at Evanston, Illinois, Winifred Ward was also Supervisor of Drama for the Evanston Public School District 65. As an instructor of Advanced Storytelling, she experimented with a form of improvised dramatic activity using stories from children's literature. In this framework, Ward developed stories into play form with her young students. This became the forerunner of the creative dramatic technique known as "story dramatisation." When her first book Creative Dramatics for the

Upper Grades and Junior High School appeared in 1930 it generated considerable enthusiasm and interest, bringing the term "creative dramatics" into prominence.

Ward's concept of story dramatization was the initial phase for her philosophy of creative dramatics. She conceived this as a method whereby a group of children, presented with the outline of an existing story, would develop their own dialogue, action, and sequential order for it. The dialogue would always remain fluid, as the emphasis was on the development of character relationships in the literature, as opposed to production techniques.

Before her second and definitive work in 1947, Playmaking with Children, Ward became acquainted with the work of Hughes Mearns. His concept of the teacher as a guide who has a sympathetic understanding of the child's needs in the process of utilizing his creative power,²⁴ caused Ward to accept the idea of "anti-disciplinarian leadership." In her book, she attempted to define and outline clearly the step-by-step procedure for this art. She placed special emphasis on the use of rhythmic movement, sense training and dramatic play as integral parts of the classroom experience. She advocated the use of animals and nature, as well as literature, for dramatic source material.

An important new concept of "integration" was also outlined in Ward's second book:

Social science, arts and crafts, music, physical education, home economics, and other subjects may all be integrated into one dramatic project. At the center, tying them all together, is a story. Sometimes the

story is original; sometimes it comes from literature or history.

One of the best ways to understand other civilizations and cultures is through such projects. When children re-enact the life of the ancient Egyptians or Greeks or Persians, and when they dramatize modern stories of, say, Russia or Sweden or Denmark, they have experiences which lead outward by creating respect for other people and civilizations, and onward by arousing interest which stimulates further study of their history and their relationship to modern living.²⁵

Ward believed integrated projects using creative dramatics help in the learning process. Her objectives were:

1. To provide for a controlled emotional outlet.
2. To provide each child with an avenue of self-expression in one of the arts.
3. To encourage and guide the child's creative imagination.
4. To give young people opportunities to grow in social understanding and cooperation.
5. To give children experience in thinking on their feet and expressing ideas freely.²⁶

In England during the 1920s and 1930s, Peter Slade was also using drama as an educational tool to promote the concept of "active learning."²⁷ "Drama the Dream," he wrote, "is a natural way of incorporating the whole person and the learning man to face the true facts of Drama the Doing of Life." Slade was the first person to point out that there exists a Child Drama as an Art Form in its own right with its own shape and development.²⁸ He did not wish to cause a "revolution" in educational thought, but rather to point a way that showed drama as an important part of education, one that may be linked with every subject, as Ward was advocating in America.

Similarly, Slade stated that one of the most valid reasons for developing child drama "is not actually a therapeutic one but the even more constructive one of prevention."²⁹ Undoubtedly Slade referred to the prevention of delinquent acts. Delinquency, or near delinquency, can unfortunately creep into unguided child play, as he recalled in "that terrible newspaper story some years back of a 'prisoner' being left in a dustbin!"³⁰

Unlike the American art of creative dramatics which grew out of a teacher's search for better and more effective teaching methods, Slade's theory of child drama developed from his observations of children during free play. He believed that the circular, spiral movement used by children in their natural play was the basis of all drama. He believed that a child's natural creativity could be hampered, or possibly permanently damaged if the child was forced into formal drama situations at too early an age.

When the child is absorbed, it neither needs nor wants an audience, and, because it needs no audience, it faces in any direction and moves where it will. It is during this movement-at-will that the child begins to cover the actual floor space in so interesting and beautiful a manner, filling the space as if it were a picture.³¹

Slade's theoretical development of child drama channeled the natural play energies of children into a cohesive and self-expanding form of activity. Like creative dramatics, it was utilized in education to help children come to a better awareness of themselves and to develop both their movement and language flow. His conception was seen as an art form--a form of play

through which creativity was nurtured. Slade concluded that, even though children may do things in their own way, "spontaneous creation is one of the most dynamic things in man, and if that is the way we tick, one may just as well make use of the fact in order to gain 'cooperative learning.'"

"Spontaneous creation" presupposed creativity which Lindley Stiles confirmed "has long been considered the highest form of mental functioning and human achievement."³² Victor Lowenfeld, an eminent pioneer scholar in creativity analyzed the reasons why we must encourage creative-thinking opportunities for children. He stated that, as creative situations are encouraged, children will become more sensitive to environment stimuli. "If children developed without any interference from the outside world," he said, "no special stimulation for their creative work would be necessary."³³

Lowenfeld and his associates in the Art Education Department of Pennsylvania State University, determined during a seven-year study, "eight criteria for creativity."³⁴ They believed that if these criteria were not encouraged, promoted or endorsed, either because of the failure to achieve complete satisfaction or the outright suppression by elders or by the intimidating intrusion of adult standards, children's creativity, as explained by Hughes Mearns, in Creative Power, may not grow or advance very far into the realm of production.³⁵

In many cases, only the rare child has such opportunities.

Therefore, when such innovators as Winifred Ward in America and Peter Slade in England joined "creativity" with "drama" to coin the term "creative dramatics," and "child" with "drama" to form an Art which promoted "spontaneous creativity," respectively, children were beginning to acquire the opportunities "to be fully educated." For, as T. S. Eliot stated, "To be fully educated is to have some sense of where everything fits."³⁶

The recent report, submitted by the Calouste Gulbenkian Foundation in the United Kingdom on The Arts in Schools (1982), based its first argument in support of the arts in the curriculum, on the need for children to have some understanding and therefore communication of the attitudes and values of life. The lack of the aesthetic and creative--exemplified by the arts: music, drama, literature, dance, sculpture and the graphic arts in the curriculum--would be a failure to educate children as fully developed, intelligent, feeling human beings. This conclusion by the Calouste Gulbenkian Foundation endorsed the ideas of leaders in the field of drama.

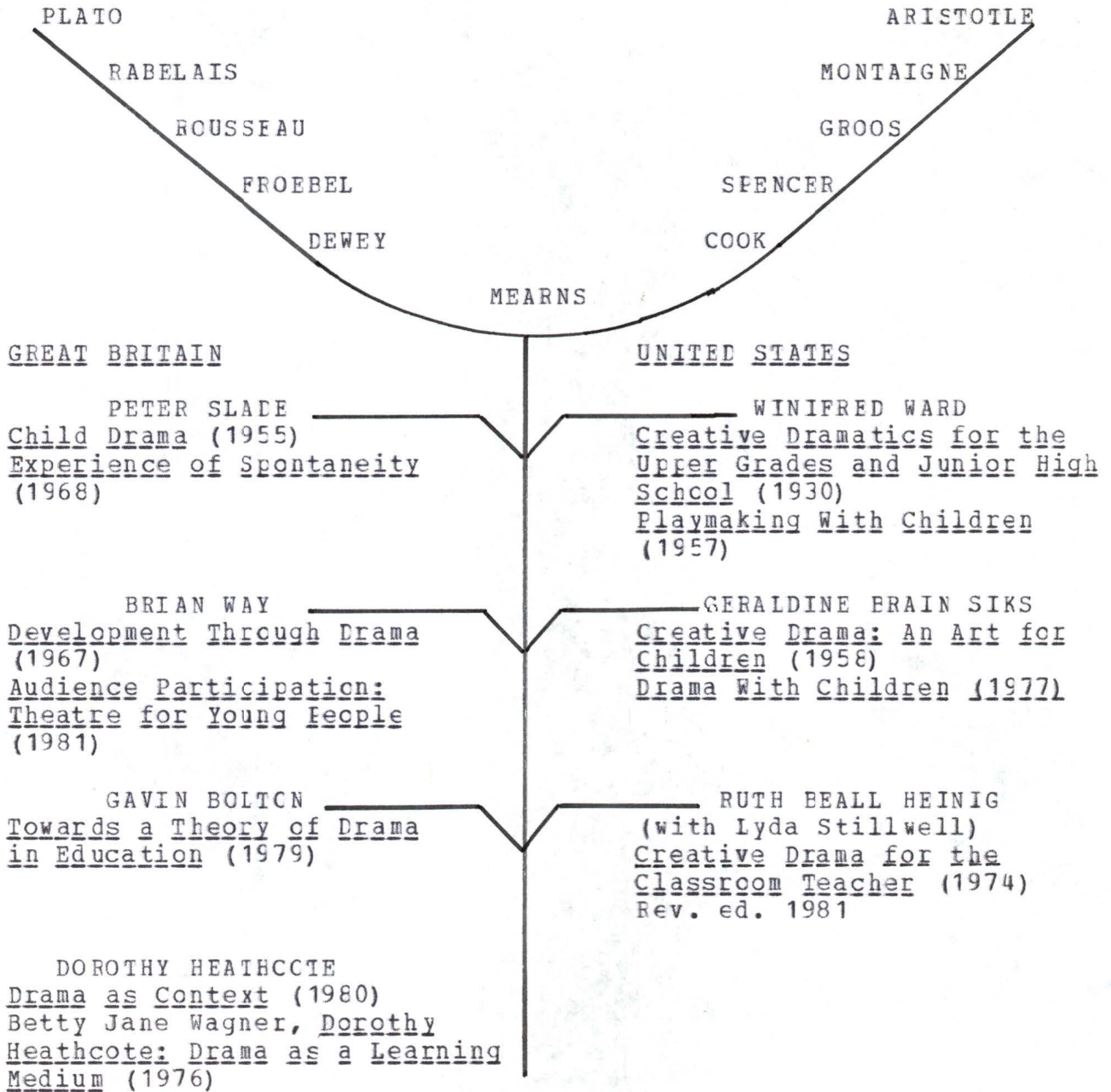
The development of drama in education in the English-speaking world is a twentieth century phenomenon. Based on theories of play, education and drama discussed in this chapter, the drama/theatre movement has been carried forward by three distinct generations of thought represented by leaders in the field. The first generation or pre World War II group is represented by Winifred Ward in the United States and Peter Slade in Great Britain. The second generation, or post World War II, is

represented by Geraldine Brain Siks and Nellie McCaslin in the United States and Brian Way and Margaret Faulkes in Great Britain. The third generation of thought, or the 1970s and 1980s, is represented by Betty Jane Wagner and Ruth Beall Heinig in the United States and Dorothy Heathcote and Gavin Bolton in Great Britain. (See Table 1.) In Canada, an interesting and viable amalgamation of American and British techniques and philosophies has grown through a practical application of drama in the classroom. To understand and appreciate the holistic thought behind Canadian "developmental drama," its base and inspiration, it is necessary to look into the development and growth of drama in education in America and Britain.

TABLE 1

GENERATIONS OF THOUGHT IN EDUCATIONAL DRAMA

A chart showing the writer's analysis of the generations of thought in the development of drama in school in the 20th Century.



4. The Development of Drama in Schools in the United States

A survey of the literature on education using drama shows that there are no universally accepted definitions. The methods of using drama are as varied as their practitioners and, consequently, definitions tend to shift towards the biases of their processes and goals. Since the early days of Winifred Ward, who represents the first generation of educational drama thought in the United States, terms such as "creative dramatics," "informal drama," "creative play acting," "improvisational drama," and "educational drama" have been used interchangeably. However, the largest national organization involved in children's drama, The Children's Theatre Association of America, decided in the late 1970s to use the term "creative drama" and defined it as follows:

an improvisational, nonexhibitional, process-centered form of drama in which participants are guided by a leader to imagine, enact, and reflect upon human experiences.... The creative drama process is dynamic. The leader guides the group to explore, develop, express and communicate ideas, concepts, and feelings through dramatic enactment. In creative drama the group improvises action and dialogue appropriate to the content it is exploring, using elements of drama to give form and meaning to the experience.³⁷

This definition evolved from Winifred Ward's important concept, and was influenced by one of the earliest books on the subject: Corrine Brown's Creative Drama in the Lower School, (1929).³⁸ Ward's concept and goal of creative dramatics was that the process, not the product is important. Yet it is interesting

to note that, almost thirty years after Ward's initial work, Geraldine Brain Siks, who represents the second generation of educational drama thought, entitled her second book Creative Dramatics: An Art for Children.³⁹ Thus, in the United States Winifred Ward began the form of creative dramatics and Geraldine Brain Siks helped to establish the art.

In her most recent book, Drama With Children (1977), Siks took the position that "drama as an art" in the school curriculum should use the "process-concept structure."⁴⁰ This structure referred to the conceptual framework on which a drama programme is based. It is a dramatic process which

includes the creative processes by which children originate and form drama, such as perceiving, responding, imagining, creating, communicating, and evaluating. The concepts of the framework are based on drama principles that are fundamental to learning the skills of the related roles of player, playwright, and audience.⁴¹

Though Siks' list of values, offered through creative dramatics, closely paralleled Ward's goals,⁴² it was in the approach to the basic art form that the outstanding philosophical differences between these two innovators can be found. Siks made it clear that creative dramatics did not have to rely solely on literature, but that its materials could be developed from all aspects of life, or even from "children's imaginings."

A further development of the work of Geraldine Brain Siks was that she was instrumental in making creative dramatics a requirement for education and recreation majors at the University

of Washington as early as 1950.⁴³ Originally a student of Winifred Ward, she began her work in creative dramatics at Northwestern University and as a specialist in the Evanston Public Schools. In 1948 she moved to Seattle, Washington, to join a growing drama programme created by the Junior League of Seattle and the University of Washington School of Drama. This programme was to provide trained leaders in the field of creative dramatics for community projects.

This appointment was influential in the formation of Siks' philosophy of creative dramatics. Whereas Ward's theory was developed mainly for use in elementary schools, Siks' philosophy is applicable to recreation centres and community organizations as well as schools. She saw the possibility of using creative dramatics not only as an art form in the schools, but as a beneficial activity in the community.

A community can grow with its children and youth. When the dynamic power of childhood is channeled into strong creative community programs the community as well as the children benefits. Children join in creative activities that utilize their time, energies, and deepest resources of power. They develop a community spirit and a feeling of responsibility toward the town or place in which they live. Juvenile delinquency and vandalism can be lessened in communities everywhere if leisure-time youth programs are challenging enough to bring children from the streets.⁴⁴

It would appear, therefore, that Siks' philosophy of creative dramatics goes one step beyond Ward's orientation. Though both leaders agree that creative dramatics should introduce the fundamentals of drama to children, Siks believes that the

material inside of the child should be brought out, not only for its dramatic value, but for its therapeutic and emotional benefits.

Consequently, by the third generation of educational drama thought in the United States, a wealth of material had been published on the subject. Two leaders of this present generation of thought are Nellie McCaslin and Ruth Beall Heinig. The former, who is currently teaching at New York University, has published a number of important books on creative dramatics and its relative, children's theatre. Creative Dramatics in the Classroom is an introductory text presenting theory and practical application.⁴⁵ It includes exercises in sensory awareness, pantomime, and improvisation, as well as story dramatization and formal production techniques. Children and Drama is a compilation of essays representing the thinking of a number of well-known contemporary leaders in this field such as Agnes Haaga, Geraldine Brain Siks, Ann Shaw, and England's Dorothy Heathcote.⁴⁶

In 1981, Ruth Beall Heinig published the second edition of her book Creative Dramatics and retitled it Creative Drama in keeping with the term preferred by the Children's Theatre Association of America.⁴⁷ This book grew as a result of more than twenty years of work in creative drama at Western Michigan University. Her continual interaction with children, teachers, and college students in the field has resulted in many modifications of her original ideas. Today, her courses, for both pre-service and in-

service teachers, as well as students from a variety of other fields including special education, theatre, psychology, and recreation, encourage them to use creative drama in many situations. She advocates participation in elementary classrooms of all types (including regular, open, alternative, special education, mainstream and bilingual), nursery schools, day care centres, libraries, churches and recreational centres.

Her techniques, which are representative of the majority of modern creative drama leaders in the United States, emphasize the goals defined by the Children's Theatre Association (i.e. (1) development of language and communication abilities; (2) problem solving skills; (3) creativity; (4) the promotion of positive self concept, social awareness, empathy, a clarification of values and attitudes; and (5) an understanding of the art of theatre). These goals have been investigated through a number of experimental studies based on creative dramatics.

Herbert Alan Ravner (1952), William E. Blank (1954), Charlotte E. Ludwig (1955), Barbara May McIntyre (1957), Jo Anne K. Tucker (1971) and Lou Furman (1981) have all investigated to varying degrees the effects of dramatic activities (role-playing, creative dramatics) on the development of speech skills, articulation, vocabulary, reading and comprehension.⁴⁸

Consequently, the first potential goal of creative drama--to develop language and communication skills--has been recognized by such authorities as McIntyre and Stewig in their creative drama

texts.⁴⁹ They focus on methods in which dramatic activities may enhance reading, literature, oral language, and vocabulary development, as well as nonverbal communication, listening abilities, and creative writing. Heinig concludes therefore that "drama thus provides the opportunity for children to broaden their repertoire of verbal and nonverbal interaction behavior and to evaluate their effectiveness."⁵⁰

During the 1960s and 1970s, scientific studies were conducted to assess the value of drama on problem solving, creativity and thinking. Eleanor C. Irwin, in 1963, investigated the effects of a programme of creative dramatics on personality; Emil J. Karioth, in 1967, investigated how dramatics aided creative thinking abilities; and Maurice Ayllon and Susan Snyder concentrated their study on behavioural objectives in 1969.⁵¹ Although "problem solving skills" remained unchanged in Karioth's study, Paul Torrance in his studies, Encouraging Creativity in the Classroom, stated that "when children are presented with problems to solve, with open-endedness that required a filling in of gaps, with information and ideas to synthesize into new relationships, they are learning creatively."⁵²

Thus, Heinig concluded with the second potential goal of creative drama: "Pushing for new ideas, exercising imagination, generating solutions, and synthesizing diverse elements are all a part of the problem-solving process, which drama can stimulate."⁵³

The third potential goal of creative drama is to nurture creativity in children. Unfortunately, studies on the effects of drama on children's creativity are limited. Sister Dorothy Prokes' 1971 study and the 1975 work of Toni Schmidt, Elissa Goforth and Kathy Drew both indicated that drama is an important vehicle for rehearsing and nurturing creativity in young children.⁵⁴

The fourth potential goal includes the promotion of "a positive self-concept, social awareness, empathy, a clarification of values and attitudes."⁵⁵ Although these areas tend to overlap each other, a number of studies have concluded that drama can have a positive effect on a child's personal growth, his awareness of the common bond of humanness, a development in empathy and a move away from egocentricity, and an opportunity for him to be able to find his own personal answers to universal questions. These goals have been investigated by Mary Elin Sommers Wright in 1972, Mary E. Lutz in 1974, and Gordon O. Hedahl in 1980.⁵⁶

The final goal of creative drama, "an understanding of the art of theatre," is based on creative drama's affinity to the various elements of theatre. Though a "theatrical performance" is not necessarily the end result of the majority of creative drama experiences, the elements involved will assist children to appreciate more fully the aesthetics of theatre and other arts.

Ruth Beall Heinig is typical of a large body of educationalists in the United States who advocate the consistent use of creative drama and other arts experiences to facilitate learning in other subject areas. For example, in 1963, Barbara May McIntyre published Informal Dramatics: A Language Arts Activity for the Special Pupil, a practical handbook which presents a specific plan for incorporating creative dramatics activity into a language arts programme for mentally retarded children.⁵⁷ The late Emily Gillies, in 1973, illustrated in her book, Creative Dramatics for all Children, that the methods used "can bring a more finely wrought insight into the emotions of all children, and into (the) processes of channeling these emotions in safe and creative ways."⁵⁸

The most recent scholar supporting the potential use of drama with special populations is Linaya Lynn Leaf. In her extensive and important study of 1980, she has identified and classified the educational objectives for creative dramatics when it is done with handicapped children and youth in the United States.⁵⁹ It is likely that this work will encourage future study of creative drama with special populations.

Drama and the arts have too often been relegated to the stature of "fill-in-the time" activities or simply "frills". Fortunately, today, many levels of educational institutions in the United States are accepting the fact that when drama and the arts are integrated they become vital parts of the daily

classroom experience. They also provide new ways of experiencing and learning. "They are the horizontal bands that cross the many seemingly separate vertical compartments of the curriculum and pull them into a whole."⁶⁰

5. The Development of Drama in Schools in Great Britain

Parallel with the growth and interest in creative dramatics in the United States, child drama developed in Great Britain. The name of Peter Slade, who represents the first generation of educational drama thought in Britain, is synonymous with this development. Following training and experience as an actor and a producer--including running his own companies and training studio--Slade turned to teaching and education in the early 1930s. He was perhaps the first person in Britain to make a positive public statement on the subject when he wrote in his first publication, Child Drama, that the child has his own form of drama which is improvisation.⁶¹

Improvisation or, as Slade termed it, "spontaneous drama," is the common element in both Winifred Ward's creative dramatics" and Slade's "child drama." Slade wrote that children create their own stories and improvisations as they require them, and even if improvisation sometimes uses stories from literature, it also involves creative movement and speech, or "language flow." It was Peter Slade's view that child drama is an art form quite

distinct from theatre as understood by adults.

Some twenty years earlier, Franz Cizek, in Vienna, had initiated a new attitude towards children and their art which was to accept the child as an artist in his own right.⁶² This was a complete reversal of the earlier assumption that the child could not do better than imitate his elders. Cizek sought to define this child art in a lecture:

People make a big mistake in thinking of child-art merely as a step to adult-art. It is a thing in itself, quite shut off and isolated, following its own laws and not the laws of grown-up people.⁶³

Thus Cizek stated that children's art, although primitive in form, was merely different from, not inferior to, adult art. In 1942, Wilhelm Viola, Cizek's pupil, suggested that the discovery of child art was parallel with, or perhaps a consequence of, the acceptance of the child as a human being with his own personality and his own particular laws.⁶⁴

This enlightenment was extended further by Peter Slade in England, who, like Cizek, divided childhood into various developmental stages. These stages reflected recurring attitudes of behaviour during which dramatic experience could help improve many aspects of the child's life.

In 1959, Slade delivered a lecture at the Birmingham University Summer School, Worcester, which encapsulated his theory and its goals.

Briefly my method is this: at infant stage, to develop

individuality, a love of sound, and then awareness of the group; to foster spontaneous speech, movement and observable leadership. At 7-9 years to canalise the co-operative energies of the gang during play, which will later help the adult to work in a team under strict discipline. The process of catharsis appears to come at its deepest during these years, too, by the themes chosen during Child Drama, which we can endure, share and guide to their more constructive channels, thus contributing to the "hope" process, as necessary for balancing the psychic banking account. From 9-11 years come the first slow building of the bridge between Child Drama and the adult world in discovery of more truth about character, situation and plot when stories and age old legends may be turned into pageants. During these years one intentionally develops the tremendous qualities (a) of absorption in the task done (necessary for all study) and (b) of deep sincerity in the manner of doing it, arising out of the child's innocence. One notices that this leads to permanent traits of honesty in the personality, and no doubt to the perceptions of truth affecting who knows what realms in the future....

With the 12 year old I try to safeguard the climax of childhood so that maturity is deep and unhurried. From 13 years onwards drama training should develop into three separate spearheads:

1. Imaginative training for all.
2. Social Drama for some (preparation for life, interviews, cultural behavior and situations of responsibility. Personal problem plays. Service to others, etc.)
3. Theatre for a few (final emergence from spontaneous speech via group playing, into the disciplines of the adult art.)⁶⁵

Thus, Slade's theory of child drama attempted to channel and utilize the natural play energies of children into a cohesive and self-expanding form of group activity.

His follower, Brian Way, confirmed that Slade considered drama an important part of education, linking up with every subject, and as an aid to discipline and the three R's.⁶⁶ Slade made quite an explicit distinction between his integration of drama into the curriculum and drama as a valuable out-of-school activity with

theatrical training as understood by adults.

By 1963, the Newsom Report, a Government White Paper on Secondary Education entitled Half Our Future, refuted the concept of drama as merely a teaching aid in the curriculum, or as the production of a school play.

Though drama comes by school tradition into the English field, it is a creative art embracing much more than English. Perhaps its central element is or should be improvisation. It involves movement as well as words.... Drama can offer something more significant than the daydream. It helps boys and girls to identify themselves with well-known men and women of whom they have heard or read.... Here is a way they can be helped to reconcile the reality of the world outside with their own private worlds. Once this begins, education has something on which to build. In short, drama, along with poetry and the other arts is not a "frill".... It is through creative arts, including the arts of language, that young people can be helped to come to terms with themselves more surely than by any other route.⁶⁷

This new concept of drama was effectively elaborated upon by Brian Way, who represents the second generation of educational drama thought in Britain. Working for many years with the West Country Children's Theatre Company he "continually sensed a chasm in educational thought,"⁶⁸ a chasm, which he believed was filled by Slade's first edition of Child Drama. This concept, Way further extended into what was to be known as "involvement dramatics" or "participation theatre."

Brian Way's work as a dramatist closely paralleled his contribution to the development of drama in the schools. "Drama" he said, "is concerned with experience by the participants,

irrespective of any function of communication to an audience."⁶⁹ In his definitive book, Development Through Drama, Way stated that "communication to an audience is beyond the capacities of the majority of children and young people, and attempts to coerce or impose communication too soon often leads to artificiality and therefore destroys the full values of the intended experience."⁷⁰

Like Ward, Siks and Heinig in the United States, Way approached drama in schools through a series of carefully planned activities. He focussed these activities on various aspects of improvisational drama, such as concentration, imagination, movement and sound, speech, sensitivity and characterization, improvisation, the importance of space, and social drama. He specifically advised the drama teacher not to impose theatre "shapes" on students, and to discourage an "audience" until confidence has been established within the group. He further advocated that they refrain from a critical form of discussion. This he believed was essential since, "Theatre is undoubtedly achievable with a few--a very small minority; but drama, like the rest of education, is concerned with the majority."⁷¹

The dichotomy between drama and theatre has been challenged by the admirer and promoter of Brian Way's methods, Margaret Faulkes. Educated in theatre in England, she was co-founder and co-director with Brian Way of the well-known Theatre Centre in London. In 1975, Faulkes questioned the manner in which drama techniques were being adapted by amateur psychologists and some

drama teachers. She regretted that some practitioners had been diverted by the spectre of drama as a panacea for all human problems and consequently had become unconcerned about "the art of theatre, although their activities are labeled 'drama.'"72

Faulkes claimed that "to a great extent, those of us who have pioneered in creative drama are to blame for the increased use of our techniques in other fields." She believed that one of the most damaging aspects in the drama field, was the manifestation of confused thinking among the exponents of creative drama: "some view it as an art form, suggesting that it is the child's style of theatre; others call it art, but discourage any connection with the art of theatre; some insist that it is a subject in its own right but is concerned with personal rather than drama development; still others argue that it is the basis for eventual drama experience; some deny its existence as a subject at all, designating it as an educational tool--a core for all subjects."73

Margaret Faulkes believed that if the whole field of drama in education was viewed in terms of the definition of drama itself--"a set of events having the unity and progress of a play"--then any course or programme of drama must include a beginning, a middle and an end. She outlines a course in which the beginning, middle, and end of drama in education are interrelated phases of activity, incorporating the educational objectives of personal development and the artistic objectives of

drama development. These three "phases" are:

1. Laying the Foundations: creative drama
2. Awareness of Dramatic Art Form: improvisation
3. Experience of Theatre Art: theatre.⁷⁴

As Faulkes points out, the progression in drama from creative drama through improvisation to theatre should be carefully laid out, so that a student's responsibility progresses from self (phase 1) to the group (phase 1-2) to the art form (phases 2-3) and ultimately to the audience.

Presently, in 1982, two outstanding leaders in the field, Gavin Bolton and Dorothy Heathcote, represent the third generation of drama thought in Britain. Bolton began his career as a mathematics teacher and became interested in the work of Peter Slade and Brian Way. Wellknown for the clarity of his extremely analytical thinking, the author of many works on drama, he stated that in all drama certain prerequisites must be present before any profitable results can be achieved. These prerequisites include:

- Identification of group interests
- Stimulation/control of group energy
- Commitment
- Congruence
- Finding a dramatic form.⁷⁵

Bolton believed that when these prerequisites have been established, a drama teacher may be successful in his overall aim: change in understanding; an expectation of change in understanding as a primary purpose; and satisfaction from and understanding of the art form. These aims, stated Bolton, may

overlap with the objectives: autonomy; language development including expressive skills; social skills; theatre skills; and reflection. For, "in any one lesson a teacher may be structuring the work towards prerequisites, objectives and aims simultaneously."⁷⁶ This is due to the fact that Bolton encourages drama to be primarily concerned with appraisal, an affective/cognitive development.⁷¹

Bolton, in his innovative and thought-provoking book, Towards a Theory of Drama in Education, outlined a form of drama which combines the two modes which Faulkes had shown were often thought to be incompatible--child play and theatre. For learning to be worthwhile, Bolton felt that children's spontaneous activity should maintain the living-through qualities of playing, yet be focused by the teacher using the elements of theatre: contrast, tension, surprise and symbolization. Bolton preferred the verb "to role-play" rather than the noun "improvisation" when describing the drama process he advocated. He did concede, however, that the two are one and the same.⁷⁸

Improvisation has historically been a part of theatre art and, in this century, has become integral to actor-training--as may be seen through the work of such theatre directors as Joan Littlewood, Peter Brook, Viola Spolin and Augusto Boal, to name a few. Bolton's premise is that, through improvisation or role play, a student may gain a broader, deeper and more personal experience, whether that experience is based on drama or theatre.

Therefore, Bolton wrote,

it can be said that drama and theatre are essentially the same dramatic art form. There is not a difference of status between them though there is a difference of intention and technique. It is not reasonable to argue that whereas theatre can be both good art and good education drama can only be good education. Pupils in drama lessons may be trained in the use of an art form irrespective of any bias lessons may or may not have towards performance. All good drama and theatre seek the simple action to embody significance.⁷⁹

This significance has also been pointed out by the very effective methods used by Dorothy Heathcote. Heathcote left school at the age of fourteen to work as a weaver in a mill. She gained her theatrical training at the Northern Theatre School and was influenced by Rudolf Laban, J. B. Priestley and London stage designer Mollie McArthur.⁸⁰ Heathcote envisions drama as a living-through-experience in which the areas of feeling and social relationships are of major concern. Her original approach is not, as she says, "creative dramatics, role playing, psychodrama, or sociodrama, but a conscious employment of the elements of drama to educate--to literally bring out what children already know but don't yet know they know."⁸¹ She does not use children to produce plays. Instead she uses drama to expand their awareness, to enable them to look at reality through fantasy, and to see below the surface of actions of their meanings. Some of her techniques involve "evoking," "edging in," "Brotherhoods," "segmenting," "building beliefs," "dropping to the Universal," and using "role" in teaching. She believes her methods build "volume within the student--quality education as

opposed to quantity."⁸²

Therefore, it may be appreciated that, through such innovators as Slade, Way, Bolton and Heathcote, the 1982 Calouste Gulbenkian Foundation Report on The Arts in Schools in Britain was able to base its first argument in support of the arts in the curriculum.

Our arguments in this report refer to all of the arts--music, dance, drama, poetry, literature, visual and plastic arts. We do not deal with them separately because we want to emphasise what they have in common--both in what they jointly offer education and in the problems they jointly face....

As a result of this Inquiry we see the arts making vital contributions to children's education in six main areas...

- a. In developing in full variety of human intelligence....
- b. In developing the ability for creative thought and action....
- c. In the education of feeling and sensibility....
- d. In the exploration of values....
- e. In understanding cultural change and differences....
- f. In developing physical and perceptual skills....⁸³

This philosophy reflects Peter Slade's theory that progress in drama may be linked to the child's social development. Through correctly applying various external stimuli, Slade believed, the teacher may effect learning and growing. Though he strongly differentiated between theatre and drama, he believed that both child drama and children's theatre were important aspects in childhood development.

The report also reflects the theories of Brian Way who advocates that child drama should be introduced to children through a series of games and exercises and, only after they have

become accustomed to the art form, may theatre be implemented into the programme. His associate, Margaret Faulkes, takes one step further into the process by suggesting that improvisation should be the link between creative drama and theatre.

Furthermore, the report acknowledges the benefits reiterated by Gavin Bolton who has attempted to find the element of game in drama by utilizing the technique of role-playing in order that there might be a "change of understanding" in the child. Dorothy Heathcote has extended the integration of drama as a learning tool to include children in mental hospitals and reform schools.

Although these leading British proponents of educational drama may differ somewhat in their approach to working with children they would undoubtedly agree with the following statement made by Brian Way.

Indeed it is true to say that drama, so far from being new is closely interwoven in the practical implementation of both the spirit and substance of every Education Act ever passed, especially the idea of the development of the whole child. But it must be this whole person upon whom our concentration is centred; to make drama another subject in an overcrowded curriculum is to shift the emphasis away from the many 'whole persons' to drama itself.⁸⁴

6. Development of Drama in Schools in Canada

"Much of Canada's theatre has been conservative, colonial and derivative."⁸⁵ This statement also applies to the status of drama

in Canadian schools, which has been heavily influenced by Great Britain and the United States.

There was very little dramatic activity in Canada until the 1950s, when Brian Way toured, lectured and gave many workshops across Canada, describing his methods and philosophy of drama in Education.⁸⁶ Though this created a great deal of enthusiasm for drama and its justification as a tool in education, it left many Canadians with a very superficial knowledge of what Brian Way was attempting to accomplish.

A more serious result of these workshops was the sometimes unsuccessful adaptation of exercises and techniques originally conceived for use in the British culture. The attempt to adapt elements from one culture to another, when only a superficial understanding existed, often led to cases of antagonism in the schools.

A second wave of influence came in the late 1960s when American Viola Spolin, the promotor of "Theatre Games", visited Canada and conducted a number of workshops. These workshops were based on her theories of using games and improvisation as one way into drama. They had been developed from her experience and work with children and adolescents in a settlement-house theatre and later in the Chicago Experimental Theatre.⁸⁷ Their primary goal was the training of lay actors and children within the formal theatre. It used the uncomplicated structure labeled Where, Who, and What, to create improvisational scenes which concentrated

upon solving a different problem in each exercise or game.

Spolin's workshops, by using that form of improvisation, deeply influenced a number of people in Canada. Subsequently, as knowledge grew of the work of E. J. Furton, Maisie Cobby, Alan Garrard, Peter Slade and Brian Way in England, of Winifred Ward, Geraldine Brain Siks and Viola Spolin in the United States, improvisation began to edge its way into Canadian secondary education.⁸⁸

The growth of a philosophy for drama as a method and/or tool in education developed during a period when social and political conditions "opened up" in Canada. In the 1960's, Universities and Faculties of Education began to introduce courses using the techniques and philosophies of these proponents of development through drama despite the problems of cultural disparities. This Euro-American invasion of ideas, which obviously reached Canada after a time lag, has led to an interesting and viable amalgamation of ideas.

One personality who greatly influenced this development was an Englishman, Richard Courtney. He came to the University of Victoria, British Columbia, in the Spring of 1968. There, for the first time, Courtney attempted to articulate reasons for a Canada-oriented degree programme in drama in education. This caused a highly stimulating inquiry into the study of "developmental drama": the study of drama in education in the full sense of what he meant by that term. This was the study of

the way in which drama can be used for therapy as well as development in almost any area of human activity.

Courtney's influence in Western Canada extended to the University of Calgary where a Developmental Drama Course was initiated when he became a faculty member of that institution in 1971. At the same time other Universities in Canada, McGill and Toronto for example, began to educate teachers to use drama both as a "teaching strategy rather than a subject,"⁸⁹ and to create "an appreciation for the quality of the process rather than the value of a product."⁹⁰

As a consequence of the seal of respectability that drama appeared to achieve in Canada, a number of provinces commissioned reports, guidelines and/or courses of study for elementary and secondary schools. For example, in 1968, the Ontario Institute for Studies in Education published A Course of Study in Theatre Art, Grade 7-12. The following year, the Province of Ontario Council for the Arts commissioned a report which dealt not only with the practical and artistic aspects of theatres, but also with the audience, the community, and education. This report was titled The Awkward Stage: The Ontario Theatre Study Report. The first curriculum guideline for Dramatic Arts in Ontario was published in 1970. Dramatic Arts, 1970 was followed by the Ministry of Education's policy on drama within the Primary and Junior divisions, outlined in The Formative Years, 1975. Suggestions for the implementation of drama was then provided by

the Ministry of Education in publications such as Education in the Primary and Junior Divisions, 1975, Drama, 1976, Movement, 1976, and the latest Curriculum Guideline for Intermediate and Senior Divisions, Dramatic Arts, 1981.

Other provinces also developed courses and curriculum guidelines for their schools. For instance, in Alberta, Curriculum Guide for Drama--Secondary School, 1970, Dramatic Arts--Kindergarten to Grade 3, 1970, and Drama Activities and Drama Guidelines, 1975, were issued by the Curriculum Development Department of the Edmonton Catholic Schools. More recently, in British Columbia, the Ministry of Education initiated Drama 8 Guidelines, 1977, and Drama 9 and Drama 10 in 1979.

A number of Canadian publications, dealing with the "how-to" of drama as distinct from the philosophy of the method, also appeared at this time. Some were influenced by the work of James Moffett (Teaching the Universe of Discourse, 1968) and his language-art-based programme. Others were influenced by Rudolf Laban (The Mastery of Movement, 1971) and his creative dance theories. Further, a number of publications were concerned with developing Canadian source material for the content of drama classes, as well as extending drama into other curricular subjects.

The scope of the coverage can be gleaned from the titles of some of the more important texts that were published in Canada in the late 60s and 70s: John Linn, et al, Language Patterns, 1968;

Barton, Booth, Buckles and Moore, Nobody in the Cast, 1969; Murray Shaffer, When Words Sing, 1970; Joyce Boorman, Creative Dance in Grades Four to Six, 1971; David Kemp, A Different Drummer: An Ideas Book for Drama, 1972; Colin King, A Space on the Floor: A Planned Approach to Teaching Drama, 1972; Barbara May McIntyre, Creative Drama in the Elementary School, 1974; Alan Duncan and Judith Phanidis, Growing Inside Out, 1975; Betty Keller, Taking Off: A Handbook for Teachers of Creative Drama, 1975; Grace Layman, Educational Drama for 6 to 12 year olds, 1976; Sister Theresa Craig, "Drama as a Tool in the Social Studies Curriculum," in Elements Translating Theory into Practice, 1976; and R. C. Hawley's Value Exploration Through Role-Playing, 1976. These texts and articles are typical of the holistic thought that has evolved in Canada, exemplified by the Worth Commission on Education Planning publication in 1972, A Choice of Futures, which advocated a "person-centred society" in Canada.⁹¹

By the 1980s, the inspiration and foundation of developmental drama--creative drama and theatre games--had moved into a drama/theatre arts programme in high schools, called "dramatic arts." This was typified in the rationale of the Ontario Ministry of Education, which stated that it was an attempt to provide a more specific and ordered curriculum development, through a practical, experiential subject involving the whole person in imaginative situations.⁹²

In Canada, in 1982, the dramatic arts may be seen as an opportunity to involve children and young people in experiences at levels of personal involvement which lead to the clarification of values, perspectives and attitudes. The objectives of the Ministry of Ontario's Dramatic Arts, 1981, clearly summarizes the Canadian philosophy of drama/theatre in education:

1. The development of personal resources.
2. The acquisition of an understanding of self in relation to others.
3. The practice of communication skills.
4. The stimulation of a sense of inquiry and a commitment to learning.
5. The creation and appreciation of dramatic art forms.⁹³

Professor John Ripley, of McGill University, in the recent international meeting of "Drama in Education" in Villach, Austria, expressed a Canadian need:

Universities are uniquely situated to undertake Developmental Drama research. If instructors are prepared to introduce courses and draw upon the resources available in other disciplines, our classrooms could become in effect research laboratories which could vastly increase our knowledge of Drama as a tool of affective education, and perhaps even pave the way for the interdisciplinary, student-centred approach to education as a whole which we need so desperately.⁹⁴

Thus, though Ministries of Education appear to be confident that the goals and objectives of drama/theatre in education will be attained, there remains a need for the healthy investigation, evaluation and communication between practitioners in the Universities, in order to clarify their orientation in the teaching process.

7. The Development and Influence of The International Theatre Institute

International interest in the expansion of education as a whole, and drama education in particular, developed following World War II. In 1947, the International Theatre Institute (I.T.I.) was set up by U.N.E.S.C.O. It was founded to foster international cooperation through theatre and, in 1951, in Oslo, Sweden, the following resolution was adopted:

Since it is our belief that theatre exercises a great influence on young people, developing artistic sensibility and creative imagination, an appreciation of human character, a love of team work and sense of harmonious collaboration, and the theatrical public of the future, the Fourth Congress of the I.T.I. decides to deal with the subject of the theatre for youth with energy and purpose, and charges the executive committee to prepare a conference on this subject as soon as possible.⁹⁵

Consequently in April, 1952, under the Cultural Committee of the Treaty of Brussels Powers, a conference was held by U.N.E.S.C.O. under the chairmanship of Leon Chancerel. Philip A. Coggin summarized the proposals made by the committee on children's and young people's dramatic activity, under the chairmanship of England's John Allen:

1. National governments should encourage the use of creative dramatics throughout all educational establishments.
2. Teachers and youth leaders should be trained in the necessary techniques.
3. International machinery should be established for the exchange and dissemination of information.
4. Education authorities for all grades should provide facilities for theatre performances of real dramatic

value not only on school holidays but also on school days, it being admitted that the art of the stage performance is a powerful educational factor.⁹⁶

Thus, for more than thirty years, International organizations as well as countries and individuals have advocated the use of drama in the curriculum. Although there is a great deal yet to be done, drama has been positively seen as an Art that facilitates the transition between Home and School, and School and Life.

8. Abridgement

This chapter traced the development of play in education and its relationship to the development of drama in education. It outlined the development of drama in schools in the United States, Great Britain and Canada. Today, although its implementation in schools has been hindered for largely financial reasons, its worth is affirmed by many educationalists.

In the next chapter, these developments of drama are linked with the attempts of specific artists to create theatre experiences for children. It will describe the eventual merger of the efforts of these artists and teachers to bring the gifts of drama and theatre to the young people of the community. A similar collaboration existed in Nigeria in traditional education, as will be shown in a subsequent chapter, where the whole community played an important part in the education of the

young. Consequently, a review of the development toward this concept will justify the worth of a child focussed theatrical form for emerging nations such as Nigeria.

NOTES

1

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Chapter III

HISTORICAL AND THEORETICAL BACKGROUND:
THE ORIGINS AND DEVELOPMENT
OF CHILDREN'S THEATRE AND PARTICIPATION THEATRE

1. Introductory Statement

Since 1963, universities in Nigeria, through their Schools and Departments of Drama and Theatre, have been actively concerned with the integration of drama into the lives of Nigerian children. By their enthusiastic support for the projects, the parents of Nigeria have shown their solid approval. This writer has been the director of three such programmes in three different Universities, beginning in 1969. It is her belief that, although creative dramatics and theatre performed by children are valid, some avenues of adult-performed children's theatre should be explored. The writer therefore considers the following brief historical survey to be necessary in placing her subsequent "educative theatre" proposals into perspective.

2. The Beginnings of Children's Theatre

Children's Theatre may be defined, in 1982, as a dramatic presentation aimed at involving an audience of children and performed by adults (though a child may be used in a child's role). The level of participation of the child audience varies from simple audience observation to role-playing and decision-making on the part of the audience.

Although children's theatre as a movement is essentially a twentieth century phenomenon,¹ historically, children have been in the audience or on the stages of theatres since the beginnings of dramatic art. Their presence in the audiences of the Far East, Asia, Europe, and America have indicated participation in varying types of theatrical or ritual activity existed for social and educational enrichment.

The Greeks performed their great tragedies with children in the audience, as well as in their casts; the Medieval Mystery and Morality plays used young children to play angels and little devils; while, in England, companies of young boys, who were highly skilled performers and evidently quite satisfactory in their parts, performed (notably in women's roles) for adults in Shakespeare's day.

In the English-speaking world, the first play designated specifically for the young was written between 1553 and 1558.² A

New Interlude for Children to Play Named Jack Juggler, Both Witty and Very Pleasant, was not performed by adults for children, but vice versa. Consequently, it does not technically fall into the realm of children's theatre. Undoubtedly it was directed by adults, therefore may be termed children's drama--an all-inclusive term for all forms of theatre by and for children.

In mid-seventeenth century France, Jean Racine, one of the greatest playwrights of the day, was commissioned to write plays for performance by young girls attending Mme. de Maintenon's school in Saint-Cyr.³ Though these plays, Esther and Athalie, may have been used in the school, they soon found their way into the repertoire of the adult theatres as distinguished examples of French neo-classical tragedy. Furthermore, a hundred years later, under the influence of the educational theories of Jean-Jacques Rousseau, Mme. Stephanie de Genlis, wrote moralistic plays for children of the French aristocracy to perform for children.⁴ She was concerned with the spiritual needs of children as individuals, "as opposed to half-formed adults with few developed needs, which was the contemporary way of regarding children."⁵

This new tradition in theatre was not long-lived in France or elsewhere. Even when theatre became a family affair the plays were speaking to several age levels rather than specifically to the younger generations in the audience.

In the eighteenth century, children's theatre appeared in England not in the form of scripted plays by playwrights but as

the beginnings of the famous English pantomime. The tradition of the family audiences at the English Pantomimes continues to this day, although much of the humour is directed to the adults, the plot or storyline is aimed at the younger members of the audience.

In other parts of the world such as South America, Africa, Asia and the Far East, children's plays were not produced or written specifically for children. Children attended theatrical performances as a part of their communal life. These traditional performances were strongly ritualistic, with dance and music playing a major part. The shadow-puppet plays of the Far East; the masked Korean dance plays; the religious plays of Tibetan Hindu fables; the Japanese Kabuki dramas; and the Chinese Opera, were all examples of theatre where children were equally accepted in the audience. In Africa and South America, children have traditionally been expected to participate as audience members in the annual festivals to their gods and ancestors. Lessons are to be learned as the child watches the ritualistic festivals or listens to the traditional storyteller telling and retelling the tales and myths of his people.

Therefore, as shown by the foregoing, prior to the twentieth century, children were accepted as part of the adult-oriented traditional theatrical life of their communities. However, at the beginning of our century, a new phenomenon, children's theatre, arose which was proclaimed by the well-known American storyteller, Mark Twain, as "one of the very great inventions of

the twentieth century."⁶ Presently, in the last quarter of our century, children's theatre has become an important world-wide aspect of our cultural life.

3. Children's Theatre in the Twentieth Century

(i) Eastern and Western Europe

Early in the evolution of the United Socialist Soviet Republic (U.S.S.R.), the state accepted the far reaching consequence of the pedagogical and social goals of the theatre. The first professional theatre for children in the world was opened in 1919, in Moscow. Natalie Satz, a dynamic young woman and "mother of Soviet children's theatre," founded the First State Theatre for Children.⁷ This theatre presented plays by adults for children in order to help them to cope with the upheavals caused by the recent revolution. Early Soviet plays for children contained themes which reflected a character's triumph over the typical hardships of war and revolution, thus giving the viewing children hope to continue.

A repertoire which included Mowgli, a heroic fairy tale from Kipling's Jungle Book; Nursery Rhymes, a dramatization from Mussorgsky; The Pasha and the Bear, a vaudeville from Scribe; The Nightingale, a lyric fairy tale from a story by Anderson; The Color Box, by one of the most gifted Russian writers, Alexei Remizoff; and Tom Sawyer, a dramatization in Russian from Mark Twain, was presented to children, their teachers and guardians

throughout the week. As well, Constantin Stanislavski, the great Russian theatre director of the Moscow Arts Theatre, also produced theatre primarily for children.⁸ As a director, he insisted: "It is necessary to act for children as well as adults, only better."⁹

After the Russian Revolution, Lenin, who is probably responsible for the state of all the arts in the USSR today, insisted that the arts play a key role in the shaping of the new ideology among the Russian peasants.

It was quickly discovered that poor quality and boredom in the theatre would undo the pedagogical hopes held for the arts, so high standards and entertainments were made priorities. The result...has been a generally good children's theatre, which is officially recognized a part of the total educational exposure of the child.¹⁰

An American, Moses Goldberg, who had researched children's theatre in the U.S.S.R. and other socialist countries, claimed that there were over fifty highly subsidized regional children's theatre companies throughout the Soviet Union. He further stated that other Socialist nations, such as Czechoslovakia, Yugoslavia, and Romania also had excellent children's theatres. Goldberg believed that without compromising their artistic standards, the Soviets had succeeded in inculcating the Socialist morality through their theatre programmes.

In Western Europe, plays for a youthful audience were available at the Theatre du Petit Monde in Paris, as early as the 1920s.¹¹ One of the most influential leaders of the children's theatre movement was the Frenchman, Leon Chancerel. He was

responsible for organizing most of France's children's theatre and the teaching of their leaders. This dynamic man, who worked for UNESCO and the promotion of the arts until his death, said in 1952:

There is in children a thirst for the marvellous and even more, a need for laughter and emotion. It must be fulfilled. The impressions of childhood always remain. It is necessary that they be worthwhile. Children who do not laugh become disillusioned men. Those whose hearts are not touched become men with hearts of stone. It is not to men that it is necessary to teach love, but to children.¹²

This "fulfillment" was found in Italy through its well-known marionette theatres, as well as a number of other professional children's theatre companies. The Teatro per Ragazzi, in Milan, which opened in 1953, was to be the first professional theatre in Italy to perform all year for young people. Touring throughout northern Italy in schools, it attracted some good actors and, as Goldberg pointed out, "highly moralistic" playwrights.¹³

For the Austrians, as with the Italians, there was little concern for the aesthetic, educational or social values of the theatre. As a result, the productions in the Theater der Jugend in Vienna were held to "exist for children because theatre exists, and for no special reason beyond that."¹⁴

On the other hand, in Germany, plays for children in schools as well as for professional theatres, have an old tradition. Recent efforts to make theatre more relevant to their young audiences may be seen in West Berlin's radical cabaret theatre for children. This company produces original material which has

been improvised and developed by young people.¹⁵

In Scandinavia, a great many of the companies which were established during the middle sixties concentrated on work for young audiences.¹⁶ They were influenced by experimental group theatres from the United States and, though some of these companies are still active today, their working methods and aims have changed over the years. The Swedish Jester Company (Narrengruppen) and the Danish Company of Christianshavn (Christianshavnsgruppen) are two which have had a significant influence on Scandinavian children's theatre.

Children's theatre began to emerge in England before the turn of this century. The Bensonians, under the direction of Sir Frank Benson, toured plays specifically for children to the Public Schools.¹⁷ During World War I, Jean Sterling Mackinlay produced a series of children's plays as a substitute for the traditional pantomime during the Christmas season.¹⁸

Following World War I, Bertha Waddell began to tour schools and theatres with her Scottish Children's Theatre. This company was fortunate enough to continue its work until the late 1960's, whereas many English theatres were forced to disband due to poor financial support.¹⁹

During the thirties, before his work shifted from formal theatre to Child Drama, Peter Slade was one of England's foremost pioneers in children's theatre. He toured schools with two separate theatre companies: the Fen Players and the Parable

Players.²⁰ Though both companies closed in 1938, at least ten new theatre companies, all committed to performing plays for young audiences, were established by 1940. Two such companies, launched in 1948, by Caryl Jenner and John English, grew into the well known Unicorn Theatre for Young People in London and the Midland Arts Centre in Birmingham, respectively.

By 1953, Brian Way established his Theatre Centre, London, with Margaret Faulkes. This company was to become the laboratory for Way's experiments with Participation Theatre for children and young people. Today, almost thirty years later, it has produced seven companies, off-shoots from the Theatre Centre which tour schools in the United Kingdom, using material, most of which is written by the prolific playwright, Brian Way.

The status of theatre for children has been described as "booming" in England. There are now some sixty professional theatre groups working for children in Britain.²¹ Roughly one quarter of them, including the Durham Children's Theatre and London's Unicorn Theatre, specialize in children's theatre, while the rest are community theatre groups with policies which feature specialist work with children. England is therefore in the forefront of countries which promote an intense interest in drama/theatre as a process in developing the child in education. As well, "England has...a well established 'traditional' theatre offering primarily folk tale material, and a second generation activist theatre seeking social and political change."²²

(ii) United States of America

It was through the Children's Educational Theatre (C.E.T.) of the Educational Alliance in New York City that the trend, which would later become children's theatre, grew. In 1903, under the inspiration of America's "mother" of children's theatre, Alice Minnie Herts, C.E.T. was conceived.

The Children's Educational Theatre did not develop to demonstrate a pedagogical theory, but simply to supply a hitherto unsupplied though universal demand--the demand of children and young people for interesting entertainment.²³

Unfortunately, this project was closed in 1908, though Miss Herts continued to write and encourage the establishment of Children's Theatre throughout the country.

The first national organization dedicated to the establishment of non-commercial community theatre, The Drama League, was founded in 1910. Its purpose was to stimulate dramatic activity in the community, as well as produce children's theatre.²⁴ For example, under the influence of the League, Christadora House in New York opened a touring children's theatre, known as the Portmanteau Theatre, in 1915. This theatre, under the direction of Stuart Walker, performed at settlement houses, private homes and churches in the New York area and, later, nationally. In addition, Karamu House in Cleveland began as a Negro Arts Centre, but soon began to produce plays for the enrichment and betterment of all the young settlement performers.²⁵

Professional companies for young audiences also began touring around the nation. One company, which was to last for nearly thirty years, was founded by a British-trained actress, Clare Tree Major.²⁶ Although her company in New York City initially geared its work towards producing fairy tales for children, it eventually produced scripts based on dramatic literature which was being studied in schools. Consequently, it may be considered the first group in the United States which correlated schoolwork with professional theatre productions.

The Kenneth Sawyer Goodman School of Drama of the Art Institute of Chicago was another civic-oriented project unveiled in the late twenties. Charlotte Barrows Chorprenning took over its leadership in 1931, where she devoted herself to writing children's plays and thus established The Goodman Theatre as the "cornerstone" of the American children's theatre movement.²⁷

The next two decades have been described as years of expansion rather than experimentation. By 1944, the first real attempt to organize all the various aspects of the children's theatre movement was made. The Children's Theatre Committee (C.T.C.) of the American Educational Theatre Association (A.E.T.A.) was convened by Winifred Ward at Northwestern University in Evanston, Illinois.²⁸ When A.E.T.A. changed its name to the American Theatre Association (A.T.A.), C.T.C. became the Children's Theatre Association of America (C.T.A.A.). Today, the C.T.A.A. is the strongest national influence for the encouragement of children's theatre.

With the increase in professional theatre offerings for children, came the great influx of publications of children's plays and writings on the subject of children's theatre. This indicates that not only on an individual and community level was children's theatre seen as an important adjunct to Theatre, but also on the national level.

Harold Oaks of the University of Utah has stated that the only term which can accurately describe theatre in the United States is "diverse."²⁹ Today, in 1982, he has reported that there are about 250 children's theatre companies.

Many work with scripted material, but a number develop their material improvisationally. Subject matter may deal with such varied topics as the metrics system, personal relations, family relationships, history, folk and fairy tales, etc. A few companies deal with political or social problems.³⁰

Thus, it can be seen that, in the United States, theatre for young people is seen as a powerful tool, used both formally and informally.

(iii) Canada

The first professional company for children's theatre in Canada was established in Vancouver, British Columbia, in 1951.³¹ Many of the plays that were performed were typical American plays of that period: Cinderella, Hans Brinker and the Silver Skates, The Indian Captive, and Young Abe Lincoln. Until 1973, this company, the Holiday Theatre, provided two kinds of theatre for

children: large proscenium plays for the Vancouver area and smaller touring plays for the rest of the province.

A number of other companies, whose initial aim was to present theatre for children, grew in the sixties: The Manitoba Theatre Centre, Les Jeune Comediens and Theatre Hour Company. Each company provided opportunities for young artists to gain professional experience. Fortunately, their work was taken seriously since they were given serious work to do. Many have continued to dedicate their mature professional lives to theatre for young people.³²

The early 1970s saw a huge influx of companies performing in schools and in community theatres for young audiences. This was a result of the government policy based on a decentralization and democratization of the arts, whereby the Opportunities for Youth Programme (O.Y.F.) was founded. This later became the Local Initiatives Programme (L.I.P.) which encouraged experimental companies such as Victoria's Company One to develop and flourish. Unfortunately when government funds ceased, so did many of the companies.³³

Most groups committed to producing theatre for young people in the 1980s tour extensively, utilize "pccr theatre" techniques and frequently create and perform didactic or political plays.³⁴ For example, the Catalyst Theatre, the Arete Contemporary Mime Troupe, Theatre Calgary's Stage-Coach players, the Carousel Theatre, the Manitoba Theatre Centre, the Globe Theatre of Regina Saskatchewan, Le Theatre de la Marmaille of Quebec, the Green

Thumb Theatre for Young People of Vancouver, the Kaleidoscope Theatre and the Bastion Theatre of Victoria, all tour extensively specifically for young peoples' theatres.

Canadian playwrights and publications based on children's theatre have also emerged in the last few years. Henry Beissel, Carol Bolt, Rex Deverell, Dennis Foon, James Gibson, Liz Gorrie, John Hirsch, Betty Lambert, Eric Nichol, Sharon Pollock, Dodi Robb, Carole Tarlington and Jan Truss are only a few of the authors worthy of mention.

In 1979, Joyce Doolittle and Zina Barnieh wrote in Mirror of Our Dreams:

We have come to a crossroads in Canada for young people's theatre. Whether the road ahead will lead to higher quality and relevance and genuine artistic experiences for our young people, or to the discouragement of the best artists who cannot be expected to struggle against such odds, is up to all of us who care.³⁵

In 1982, Doolittle wrote this updated view:

because so many young professionals-- actors, directors, designers, stage managers and playwrights--have their first jobs in this genre, the work has an influence beyond the already considerable one it exerts through its child audience. Its agit prop, vaudevillian and collective creation aspects influence future creations for all theatre in Canada.³⁶

(iv) A.S.S.I.T.E.J.

With the founding of the Association Internationale du Theatre pour l'Enfance et la Jeunesse (A.S.S.I.T.E.J) in 1964, Children's

Theatre became an international movement. This organization encouraged the promotion of children's theatre both in productions and research throughout Europe and the rest of the world. Its goals are set down in its charter as follows:

1. To promote contacts and interchange of experience between all countries, encouraging theatre artists to become mutually acquainted so as to estimate their own work, and in this spirit influence the public.
2. To promote study tours for individuals or groups, as well as engagements for producing companies travelling abroad.
3. To introduce and support, at its discretion, proposals made to competent national and international authorities, for furtherance of its work.
4. To promote the formation, in countries where there is none, of national associations uniting all organizations and persons interested in theatre for children and young people.³⁷

This organization which includes a membership of over forty countries, has had a great influence in promoting children's theatre as a theatrical art, as opposed to a vehicle for teaching in schools. In English-speaking countries such as Britain, the United States and Canada, it has opened channels for a free exchange of ideas, evaluation and assessment of children's theatre work between professionals. This can only lead to the betterment that Leon Chancerel expressed as a need which "must be fulfilled."

4. A Short Review of Children's Dramatic Literature

For the purpose of this study, this review will confine itself historically to the last fifty years of children's theatre

scripts in the English-speaking world. Nevertheless, it should be noted that some of the finest plays for children were written prior to the 1930s, each attempting to reflect the needs of the society at that time. For example, August Strindberg's Swanwhite (1902), James Barrie's Peter Pan (1907), Rabindranath Tagore's The Post Office (1912), Jessie B. White's Snow White and the Seven Dwarfs (1912), Jules Goodman's Treasure Island (1915), Luigi Pirandello's The Jar (1917), Federico Garcia Lorca's The Billy-Club Puppets (circa 1922), and Eugene Schwartz' Russian plays, such as Little Red Riding Hood, The Hidden Treasure, The Snow Queen, The City of Puppets and A Distant Land.

Many children's theatre scripts were drawn from the great works of literature and from cultural heritage. They were written either directly for children or suitable for children. Such a plan is successful only when the adaptation is good theatre and not merely the original rearranged as dialogue.

The following chart was compiled to visualize children's dramatic literature chronologically, with particular reference to its changing sources, themes and topics being used by playwrights. It is by no means a complete list, but it is an attempt to identify the major plays and/or literary works which influenced subsequent scripts. Those which helped to initiate new and relevant thought in children's dramatic literature were enriched mainly during the 1970s, by a healthy assortment of participation theatre scripts. "Participation theatre" refers to scripted drama, in which "planned, intended,

TABLE 2

Examples of Plays Written Specifically for Children 1932-1980

EAR	PLAY	AUTHOR	TYPE
932	Alice in Wonderland	Eva Le Gallienne	Adapt. of Lewis Carroll's novel for children
935	Jack and the Beanstalk	Charlotte Chorpenning	Adapt. of Fairy-tale: religiously faithful to story
935	Tom Sawyer	Sara Spencer	Musical adapt. of Mark Twain's novel
937	The Indian Captive	Charlotte Chorpenning	Historical
937	The End of the Beginning	Sean O'Casey	Original Farce
937	Soul Gone Home	Langston Hughes	Poetic tragi-comedy, the death of 16yr. old boy in ghetto
939	The Ghost of Mr Penny	Rosemary Musil	Mystery-comedy, contemporary and realistic
939	The Man With the Heart...	William Saroyan	Contemporary, life in the Depression
941	The Christmas Carol	Martha Bennett King	Musical adaptation
944	Rumpelstiltskin	C. Chorpenning	Adapt. of fairy tale
945	Peter, Peter Pumpkin Eater	M. B. King	Extended adapt., made contemporary
947	The Land of the Dragon	Madge Miller	Chinese style with original plot
948	Look and Long	Gertrude Stein	Morality tale
949	Huckleberry Finn	Frank Whiting	Adapt. of Mark Twain's novel
951	Beauty and the Beast	Nicholas Stuart Grey	Expanded adaptation
952	Arthur & the Magic Sword	Keith Engar	Contemporary epic-story
954	Abe Lincoln-New Salem Days	C. Chorpenning	Historical conjectural character study
955	King of the Golden River	Margery Evernden	Adapt. of classic
955	The Red Shoes	Hans Josef Schmidt	Fairy tale
957	Niccola and Nicolette	Alan Cullen	Original sophisticated fantasy tale
957	Winnie The Pooh	Kristin Sergel	Adapt. of A. A. Milne's children's story
960	Childhood	Thornton Wilder	One-act contemporary play: children and their parents
962	Reynard the Fox	Arthur Fauquez	Moral humanistic play
963	The Ice Wolf	Joanna Kraus	Tragic tale of Eskimo outcast, transformed into wolf
964	Androcles and the Lion	Aurand Harris	Aesop's fable, emphasizes values of freedom, friendship
964	Lingalary Bird	Mary Melwood	*Absurdist, with participation, magic, comedy, suspense
965	Two Pails of Water	Aad Greidanus	Dutch absurdist farce, questions value placed on work
966	The Riddle Machine	Beth Lambert	Canadian futuristic morality play about growing up
966	The Thwarting of Baron...	Robert Eolt	Comedy with Participation, Brechtian elements & suspense
967	Mean to be Free	Joanna Kraus	Conventional dramatization of historical event: slaves

TABLE 2 (continued)

1970	The Hide & Seek Odyssey...	Frank Gagliano	Contemp. drama dealing with death, identity, society
1970	Almighty Voice	Len Peterson	*Moving historical Canadian play: class of cultures
1972	The Clam Made A Face	Eric Nicol	*Canadian Indian tales
1973	Vasalisa	Joanne Kraus	Russian tale
1973	Old King Cole	Ken Campbell	Comic anti-establishment farce, with suspense & magic
1973	Names and Nicknames	James Reaney	Comic script using language games and rituals
1974	Canadians All	Stephen Heatley	Contemporary Canadian immigrant problems
1975	Rags to Riches	Aurand Harris	Trad. Chinese conventions to create romantic morality
1975	The Cookie Jar	John Clark Donahue	Contemp. conflict between individuals & institutions
1975	Old Keig of Malfi	John Clark Donahue	Contemp. problems of generation gaps in growing society
1975	The Mooncusser's Daughter	Joan Aiken	Comic adventures of modern family relationships
1976	Step on a Crack	Susan Zeder	Crisis in modern divorced family
1976	Best Present of All	David Mackenzie	Contemporary girl questions Christmas
1976	Man Oh Man	Jack Zipes, trans.	Musical guerilla type drama
1977	Skupper Dupperts	Flora Atkin	*Eskimo's problems of survival in harsh climate
1978	Oomeraghi Oh	Jan Truss	*Canadiana participation script
1978	The Windigo	Dennis Foon	An Ojibway hunter's confrontation with Ice Spirit...
----	Grindling Gibbons...	Brain Way	*Swash-buckling adventure set during the Plague, Fire
	The Bell	Brian Way	*A journey to collect special ingredients
	The Mirrorman	Brian Way	*Toyman/Mirrorman each with his own magic book...
	The Island	Brian Way	*Problems between Headman, wife, daughter & islanders
	The Struggle	Brian Way	*A free & modern adapt. of Pilgrim's Progress
	On Trial	Brian Way	*Audience/jury decide whether char. guilty or not
	Magical Faces	Brian Way	*Themes: faces
	The Key	Brain Way	*Themes: keys
	The Clown	Brian Way	*The clown who lost his laugh
1980	The Price of Coal	Belgrade Cov. T.I.E.	*The history of local coal-mining
	Rubbish	Leeds T.I.E.	*Waste versus re-cycling
	Travellers	Lancaster T.I.E.	*A Programme about gypsies
	Big Deal	Belgrade Cov. T.I.E.	*A Programme about land and housing
	Pow-Wow	Belgrade Cov. T.I.E.	*'Primitive' life versus 'civilized' life
	Polly the All-Action Dolly	Bowsprit Co Greenwich	*A Programme on social behaviour
	Ifans' Valley	Lancaster T.I.E.	*A Programme about natural resources
	The Navigators	Belgrade Coventry	*The building of the railways

(* Participation Scripts)

constructive, controlled and purposeful participation,"³⁹ by the child audience is integrated into a play.

A review of the preceding chart will show that the content of plays has changed quite drastically since the 1930s. During the thirties, forties, and even the fifties, it was fashionable to present plays which borrowed from or were adapted from the classics and folklore. Few had original plots and the rare play used actual historical characters. They were basically what Richard Courtney called "adult-centred" in which an attempt "to train children in the idealisms inherent in their societies," through the theatrical presentation, were apparent.⁴⁰

The 1960s saw the beginning of theatre for children which questioned, searched and opened new vistas for dramatization. Family conflicts, positions in society, the value of work, the acquisition of material wealth, identity, death were all subjects which were successfully presented in dramatic form for children.

Playwrights, like novelists, began to see the educational value of questioning the past, analyzing the present, and predicting the future. Children were seen as beings who had the potential to perceive, think, question, accept, act and interact with their society. Fortunately, characters were no longer being presented as ideal models, but models with whom children could empathize. Problems of the environment, human behaviour, attitudes, confrontations, and very truthful situations with which children identify, were presented for them to reflect upon, discuss and sometimes attempt to solve.

Thus, this type of material led to the development of "participation theatre." Through participation theatre, playwrights have accepted that theatre can contribute to the education of their young audiences. With the performance of the script, concrete opportunities for sharing and creating a valid theatre experience, are offered.

Brian Way, who may be called "the father of participation theatre," believes this "theatre experience" has always existed within the realms of childhood:

Audience Participation in Children's Theatre -- particularly with younger children -- is a phenomenon that exists within the children themselves. The phenomenon is observable even by inexperienced observers, and an important truth is that nobody invented the phenomenon....All theatre, for whatever age group or kind of audience, calls for and even depends upon the participation of the audience. For the majority of theatre experience, the main areas of participation, however, are intellectual, emotional and spiritual, not necessarily in equal proportions--perhaps not always all three....Whatever the motivations and objectives of the author, or the method of procedure of the cast and the director, the factor of the live audience will have some kind of bearing, through participation on the mind and/or the emotions, and/or the spirit.... They are part of the theatre experience.⁴¹

Aurand Harris, the playwright, agrees that participation can give variety to a production, if it is used legitimately and sparingly. However, he feels

it can never be the "blood and bones" of children's theatre. From observing some children's plays, I feel that audience participation was not used legitimately to heighten an effect, but to cover up inadequacies in the script and production. It appears that audience participation is at times the only way some producers know to gain and hold attention. To me, in the theatre a party is not a play.⁴²

Harris is undoubtedly describing the type of theatrical presentation where involvement is seen as a reaction to the visual and aural experience, as opposed to an integral part of the production. The former is a theatre-centred experience, the latter is child-centred.

"Child-centred" theatre, with participation, refers to an involvement in which some role-playing is expected--role-playing which demands that the participants cross the aesthetic line which separates the actor from the audience. The amount of participation may vary from play to play or group to group, each forming its own style.

The original type of participational play devised by Brian Way in the early 1950s involved small groups of very young children who were asked to join in (for example, by "wishing" together to make Pinocchio walk without any strings), in order that the plot could continue. This form tends to remain within the context of "theatre," whereas a later development of participational theatre explores the boundaries between drama and theatre. Here "a small group of actors begins with given roles and a given situation but develops the character and/or the situation only in conjunction with the audience who are themselves endowed with roles in the situation."⁴³

The development of this form of theatre will be investigated with other forms of alternative theatre for young people in the next chapter. Nevertheless, in 1982, the term "participation theatre" is one commonly applied to

a fully structured play with clearly delineated characters and situations whose developments and outcomes are given in the play. However, the play demands or offers, as an essential part of its form, participation by the children present on the occasions. Such participation is necessary for the full effect of the play and for its full appreciation by the audience, but does not significantly alter the course of its unfolding, although there are examples where decision making by the children may lead to alternative developments.⁴⁴

In the final analysis, whatever the styles and forms of the presentation, the truest value of theatre for young people lies in what theatre essentially does, that is, to give aesthetically worthwhile experiences to their audiences. This is accomplished only when all the elements and participants--playwright, director, designer, actor, management--work together in understanding that the whole is greater than the parts.

5. Theatre-in-Education and its Goals

Since the 1930s, the importance of the arts in education has been recognized by governments, teachers and parents all over the world. There has been the establishment of a movement which promotes theatre for children as a useful and effective part of society. Further, there has been a development in theories of drama-in-education which promulgates its effectiveness as a teaching tool. These are some of the influences which created the term, methods and ideologies of theatre-in-education (T.I.E.) in England.

The concept of T.I.E. incorporates the elements of education, theatre, and drama. Forms may vary depending on the group and needs of the devising team. A recent definition of this new genre, by Tony Jackson in his informative volume, Learning Through Theatre (1980), incorporates its many elements:

a co-ordinated and carefully structured programme of work, usually devised and researched by the company, around a topic of relevance both to the school curriculum and to the children's own lives, presented in school by the company and involving the children directly in an experience of the situations and problems that the topic throws up. It generally combines elements of traditional theatre (actors in role and the use of scripted dialogue, costume and often scenic and sound effects); educational drama (active participation of the children in improvised drama activities in which ideas are explored at their own level); and simulation (highly structured role-play and decision-making exercises within simulated 'real-life' situations).⁴⁵

The first company to use the label Theatre-in-Education was the Belgrave Theatre in Coventry in 1965. Since that date as many as fifty companies have been formed in England, funded mainly by local education authorities.⁴⁶ In Australia, the number of companies is growing every year since the Theatre Board of the Australian Council has allocated eighty-four percent of its total funds into T.I.E. projects.⁴⁷ In South Africa, theatre-in-education multi-ethnic teams are evolving every year with great success⁴⁸ while, in the United States, a number of companies exist in New York, Arizona, and California to name but three States. In Canada, the first official company using T.I.E. techniques was founded in the early 1970s in Vancouver.⁴⁹ Today, the values found in theatre-in-education programmes are becoming recognized by far-sighted education authorities in many parts of

the world.

Surveys of the experimental and quantitative research that have been made to evaluate the effectiveness of T.I.E. programmes in schools have very often been limited owing to lack of time, money, and personnel. "Any evaluation that does take place is usually by means of questionnaires to teachers and teacher/team meetings after the performance."⁵⁰ Yet Ken Robinson reminds those concerned that:

Evaluation is a multi-faceted process. How it is tackled depends on (a) Who is doing it and for whom? (b) What is being evaluated and why? In essence, evaluation is a process of arriving at understanding the worth of something. This means recognizing the multiple dimensions of its worth and the differing perceptions of its worth. ...Evaluation, in other words, looks at a programme in terms of the opportunities which it provides for learning and not at what the children may or may not have learnt as a result of it. Evaluation looks at the teaching, not just at the children.⁵¹

In 1974, John C'Toole devised an experiment "to discover the real effect of T.I.E. where participation is integral, total and shared as a group experience."⁵² His results showed "that it offered a more profound experience than a purely visual or auditory storytelling."

The general objectives of T.I.E. programmes are very similar to those of drama-in-education programmes, though obviously their methods differ. Desmond Davis warns that T.I.E. programmes need to concern themselves with the appropriateness of their programmes as they appeal to different stages of development.⁵³ The issues of length, structure, rhythms, the balance of dialogue

and activity, language, actor/audience relationships, etc., are the concerns of the playwright, or the company as they develop the performance. These issues will also concern the educator who needs to have some understanding of them in choosing programmes for his charges and of other educational work on the experience.

Whatever T.I.E. presentation is proposed, constructed and implemented into an existing curriculum in the schools, the form must be concerned with comprehensibility and with impact. If the effect or meaning received by young people or a young audience is to have any educational significance, as Desmond Davis stated,

it must cause some alteration in them.... Mere understanding of content and theme will not achieve that. There must be an impact which leads to altered feeling.⁵⁴

Such programmes, initiated in any geographical area, must contain relevant themes and values. The 1982 Calouste Gulbenkian Report, The Arts in Schools, reiterated these points:

- a. education is a moral and a cultural undertaking and must respond to social change
- b. all teaching, from planning to evaluation, must take account of the lives that children and young people actually lead
- c. the arts are not peripheral to education, they are fundamental ways of understanding and enriching experience which all children can and should learn to use and enjoy.⁵⁵

Therefore, if the stated goals of theatre-in-education are to be achieved, programme planners must constantly remember that education at its best is an art, not just the distribution of information.

6. Abridgement

The advent and growing acceptance of the T.I.E. concept has contributed to the writer's belief that this is one direction in which the future of child education lies. It can bridge the known traditional educational modes of Nigerian and other communities with modern educational systems. In order to make the investigation of adult-performed theatre for children complete, however, some attention must be paid to forms which are alternative to T.I.E. and to formal theatre presentation, but which are potentially effective in an educational context. In the following chapter some of these alternative forms will be described.

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Chapter IV

ALTERNATIVE DRAMA/THEATRE FORMS AND MODELS

Throughout the twentieth century, theatre practitioners of many different nationalities and political ideologies have experimented with various forms and techniques in an attempt to make theatre more relevant to society. The development of theatre with an educational purpose has already been investigated in previous sections of this study. It is the intention of this chapter to illustrate some of the techniques used around the world by selected "alternative theatre" companies. Some of these techniques have been specifically created and employed for use in drama/theatre presentations for children. Others are quite easily adaptable and appropriate for companies intent on focussing their work toward young people.

The methods of the companies described in this section have often found their justification in the need to establish the roots of theatre in the community. They have also been used to explore and extend the effectiveness of theatre as a teaching tool. Efforts to attain either or both of these goals are usually based on ideological and political foundations.

Experiments involving these types of theatre began in the 1920s with Erwin Piscator's workers' theatre. This company's work was designed to stimulate discussion and thereby force the audience urgently to come to a decision about their lives.¹ Bertolt Brecht also explored new ways of using theatre to educate rather than only entertain.² He proposed a poetics in which the spectator delegated power to the character who thus acted in his place; although the spectator reserved the right to think for himself--often in opposition to the character. The American Living Newspapers, a creation of the Federal Theatre Project of the 1930s, dealt with relevant issues and events of the time quite explicitly and didactically. In so doing, the performances suggested ways and means for change in the lives of the spectators.

After the second World War, the number of theatrical experiments based on exploring theatre's role in society increased. Jerzy Grotowski, the founder-director of the Polish Laboratory Theatre in Wroclaw and author of Towards a Poor Theatre, advocated

an ascetic theatre in which the actors and audience are all that is left. All the visual elements are constructed by means of the actor's body; the acoustic and musical effects by his voice.³

Grotowski's work has had world-wide influence. For example, Julian Beck's Living Theatre in the United States, Eugenio Barba's Odin Theatre in Denmark and Peter Cheeseman's Stock Company in England. Today in France, Peter Brook's International

Institute for Theatre Research of Paris experiments, researches and travels in an attempt to find a universal language and form for Theatre.

In a recent article by Peter Zeisler in Theatre Communications entitled "On Examining Theatre's Role," he states:

The glory of the theatre has always been its ability to function as the forum, the sounding board. We need to use the potential of the theatre to interpret those 'untold tales'. And we need to find the theatrical forms--the mirrors--the metaphors that are the uniquely theatrical way to tell those tales.⁴

As a consequence of these needs, techniques must be found that are relevant to a particular society. Therefore any style, method, or skill used by "alternative theatre" troupes which can be adapted from and to other cultures, must be investigated and appropriate techniques found to supplement or formulate suitable programmes.

Quite often the original purpose of the technique arose out of the desire to integrate the audience into the theatrical event. Since theatre/drama is an event which depends on its participants, this is a legitimate cause of investigation.

The social scientist and theatre historian, Richard Schechner, has offered this premise:

Theatre comes into existence when a separation occurs between audience and performers. The paradigmatic theatrical situation is a group of performers soliciting an audience who may or may not respond by attending. The audience is free to attend or stay away--and if they stay away it is the theatre that suffers, not its would-be audience. In ritual, staying

away means rejecting the congregation.... Ritual is an event upon which its participants depend; theatre is an event which depends on its participants.⁵

If this is the case, then possibly theatre needs to find the elements of ritual--and its ensuing participation, so that the spectators may become participants who want and need to attend.

Attendance and participation can change the ordinary into an Event--a "peak experience" as Abraham Maslow calls it. A diet of such Events is a necessity, since aesthetic experiences help all ages of the society to enrich their lives more fully.

Therefore, a number of "alternative theatre" techniques or models will be described which include the games technique, the ritual technique, the audience-as-source technique, and the technique of integrating the actor with the audience. These techniques can be adapted to the culture of an emerging nation in order to produce a worthwhile "educative theatre" for young people.

1. Model I. Keith Johnstone: Impro (1979)

During the late fifties and early sixties while teaching at the Royal Court Theatre Studio in London, Keith Johnstone developed a series of improvisation-game techniques.⁶ These exercises, scenarios and games became the basis for his company, The Theatre Machine, and later for the popular Canadian extension called "Theatre Sports."⁷

What I did was to concentrate on relationships between strangers and on the ways of combining the imagination of two people which would be additive, rather than subtractive. I developed status transactions, ...word-at-a-time games... 'overload' techniques... and narrative skills...⁸

These are just a few of the many strategies he adopted whereby spontaneity could be taught and be learned.

The stages I try to take students through involve the realization (1) that we struggle against our imaginations, especially when we try to be imaginative (2) that we are not responsible for the content of our imaginations; and (3) that we are not, as we are taught to think, our 'personalities,' but that the imagination is our true self.⁹

Consequently, when performing in front of or with an audience, actors

learn how to abandon control while at the same time they exercise control. They begin to understand that everything is just a shell. You have to misdirect people to absolve them of responsibility. Then much later, they become strong enough to resume the responsibility themselves. By that time they have a more truthful concept of what they are.¹⁰

The following games and exercises may be played or performed in front of an audience. A moderator or referee describes the rules of the game and the actors spontaneously improvise and carry through the action. Some of these situations require the audience or spectators to supply the roles, elements and characteristics for the performers. In this way their involvement, which is "extrinsic"¹¹ allows them to contribute toward the outcome of the subsequent action. This satisfies their desire to be actively involved in the experience. The purpose or function indicated for each game or exercise illustrates the writer's reason for choosing it as a basis for training in an "educative theatre" company in Nigeria.

1. Status Saying Yes (Or No)¹²

- Purpose: To learn to accept and thus move the action forward cooperatively in a scene.
- Players: Two
- Instructions: Player A says yes (or no) to everything player B suggests.
(Yes may be inferred with words such as certainly, very probably, of course, etc.)
Both players must be physically involved in an action/situation.
- Observations: Answers may become blocked if a player becomes afraid of being humiliated in front of the audience.
Player A should play a high or low status and thereby always yield to (or always reject) the offers made by B.
Players should cooperate and thus develop the action.
Attention should be given not to turn the situation into an interview.
-

2. Status Raising and Lowering Status¹³

- Purpose: To understand and accept the implications of the status of one's character.
- Players: Two
- Instructions: Each player attempts to lower the other player's status while raising his own.
Scene begins with a statement by A to which B responds by lowering or raising his own status and vice versa.
- Observations: Example:
A: Haven't we met before?
B: Yes, wasn't it at the yacht club?
A: I'm not a member.
B: School!
A: That's right. You were in grade one. I was a prefect! etc.
Status is one of the most universal themes and therefore easily understood by audience and players alike.
Attention must be given by players not to confuse their own status with that of the character.

3. Spontaneity It's Tuesday¹⁴

Purpose: To "overaccept" statements and thereby learn to stretch the imagination

Players: Two

Instructions: A tells B a fact.
B responds to this inconsequential remark with the greatest possible effect, ending with a simple statement.

A then reacts with great passion, etc.

Observations: Example:

A: It's Tuesday.

B: No...it can't be...it's the day predicted for my death by the old gypsy (acts dying). Feed the goldfish (dies).

A: (expressing extreme jealousy) Oh that's all he ever thought about, that goldfish! He loved it more than me...

When a short statement is reacted to and expanded, the scene may last for many minutes. The audience will be astounded and delighted. They don't expect actors/improvisors to take things to such extremes.

4. Spontaneity Yes, But...¹⁵

Purpose: To allow the participant to enter into a situation and react to it in an unpremeditated manner.

Players: Two

Instructions: A asks B a question to which he answers "Yes. But..." and completes it with whatever comes into his head. A responds.

Observations: Can be very amusing for actors and audience, if the answers are completely spontaneous.
It demonstrates how cautious some people are.

5. Spontaneity One-Sided Dialogue¹⁶

Purpose: To learn to accept and adjust to the circumstances within the situation.

Players: Two

Instructions: A player records a one-sided dialogue.
B, who does not know the tape, must improvise with it, accepting the tape completely.

Observations: Example:

Tape: Hello. (pause) No, no, me, I'm down here on the footpath. (pause) I'm an ant. (pause) Pick me up, will you? (pause) Be careful, don't step on my friend there (pause) etc.

B cannot change the situation, he must accept and adapt.

Variation: A can accept suggestions from the audience (eg. bottle, worm, eardrum) and improvise the one-sided dialogue while B mimes and reacts to it.

6. Narrative Storytelling¹⁷

Purpose: To learn to improvise within a verbal medium and to connect or reincorporate previous information.

Players: Two

Instructions: A tells a story for thirty seconds with disconnected material/ideas.
B completes the story within thirty seconds somehow connecting all the elements.

Observations Allows the actors to "free associate" and speak spontaneously, and then to "connect" and "reincorporate" information.

Audience appreciates it when actor is able to reincorporate elements.

7. Narrative Lists¹⁸

Purpose: To learn to improvise and connect non-associated subjects within a situation.

Players: Two or more

Instructions: Audience is asked by moderator to supply words which will form a disconnected list (e.g. duck, rhomboid, elephant's eggs, cactus, clock-face, beer, etc.)
Actors improvise a scene using all the words in the list.

Observations: Actors should be able to connect this non-associative list spontaneously.
Audience will enjoy seeing their contributions to the playwrighting become a concrete form.
Can be very amusing.

8. Narrative Experts¹⁹

Purpose: To learn to speak confidently and spontaneously on any subject.

Players: Two

Instructions: A interviews B who must convince us that he is an authority on his subject.
A must hold the expert to the problem of answering his questions as rapidly as possible without "hedging."

Observations: Examples:
Expert who turns pigs into firestations.
Expert who teaches hippos to knit.
Variations: Moderator may ask the audience to suggest subjects.
Examples:
elephants....girdles
How do you make girdles for elephants?
snakes....cheerleaders
How do you teach snakes to be cheerleaders?
Audience will respect the expert's answers if he does not evade questions, but gives immediate answers.

9. Narrative Word at a Time²⁰

- Purpose: To respond as quickly as possible to words and ideas while retaining the essence and coherence of a story.
- Players: Two or more
- Instructions: First player begins story with one word.
Next player adds a word
story progresses in this fashion until it is "finished".
- Observations: Players have no opportunity to premeditate or "lead" the plot.
Players must force the mind not to block the imagination and respond as quickly as possible to the previous words and ideas.
Players who become "blocked" are removed from the circle.
Audiences enjoy the highly uncontrolled unpremeditated unfolding of the story.

Consequently, through participation in these games, a student, adult or child, may better be able to understand his role in the society. He will experience the need for fast thinking; the concept of status, evaluating his own and others; and the development of his narrative skills. The participant will have gone through a number of life situations and demands, all in a theatre setting, thereby enabling his further thinking on the relevance and importance of these elements to the society and to himself.

2. Model II. Maxime Klein: Theatre for the 98% (1978)

Since 1977, Maxime Klein has been working in Boston, United States, with a theatre group known as the Little Flags.²¹ She describes it as a political people's theatre run by action-people who are out to do something about their world.

Choosing solidarity over the melancholic stasis of the solitary, these activists seize what time is left and use it, not for themselves exclusively or even primarily, but for everyone. Claiming its role in the people's life force, this positive, long term, deep-going process, is people's theatre. With their brothers and sisters in the real world, these theatre folks set out to do something about themselves, their art, their audience, their nation, their world, and perhaps, just a bit beyond.²²

Klein's book Theatre for the 98%, describes her company's method of working and its reasons for being:

like most classrooms, congressional halls, and research centers, most books in this country are not a preparation for doing: they are a substitute.... To avoid that stasis, that promised land which most formal education prepares us for, that land where you never have to put your money where your mouth is, here is a possible, useful, workable handbook, for people who want to do people's theatre.²³

For the purpose of this study, outlines of some scenarios and plans of action which could be incorporated into any "educative theatre" context will be investigated.

Klein suggests

Only about 2% (of the population) go with any regularity (to the establishment theatre).... this book is a plan of theatre action which proposes to serve the other part of the population not being served by

establishment theatre.²⁴

Some of the examples listed below are closer to "ritual" than to "theatre". Others are the reverse. For performer and spectator alike--"those who need to experience their own passion"--are encouraged to act out their personal stories in their own "theatre."

1. Plant a Tree Theatre²⁵

- Purpose: To create a theatrical event by performing a simple ritual.
- Players: Any number
- Instructions: Acquire a sapling. Make crepe paper costumes with long, flowing, green streamers; paint your faces; get any type of musical instruments. Announce and advertise the day. Process, singing songs, dancing, etc. to any clear uncontrolled piece of land; on arrival enact a ritual that celebrates nature; plant the tree; make a ritual dedication; disperse.
- Observations: This semi-prepared theatre piece can become a communal event. Variations: celebrate the building of a school, the commemoration of a birth, death, new year, etc.
-

2. Celebrate Someone People-Famous in Your Community²⁶

- Purpose: To create a theatrical event by acknowledging a personality in the community.
- Players: Any number
- Instructions: Choose someone to celebrate (one who is kind, courageous, does good things, long-living etc.) On a piece of cardboard, draw the face of the person-to-be-celebrated or blow up a photograph of him or her. On the advertised day, an actor holds this replica in front of himself (so the real person can sit back and enjoy the event.) With the fanfare of musical instruments, the actor-with-mask comes forward and the reason for the celebration is announced: "We honour so & so because...." A short play may be enacted showing the honoured person doing his/her celebrated thing. A trophy (flower, pear, book) is given. The actor joins the others to perform a finale to commemorate the honour: a dance, song, etc. Disperse.

3. Young People's Theatre of Celebration²⁷

Purpose: To create a theatrical event by using an experience from a participant's life.

Players: A class

Instructions:

1. Sift through personal experience until you come up with something you want to re-experience yourself and share with others.
2. Recall and write down your personal experience in as exact detail as possible.
3. If your experience involved more people than you alone, select others from the class to portray whoever is needed.
4. Together assemble any properties, clothing, furniture, scenic elements (made out of anything) to create your story.
5. Improvise the event again and again.
6. Rehearse it.
7. Share it with your audience.

Observations: The participant/actor must become the writer, director, designer, etc. It is a liberating broadening experience. Events may be tragic or comic, realistic or surrealist; from everyday experiences to daydreams or nightmares. Actively seeing an idea through, from beginning to end, is of inestimable value.

4. Theatre in Homes for the Long-Living²⁸

- Purpose: To learn from a theatrical event based on the participants' past experiences.
- Players: Two, three or four players
- Instructions: 1. Get to know the people in the project.
 2. After their mutual introduction to each other and the establishment of a bond of trust, invite the people to tell stories about themselves.
 3. After some time, tell stories related to a theme: e.g. a school day, first love, mischief.
 4. The players then develop improvisations around those themes.
 The improvisation should be so designed that each person can use elements of her/his memory to help create a theatre piece in which everyone will interact with everyone else.
- Observations: It can be fun as well as instructive for players and participants alike. "We learn new things about ourselves from past experiences."
-

5. Theatre in a Factory²⁹

- Purpose: To learn and empathize through group improvisation.
- Players: any number, divided into two groups.
- Instructions: 1. Group A are told they are the workers in the factory and were to try a new tack with management in order to understand their needs: they were to invite management to their homes that evening and, over dinner, discuss their worker-needs. No matter what management does to offend them, they are not to act offended.
 2. Group B are told that they are the management at the factory. They are to offend the workers in order to get the workers to quit the plant so the workers will not be entitled to a new retirement plan that will cost the management more than they are willing to pay. If the workers are fired, management will have to pay the retirement; if the workers quit, the management do not have to pay.
 3. The groups are told their plans of action in secret--neither know the other's "secret".
 4. The improvisation is performed.
- Observations: It can be a rewarding, instructional group-unifying activity.
 It can then lead to personal story telling which can be acted out as well.

Through the techniques described, the participants are able to act out their own personal Theatre. Thus, the contribution the student-artists offer to society may be seen in presentations which involve the important concept of ritual in drama/theatre.

3. Model III. Augusto Boal: Theatre of the Oppressed (1979)

Brazilian Augusto Boal has, since 1958, been evolving, practicing and promoting his "poetics of the oppressed."³⁰ He believes "that all the truly revolutionary theatrical groups should transfer to the people the means of production in the theatre....for theatre is a weapon, and it is the people who wield it!"³¹

Boal's "theatre of the oppressed" focusses on the action itself. He advocates that the "spectator" must become part of that action.

The spectator is less than a man and it is necessary to humanize him, to restore to him his capacity of action in all its fullness. He too must be a subject, an actor on an equal plane with those generally accepted as actors, who must also be spectators.³²

Boal has divided his work into four connecting stages: (1) knowing the body; (2) making the body expressive; (3) the theatre as language; and (4) the theatre as discourse. Examples of Boal's techniques will be given from the third stage, which allows the most obvious interaction between audience and spectators, permitting each to become participants within the theatre-ritual.

1. Simultaneous Dramaturgy³³

- Purpose: To offer spectators the opportunity to write simultaneously with the acting of the actors.
- Players: Any number
- Instructions:
1. Perform a short scene (20 mins.), improvised on a known story or a prepared script.
 2. Actors stop performance when the main problem reaches a crisis and needs a solution.
 3. Actors ask spectators to offer solutions.
 4. Actors improvise immediately all the suggested solutions. Audience has the right to intervene, to correct the actions or words of the actors, who are obligated to comply strictly with these instructions from the audience.
 5. The action will stop when the inevitable happens.
- Observations: Audience "writes", actors perform. This form of theatre creates great excitement among the participants and begins to demolish the wall that separates actors from spectators.

2. Image Theatre³⁴

- Purpose: To offer the spectator opportunities to intervene directly with the action and to speak through images made with the actors' bodies.
- Players: Any number
- Instructions:
1. Spectators and performers agree on a subject or theme (e.g. Family, Love, Drama, etc.)
 2. One volunteer participant (without speaking) uses the bodies of the others and sculpts them into a group of statues, with very minute details to illustrate the subject/theme as it actually is.
 3. After organizing this group of statues he is allowed to discuss with the other participants, until all agree with his "sculpted" opinion. Modifications can be made in this process.
 4. When all agree, the participant joins the sculpture which can be called the actual image.
 5. Another participant creates the ideal image with the same group of statues, i.e. the subject/theme as it should be.
 6. The process of discussion and modification is the same as with the actual image.
 7. Finally a transitional image can be created.
- Observations: The spectators must participate directly. Opinions are expressed through imagery. The three images offer participants the opportunity to visualize the "actual," the "ideal" and then to carry out the change or transformation through the "transitional" image.

3. Forum Theatre³⁵

Purpose: To offer spectators opportunities to act and intervene directly in the dramatic action.

Players: Any number

Instructions: 1. A short scene (10-15 mins.) is rehearsed and performed, which portrays a political or social problem with a solution difficult to realize.
2. Participants are asked whether they agree with the solution.
3. Scene is performed again and participants may say "stop" at any point in the action when they feel they can lead the action to a better solution. The participant who called "stop" replaces one actor and leads the action in the direction that seems appropriate to him/her. The displaced actor steps aside, and remains ready to resume action the moment the participant considers his intervention to be terminated. The other actors must face the newly created situation and respond instantly to all the possibilities that it may present.
4. New characters may be added; or new situations, if participants feel that this will help the problem.

Observations: This form of theatre allows participants to practice a real act, though in a fictional manner.

Often a participant may envisage or advocate a solution in a public forum, but realizes things are not so easy when the suggestion has to be put into practice.

4. Model IV: Jonathan Fox: Playback Theatre (1981)

Jonathan Fox, founder of the Playback Theatre, Poughkeepsie, New York, is a staff member of the Morenc Institute and conducts workshops in psychodrama, action methods, and improvisational drama.³⁷ His company of ten actors and two musicians perform improvisationally for a variety of audiences.

It uses a theatre form where the actors spontaneously enact the personal experience, dreams, feelings and thoughts of members of the audience. The shared scenes emerge from the particular group present and often bear a common theme. The experience has proved to be meaningful, amusing, and often moving--especially for the Tellers who see their own lives portrayed.³⁸

This form of theatre has been effective in a number of settings. It is useful in psychodrama, as a device for leaders in all action therapies, in an educational setting, during conferences and in the community-at-large where it is a form of public sharing. It is also a form of drama which is concerned with fulfilling its artistic potential as theatre. Fox writes:

Art is the embodiment of creativity. It has the power to deliver the hardest truths in a positive way and, as such, is intensely therapeutic.³⁹

This technique is a variation of "models" previously described, whereby audience members are encouraged to become "Tellers" or playwrights, who then observe and transform their cultural experience. As Fox states: "It is a step towards social integration."⁴⁰

1. Playback Theatre

- Purpose: To visualize a spectator's experience in drama terms.
- Players: Actors, musicians, "Conductor" (master of ceremonies).
Audience/"Tellers"--any number.
- Instructions:
1. Warmup (song, etc) and Introductions.
 2. Actors seated on left, two chairs stage right downstage: one for "Teller," one for "Conductor."
 3. "Interview"-Conductor interviews a volunteer "Teller": (a) to elicit the facts of his story in an efficient manner; (b) to help the Teller structure his experience so that it is actable; and (c) size up the Teller in order to know what kinds of action will be appropriate.
 4. "Scene setting"-Teller picks actors to be the characters in the scene, always including the Teller himself. He describes the setting while the actors set the scene on the stage.
 5. The actors then perform the scene, which may range from thirty seconds to five minutes.
 6. "Correcting the scene"-Conductor asks Teller if he wants to make any corrections, which the actors will then perform.
 7. "Transforming the scene"-Conductor asks the Teller how he would like the experience to have been. Teller may identify and suggest an alternative way. Actors will then act the scene once more in the new way.
- Observations: Music may be used as an integral element, like another actor, and thereby the potential to make an active, interpretive contribution to the scene. In this form of theatre an experience which was unsatisfactory in life may be concluded triumphantly in a dramatized performance.

This is a technique by which a spectator's past experience is transformed into a concrete living-through event. It is accomplished by the combined skills of the actors, musicians and other personnel as they interact with the audience.

5. Abridgement

Alternative theatre companies with differing focuses or justifications attempt to force communities to investigate their immediate and long-term problems through the medium of theatre. These companies exist and flourish all over the world where their host communities have acknowledged them as essential.

In the preceding chapters, several methods and forms for using drama and/or theatre in schools and communities have been investigated. In order to select techniques or adaptations for use in emerging nations, an examination must be made of the basic needs of young people in their own cultural settings. For a programme of drama in schools or a child-focussed theatre project within a Nigerian community to be valid, it must be relevant to that society and reflect the young persons role in it. The following chapter, therefore, will focus on the needs of Nigerian children.

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Chapter V

THE UNIVERSAL AND SPECIFIC NEEDS OF NIGERIAN CHILDREN

Children's needs are basically the same the world over. They need physical care, intellectual stimulus, social acceptance and environmental stability in order to develop to their fullest capacity. Although the basic needs of the Western child and the Nigerian child are similar, the variations in cultural background dictate different educational and child-rearing practices.

Every culture has a definite image of what a child is at birth. The Japanese believe the soul of the newborn child is as a bird, ready to take flight and so when a child is placed on the ground for the first time, it is put in a hen-coop and the mother makes a clucking sound, as if she were calling hens.¹ The Balinese, who believe in reincarnation, do not give a human name to the child at birth, but refer to it as a caterpillar or a mouse until it is clear it will live.² The Africans of Guinea name their children for the first significant words spoken or the first important object noticed after a birth. The navel cord is buried in the ground, so that if the child ever leaves he will return again "because the tug of this cord will always pull him towards his own."³ The Akan of Ghana perform two symbolic acts

after the birth of a child.⁴ Both are reminders to the old and instruction for the young. The first is the dabbing of the child's lips after birth with a warm towel, accompanied by the following words from the midwife: "Look with your eyes, don't say with your mouth." The second is the "Showing Forth Ceremony," when the child is presented to the sun on the eighth day after birth, and given a name. From the society's point of view, either through traditional beliefs or from ideas of what children should be, such images give people the assurance that they know how to rear a child. Long before the child itself learns what a child should be, it intuits whether it fits or does not fit the expectations of its parents and ultimately its people.

Consider this child of the twentieth century: Moses Goldberg described the North American child, yet surely his description is apt for all children, in all societies, throughout history:

A semi-mysterious ever changing, intolerant complex set of behaviors with an unknowable capacity for experience. The child attracts the hopes and projected fears of every adult member of his species. The child is to be feared and loved, for he represents both the challenge and the hope of salvation for the world today.⁵

Although there are extraordinarily different routes from childhood to adulthood, each child responds to and experiences a particular way of life, whether "huddled in their pushchairs, glaring suspiciously around them,"⁶ or strapped to a "mother's snug, sweaty back being lulled to sleep by the rhythmic sound and movement which accompany the pounding of rice."⁷ This life is the

focus of the learning, growing, playing person and though one society tends to denigrate members of other groups and set up boundaries of caste, social class, and status within its own, a child learns to communicate his thoughts and feelings, either through a vocal language or, as the Aborigines of Australia, with a highly developed gesture language.⁸

This ability to communicate is a learned behaviour and is affected by a child's culture. Ralph Linton stated in The Cultural Background of Personality that culture affects the behaviour of the child through the behaviour of other individuals towards him. The child's observation of and instruction in the patterns of behaviour characteristic of his society are equally influential. This may be developed primarily through imitation, through logical processes or through trial and error.⁹ Each culture shapes these processes of growth, at whatever stages are recognized as significant. For example, the Chinese give their young children a great variety of experiences in looking without touching. The French emphasize sound and believe that, to be alert, a baby needs to be continuously in contact with human voices.¹⁰ In some American homes, babies are left alone in their rooms staring at a bouncing mobile. In rural Nigeria, however, a small child is rarely left alone. He is continually carried and handled by members of his immediate and extended family. From the moment he is born the child lives under constant pressure to see the world according to this set of values rather than that, and to behave in these ways rather than those. As Levitas stated:

"What is transmitted to children, deliberately and unconsciously, by people, by their surroundings, by events, and what is acquired by them is their culture."¹¹

It is important, therefore, to recognize that different cultures affect the young and growing child, even though cross-cultural studies have confirmed that the extensive research carried out by the Swiss psychologist, Jean Piaget, in the sequence of cognitive development of children, does not vary drastically from culture to culture.¹² Piaget's theory that the development of intelligence is based on environmental experience, was formulated through a basically clinical investigation of the thinking and reasoning powers that a child uses in answering questions and solving problems. He identified four major stages or levels of cognitive development.¹³ All children of normal intelligence are believed to go through at least the first three of these stages:

Sensori-motor control stage	0 to 2 years
Pre-operational stage	1.5 to 6-7 years
Concrete-operational stage	6-12 years
Formal-operational stage	12 years to adulthood

The ages that Piaget used are only norms, not universals. Some children develop more slowly while others develop more rapidly. However, Piaget found that there are clearly marked periods within which children think as they try to find out about the world around them. During the first eighteen months of life, children learn by sensori-motor experience. Learning is motivated by action and, during this stage, takes place through action.

They perceive and become aware through sight, hearing, touch, taste, smell, and movement. Thus, it is through the small child's actions, using his body and senses, that he learns.

Recent studies to investigate the psychomotor development of the African child, have indicated that there is no difference between the African and European child's development in the first year of life.¹⁴ Gerber, the psychologist, however, found that the rate of growth of the African child diminished in the second and third years of life.¹⁵ That could have been due to a lack of sufficient stimulus from a mother who was again pregnant or working, or lacked nutrition after weaning. Gerber's report suggested that in order to sustain the advantages present at birth, social stimuli and motor and tactile stimuli, such as frequent handling and amusement, were necessary.

From eighteen months to about four or five years, children go through a stage which Piaget termed "pre-operational."¹⁶ During this period the child forms the ability to represent absent things by sounds and by imitative action, internalizing the external world and thereby building up images of it in his mind. Often the image of an object and its reality are confused. Consequently, words are used indiscriminately in the early stages of this period. As children become increasingly adept at developing and using images and symbols to represent their knowledge of their world, the concept of oral language, to communicate with others, develops. This is undoubtedly one of

the most important concepts a child learns; for language skills are learned. Helen Keller poignantly recalled that when she was seven, her teacher put her hand under the water spout and spelt out w-a-t-e-r to her and "somehow the mystery of language was revealed to me."¹⁷ Fafunwa, the Nigerian sociologist, elaborated on the process of how the language mystery is revealed to the African child.

The African infant, like other infants, learns to single out and to appreciate his mother's voice. He learns to associate the mother's care and comfort with the sound of her voice. He learns also to understand annoyance in her voice. Infants of a few months old react with fear or with hurt to the mother's scolding tone of voice, and they react with pleasure to her happy tone of praise. Gradually, with mothers' and other adults' encouragement and approval, they single out words which have definite meaning. From this, progress is made until they know the meaning of several separate words and, later, phrases and sentences.¹⁸

Piaget determined that from about the age of seven or eight, children begin to acquire the concepts of distance, length, number, and time. Though the child may still be handicapped in dealing with abstract concepts, he can now deal with the world of things and events and develops a structural thought system.

Studies of intellectual development in African children, however, showed that the Western tests of abstract thinking could not be validly applied in non-Western societies.¹⁹ Durojaiye, Professor of Educational Psychology in Lagos, Nigeria, reported that early philosophical works suggested that the African lives in a world of concrete objects and is unable to do abstract thinking.²⁰ He reports that the psychologist Jahoda maintained,

in 1956, that the ability to do abstract thinking was strongly affected by the child's environment. Jahoda also pointed out that there were a number of abstract thinking skills which were developed traditionally, through the native games common everywhere in East and West Africa.

In general then, the child, whether Western or African, progressively adapts to his world. Jerome Bruner theorized that children develop concepts through an interaction with the environment.²¹ Though his system paralleled Piaget's, his sequences were characterized by spurts not clearly linked with age. He stated that individual differences result from genetic, cultural, and environmental influences, and suggested that "spurts" are ignited when certain capacities begin to develop. Consequently, Bruner placed a great deal of emphasis on a nurturing environment.

Thus, even though children may be directly responsible, unwittingly, for their cognitive development, there are a number of other factors which influence the quality of this growth. These include the rather highly complex processes of the child's heredity and his physical, social, and emotional development.

Since Charles Darwin put forward his theory of evolution and the part played by heredity, much has been said and written. Though some studies have shown that there is a definite connection between heredity and environment in the development of intelligence, many are of the opinion that psychologists have not

provided sufficient information for any final conclusions.²² Today psychologists believe that the normative patterns of growth for a child include general body growth as well as neural development. For this growth to be normal, a child's environment must be emotionally stable and his health and diet good. Therefore, the possibilities of deviations in the normal cognitive development of a child and the tempo of his physical development, thereby affecting his overall personality, are endless.

In Nigeria, a young child sometimes benefits from the extended family situation in gaining a varied and supportive environment in which to live. Unfortunately, as more and more young families move to the cities, the family becomes smaller and more akin to the nuclear family of Western society. As well, many mothers in Nigerian cities need a mother substitute because they must go out to work. Professor T. A. Lambo, the eminent Nigerian psychiatrist, has written that the traditional mother-child relationship had changed because the housemaid had replaced the mother.²³ These maids, he states, are an inadequate substitute since they are themselves under stress, inadequately prepared for the task of mothering, and usually immature.

Though it would appear that the more sustained and emotionally-involved extended family of the rural child is preferable, the accepted custom of sending a child to live with relatives may prevent a "normal" development. The reason for this

physical separation in the very young child may be due to the need for a weaning period; in the older child it is usually due to economic reasons and/or educational opportunities. A small survey carried out by students in one university department in Calabar, Nigeria, produced some interesting though inconclusive results.²⁴ It was conducted in order to test the thesis that the majority of children in Nigeria were not brought up by their own mothers but moved from one relative to another prior to reaching puberty. The results of the survey showed that approximately ninety percent of the students, as children, left their birth place and lived with grandparents, uncles, aunts, and other members of the extended family. As a result, in many cases, the genetic fathers and mothers were not considered to be close relatives physically or emotionally.

Another factor which may create problems is the increasing lack of stability in some homes. Divorce, though not prevalent in South Eastern Nigeria, probably due to the strong Christian ethic, is the rule rather than the exception in North Eastern Nigeria. Thus, although it is generally accepted that a stable home environment is a necessary factor in the physical development of the child,²⁵ it is frequently missing.

It is significant here to note that parents and educators in the West recognize and accept a number of relaxed child-rearing practices. There is evidence that Nigerian parents now depend more and more on bottle and timed feedings, as well as rigid

toilet-training schedules.²⁶ This may be largely due to the fact that more mothers are working outside the home or in situations other than where the child may automatically accompany the mother, such as on the farm or in the market. In addition, the manufacturers of powdered milk issue large free tins of milk to new mothers, and thus encourage them to bottle-feed their babies. The relationship between a child's nutritional state, physical growth and intelligence are connected. Therefore, mothers having poor health due either to a lack of protein in the diet or prevalent tropical diseases, tend to have children that are smaller, run higher risks of illnesses and are prone to infant mortality. The child who survives has fewer opportunities for early stimulation and such circumstances directly affect his or her neurological development.²⁷ A child's nutrition is not only directly related to the mother's health but also to her age, income, education, attitudes and life style.²⁸ Consequently, the substitution of young surrogate mothers from within (or outside) the extended family, has an influence on the mental development of the child. With the advent of the free, compulsory programme of Universal Primary Education in Nigeria, these substitute mothers tend to have two major activities: in the morning, they attend school; in the afternoon, they tend children, or vice versa. Also, the slightly older pre-school child

may receive less attention from the mother than what research suggests is advisable, especially in terms of language and social development. Although the mother may be within the confines of the compound, a significant amount of child tending responsibility is assumed by various other youngsters only a few years

clder.²⁹

Environmental factors may also be a significant influence in the actual timing and pattern of acquisition of motor abilities. In a normal Western child, the ability to handle a spoon to feed himself is acquired by age three, and a four or five year old can efficiently manage a fork, as he is also learning to tie knots and form bows.³⁰ Some rural Nigerian children by age three are learning to select food appropriately, according to custom, from a communal bowl with the fingers of the right hand. By the age of four or five a child has learned to balance confidently a bucket of water or a load of firewood on his head. The need to tie bows and knots is often unnecessary since clothes for a young rural child are minimal during play hours and footwear tends to be slip-on sandals.

A child's interaction with his environment, whether it is near the Arctic Circle or the Equator, is a learning process. This is obviously influenced by the persons he observes, hears about, or imagines, and is constantly changing as a result of growth and varied experience.

Carl A. Rogers, one of the foremost psychologists in the field of personality development, described self-concept as the characteristic feelings about oneself.³¹ He stated that "the self" develops out of the person's interaction with the environment, and that it may take on the values of other people and possibly see his own in a distorted manner. Furthermore, "the

self" is learned; it is not ready-made. What one thinks about oneself affects not only what one thinks about but how one thinks.

Consequently, when an individual has the basic psychological and physiological necessities of life he can be said to be self-actualizing. Abraham Maslow has identified "a hierarchy of needs" through which an individual is continually "becoming".³² These include (1) physiological needs; (2) safety needs; (3) love and affection, belonging needs; (4) esteem needs; (5) self-actualization needs; (6) needs to know and understand; and (7) aesthetic needs. Self-actualization, according to Maslow and Rogers, therefore involves:

- (a) The ability to accept oneself, to accept others and to accept Nature.
- (b) The ability to engage in interpersonal relations.
- (c) Efficient perception of reality and a comfortable relation with it.
- (d) Continued freshness of appreciation of people and objects.
- (e) Autonomy and independence of thought and action unhampered by cultural and environmental conditions.
- (f) Creativeness--an original way of doing simple things.
- (g) A democratic character structure.
- (h) Willingness to accept what one experiences.
- (i) Trust in oneself.
- (j) Self-reliance.
- (k) Willingness to continue to grow as a person.³³

Consequently, the development of personality is a composite concept. The cultural setting, the child-rearing pattern obtaining in the environment, the physiological and psychological characteristics, will all contribute to the homogeneous

development of a human being.

In a young Nigerian child, physiological requirements will obviously be the same as those of the Western child: food, water, sleep, rest, and general activity. His essential psychological needs: affection, the need to belong, the need for achievement, independence, social recognition and self esteem, are all related to his home environment, peer-group health and the conditions in the school. For these needs the child is dependent on parents and teachers. How well traditional and modern educational systems successfully satisfy these needs of Nigerian children will be investigated in the next chapter.

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Chapter VI

NIGERIAN BACKGROUND FOR STUDY

1. Geographical, Social and Cultural Background for Education

Charles Darwin in the nineteenth century forecast that Africa might be a continent possessing the most ancient of civilizations. As this prophecy is fulfilled through such recent archeological evidence as unearthed by Richard Leakey, the important role Africa has played in prehistoric man's evolution is emphasized.¹

In tracing the development of African civilization, it has been found that gold, silver and copper were worked in the South-Eastern parts of Africa during the Bronze Age; that communications between the continents of Europe and Africa may have existed before the drying of the Sahara desert some 10,000 to 15,000 years ago; and that, centuries before the Phoenicians first rounded the cape in 600 B.C., merchants from the Orient had traded with Africans.

According to Melville Herskovits in his book The Human Factor in Changing Africa, the continent consists of six 'culture areas'.² These are further sub-divided into two parts--the food

gathering and herding economies and the agricultural economies. Though this undoubtedly oversimplifies a continent known for its diversities, many scholars divide Africa according to race-stocks. "Race" is used to mean groups of persons connected by common descent, as well as likenesses such as blood-grouping, head-shape, texture and colour of hair, and colour of skin.³ This division by race is most appropriate for the purpose of this study.

The first racial division of the continent of Africa as proposed by G. G. Seligman, in his book, Races of Africa, included the Hamites and Semites who are of Caucasian, Mediterranean or European origin. They had occupied the Northern African coasts for over two thousand years. The second division comprised of the Nile-Valley people, or Nilo-Hamites, who were said to belong to the Hamitic group of Africans. Negroid stock mingled with Hamites or Semites created people who possessed great beauty, through their fine features and tall, slender bodies. The third division consisted of those peoples who lived along the Western Coast of Africa, inward and northward to the Niger; along the Congo basin and to the centre of the continent; and south through "the backbone" of Africa to its south-eastern tip. They were included in the group termed "True Negroes" and were by far the largest group. Most, but not all (for example the Hausa language group), spoke Bantu tongues. Their cultures were extremely varied. Their social unit was the village, and many were skillful artisans with well-developed institutions. The

fourth and final division by Seligman of African race stocks included the Negrillos, or Pygmies, and the Bushmen and Hottentots. Pygmies were found in small areas in the northern and east-central parts of the Bantu-speaking areas, as well as further north. The Bushmen who lived in family groups were generally as small as Pygmies, but distinct in form. The Hottentots were herders, with a far more elaborate culture than their race-brothers.

Throughout Africa each race and ethnic group has distinct ceremonies for birth, marriage and death. The transitions for the individual from childhood to puberty to adulthood are characterized by rituals which have their own explanations of life's mysteries and their own systems of ethics.

Typical of this great diversity within the continent of Africa, are the people of Nigeria. Cradled in the bend of the south coast of West Africa, Nigeria, referred to as the giant of Africa, is the most populous country on the continent. To this part of the continent belong the rich cultures which produced the fine terra-cotta Nok figures, the bronzes of Benin, the brass heads of Ile-Ife, and the Ycruba wood carvings. Since the beginning of the twentieth century, these artifacts, among others in Africa, have had an influence on European sculpture and painting, in much the same manner as African musical instruments and rhythms have influenced European music in America.

The richness and variety of Nigeria's material and oral culture stems from the different ways and needs of her people. Prior to Islamic and Western contact, little is known of the history of this region. Myth, legend and oral tradition indicate, however, that there existed relatively stable social and political organizations. From its northern boundaries to its southern coast, Nigeria has, over the past five hundred years, been inundated by various forms of Western domination. From the Portuguese merchant adventurers of the fifteenth century to the British colonial administration in the nineteenth century, Western influences have been "intensive, irksome, often economically unfair, and sometimes, by any human standards, ruthlessly cruel."⁴ Nevertheless these influences are what has helped to make Nigeria a modern "emerging" nation. Its expressed need to catch up with man's overall progress in the twentieth century has resulted in certain social changes brought about by contact with modern industrial economic policies. Nigeria's interest in Western technology and the accompanying rate of industrial progress, have become extremely attractive. As A. Fabs Fafunwa, the distinguished Nigerian educator, writes:

village life... continued virtually undisturbed and the people were tolerably happy; some villages still enjoy this apparently happy existence. But the continent is in the throes of social ferment and the rate at which changes take place in Africa today is almost terrifying. Sometimes, some relatively quiet community suddenly becomes disturbed: some seek changes and some have changes thrust upon them, while others are pushed into the twentieth century completely unprepared to meet the new challenge.⁵

To meet this present new challenge and to prepare for the twenty-first century, Nigeria is expected to

take giant steps, and cover in twenty years the process that took Europe centuries to achieve. The answer does not lie in increased budgets and numbers of personnel alone, but in adopting a radical and unconventional approach to the question of finding solutions to problems. To proceed otherwise is to condemn (Nigeria) to the perpetual role of a bystander in a world that is moving at supersonic speed.... The task of nation building, and education--both formal and informal--will play a major role.⁶

Consequently, any educational and community programmes designed for Nigeria must reflect its geographical, social and cultural heritage. The task of nation building and education will then grow from a firm and relevant base.

2. Pre-colonial education

The future of an individual culture in particular and of Mankind in general lies in the hands of the yet unborn. Human beings all breathe, eat, excrete, sleep, have sexual lives and perform many universal behaviours. The manner in which we individualize these activities or emphasize various aspects are related to traditional beliefs and customs as well as environmental factors.

In every culture there are certain ideas, beliefs and elements which may be regarded as the threads which hold the culture together. Central to a culture's base and its continuation is the

simple or complex system for training and educating its youth. The goals and methods of education represent the view of that society in the world. It provides a framework, through its collective and social nature, for a young person's induction into society. Education serves to fully integrate an individual into the indigenous society and culture into which he was born.

The essence of this educational philosophy in pre-colonial Africa was succinctly described by Professor T. J. L. Forde of Sierra Leone when he wrote:

The fact that pre-colonial Africa did not have "schools"--except for short periods of initiation in some tribes--did not mean that the children were not educated. They learned by living and doing. In the homes and on the farms they were taught the skills of the society, and the behaviour expected of its members. They learned which kinds of grasses were suitable for which purposes, the work which had to be done on the crops, or the care which had to be given to animals, by joining with their elders in the work. They learned the tribal history, and the tribe's relationship with other tribes and with the spirits, by listening to the stories of the elders. Through these means, and by the custom of sharing to which young people were taught to conform, the values of the society were transmitted.⁷

Thus in societies of pre-colonial Africa, as in other societies all over the world, an "informal" mode of education did exist, in which every adult was a teacher. Due to great variety in size, complexity and stratification, each African community's education goals, and the ways in which they were attained varied according to local needs. For the purpose of this study, some significant aspects of the formal and informal indigenous educational system of Southern Nigeria will be investigated.

As in most communities throughout the world, the mother was the child's first teacher. Yet, within a few weeks, parents, older siblings, the extended family and eventually the whole community became responsible for the education of the young. The Nigerian scholar, A. Babs Fafunwa, identified "seven cardinal goals of traditional Nigerian education":

The aim of traditional African education is multilateral and the end objective is to produce an individual who is honest, respectable, skilled, co-operative and conforms to the social order of the day. Although the educational objectives cannot be neatly distinguished, seven aspects can be identified:

1. To develop the child's latent physical skills.
2. To develop character.
3. To inculcate respect for elders and those in position of authority.
4. To develop intellectual skills.
5. To acquire specific vocational training and to develop a healthy attitude towards honest labour.
6. To develop a sense of belonging and to participate actively in family and community affairs.
7. To understand, appreciate and promote the cultural heritage of the community at large.⁸

Peer group activities which include games and role-playing, contribute to both the first and second cardinal goals of physical and social education, in Africa as well as Nigeria. Many competitive games such as Ekara, Oga, Oyo and Ogbudu⁹ assist the Nigerian child to develop his physical assets while indirectly forming within him desirable personality traits.

Imitative play is basic in the training and lives of young Nigerian children. The ethnographer, O. F. Raum, classified play activities in an East African society under three headings:

first, the playful exercise of sensory and motor

apparatus resulting in the adaptation of the organism to its physical environment; secondly, imitative play consisting of representation of adult life to fit the social needs of childhood; and thirdly, competitive games which test the physical, intellectual and social qualities of the individual.¹⁰

These categories of play are equally representative for young Nigerian children.

It has been suggested by a number of ethnographers that in some societies children do not play because they are put to work at an early age.¹¹ Schwatzman & Barbera, anthropologists, refute this premise: "This seems questionable, for it is well known that children play in many non-Western societies even though they take on work responsibilities much earlier than Western children."¹² The lack of obvious "play" activities may be due to the fact that play merges with work, and the "toys" generally used by young children are "found objects."

Jomo Kenyatta, in describing the play of the Gikuyu children in Kenya, could have been speaking about rural Nigerian children:

The children do most things in imitation of their elders and illustrate in a striking way the theory that play is anticipatory of adult life. Their games are, in fact, nothing more or less than a rehearsal prior to the performance of the activities which are the serious business of all members of the Gikuyu tribe. The little boys indulge in fighting like big boys. Running and wrestling are very common.... They play with small wooden spears and shields made of banana tree bark, bows and arrows, slings and stones... The little girls plait baskets of grass and grind corn, like their mothers, and make little pots of the local clay and cook imaginary dishes.¹³

Thus, their "toys" may be seeds, cowries, bits of calabash,

carved wooden dolls, used clay pots (or in today's society, old tin cans, bicycle tyre rims, and twisted wires used to construct "mammy-wagons.")

Another example from East Africa is also fairly representative of a rural Nigerian scene:

A little girl accompanying her mother to the fields practices swinging a hoe and learns to pull weeds or pick greens while playing about. She learns the work rhythms, the cycle of the seasons, which crops must be planted in 'hard' fields, and how to tell whether a field is 'soft' and useful for certain crops or ready to lie fallow. A boy tagging after his father watches him milk cows or thatch the house, whittle a hoe or roast a bit of meat on a stick. Playing with a small gourd, a child learns to balance it on his head, and is applauded when he goes to the watering-place with the other children and brings it back with a little water in it. As he learns, he carries an increasing load, and gradually the play activity turns into a general contribution to the household water supply.¹⁴

Thus, skills are often learned through imitation. The Yoruba of Nigeria categorize their educational theory within two distinct structures: awoko, learning by imitation of older youth and adults; and ifiye, learning by active instruction given by adults.¹⁵

Ifiye is often associated with evening gatherings when the father or an elder member of the family told stories and posed riddles to the children of the compound. This entertainment has a direct educational intent. Children were asked to repeat the previous night's episode as a test of memory and of narrative expressiveness. Competition in solving riddles helped to quicken their natural wit. These sessions thus trained children's verbal dexterity and at the same time introduced them to a wide range of oral literature: myths, folk-tales, local history, proverbs, poems. In the same way as the study of written literature in other cultures, this education gave young people a heightened awareness of moral values, ethical

discernments, and the comic and tragic dimensions of human life.¹⁶

Obviously, these activities would "inculcate respect for elders and those in positions of authority, "while developing the child into an honest, courageous, humble and persevering member of the society. Through the stories and legends of those honoured and respected, a child would assimilate a code of ethics. These codes of manners, conventions, customs, morals, superstitions and laws of society are, as N. A. Fadipe observed, taught consciously or unconsciously by various members of the child's family and household; his extended family, his kindred and his neighbourhood.¹⁷

It is chiefly within the extended family--that is, from members of his compound--that a child obtains the bulk of his education as a member of society....the indirect education the child receives in the compound is almost as important as the direct.¹⁸

When a child is old enough to learn a specific trade, sometimes even in a field that is hereditary, he is sent out as an apprentice to a master tradesman. Fafunwa explained the basis of this custom as follows:

African parents realized long ago that they are not necessarily the best teachers when it comes to specialized vocational skills. However, in fields such as agriculture, marketing, medicine, etc., many parents prefer to train their own children but will have no objection to taking on other children as wards or apprentices.¹⁹

Fafunwa further explained that each household in the traditional society is a socio-economic entity. Everyone is his

brother's keeper. Every member is expected to regard every new birth, marriage and death as happening in his own family. Consequently, a child in a traditional society cannot escape the cultural and physical environment in which he lives. He is expected to observe and partake in all aspects of society as appropriate to his age-grade.

There are hundreds of proverbs and folk-tales on moral and ethical behaviour. A great deal of importance is placed on the effects of bad behaviour, misconduct and ill-manners. "The absence of any other aspect of education is tolerable as long as good character prevails, but the absence of 'good character' on the part of an individual is the most harmful thing that he can inflict on his immediate and extended families."²⁰

Closely related to character-training is the respect paid to elders and traditional rulers, relatives, and parents. A complicated system exists whereby special salutations are reserved for specific situations and personalities. Verbal greetings may accompany physical gestures. These greetings which may last for several minutes, vary from the clenched fist of the Hausa, to a low crouch of the Nupe, and the full prostration used by the Yoruba man before his elders.

Salutations for various kinds of festivals and ceremonies also exist. A young child learns and masters those of his own ethnic group before he reaches maturity. Any disrespect shown would immediately be rectified through disciplinary action. This

respect is also expected within the realms of the Nigerian traditional religions. According to the sociologist Otonti Nduka, in the Nigerian's view of the world, is "the belief that the universe was peopled by spirits, some great, some small, some benevolent, but many more were malevolent."²¹

All of them were capable of swift and often vindictive anger....a host of....deities and spirits either inhabited or were guardians of land, sea, and air as well as everything in them....Closely connected with the deities is the belief in ancestral spirits. This belief finds expression in various ritual practices connected with the ancestral shrines and the subsidiary belief in reincarnation. The closeness of the ancestors' spirits helps to support the strong kinship attachments so common in Nigeria.²²

It is within this environment that the first European missionaries came to Nigeria and adopted "a policy of complete Europeanization with a view to replacing the native culture...in favour of the belief in the one God."²³ Fafunwa states that:

Many European and American writers criticize the limited goals of traditional education because it is geared to meeting the basic needs of the child within his restricted environment. The critics also contend that it is conservative and conforming in that it does not train the child to challenge or change those aspects that are considered unprogressive within the system....Traditional education is not any more conservative or any less progressive than any other system.²⁴

Education clearly was not brought to Africa by Europeans: they simply brought their own kind with them.²⁵ Unfortunately the colonial authorities who implemented the systems, shared the missionaries' unjustified belief in the superiority of European over African civilization.

3. Colonial Education

The Portuguese merchants of the fifteenth century gave "the people of what we now know as Nigeria their first experience of education as practiced in Europe."²⁶ However, it was not until the last quarter of the eighteenth century that "Western" education made any significant impact upon Nigeria. This occurred when a fairly large influx of missionaries, in an attempt to convert Nigerians to their faith, taught reading and writing, the singing of hymns and the recitation of catechisms. The bookishness of the instruction was a consequence of their strategy to teach African to become "literate enough to be able to read the Scriptures."²⁷ Little or no attempt was made to understand African culture or use the local environment for pedagogical purposes. The schools were run on similar lines to those for working-class children in Britain in the nineteenth century. Those children who completed their course of study either stayed on with the mission as catechists or lay workers of the church or became teachers, clerks, priests and the like.

Unfortunately, there was little coordination of missionary activities or supervision of standards or curricula; there was no administrative machinery to carry out such functions.²⁸ Fafunwa stated that, as a consequence of the absence of an official education policy, colonial schools lacked:

- a. a common syllabus, standard textbooks, regular school hours, etc.;

- b. adequate supervision of schools--buildings, teachers, pupils, etc.;
- c. a central examination system;...²⁹

By the 1880s, with the partition of Africa by six major colonial powers,³⁰ "colonial education" was associated with rifles and taxation by the colonial administrators. Chinua Achebe, the Nigerian novelist, described the reluctance with which Western education was accepted by Nigerians in his novel Things Fall Apart³¹, and Levi-Strauss summed up the effects of colonial rule on African societies in his book The Savage Mind as follows:

The acceptance of Western values was less the result of a positive decision than of an absence of choice. Western civilization has sent its soldiers, trading posts, plantations and missionaries to the four corners of the earth. It has profoundly shaken the foundations of traditional modes of life, either by imposing its own mode or by establishing the conditions which lead to the collapse of preexisting modes without replacing them by something else...³²

The missionary activities did provide the colonial administrators with much needed manpower but they became the basis of educational problems which still exist in Nigeria today:

a School Certificate (is what) every secondary school child strives to acquire as a passport to government employment...the ascendancy of grammar schools over any other kind of education in Nigeria. To push a pen behind an office desk is the dream of an educated Nigerian. Anything less is held to be derogatory and below his dignity... The Nigerian clerk tries to imitate his European boss who works with him in the office. He has never seen him dirty his hands and why should he dirty his own? So Nigerians learnt and believed that it is more respectable to go to grammar school.³³

At the turn of the twentieth century, the first Education Department was established for the Protectorate of Southern Nigeria.³⁴ Nevertheless, the authorities had "yet to realize the significance of education in the development of the African people."³⁵ As a consequence, the Phelps-Stokes Commission on Education in 1920-1 advocated a policy of education adapted to the environment, in the light of the religious, social, hygienic and economic conditions.³⁶ They reported that:

The adaptation of education to the needs of the people was urged as the first requisite of school activities. Much of the indifference and even opposition to education in Africa was due to the failure to adapt school work to African conditions and school methods which had been discarded in America and Europe were still in vogue in Africa.³⁷

The efforts of government to "adapt" education to Nigerian needs continued through the next two decades. The Nigerian Ten Year Education Plan of 1944 advocated an emphasis on "The type of education most suitable for the needs of the country."³⁸ Thus, nearly twenty years before Independence, the plan stated that:

In order to prevent the drift of semi-literates to the towns the first consideration is to provide elementary education in the village with a strong rural bias suited to the environment and local needs of the neighbourhood. The aim will be to provide the village child with such an education as will enable him to become a more useful member of the village, whether as a farmer or a craftsman.³⁹

Unfortunately, the hiatus continued between policy statements, such as the above, and their implementation. The cry for a content and format of education which was relevant to the needs of the African child in the Nigerian setting is still heard, long

after the Independence ceremonies of 1960 were concluded. The imposed foreign educational system greatly assisted the chasm which existed between the home and the school, the child's education and his needs, and his ability to cope within his cultural setting.

4. Post-Independence Education

Since Nigeria's Independence, the education laws promulgated by the States in the Federation (now the Federal Republic) have attempted to adjust the education of primary school children to fit the needs of nation-building. In the early 1970s, the stated or implied aims of primary education were to:

- a. master the three Rs -- Reading, Writing and Arithmetic and thus develop permanent literacy.
- b. develop sound standards of individual conduct and behavior;
- c. acquire some skill and appreciation of manual work.

To achieve these aims the following subjects are taught in most schools: arithmetic, physical training, history, religious instruction, geography, nature study (and recently elementary science), domestic science, needlework and cookery for girls, music and singing, art and handiwork, English.⁴⁰

Nevertheless in 1976, M. O. A. Durcjaiye made the following points in his book A New Introduction to Educational Psychology:

It is suggested that African children are not receiving education that is meaningful and useful. For full development of their intelligence, their education must be based on their experience....
Teachers in Africa have a great task to perform to make learning purposeful and effective for the African

child. The school and the home...often have different values and often speak different 'languages'.⁴¹

Thus it would appear that the Nigerian education system is still theoretically rather than practically oriented. Consequently,

With the advent of formal education and the influence of different cultures, the traditional parent-child relationships and child-rearing practices have been overthrown. Few traditional communities still retain these practices intact and many have had them diluted. Some no longer clearly recognize what the forms should be. More seriously, however, it would appear that some of the adjustments involved in a changing society have not taken place.⁴²

While some individuals attempted to convince government of the needs of the Nigerian child, A. Babs Fafunwa stated emphatically in 1974 that:

The present system (of education), instead of developing positive values in the society in which the African child lives, tends to alienate him from his cultural environment; in other words, the system educates the child out of his environment. Traditional Western education has contributed in no small measure to the failure of social and economic progress in Africa. It has disorganized and disoriented African societies, divorcing the educational needs of Africa from the economic imperatives. A complete re-assessment of the goals of African education...is a sine qua non.⁴³

Fortunately, in 1981, the Federal Government announced that the general objectives of education would be (amongst others):

character and moral training and the development of sound attitudes;
developing in the child the ability to adapt to his changing environment;
giving the child opportunities for developing manipulative skills that will enable him to function effectively within the limits of his capacity.⁴⁴

In pursuance of these objectives, the Nigerian Government has made Primary Education free and universal. As well, it is the intention of the Government that,

in order to encourage aesthetic, creative and musical activities, (it will) make staff and facilities available for the teaching of creative arts and crafts and music in primary schools.⁴⁵

More interestingly, this same report stated that

Government will ensure that teaching methods employed in the primary school de-emphasize the memorization and regurgitation of facts, encourage practical, exploratory and experimental methods....⁴⁶

A process by which primary schools in particular can relate education to the Nigerian physical and cultural environment is the one on which this study is based. That is, the use of drama/theatre in the curriculum and elsewhere in the community. Therefore, wrote Durojaiye, "Those aspects of the cultural environment and practices which are worthy of preservation should be activated in the learning process."⁴⁷ Elements of the traditional education of Nigerian youth may be integrated into the present mode of education through drama/theatre activities. Consequently,

(a)s far as children are concerned, the aim is not merely an opportunity for enjoyment but also for understanding of their own culture and the new material that is being related to it. It is an opportunity for cultural environment as an integral part of the total educational programme. The aim also is to broaden children's cultural horizons to the point where they see themselves as part of a total culture. They should see their education as a process within the culture and their ultimate goal as preserving the good elements of their culture and adding to it. The music, dances, plays and places of interest in the community must be included in such an educational programme.⁴⁸

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Chapter VII

INTEGRATING DRAMA INTO
THE SCHOOL CURRICULUM IN NIGERIA1. Nigeria's Objectives in Education

Increasingly, in recent years, drama has been included in the curricula of many primary and elementary schools in Europe, Britain, the United States and Canada. Its inclusion is based on the concept that knowledge is not simply received but that the learner needs to be given opportunities to take new knowledge, reflect upon it, use it, sometimes reshape it and eventually fit it into what is already known. Research studies show that drama offers such opportunities and that it is therefore a valid approach to teaching and learning.

"Drama," writes B. J. Wagner, forms "the expressive matrix out of which all cognitive learning develops."¹ Its overall goal is toward the development of the whole child, socially, emotionally, intellectually and spiritually. It attempts to encourage children to deepen and challenge their perceptions of themselves, assume responsibility, work independently and socially, accept group decisions, develop new interests, increase inventiveness and to motivate them toward new information.

Due to the diversity of the techniques for drama in action, it is inadvisable to prescribe one specific process. When drama techniques are used, they must be considered in relation to the needs of the particular group, within the school, and ultimately within the society. Therefore, a merging of the previously described forms of creative drama, drama-in-education, and developmental drama will be used to build a model for use in the Nigerian School Curriculum. Since much of traditional indigenous African education consisted of practical doing and experiencing, it is logical to utilize the techniques of drama in the educational curriculum. Therefore, special emphasis will be placed on the drama that will make education more relevant for the Nigerian child in the emerging nation.

This education will reflect the culture of the people and, as does indigenous education, satisfy the needs of the child within that culture. In 1981, the Government of the Federal Republic of Nigeria stated that "since the rest of the education system is built upon it, the primary level is the key to the success or failure of the whole system."² Consequently, the general objectives of primary education in Nigeria will be considered in view of the role that drama can play in attaining those objectives.

The first objective of Nigerian primary education is: "the inculcation of permanent literacy and numeracy, and the ability to communicate effectively."³ "Literacy" and "numeracy" are

defined, respectively, as the ability to read and write, and to count or number.⁴ These have always been objectives in traditional Nigerian education. The ability to communicate effectively was encouraged by "observation, imitation and participation (which) are some of the major learning processes even in this modern age."⁵ Drama employs these learning processes and they can be used as an exciting approach to help, for example, the teaching of reading, language arts and mathematics. Since communication is an integral part of the drama process, it may create situations that allow the child to expand verbal and cognitive capacities. James Moffett's study indicates that creative drama activities allow the child "to begin to single out verbal modes from the other (i.e. body, mind and tongue) and thus to activate speech in particular."⁶ Thus, vocabularies may grow and independent thinking may be stimulated. It motivates reading and research, as well as comprehension and appreciation. Furthermore, it capitalizes on the child's innate curiosity and can, through participation, create situations where spatial concepts, sequence, numeracy, seasons and time are experienced and therefore understood. (See Appendix E).

The second general objective of Nigerian primary education is: "the laying of a sound basis for scientific and reflective thinking."⁷ Scientific and reflective thinking cannot occur in the human being unless there is an understanding of self. Ann M. Shaw's Taxonomical Study revealed that a major objective in the creative dramatics field, seeks to develop in the child

participant "the pursuit of a clearer and more complete understanding of one's self and others through the process of identification."⁸ Too often, teachers impose information upon children who have little interest in the subject and its content, and therefore, when examined only a regurgitation of the facts is produced. If the child is given opportunities to express himself spontaneously through his imagination, his voice, his body, and his feelings or emotions, he will develop his personality and begin to understand himself. These impressions must be released to allow the process of thought or expression to grow. When the child understands himself he will inevitably begin to understand others. He will then have little difficulty in mastering the ideas of other people. He will be more able to reflect upon them and formulate opinions.

Scientific and reflective thinking requires discipline, control and patience, knowledge and vision. These are the qualities, necessary for creative thinking, which should be developed and encouraged in the curriculum. As the 1982 Calouste-Gulbenkian Foundation reports:

Creative work is possible in all the various modes of thought and action of which human beings are capable. It makes just as much sense to talk of creativity in science, engineering, mathematics and philosophy as in the arts...it is not enough to promote creative activity only within one or other part of the curriculum. The need and the opportunities for creative activity must be seen as central to all work in schools.⁹

Furthermore, "An essential aspect of creativity," says Dr. Edwin

Land, the inventor of the Polaroid Camera, "is not being afraid to fail."¹⁰ When drama opportunities are offered, the child may develop such creative abilities. A wellspring of opportunities also allows the child to classify, categorize and take part in deductive thinking which is the basis for scientific and reflective thinking.

The third general objective of Nigerian primary education is: "citizenship education as a basis for effective participation in and contribution to the life of the society".¹¹ It has often been said that dramatic activities are a rehearsal for living. In drama, life can be "lived" in all its variety without its dangers. A child has opportunities to work cooperatively with others, is encouraged to become aware of and accept differences. He also learns deference and the need for self-discipline. He will be able to establish tangible experiences and relationships on which to base his likes and dislikes. He can explore his own feelings in a controlled environment; identify and empathize with the feelings of others, and thereby understand the basis of his "participation in and contribution to the life of the society." As Philip Coggin noted as early as 1956,

Drama helps the personality to self-realization by educating the emotions, stimulating the intellect, and co-ordinating movement and gesture to the wishes of the mind and spirit. A fully-developed human being is, by definition, a full member of society, and the communal character of drama encourages the full development of the social group.¹²

Such opportunities for learning and practicing new social skills

were indicated in Ann M. Shaw's Taxonomy.¹³ Though many drama contexts include hypothetical situations, activities may be organized around historical and/or "real-life" occurrences. This will help to develop an empathy for and insight into situations which involve the concerns and aspirations of the participants' community. Good citizenship involves the ability to understand others and a willingness to contribute to the whole.

The fourth general objective of Nigerian primary education is: "character and moral training and the development of sound attitudes."¹⁴ Sound attitudes develop when the opportunities are provided which foster a positive self-concept in the child. Eleanor C. Irwin's 1963 study showed that a programme of creative dramatics involving a large group of third grade children indicated measurable changes in their personal and social development.¹⁵ These changes may result when opportunities are given for the child to express himself freely without negative criticism. When the child is made to feel secure, he will be willing to explore, experiment, or take risks, because he knows that he can take a positive stand without feeling rejected. Therefore, the child's attitude towards himself and others will grow in a healthy and acceptable way. Educational drama activities also provide learning opportunities in a safe context, where mistakes can be made and be rectified without fear. Barbara May McIntyre points out in her book Informal Dramatics that creative drama may be seen as a means of developing social skills which can be applied to practical real life situations.¹⁶ As

well, these activities are more likely to develop socially acceptable behaviour since such behaviour comes from within the child, rather than through authoritarian demands.

The fifth general objective of Nigerian primary education is: "Developing in the child the ability to adapt to his changing environment."¹⁷ A child's environment continually changes since both the child and society change and grow, physically, as well as intellectually. Children need experiences to help them understand what their bodies can do, where and how their bodies can move, and why their bodies are changing so rapidly. (See Appendix B) Veronica Shelbourne, in her article on "Movement as a Preparation for Drama," stresses the importance of body awareness in the development of self awareness.

When children are encouraged to become aware of their knees, feet, their hands, and perhaps of their bodies as a whole, they become more aware of themselves. They can be helped to develop a stronger sense of being a person, they can discover more sense of identity.¹⁸

Therefore, a child also needs to be given opportunities to explore and understand his changing physical environment. Through activities involving sensory perception, a child can develop a heightened awareness of his surroundings. Ruth Beall Heinig and Lyda Stillwell in Creative Drama for the Classroom Teacher reported that "from our various sensory experiences we made observations, comparisons, discriminations, and formed our concepts about the nature of things."¹⁹ Alice B. Snyder indicates that creative dramatics can teach appropriate social

behaviour as well as controlled movement through space and a sense of sharing.²⁰ Thus, drama can play an important role in "leading education toward a more humanistic approach to learning as well as toward the development of students who are capable of responding more rationally to their changing world."²¹

The sixth general objective of Nigerian primary education is: "Giving the child opportunities for developing manipulative skills that will enable him to function effectively in the society within the limits of his capacity."²² When children are given chances to use their creative abilities in an integrated arts programme their skill in the use of their hands will advance. Assembling a collection of objects that can be used in a creative drama experience can become an integral part of each group play. Situations which use the techniques of the weaver, dyer, carver, potter, or leather worker will allow children to experience the manipulative abilities of these artisans. Children's empathy for these vocations will increase, as they investigate the tools, materials and the significance of the activity. Selected drama exercises in mime will increase their imaginations, as well as giving the children practice in appreciating the physical qualities of weight and size. It will also stimulate their senses, inspire and develop their powers of observation, appreciation and manipulation. (See Appendix B).

The seventh general objective of Nigerian primary education is: "providing basic tools for further educational advancement,

including preparation for trades and crafts of the locality."²³ When a child is given opportunities to build a sense of respect for his own ideas, to become aware of and understand his feelings, to interact creatively with others, a firm foundation can be built on which the child can develop further. Linaya Lynn Leaf's study of creative drama's objectives indicates that a child may demonstrate "a willingness to try new experiences, a willingness to tackle problems and try to solve them, or an attitude of questioning and thinking positively."²⁴ These opportunities may be built into educational drama experiences within the curriculum. Thus, the child may move and speak confidently and appropriately in a wide variety of situations; explore and rehearse activities which can prepare him for life, as well as gain specific training in social behaviour; expand his own resources and thereby promote an open and ready mind for fresh learning. Furthermore, the possibilities of visualizing and preparing for vocational opportunities (available to school leavers) are legion in an integrated drama and arts programme in schools.

The justification for incorporating educational drama techniques into the curriculum of Nigerian primary schools may be recognized when its basic goals are observable. Not only must drama's position in the curriculum be clear, but it must also be accepted that it is a process which requires careful guidance, as well as skillful organization. Consequently, there is a need for skilled teachers specifically trained in educational drama for

Nigerian primary schools.

This study proposes to show how a teacher committed to a holistic education may integrate drama into the curriculum as an educational technique. As Charles A. Duke so aptly states: "if the new philosophy, the new approach will fit into the familiar and the comfortable, there is a greater chance that risks will be taken."²⁵

In December, 1981, a questionnaire was distributed in Calabar, Cross River State, South Eastern Nigeria. It was designed to investigate the interest and desire of parents and teachers to engage their children and students in meaningful drama/theatre experiences.²⁶ Analysis of the response showed that, among those questioned, ninety-four percent welcomed the inclusion of drama/theatre activities in the schools. Local folklore and festivals rated the highest among subjects for presentation or investigation, followed by social problems, historical subjects and a demonstration, in dramatic terms, of the metric system. Vocations and job opportunities rated fifth in the list of ten subjects. Teachers generally agreed that mathematics was the most difficult subject for children to master, and therefore they believed that dramatic activities might make its concepts more readily understood. The majority of parents wanted their children "to participate in a creative activity" because as yet there was "no creative drama at school."

It appeared, from the results of this sample survey, that local support for a school programme of creative activities was strong. Both parents and teachers ultimately understood that there was a need for an education which prepared the rising generation for a rapidly changing world.

Alvin Toffler, in Future Shock, spoke for American education when he wrote that all students must have a grounding in certain common skills which are needed for human communication and social integration. This is due to the fact that life today is such that it is difficult to make and maintain meaningful human relationships. Toffler advised educators who are concerned with the future to "systematically organize formal and informal activities that help the student define, explicate, and test his values, whatever they are."²⁷ Charles A. Duke concluded therefore that the curriculum of the future calls for a combination of factual knowledge and training in what Tofler called "life know-how." "Somehow," said Duke, "we must find ways to balance the two, developing environments which stimulate the production of both."²⁸

The implementation of drama in the school curriculum may be the answer. In most primary and secondary schools in Nigeria, drama for children is still linked with theatre rather than seen as a continuum from play activities to a context which will "illuminate and provide meaning within the context of human experience and response."²⁹ Many teachers may feel they have too

little knowledge or lack confidence to begin such an integration. Others probably even fear the "emotional" explosions that may erupt in the classroom. Some feel that teaching attitudes within the school are too authoritarian or the organization too inflexible to incorporate drama into the present curriculum. In the past, even in rural schools, children were more able to relate to the teacher on a one-to-one basis. Today, in Nigerian schools, the child's experience is drastically different. The flight of people to already congested urban areas is coupled with the realization of compulsory primary school education. This combination results in situations where children, equipped with only minimal proficiency in English, are taught in that language in over-crowded classrooms. It is therefore understandable that young teachers (who can qualify to teach in primary schools after only two years teacher-training following their own primary-six examination) would be afraid of an approach to teaching which requires self-confidence, vitality and imagination.

Fortunately, the use of drama-in-education does not call for an overhaul of the entire educational system. Rather, it offers approaches to teaching which use the wealth of materials, situations and ideas easily accessible to the teacher and his class. It does require an open attitude on the part of the teacher. He must recognize how the experiences presented may contribute to the students' cognitive, affective, psychomotor, perceptual and volitional development. Also, the attitude, commitment, and belief of a teacher will affect students'

responses. The teacher has been described as motivating and facilitating learning by doing; being receptive to students' needs and assessing the possibilities inherent in the situations. The questions posed should allow the child to deal with them from his own understanding and should not constitute a threat. Questions may deepen and extend the activity; as will reflective discussion after the event.

It is not the intention of this study to outline drama teaching techniques. These most often come from personal experience, through first-hand observation and, to a great extent, inspiration from teachers of the field's "master classes."

The following material, however, is offered as a sequence of activities which can assist Nigerian teachers in guiding their students through relevant drama experiences.

2. A Method for Integrating Drama into the Curriculum

Though drama may tie the curriculum together and break down unnecessary subject boundaries, its implementation will require a radical rethinking of teaching objectives. Course outlines in Nigeria require that teachers cover a certain amount of subject material each period, week and month. Therefore, though certain curriculum subjects will be dealt with separately in this study, the use of drama allows children "to use all their knowledge and

experience to support their imagination, consolidate their understanding, to ask questions, relate to others through drama, implement decisions and ideas, shape, build and appraise."³⁰

Since Nigerian course outlines for each subject are not available to the writer, relevant sample topics and material will be used. Some topics will be more fully dealt with than others, though in all cases the aim is to use and investigate indigenous subjects and contexts. This will influence the often Western-oriented syllabus to be more meaningful to the child in an emerging nation.

The easily available storehouse of folklore and oral tradition is at the disposal of the educator. Folklore refers to all traditional materials which are transmitted orally through time and space.³¹ The most common types of folkloristic material include: myths, folktales, legends, jests (jokes), proverbs, riddles, charms, superstitions, children's games, gestures, tongue-twisters, festival practices, traditional dances and folksongs. Because folklore is not only the common heritage of the members of a particular culture, it may also include facets which many different cultures share. Alan Dundes says that "one must remember that if something is important to a people, it will be found in their folklore."³² Therefore, it is logical for teachers to use the folklore of Nigeria to supplement their curriculum in order to discover what is relevant to their culture and important to other cultures.

The following format may be used to extend the learning experience when integrating drama into the curricular subjects:

- I Pre-lesson discussion questions
- II Pre-lesson activities
- III The lesson
- IV Post-lesson discussion questions
- V Post-lesson activities.³³

This format is only one of the many methods that may be used. It was chosen to help facilitate the use of drama and related arts activities into Nigerian primary school classrooms. The questions and activities for the topics outlined are examples. The teacher should use them at his discretion, knowing his students and what activities would be most appropriate for their level of experience.

Though each lesson with its related activities is able to stand on its own, the teacher should sequence the activities so that one lesson follows naturally from the preceding one.³⁴ In this way children learn to connect one activity with another, and see the relationships and related meanings. The activities also help the teacher to understand what a child has absorbed and how further expansion of comprehension may be achieved.

Opportunities to practice with the literature, history, etc., by playing out and talking about the characters, themes and situations, help develop skills which the child can employ in later lessons. The cumulative effect causes the child to synthesize, project, create and analyse coherently and imaginatively through the dramatic experience.

I Pre-lesson discussion questions.

To arouse the child's interest is the aim of the pre-lesson discussion questions. Each child's comprehension of a story or subject matter may be different, due to his unique personal experiences. Therefore, it is worthwhile to explore some of the larger ideas or meanings of the topic before they are presented with the material. The suggested open-ended questions are designed to make the child think and verbalize opinions about the relevance of the proposed topic. They encourage the child to think and offer opinions. The questions do not require a yes or no answer, but inspire a development of the subject through conversation. For the child, the questions are investigative; for the teacher, the answers are clues to the child's readiness.

Periods of questioning and answering may appear to be free, noisy, disruptive and undesirable in the classroom. This is because many parents (and educators) in Africa believe that children need to be controlled firmly or else they will be spoiled. Professor Durojaiye explains,

Lack of pupil-teacher interaction and lack of dialogue during the learning process characterize most of our children's learning. The vicious circle of low integration, low participation, low self-esteem and consequently low motivation for learning is all too frequently observed in African classrooms....³⁵

This is also understandable since the cultural background of the children does not emphasize and encourage verbal interaction

between adult and child. The child is expected to be seen and not heard in most homes and classrooms.

Because of these cultural beliefs, teachers must appreciate their responsibility as dispensers, interpreters and initiators of learning and knowledge. In addition, the teachers' tasks involve the development of students' social skills for social integration. Asking questions in a relaxed informal manner, will offer opportunities for children to learn to give and take. If children are made to feel that the questions are neither testing them, nor creating a stress situation, their responses, instead of being hindered, will be free and more revealing of personal feelings.

The following key words and sample questions may assist teachers in designing their own open-ended questions for pre-lesson discussion questions in any subject:

Pretend...
 Suppose...
 Consider...
 What might happen if...
 What happens when...
 Can you describe a situation where...
 What feelings do you have when...
 How are...similar/dissimilar...
 Why do you think...
 How many causes of...
 What makes you think that...
 What ways can you think of that...
 What generalizations or rules can you formulate from...
 Have you ever...
 How would you feel if...
 How can we show that we need...
 What kinds of plans will we make for...
 What can we do to show our appreciation of...³⁶

II Pre-lesson activities.

Relating fantasy and fact to real-life experiences is the aim of the pre-lesson activities. Comprehension means understanding. A child will understand the situations in the story, the background to a historical event or the need for particular social behaviour, because he recognizes the needs, feelings and predicaments as they relate to his own experience. This will lead to better comprehension. The activities can be used as jumping-off points for writing, talking, drama, painting and further reading and research. The children will find that there are no right or wrong answers in this section, only a growing awareness of themselves and the world around them. Teachers should choose activities which are appropriate for their classes. The periods must be considered as whole-class stimulation, as well as opportunities for small group or individual work. Generally the following activities can be attempted in small groups or with the whole class:

- dramatize an event
- conduct an experiment
- research a topic
- hold an interview
- discuss a newspaper report, an advertisement, etc.
- invite a speaker to the class: members of the community, a parent, the principal.

Various methods of reporting a small group activity or individual work and research may include:

- demonstrations
- diagrams
- maps

- pictures
- drawings
- charts
- displays

It should be reiterated that these suggestions are only a beginning. A teacher's knowledge and experience of the class may elicit equally appropriate analogous or parallel experiences from the children's background. As well, these activities should help the children to identify more intensely with the topics to be studied.

III The Lesson:

The focal point of this five point format for integration is the lesson. There are several ways in which it may be approached. If the particular lesson involves reading a chapter from a book or a story, many methods of presenting the material are available to the imaginative teacher. If the material is to be read aloud (from a story, a chapter in history, a section in social or health science), a child may be chosen to do this, but only

- if he alone has a copy of the material
- if the listeners are not familiar with what they are going to hear
- if the child has had some previous individual coaching -- (can he be heard distinctly; is he following the punctuation; is he using the correct pronunciation?)
- if he has had time to rehearse the reading.³⁷

Material may also be given to a group of children to prepare as in "Readers Theatre."³⁸ In this case, one child may read all

the descriptive passages, and as many other children as are necessary may read the dialogue of the characters. Here again, the listening children should not have copies of the material, and the "performing" group must have time to rehearse the work.

A third method for presenting stories and other material may be through the use of puppets. Puppets can be simply made with stuffed paper bags, plastic bottles, socks and other found objects. In all cases the manipulation of the puppets should not distract from the material presented.

Sectioning and group discussion is another important method. Herein stories and other material may be read in sections. For instance, a teacher may wish to read the beginning of a story or chapter and then stop for group discussion. At another time, he may wish to read as far as the climax and then ask questions which hypothesize about the motives or needs of the characters and their relationships with others. Furthermore, questions may involve recalling and locating introductory information, such as the time, setting, situation and persons involved. Other questions might elicit suggestions concerning the outcome of the story/situation. However in all cases the questions should create interest and possible suspense about the climax or conclusion.

All the foregoing presentational methods are intended to extend the children's learning experience. They offer children opportunities to create their own literature, write their own histories; research their own culture, social history, health and

hygiene practices; write reports; letters and monologues, etc.

IV Post-lesson discussion questions:

The aim of the post-lesson discussion is to assess the child's understanding of the material. Questions which relate to particular subjects and stories may be presented to the class for open discussion or written answers may be requested of each child. Most of the questions will help the teacher to become aware of the child's comprehension, though the questions may elicit very individualized responses. Here, too, there need not be any completely right or wrong answer. Each child needs to be encouraged to deal with the questions from his own understanding of the material. Teachers should accept that the written or oral responses represent the child's opinions. Sometimes these written responses can be read to small groups so that peer-group sharing will take place.

Suggested post-lesson discussion questions may be formulated from the following key word and samples:

- Tell me...
- State...
- Compare...
- What happened when...
- What caused...
- What does--mean when...
- Is it fair/unfair/right/wrong...
- In your opinion...
- What were your reactions to...
- What feelings did you have when...
- What meaning did you understand for...
- Do you agree with what is said about...
- What is the author trying to tell us by...

- What is your opinion about...
- Do you approve of...
- What lesson did this story teach us?
- What other titles might be appropriate?

V Post-lesson activities

These final activities are designed to help children reveal and often intensify their comprehension, appreciation and understanding of a subject. Some of the activities may involve locating facts and recalling and interpreting information; others may involve reading between the lines or inferring the main idea and relating it to previous material; still others may see reactions, opinions and emotional response to the material through dramatic play.

Some of the following suggested activities are skill-oriented. They ask the child to note the author's ability to use language and imagery. They also ask the child to explore the "language" of the material himself and offer him comparable opportunities to use "language" whether it is in literature, science, mathematics, or physical education.

Teachers may extend the material by creating activities which integrate with other subjects areas. For example:

- find/research related material;
- change the situations and/or characters to other times and places, and find the comparisons, parallels, or relevances to their own times and culture;
- invent or hypothesize different conclusions or endings;

- debate the issue, or transfer the case to a 'law court' and question or justify the reasons for the outcome;
- respond to the material in writing: vary the responses
 - petition, statement, opinion, letter, etc.;
- write a poem about the material;
- write a song about the material;
- compose a musical score for the material;
- relate the material to history, science, physical education, etc.;
- invent a game using the facts, information or the techniques of the material, with skill testing questions.

Using the format outlined, the following subjects and situations: Language Arts and Literature, Social Studies, Art, Music, and the School Assembly, will be used as examples for integrating drama into the curriculum. Lessons involving a sequential development of skills in creative drama are found in Appendix C. They are a prerequisite to successful use of drama in curricular subjects. They include activities in sense memory, emotions, concentration, characterization, role-playing, dialogue and story dramatization.

(i) Drama and Language Arts and Literature

The study of Language Arts includes the development of auditory and speech skills, oral and written vocabularies, and speaking and writing abilities. The study of Literature includes the development of an appreciation of the oral and written word, as presented in fiction and non-fiction, poetry and plays. Dramatic activities which allow children to use language and thus understand themselves better are effective tools for teaching both Language Arts and Literature.

Literature offers a variety of materials on which to build language and an appreciation of the written word. Integrating drama with these studies assists in the building of vocabularies and comprehension, and develops listening skills and auditory discrimination. It encourages the practice of original writing, and reinforces the mechanical skills of composition. The following activities describe concisely how they may be used with a simple African folktale in a Literature and Language Arts class.

STUDY UNIT: THE ELEPHANT AND THE COCK by Abayomi Fuja³⁹

I. PRE-READING DISCUSSION QUESTIONS

A. Boasting

1. Why do you think some people need to brag about their exploits? What makes them feel they need to describe what they have done or what they can do in loud and conceited ways?
2. What kind of person can you imagine who needs to change a story or make an incident seem more important than it really was? How many examples can you give of such a situation?
3. What things do you think cause some people to feel superior towards others?

B. Humility

4. What makes some people able to accept credit for some good that they have done with only a smile? How many examples can you give?
5. What kinds of jobs in your community require a gracious acceptance of their worth? Would it be destructive if the worker continually praised himself and the work he was doing? Can you give some examples where this may have happened?

C. Comparisons

6. Why do people need to compare each other--their size, their wealth, their intelligence, their looks? Do you think the world would be a happier place if comparisons were not always made? Why?

D. Power

7. What makes a person or a country powerful? Is it their size, their wealth, or their intelligence? Describe all the different kinds of power you can think of? Can you think of examples where people were smaller, or poorer, or weaker, and yet had power?

II. PREREADING ACTIVITIES

A. The Three Wishes

Suppose you were given three wishes. These wishes can only be used to make the world a happier place for everyone to live. Think about the three wishes below and describe the effect you think they would create.

- 1. If everyone had the same strength, skills and intelligence, there would be no more inequality in the world.

- 2. If everyone earned the same amount of money, there would be no more poverty.

- 3. If every home, village, city and country was the same, there would be true equality.

Now write out your three wishes for the world, and describe the consequences.

1. -----

2. -----

3. -----

B. The Great Dispute:

Suppose you were the Chief of your town. One day a professional wrestler, who has always won his matches, had a loud argument with your official 'town crier'. The towncrier told the wrestler that he thought he was more powerful than the wrestler. The wrestler was very insulted and insisted that you and your counsellors should decide who was the most powerful.

Set up the debate with members of the class representing the various parties.

Chief and Counsellors
 Townspeople (witnesses)
 Towncrier and his family
 Wrestler and his manager or family

Allow each group to meet first and draw up reasons why they should be considered the most powerful.

Can the Chief and his counsellors arrive at a fair decision?

III. THE LESSON

A. Synopsis: The Elephant and the Cock.

The elephant, long considered "the strongest of all creatures" is challenged by the boastful cock. A trial of strength between the two creatures is organized by the Animal's Council. By a fortunate choice of forest area, the cock is aided by insects in winning the contest.

B. Text: The Elephant and the Cock

In the Country of the Animals, there once arose a dispute between the elephant and the cock. The elephant had for long been proclaimed as the strongest animal, and he had for a long time accepted this as a fact. It therefore came as a great surprise to him one day when, at a meeting of all the animals, the cock suddenly jumped up and contradicted the elephant. 'No, my friend,' he crowed, 'you think that on account of your huge ungainly size that you have the right to assume the role of "strongest of all creatures". You are clumsy, ungainly animal who does not know how to use what strength the gods have given you.'

'If I am not the strongest of all animals,' replied the elephant, 'then perhaps you would be good enough to tell me who

is. I shall be interested to learn of a greater animal than myself, because I have yet to meet him.'

'I am not talking about the size of animals,' replied the cock, 'I am talking about their strength and powers. What is size without power?' 'You speak the truth, my friend, but you have still to tell me who is the strongest of all creatures.'

'I am,' crowed the cock. At this there was great excitement amongst all the animals. Some were amused and some were annoyed with the cock and his loud braggings ways. The elephant remained unmoved, and when the excitement had died away he slowly arched and flicking his great trunk majestically he said, 'O cock, look well upon me, for here you see the king of the jungle, the strongest and largest of all the animals of the kingdom. Wherever I walk I leave behind me roads that all may witness my passing. Nothing remains in my way, I smash tracks through the thickest forest and even the great, fully-grown palm trees can be uprooted by the twist and power of my trunk. What other animal can do such things?' roared the elephant. 'Let him speak now if he wishes.'

There was great applause for the elephant when he sat down again. Then the cock stood up. 'What is your great and clumsy strength fit for? All other animals move quietly and quickly through the forest leaving no marks of their passing, they pass silently on their way, and in stalking their prey. What use is your stupid tree-smashing? I am the strongest of all living creatures, for I can wake people up from the deepest of sleep. I can perform many wonders, even to the awakening of the dead if I so desire. I am the god that summons the sun back to the earth with my great voice, the guard and summoner of light,' replied the cock.

After this speech there was a silence amongst the animals. At last the tortoise spoke, 'Let there be a contest fixed between these two and we can then judge who is the strongest creature on earth.'

The idea met with the general approval of the company. The elephant and the cock were equally agreeable to the tortoise's suggestion, and the contest was fixed to take place in a few days' time.

On the appointed day all the animals assembled in the forest for the trial of strength between the two. First came the turn of the elephant. A large and dense track of forest had been selected by the Animals' Council, and with a great bellow the elephant charged down on the spot. Soon clouds of earth and laterite were rising in the air, and the elephant was completely hidden from the onlookers. Trees, branches and stones rose high above the dust clouds, and there was a terrible noise of splintering wood.

Now it so happened that the Animals' Council had selected a section of the forest that was infested with thousands and thousands of insects. And as the elephant smashed his way through the forest, these insects, in great fear of their lives, hurriedly settled on his body, it being the securest place of refuge. So as the elephant went on, his body became covered with thousands upon thousands of insects, until they completely weighed him down with their great numbers. In his great fury and concentration on the contest, and because of the clouds of dust that arose on all sides of him, he did not see them, but he felt his body growing heavier and heavier. At last tired out and exhausted, and weighed down by his great weight, the elephant gave up smashing this track through the forest, and throwing himself down on the ground, he was soon fast asleep. The cock had been watching the elephant all this while, and when at last he saw his rival fall asleep, he came up and perched on his body, and began to peck the insects off one by one and devour them. He did not eat them all, however, for directly the insects found the elephant had fallen, they made haste to return to their smashed and broken homes to inspect the damage caused by the great animal. While the elephant slept on, the cock went on pecking, slowly picking off and eating what insects remained, until at last the elephant's body was completely cleared of them. In fact, the elephant had never been so free of insects in his life before.

At long last, he awoke to find himself surrounded by laughing and jeering animals, and his track unfinished. Perched on his back stood the cock, and the elephant felt him pecking at his back. He got up quickly and as he did so, he was amazed to find his body so very light. The elephant did not stop to inspect further, for a great fear had seized him because he could feel the pecks of the cock all over his body, and his lightness at once led him to believe that he was being slowly eaten away by the cock.

With a great bellow of fear he smashed his way into the forest, shouting that he had no wish to remain and be eaten by a cock, and that in future he would not participate in any more contests that were not fairly conducted. Thus ended the trial of strength between the elephant and the cock.

Since that day, the elephant has kept himself to the depths of the forest and bush, and far from the sound of crowing cocks. As for the cock, he was not proclaimed by the Animals' Council to be 'the strongest creature on earth', but his conceit never left him, and ever since that time all cocks have looked upon themselves as creatures of great importance and power.

IV. POST-READING DISCUSSION QUESTIONS

1. Can you think why the Council of Animals decided to have a meeting?
2. Why do you think the cock needed to prove that "he was the strongest of all animals"?
3. How many reasons can you give that would explain why the elephant never considered anyone could be stronger than himself?
4. If the Council of Animals had not chosen a section of the forest infested with insects, how do you think the cock could have won the competition?
5. What reasons do you think caused some of the animals to be amused and others to be annoyed at the cock's announcement that he was the strongest of all animals?
6. What did the cock mean when he said "I am the god that summons the sun back to the earth"?
7. Do you think the elephant was right in suggesting that the contest was not fairly conducted?
8. What would have been a fair contest between a cock and an elephant?
9. Why do you think the Council of Animals never proclaimed the cock 'the strongest creature on earth'?
10. What creature would you proclaim to be the strongest or the most powerful? Give as many reasons as you can for your choice.

V. POST-READING ACTIVITIES

A. Elements of a Story

The chart below lists the major elements found in a story

Fill in the chart using the story you have just read.

Then think of a story you would like to write. In the (b) line, use all the elements, but when you write your story you may wish to change the order of the elements. For instance, the Villian could come at the beginning and the Hero at the end, or the Problem before the Setting.

Read your story to the class or display it on the notice board with other stories.

CHARACTERS			SETTING	PLOT		
HERO/ HERCINE	VILLAIN	OTHERS	PLACE/ WEATHER	PROBLEM	GOAL	OUTCOME
Hare	Elephant	Hippo	An Island	Nc privacy	To win respect	Humor

B. The Newspaper Interview

Study some newspaper articles to see how they are written to make them eye-catching and interesting reading.

In pairs, discuss what you think should be included in a newspaper article.

A is a reporter for a newspaper.

B is a character who has been affected in some way by the incidents described in the story which you have just read,

Hen

Mrs. Elephant

Tortoise

Insect

Mr. Spider

As the reporter, prepare questions which will enable you to write an interesting article for your newspaper.

As the interviewed animal, imagine the situation as it affected you, personally. Answer the questions honestly.

- How long have you lived here?
- How did you hear about the Great Competition?
- How were you affected personally?
- Who did you wish to win?
- Do you think the competition should be held annually?

Together, write your newspaper report.

C. Sentence Expansion

Use phrases or groups of words to expand the following sentences.

The cock contradicted the elephant.

The boastful cock suddenly jumped up and in a loud voice contradicted the large ungainly elephant.

1. The elephant arose and spoke.

_____ the _____ elephant arose _____ and spoke
_____.

2. The cock stood up.

3. Animals move through the forest.

4. There was a noise.

5. Insects settled on his body.

6. He awoke to find himself surrounded.

7. The elephant lives in the forest.

8. The cock is proud.

D. Similies

When you want to describe something or scmebody, you cften compare to smething else.

Complete these sentences by adding words of comparisons that are fresh and new.

The elephant was as big as a mountain.

1. The cock sounded like _____

2. The elephant stood like _____

3. The tortoise spoke like _____

4. The insects were as frightened as _____

5. His body became as heavy as _____

6. The cock pecked as fast as _____

Using characters and situations from the stories you have read, invent your own comparisons.

E. Story Starters

Complete these topic sentences.
Choose one to start your own story

Elephants are conspicuous except when they are with rhinos and hippopotamuses.

1. Elephants are clumsy except when

2. Cocks are loud and noisy except when

3. Cocks are small except when

4. Tortoises are slow except when

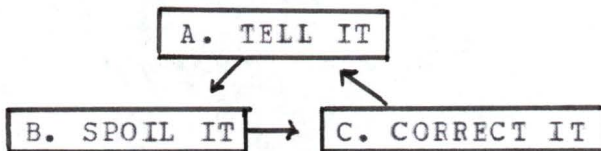
5. I am generous except when

6. I am brave except when

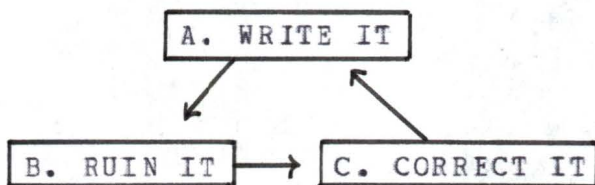
7. I enjoy competitions except when

8. I like to laugh except when

F.



1. In groups of three, A tells a short, clear summary of the story he has just read to his friends B and C.
2. When A is finished B retells the same story but changes the order, words, and characters.
3. When B has completed his version of the story, C corrects B's version and tries to make it similar to A's version.



Everyone in the class will write down his summary of the story. Be sure to make the sentences clear and concise, and include a beginning, middle and end to the story. Then pass your story to your neighbour on your right.

2. With the new summary before you, rewrite it removing words and adding your own words. These may be made-up words, words in another language, or just the beginning of the correct word. Underline each word you have changed and number them from 1 to 10.

Pass this summary to your neighbour on your right.

3. With the new summary (from your neighbour on your left) try and find the correct words for which he/she has underlined
4. Return the summaries to their original authors. Compare it to the original. How correct were the new summaries to the original?

G. Are You Smiling?

Use the following phrases in your own sentences.

a. laughing softly to himself

b. trumpeting with pleasure

c. laughed loudly

c. laughed indulgently

e. thoroughly enjoying himself

Now translate your sentences into gestures and actions which show their various meanings.

(ii) Drama and Social Studies

The aim of integrating drama into any subject is to help children to gain a further understanding of themselves and the world in which they live. Dramatic activities may grow out of most study-units in social studies. As Ruth Beall Heinig suggests:

Through creative drama children can pretend to be the people and things they find interesting and significant. They can relive the experiences of others, of the various people that inhabit their...social-studies books...They can experiment with societal roles, and in the process, identify and empathize with other, learning of their concerns, confronting their problems, and experiencing their successes as well as failures.⁴⁰

Drama, as a part of the Social Studies programme, can become a useful learning tool. It can use elements of other subjects, such as folklore, poetry, proverbs, history, music and art, etc., to make the learning experience even more relevant to the class.

STUDY UNIT: OUR COMMUNITY AND OUR NEAREST NEIGHBOURS.I. PRE-LESSON DISCUSSION QUESTIONSA. Living Together:

1. All of us have families. We usually have to live with our families whether we want to or not. Sometimes living with the same people, every day, becomes difficult. What makes it difficult? Why do we sometimes get impatient with the people we live with every day?
2. In every family there is the oldest and the youngest. What responsibilities are you given in your family? Is it because you are the oldest or youngest? Do you think this is fair? Describe some of the things you have to do in your family.
3. Everyone is different. No two people are the same. Each person has his own opinions and needs. In a family, is it easier or more difficult to understand your brother's or sister's differences? When you want to do something different, how does your family react? Do you think it would be better if every member of your family behaved and thought in the same way?

B. Neighbours:

4. What is a neighbour? Everyone has neighbours. Cities have neighbouring towns. Villages have neighbouring communities. Communities are made up of neighbouring people, who live in houses. Each house has a neighbour, whether it is a few metres or several kilometres away. Who are your neighbours? Who are your city or town neighbours? Who are Nigeria's neighbours? Who is your neighbour in the classroom?
5. Sometimes we choose our neighbours, but often we must accept them. Sometimes we may become very good friends with our neighbours and at other times we hardly know their names. Why do you think this might be so? What happens when

neighbours do not talk to each other?

6. Sometimes neighbours argue and fight with one another. (Countries, towns, villages, families) They do not talk to each other and often go out of their way to make life uncomfortable for each other. Feuds can lead to wars. What situations can you think of that cause neighbours to argue? Can you describe a feud you know about in your town, community, neighbourhood or school?

C. Respect:

7. What is respect? When we live with many people at home, at work or at school it is sometimes difficult to understand that not everyone can do the same thing. Some people work faster and some slower than others. Some are better sportsmen than others. Some prefer to be alone, while others enjoy the company of many people around them. Are there activities that you like to do and your friends don't? Describe the activity you can do best. Why do you think you can do it so well?
8. We all know that some people (and even some countries) because they are taller, bigger, stronger, or older, think they have the right to make those who are shorter, smaller, weaker, or younger, do things for them. They appear not to have any feelings of respect for those 'below' them. What makes a person like that behave in such an unthinking manner? Can you describe a situation where someone has 'bullied' you into doing something you didn't want to do. Why couldn't you refuse to do it?
9. Sometimes people assume that others will do a job or give them something because that has always been the case. They take for granted the other person's willingness or acceptance of the job. When that person refuses to do the job, they are surprised and angry. Can you think of a situation where someone said to you: Why not? You have always done it? What feelings do you have when someone takes advantage of you? What ways can you think of that would help the other person to understand your feelings or point of view? Is there a way which would not lead to an argument or feud?

D. Competitions:

10. Many schools, clubs, communities and countries hold competitions. What kinds of contests are held in your area?
11. What feelings are aroused during a contest? Why do you think some people are upset when they lose a competition? What good qualities do contests arouse?
12. Some of the games we play with our friends (cards, marbles, skipping, hand-clapping), are competitive. What kinds of games can you think of where there is no winner or loser? Are they still as much fun to play? Why?

II. PRE-LESSON ACTIVITIES

A. My Neighbourhood:

Draw a detailed map of your neighbourhood.

Use one colour for the houses of your good friends.

Use another colour for those neighbours you may have spoken to, but are not really your friends.

Use a third colour for those neighbours to whom you have never spoken, or with whom you have had a disagreement.

Do we always live close to our best friends?

B. The Zoo:

Draw a map of an imaginary zoo, or a zoo that you have visited.

Why are animals of different types kept apart?

What sort of animals live together in the same cages or enclosures? Why?

C. Our Town:

Choose seven different occupations that people have in your town: taxi-driver, doctor, trader, weaver, teacher, etc.

With your partner, discuss how they help each other: taxi-driver-doctor; doctor-trader; trader-weaver; weaver-teacher; teacher-taxi-driver, etc.

How do they show their respect for each others' vocations, lives?

D. Town Meeting:

Hold a town meeting. Elect a Chief and his Counsellors.

Choose a problem that needs to be solved. Discuss it with the Chief.

III. THE LESSON: OUR COMMUNITY AND OUR NEIGHBOURS

1. Choose a village or town near your school to study.
Is there a story about the history of the village or town?
Where did the town get its name? Why did the town grow?
Was it because the farmland was good, or it is on the banks
of a river? Does it have a special craft?
Divide the class into small groups. Each group will find
the answers to one of the above questions.
Let them present their findings to the class by writing a
newspaper article.

2. When many small towns are near to each other, one town
usually becomes a central market for the whole area.
Let the class list as many different occupations, services
and types of goods available in a market.
In small groups, make a collage of pictures and words that
describe each occupation.

3. The following poem describes many of the people who work in
a market. Let different children take different parts and
decide how they might dress, walk, and advertise their
services.
Ask the children to imagine that they are twenty years
older and that these are their occupations in life.
Rearrange the desks in the classroom for the market and
"act-out" a scene.
Select an exciting climax and play it out.

THE MARKET

Foodseller: Peppers, mangoes, yams and corn,
Red and yellow, green and brown,
I sell fruits and vegetables,
To all the people in the town.

Trader: Lamps, and pots, and basins and cloth,
From Lagos or 'cross the sea,
If you want them for your home
You only need to come to me.

Farmer: I grow corn and yams on my farm,
I keep goats and cattle too,
Some to eat and some to keep,
And some to sell to you, and you.

Tailor: Do you want a shirt or trousers?
Do you want a dress or gown?
I cut, measure, stitch and sew,
For all the people in this town.

Lorry Driver: I know how to drive my lorry
And how to look after it well.
I help bring things to market,
For people to buy and sell.*1

Write your own poems about other occupations (e.g. leather worker, dyer, weaver, policeman, etc.).

IV. POST-LESSON DISCUSSION QUESTIONS

1. How do communities keep law and order?
2. Why does some neighbouring town become jealous of another?
3. How do neighbouring towns communicate with each other?
4. What modes of travel exist between towns?
5. How do towns finance the building of roads or the cost of medicines in the dispensary?
6. Who is the head of your family, your school, your town, your country?
7. How can neighbouring towns encourage communication between each other, so that feuds don't break out?

V. POST-LESSON ACTIVITIES

A. Telephone Call:

In pairs, telephone each other and compare journeys you have just completed.

B. Letter Writing:

Write a letter your best friend, describing an imaginary trip you have taken to your neighbouring town.

Date:

Dear,

Your good friend,

C. Story Board:

In small groups of three or four, create and make a story board. Use skill-testing questions about your neighbourhood, the people who have stores or work to make it comfortable for us.

For example: Who sell us madras?

Answer on the back of the card: the cloth merchant
Move 4 steps, if the answer is correct.

Questions may be made for

chemist	postmaster	street cleaner
doctor	polliceman	washerman
priest	traffic warden	banker
minister	lawyer	petrol attendant
fireman	judge	newspaper reporter

Make a game on a large sheet of paper using snakes and ladders, or streets and roads with bridges, railway crossings, etc. and diagrams or drawings along the route which may hinder or aid the traveller.

Play the game with your friends.

D. Sensory Perception:

Write what you think you would see, hear, touch, smell and taste in the following locations. In each space write two things that would describe each thing.

PLACE	SEE	HEAR	TOUCH	SMELL	TASTE
A market	angry trader red peppers	chopping meat sharpening knives	raffia mats smooth cloth	cooking palm-oil fresh gari	hot groundnuts juicy oranges
Motcrpark					
Clinic					
Police Station					
Mechanic's Workshop					
Palm-wine Bar					

Now choose one place and describe what would happen if it should start to rain! Use all the descriptions you have given above.

E. The New Contest:

You are to be the referee for a new contest between two people or two teams. Describe the equipment needed, the number of contestants, the rules, and the prize.

Name of Game:

Equipment: (Ropes, balls, cards, paper, pencils, hammers, etc?)

Rules:

Number of players:

Each contestant must

- 1.
- 2.
- 3.
- 4.

Length of time:

The contest will be held at/ in/ on/:

The winner will be the one who:

If nobody wins:

Now try your new game with your class or friends.

(iii) Drama and Art

As well as teaching artistic skills, the visual arts can effectively be used to teach non-art concepts. For example, it can be used to illustrate scientific phenomena, extend and use the language arts, as well as encourage research into the historical past. These subjects may be made more relevant when infused with dramatic activities. An isolated experience in an art class, supplemented by drama may make the learning experience a vital part of the child's life. History, science, creative expression, etc., become as important as the artistic skills being taught.

STUDY UNIT

Paper masks (used to demonstrate that shadows are cast by an opaque body obstructing the light rays.)

I. PRE-LESSON DISCUSSION QUESTIONSA. Shadows

1. What is a shadow? When do shadows appear? Where is your shadow attached to your body? When is it difficult to see our shadows? Can we see shadows at night?

B. Emotions

1. What feelings do we have when we see shadows moving, and cannot see the objects or forms which make them? Can you tell the class about some shadows you have seen?
2. When shadows are cast on moving objects, what happens? Do they keep the same shapes? What do shadows on moving water look like? How do we feel when we see them?
3. Can we make different shadows with our bodies? Can we show different expressions or emotions on our faces by casting different shadows on them?

II. PRE-LESSON ACTIVITIES

A. Experiment with Shadows

Go outside and notice where your shadow is attached to your body.

Stand in a circle and look at where your shadows lie. What causes the direction of the shadows, not matter where you stand?

In the classroom, find the light source and make shadows with your hands against a wall. What shapes and forms can you create?

Take a torch light and shine it from different directions on your friend's face: above, below, from one side, etc.

What expressions do you see? Make a list of all the emotions that shadows created.

B. Change Your Identity

What is a Mask?

Using your fingers create different masks for your face.

What other objects or materials can we use to change our identity. (Glasses, moustaches, beards, eye-patches, hair, etc.)

C. Nigerian Masks

When do Nigerians use masks?

What are masks in Nigeria made from?

Find pictures or photographs of masks, research why and when they are used.

Make a class collage or display of masks.

III. THE LESSON: PAPER MASKS

1. Fold a sheet of paper, plain or newsprint, in half and then in quarters.
2. Open it out flat and cut slashes in it at the points where the eyes, nose and mouth might be.
3. Hold the sheet of paper up against your face so that the eyelids, nose and lips open out.
4. How many other ways can you cut out mask features.
5. Decorate your mask and attach string on the sides.

IV. POST-LESSON DISCUSSION QUESTIONS

1. What feelings do we have when we see masqueraders?
2. Why do we use masks in our festivals?
3. What activities usually accompany masqueraders? (music, dancing.)
4. Describe the funniest, most terrifying, largest, smallest, most beautiful or ugliest mask you have ever seen?

V. POST-LESSON ACTIVITIES

A. Mask-Shadows

In a darkened room, shine a torchlight through the paper masks towards the walls.

Is the shadow different from the mask's shape?

Why?

Move the masks closer and farther from the light source. How does the shape change? Why?

B. The Interview

In pairs, conduct an interview.

Let A wear his mask. He is now another person.

B the interviewer, asks A questions about his new self.

What is his name, occupation, marital status.

Where does he live? How does he get to work?

What are his favorite foods, hobbies, etc.

Build a personality, through the questions asked and answers given.

Reverse roles.

Write up your findings about the person you have interviewed. Find some aspect about his personality, or an experience he has described to make your article interesting.

C. The Festival/Ritual

As a class, decide why you might hold a festival or perform a ritual.

Choose a 'priest', who will lead the festivities.

Build up your story to dramatize it

Where will you be?

What will you need?

Who are the participants?

Why are you performing the ritual/festival?

When these questions have been decided and agreed upon by the whole class, put on your masks and play out your story.

D. Make a Class Mobile

Remove the face-supporting strings from your masks.

Attach different length strings from the centre-top of your mask.

Hang them from the ceiling of your class room, letting some masks hang from other masks. Use only one area of the classroom.

Create a mobile which will gently move in a breeze forming different shadows on the surrounding walls.

(iv) Drama and Music

Music is an excellent activity to encourage successful individual and group expression. It can help develop skills and concepts which are necessary for reading and language arts, as well as science, mathematics and general learning skills. As previously discussed, it stimulates creativity and imagination and, when integrated with drama, may motivate other activities as well. Dance movement and its accompanying physical control may be used as the physical expression of an original class composition or tune. Dramatizations of a traditional song will offer opportunities for children to express themselves physically, socially, intellectually and emotionally. When drama and music are integrated, the learning becomes a whole experience, not separate items which appear to be unrelated to each other.

STUDY UNIT

Song: Kebe Nam Vaniri (Give me my knife!)*2

1. PRE-LESSON DISCUSSION QUESTIONSA. Jealousy

1. Can you recall a situation in which a friend of yours won or received something you had long wished for and could not have? What feelings were aroused in you?
2. How might you try to make a jealous friend feel better about a situation in which you received a larger prize or where you happened to have something your friend also wanted?

B. Gratefulness/Gratitude

4. Why do you think some parents will do anything for, or buy and give their children whatever they want? What kinds of attitudes do you think this will encourage in their children?
5. Why do you think some children cry or throw tantrums when they don't get what they want? What ways can you think of to make them become grateful for what they have?
6. What do you think or feel about the following maxims or proverbs:

Do too much for a person and he will do nothing for himself.

Do unto others as you would have them do unto you.

He who does not know when rain began to beat him, may not know who gave him fire to warm himself.

Salutation is a debt paid on the spot.

II. PRE-LESSON ACTIVITIES

A. Folktales and Folksongs

Many folktales and folksongs are told and sung to explain why people or animals behave and look the way they do. For instance, "Why Mosquitoes Buzz in People's Ears" or "Why the Snail Carries his Home on his Back." These "Just so" or "Pourquoi" stories were created to explain natural phenomena or personality and behavioural traits. Some attempt to pass on the values that the society is trying to develop.

Imagine you are an old storyteller and your young listeners have just asked you "Why do some people always want something someone else has? Why are they never satisfied?"

Working in pairs, construct a story which would explicitly tell your listeners why this is so. Choose your characters, their setting and outline the plot in the chart below before you begin.

CHARACTERS			SETTING	PLOT		
Hero/ Heroine	Villain	Others	Place/ Weather	Problem	Goal	Outcome
Bullfrog	Snake	Duck	The dry season The river bed	Hunger Greed	Food Safety	Tragedy

Tell your "Just So Story" to your class.
Play out the story with the help of your classmates.

B. Fair Punishments

Each family has different ways of punishing or disciplining their children for misbehaviour.

In groups of three or four, compile a list of ways you think children should be punished.

Call your list "Fair Punishments for Children."

Violation	Punishment
a. Forgetting to do something	
b. Telling tales about your brothers or sisters	
c. Borrowing something without asking	
d. Coming home late	
e. Getting wet because you forgot your raincoat	
f. Losing your slippers	
g. Not greeting your elders correctly	
h. Being ungrateful for what you have	

C. Soundscape⁴³

In groups of four or five students, take pencils and paper and make a 'Soundscape.'

Walk around the school compound and record all the sounds you hear. (laughter, singing, clapping, door slam, truck passing, airplane overhead, water tap running, chalk on the board, walking feet, etc. etc.)

Return to the classroom and on large sheets of paper describe the sounds you heard using letters, words, diagrams and colours to describe them. Make a "map" or musical score of these sounds.

Practice duplicating these sounds and compose a "scundscape" for your classmates.

D. The Dakarkari

The Dakarkari people live in northern Nigeria.

Research this ethnic group.

Where do they live?

What kinds of houses do they live in?

What kinds of occupations have they do?

What foods do they eat?

What kinds of clothes do they wear? Do they weave, dye, decorate them?

What do their household utensils look like?

Do they have blacksmiths, potters, weavers, fishermen, farmers, etc. in their communities?

How far away are they? How could you visit a Dakarkari community.

Display and share your findings with your classmates.

III. THE LESSON

Kebe Nam Vaniri - Give me my knife!

Kebe me kete me
 Kebe nam vaniri
 Wen nemu vani ne
 Amazon yan nem be me
 Yem nem be amazu
 Genkum ku ni sin nu
 Wen nem me gankum ni
 Amibu yan nem be me
 Yem nem be amibu
 Rigudun dem nesi me
 Wen nem mu rigudun ni
 Ayan ne sim be mk chem
 Banduk rigum yak te
 Wepterue dingurum ka
 Dingunum ka dingurum.

Translation:

This is the story of a boy who was never happy with what he had, but always wanted something better. His mother gave him a nut to eat, but when he met a fisherman, he exchanged it for a fish. When he met a blacksmith, he exchanged the fish for a knife. Then he met some farmers about to harvest their corn. They asked him for the knife, and promised him some of the corn that they would cut with it. But the knife wasn't strong, and it broke as soon as the farmers started to use it. So the boy was left with nothing, and because he was hungry and had been foolish, he started to cry and sing:

Give it to me, give it to me!
 Give me back my knife!
 Who gave me the knife?
 The blacksmith gave it to me!
 What did I give the blacksmith?
 The fish that was given to me!
 Who gave me the fish?
 The fisherman gave it to me!
 What did I give the fisherman?
 The shea-nut that was given to me!
 Who gave me the shea-nut?
 My mother gave it to me
 For me to eat!⁴⁴

IV. POST-LESSON DISCUSSION QUESTIONS

1. Why did the boy begin to cry?
2. Describe the people that the boy met?
3. Who broke the knife?
4. Do you think this song teaches us a lesson?
What is it?

V. POST-LESSON ACTIVITIES

A. Character Parade

Choose a character from the song you have just learnt.
(Each class member should describe the clothing, implements, and characteristics of the person he has chosen)
Show your impersonation to the class and let the class guess what character you are playing.
How original can you make your character?

B. Monologue

Choose a character from the song you have just learnt.
Write a monologue. Use first person; in other words, be that person. Tell what you think of the situation and the little boy you met.
Read it to the class.
Let the class guess who you are.

C. Music Story

With simple instruments and sounds made with voices, retell the story of the song "Give me my knife!"

First make a 'soundscape' on paper of all the places the boy travelled to meet the other characters, and what types of sounds he would have heard, or would indicate where he was. (River, farm, path, village, home, etc.) Present it to your class.

D. Illustrate the Song

Divide the song into three or four important episodes.

Illustrate each episode, use your research.

Give each illustration a title.

Make a display of the illustrations or use them when you sing your song in Dakarkari to a younger class.

E. Improvise the Song

This song can be simply retold with action and improvised dialogue.

Or the children can improvise what happened before the story/song began. Why did his mother give him a shea-nut. Or what happened after he started to cry at the end?. Discuss all the possibilities and see whether the boy learnt his lesson. What did he tell his mother?

F. Produce the play "Give me my knife!" (See Appendix C).

(v) Drama and the School Assembly

In Nigeria the School Assembly is a regular part of the weekly programme. Sometimes it becomes a gathering where the children receive announcements from the teachers. The school Assembly, however can offer many opportunities for both teachers and children. It can become a time when classes meet to share ideas which have grown from group explorations, discussions and evaluations. A class which has developed a project through group or individual research, opinions, decisions, improvisations, and thereby has created an experience which they wish to share with other classes, should be encouraged to do so. The presentation of such a project should remain improvised. It will not be necessary to script and memorize lines if the project has become part of the children's experience. All members of the class may take part, whether by playing instruments, singing a group composed song, making sound effects or playing out a story or situation. Whatever the class chooses to present to the school assembly will be unique to themselves. Costumes, scenery, and properties should be kept to a minimum. It should not become a production, or the embellishments may become more important than the experience of sharing their ideas with their school-mates.

(vi) Other Subjects and their Integration with Drama

The motivation for using drama in other subjects in the curriculum exists where teachers understand and appreciate that drama is a "two-way process." Tom Stabler in Drama in the Primary School states:

It is...important to stress the effectiveness of a two-way process where drama feeding other curricular activities strengthens children's commitment, belief and willingness to work constructively and sensibly in discussion or dramatic interaction. In other words, the links between drama and its wider curriculum outcomes can be dynamic and not merely a passive means to convenient follow-up activities.⁴⁵

For example, if drama is used in a mathematics class, the drama skills must be introduced before situations are presented to "play-out" practically scenes involving mathematical skills. A student can understand a math concept or skill better when he can experiment and display his knowledge in a concrete way. The experience may, however, be lost if proper preparation has not been laid. Situations of buying, selling, weighing, measuring, etc. may be created only when the children agree to work together collectively and thereby contribute to the solution of the problem.

Games and exercises which offer children opportunities to learn by doing are a pre-requisite to any introduction of drama in the curriculum. The concentration and appropriate attitude of each member of the class is necessary. Many factors which contribute to productive drama experiences in the curriculum can

be introduced, exercised and developed. (See Appendix B.)

The Government of Nigeria is committed to the principles previously outlined. Therefore, it is hoped that the government will consider drama as an important element in the education of their youth. As well, it is hoped that each school community will also support opportunities for aesthetic experiences outside of school hours. In the following chapter, a proposal for incorporating drama/theatre experiences in the school gymnasium, on the playground, or in the market square will be presented.

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Chapter VIII

EDUCATIVE THEATRE: AN ADDITIONAL FOCUS IN NIGERIA

The integration of drama into the school programme in Nigeria was discussed in the previous chapter. In this concluding chapter, the broadest concept of Nigerian children's theatre, which grows out of the previously discussed alternative theatre forms, will be elaborated. This new concept entitled "educative theatre" will be defined and a projected plan for implementation, offering additional aesthetic experiences for children and young people in Nigeria, will be presented.

Educative theatre refers to a drama/theatre event, presented for an audience of children and young people by adults. Its characteristic formal device, and an innovation for Nigerian children's theatre, is the use of "walket-puppets." To this end, educative theatre employs many of the techniques and principles of both drama and theatre, thus providing a viable theatre experience for Nigerian children.

It is proposed that an educative theatre company specializing in school-oriented performances can exist in Nigeria today using the resources available. Although private theatre troupes and

State owned and operated cultural centres, with their resident performing companies, do exist in Nigeria today, no theatrical groups have specifically defined roles in education. Some institutions, for example the National Theatre in Lagos, a Cultural Division of the Federal Ministry of Youth, Sports and Culture, do present plays for children. These are rare events which only sometimes cater expressly for schools and the young of the community. An educative theatre company may be formed from within any Department of Drama/Theatre in the Federal Universities of Nigeria. These departments all have writers, technical facilities and many willing student-actors who need theatrical experiences.

It is further proposed that companies use "walket-puppets" as their body of stock-characters for a relevant indigenous theatre for young people in Nigeria. "Walket-puppet" is a term the writer created to describe a large human-size puppet manipulated by a visible puppeteer, dressed and hooded in black.¹ The puppets are attached to the puppeteer's legs and while his one hand manipulates the head and mouth, the other becomes the puppet's left or right arm and hand. These puppets have a sincerity, simplicity and vitality which has proved to be very infectious.² Yet, it is legitimate to ask, "What can walket-puppets do that a talented Nigerian actor cannot do?" It has been observed that, because the audience knows that the puppets are not "real," there is a free projection of feelings and desires. Young, shy children will readily speak and react to a puppet, whereas a real actor

may be intimidating. The puppets seem to be completely uninhibited creatures and therefore the child may speak to them and not be rebuffed. The focus of attention is on the puppet and not on the actor controlling it. As well, the puppet is distinct from the actor-puppeteer who performs with complete freedom from the image of the performance and character being manipulated.

This distinction is an important aspect for Nigerian performers. Spectators often cannot or will not dissociate an actor from the character that is being played. Thus, many subjects and characterizations are difficult to depict accurately on the Nigerian stage. Actors and actresses find it awkward to perform unsympathetic or socially despised characters for this reason. Consequently, it is the writer's belief that if walket-puppets are used, the actor is able to remain independent of the association. As well, due to the precarious business of theatre, if an actor is unable to perform on a particular day, or leaves the company, another may easily fill his place since it is not the actor but the puppet who is the important element in the programme.

Traditionally, a Nigerian masquerader is not named. The masquerade, or the spirit of the masquerade, is the one controlling the action of the figure. The human inside is therefore subordinate; his identity unimportant. This tradition is likely to work adversely in the event that public performances of the material of educative theatre be done by humans wearing

masks instead of wacket-puppets. The principal attraction of these puppets is their distance from the performer. There is no need for fear or even respect. Children can talk to, or hug, or hit a puppet where they would not dare approach a human "spirit-moved" masquerader. The needed contact, then, is between the spectator and the animated creature which, though retaining the cultural associations, is more akin to a child's toy than a traditional masquerade could ever be.

It is the writer's belief that the techniques discussed under alternative theatre forms in Chapter IV constitute a good philosophical and practical base for educative theatre in Nigeria. These techniques (1) utilize the game approach, (2) contain the elements of ritual, (3) include audience participation and, (4) use the audience experience as content for some productions.

The first technique, the game approach is a continuation and extension of the dramatic expression seen in the play of young children. As shown in Chapter V, imitative play is basic in the training of African children. Imitative play involves the child in unrestricted make-believe. The child extemporizes. In games, though the child may still be involved in a make-believe situation, there are set rules to which he has agreed and in which he has allowed himself to be contained. An important and voluntary tension is built and eventually released with the outcome. The game-approach in a drama/theatre situation involves

a voluntary participation which may incorporate many elements: singing, dancing, mimetic action, improvised speech and movement, imagination, analysis, synthesis and evaluation. It offers an emotional release and expressions which range from fear and anger to laughter and exhilaration--all necessary emotions for healthy development. Thus, this technique is fundamental to educative theatre in Nigeria.

The second technique used by alternative theatre forms which contributes effectively to a relevant educative theatre for Nigeria, is the use of ritual. Ritual is defined as a form or system of rites; a rite being a solemn ceremony or a particular form or system of ceremonies.³ It may be assumed that rituals usually involve the performance of some religious aspect of the society. In the context of a drama/theatre experience it is the writer's belief that the special procedures used in a ceremony are the elements which are relevant. As opportunities are given to the spectator to join with the performer in recognizable and relevant ritualistic events, the dual requirements of theatre and ritual--entertainment and the power to produce a desired effect--may evolve. In other words, as spectators recognize, consciously or unconsciously, the elements of the entertainment, and are not relegated to the sidelines but encouraged to partake, their attendance will not only benefit the performance but the performance will benefit from their participation.

The third technique used by an alternative theatre company

which can beneficially be adapted to an educative theatre in Nigeria, is the role of the spectator upon the product and its eventual outcome. Opportunities to display one's anger, pity, disgust, or pleasure and agreement are rare in formalized Western theatre. Yet in Nigeria, the average audience member will react spontaneously to the action seen in the formal theatre setting. Comments, advice to the actors, laughter, compassions or even boredom are openly verbalized. These reactions may stem from the audience members' experience of traditional festivals and masquerades. Here vocal and physical comments on the events are acceptable. They are encouraged and, very often, the event depends on this participation. As well, at festivals or formal theatre productions, the members of the Nigerian audience believe they have no obligation to be respectful to the performers, especially if something goes wrong. They have come to be entertained and therefore will not hesitate to laugh or comment when so inclined.

The alternative theatre technique which advocates and encourages the audience to express their opinions on the action and its eventual outcome, has been successfully attempted in 1978 in a formal theatre production in Nigeria. Femi Osofisan, "the leading playwright of the generation immediately following (Wole) Soyinka," has incorporated such a situation into his play Once Upon Four Robbers.⁴ In this play, Aafa, the storyteller, speaks to the audience in an Epilogue, requesting their views and opinions, in what could be a lengthy discussion, as to the

preferred ending for the play. When a majority decision is reached, the actors play out, mostly in mime, one of two rehearsed endings. Thus, the audience's participation has affected the play's outcome.

In this type of alternative theatre, the technique being advocated for an educative theatre in Nigeria was experienced by the writer in Villach, Austria, where Augusto Boal of Brazil displayed his exciting methods at an International workshop on "Drama in Education."⁵ The Boal technique encourages the spectators not only to suggest an appropriate ending or outcome of a production, but to physically take part. The spectator may direct the actors and or perform a part himself, thus experiencing his opinions or suggestions concretely. In an educative theatre performance in Nigeria, the young audience member can become involved in a decision-making experience which includes his peers, and thus a feeling of fellowship will ensue. He can also extend his knowledge beyond ordinary experience through participation in a relevant cultural setting, while assimilating, adapting and possibly completely changing his views, within a controlled situation, riskless to himself.

The fourth technique used by alternative theatre companies which can effectively contribute to educative theatre in Nigeria, includes the use of the spectators' personal background and experience as the content of the presentation. Thus, the indigenous material offered by the spectator and participant will

be used by the performers to create a viable presentation which is culturally relevant. Each viewing member will understand and appreciate the event since it is contained within his or her sphere of experience. Western subjects, philosophies and language need no longer be the "matter" of presentations. Nigerian culture--its beliefs, languages, artifacts and lore--can be the nucleus of an educative theatre repertoire.

The connecting link between the four techniques chosen is also based on vital aspects of the religious and social life of African society--the mask and the puppet. Masks play an important and often essential role in rituals, ceremonies and festivals. The many types, such as animal masks, anthropomorphic masks and those which personify powerful beings, are well-known in Nigeria. They include not only the facial coverings, but costumes and other adornments of the body. They contribute to the outward, visible appearance of the embodiment which they represent, while helping to focus the spectators' attention. A spectator or participant may feel awe or fear towards the serious masquerader, who thus receives the traditional respect.

The puppet, on the other hand, has been used in Nigerian cultural history, both as a means to relate its lore and to depict its social norms. The Ibibio of South-Eastern Nigeria and the Tiv of Central Nigeria have created ingenious hinged and jointed wooden puppets controlled through rods and strings by hidden manipulators. They perform elaborate and often comic and profane scenes. These illustrate incorrect behaviour, minority opinions, ignorant indigenes, obnoxious foreigners, simpletons or fools, as well as other aspects of undesirable behaviour in the society. These didactic and yet entertaining performances are well loved.

The use of the mask and the puppet in drama or theatre is as old as the art itself. Their strength lies in the ability to hide

behind an inanimate object and allow it to speak for us. As Oscar Wilde said,

Man is least himself when he talks in his own person.
Give him a mask, and he will tell the truth.⁶

Thus, it is the writer's conviction that the use of walket-puppets is valid and appropriate. To use the puppets to transmit the literary, theatrical and social traditions of the past and present, will be acceptable since they are an amalgamation of recognizable styles. Walket-puppets combine visual and verbal images into a format in which humour, pathos, symbolism, stylization, etc., can be developed through the character-figures. Emotions, ideas or impressions which the viewers may find embarrassing, if depicted by human communicators, would be readily accepted when done by a masquerade-type puppet.

Furthermore, when a company of walket-puppets is formed, the characters will remain consistent and familiar to the viewers, even though the puppeteer may change. This is an important element of community or children's theatre. The familiar stock characters, from the Commedia dell'Arte troupes to the modern television serials, allow the audience a chance to predict the character's action, and thus feel that he has some power or knowledge over the outcome. Even when the character behaves or reacts in an unsuspected manner, the viewer still remains involved since he can anticipate the outcome.

Based on the elements of the theatre forms and techniques

described above, it is the writer's opinion that a dynamic theatre for the youth of Nigeria can be evolved which will supplement the integration of drama in the curriculum. Yet a truly effective drama/theatre working programme must reflect the needs and goals of the project in relation to the available resources and its future participants. These will be outlined under the following subject headings: (1) goals; (2) human and physical resources; (3) content and source material; and (4) production styles and venues.

The first facet of a projected programme for a Nigerian educative theatre is an outline of intended aims and goals. Any presentation must contain well-informed preparation with a clear knowledge of the needs of the participating children. The first aim of this project is to supplement learning experiences through drama/theatre outside the classroom. It intends to offer opportunities, both physical and psychological, which will be emotionally beneficial to the participants. It will attempt to effectively visualize aspects of Nigerian cultural history which will contribute to the understanding, appreciation and cognition of the participants. As well, it will explore problems which exist in the community and affect the social life of Nigerians. Its overall goal is to effect an improvement in understanding and attitudes.

With these aims in mind it is proposed that an educative theatre project be planned primarily for young children. When

productions are presented outdoors, after school hours, many ages of the community will assemble. Therefore, within these situations, the project, though initially geared towards young children, must appreciate and incorporate the knowledge, expertise and experience of all members of the community.

The second facet of a programme of educative theatre in Nigeria is to investigate and outline the human and physical resources available. A major aim of this project is to create a situation where an institution of higher learning can assist the primary education institutions. The cooperation of university departments of drama/theatre will be sought. The obvious advantage of a merger of "the town and gown," will be the sharing of expenses, facilities and expertise. As well, university students will gain experience through the learning experiences offered to the young school child. It is therefore proposed that a department of drama/theatre use its student designers to build and develop the wicket-puppets utilizing the traditional costumes and artifacts available. Creations may incorporate the talents of young university students to use these indigenous materials (such as the hand-woven, dyed, embroidered or appliqued textiles; the raffia, leather, or beaded cloth), to build the bodies and costumes of the puppets. Further, the playwrighting students, in conjunction with drama-in-education students can research and write proposals or full scripts which are relevant to the particular age group, language and needs of the participants. Directing students can be given opportunities to direct the

actor-puppeteers, using the original material written or adapted by their colleagues. Actors and actresses can learn the techniques involved in manipulating the walket-puppets, as well as being given first-hand opportunities to experience audience participation. The actor-training involved in young people's theatre has been clearly outlined by Brian Way in his informative book Audience Participation. Some of the qualities necessary are:

- a deep and indestructible concentration and absorption bringing, among other qualities, a full and total believability in the characters being portrayed and the story involving them;
- an acute and astute awareness of every moment of every performance;
- a capacity for flexibility and adaptability, partly based on genuine forms of improvisation as opposed to facile and clever ad-libbing;
- full vocal and physical control...;
- a rich capacity for inventiveness and use of imagination, yet highly disciplined and responsive to direction;
- a full-hearted readiness to discover and adjust on a performance to performance basis,
- a strong trust in personal intuition, particularly with audience participation.⁷

Student actors and actresses who have the opportunity to learn the necessary techniques for the educative theatre will find the experience exhilarating and beneficial to any work in professional theatre and television.

The human and physical resources available in a university department of drama/theatre will need also to work in conjunction with the school authorities and the Ministry of Education on the one hand, and the Ministry of Youth, Sports and Culture on the other. Teachers and administrators interested in inviting an

educative theatre company to their schools, can offer suggestions for subjects or themes to be presented. Preparation material for the teachers of the viewing school children, and/or an education supplement for follow-up work can be prepared by the educative theatre company leader and issued through the Ministry of Education. Advice and assistance can be sought from the Ministry of Youth, Sports and Culture for appropriate venues during the year, or inclusion at festivals in nearby communities. Thus, costs and personnel will be minimal to any one body, yet the important need to help each other gain the objectives will be reached.

The third facet of a programme of educative theatre which must be carefully considered is its content and the source of materials for presentation. A relevant repertoire of material must be produced upon which improvisation and audience participation can be built. In school productions, subjects can be chosen from the curriculum. For example, folklore, literature, historical events, social and cultural themes, as well as scientific and mathematical concepts can be analysed and performed within a clearly-defined dramatic concept. For presentations within the community, social problems such as beggars, armed robbery, vandalism, or bribery could be investigated. Health and hygiene, that is, the need to follow certain measures for the prevention of disease; or simple displays of voting procedures; or road safety; all are subjects which can be included in a valid repertoire of educative theatre

in Nigeria. Any of these topics can be contained within a format that includes the use of actor-puppeteers, musicians and a storyteller. These introduce themselves to the assembled audience in music and song. Drama/theatre games can be played to focus the audiences's attention and to show how their participation will enhance the production. The story, theme or subject presented will initiate spontaneous participation from this homogeneous audience. The storyteller and musicians will be in charge of containing, as well as building the enthusiasm of the audience, and assisting the actor-puppeteers to control any group discussions, analyses, and suggestions.

The fourth facet of a programme of educative theatre which must be carefully considered is the choice of production styles and venues. In all cases the style will revolve around the wicket-puppets. Since the puppets are very colourful and highly animated, scenery and technical facilities will be minimal, though it is important to have a central focus for each production. Because this form is highly stylized and unrealistic, a full set of properties and scenic elements is unnecessary. The colour and design of the puppets' costumes should suit the audience's concepts of identity and ideas of stereotypes. The puppets must also contain explicit characterizations with appropriate physical and facial features. The list of wicket-puppet characters will be dependent on the repertoire, but it is suggested that a collection of human and animal stock characters be created. For example in the group of African wicket-puppet

characters the following are appropriate: a politician, a marketeer, a wealthy landlord, a lawyer or a doctor, a policeman, a beggar or a layabout, a houseboy-steward, a young male child and a young female child, possibly twins. The following animal characters are appropriate: a spider, a lion, a goat, a pig, a turkey, a tortoise, a hyena, and a mosquito. These would be built like humans with animal features, to be used in the re-telling of animal folk-tales and the new telling of other tales. As the repertoire of presentations builds, new characters can be created and incorporated.

The most useful and least problematic format for productions with walket-puppets, in the writer's experience, is the half-arena or semi-circular form of open stage. Here, visibility and control of the audience is at the optimum. Because the actor-puppeteer must attempt to remain behind their puppets as much as possible, the circle, with its common-to-all focus is inadvisable. In the semi-circular form, the actor-puppeteers can still journey around the audience, yet their central focal point remains consistent. Nevertheless, with experience and if the audience numbers swell unexpectedly, the horseshoe shape or thrust can be used.

Through an educative theatre production, using the techniques outlined, a positive yet enquiring presentation can be made. This theatre form will serve the aesthetic, emotional and intellectual needs of the African child, whether in the school compound or in

the company of his elders and peers. For participating university students and the audience adults, the theatre presentation can be equally intense, because, as Dan Sullivan said, good children's theatre brings out the child in man.⁶ As producers and actors, the responsibility to present a worthwhile and dynamic educative theatre presentation is powerful and ultimately rewarding. Just as each drama/theatre experience is unique, each performance based on the equally unique indigenous culture will become a valid and memorable event in the Nigerian child's education.

NOTES

1

I am indebted to Christine Crane, the co-director of New York's Starry Night Puppet Theatre, who introduced me to her version of these puppets, at a workshop held by the Kaleidoscope Theatre of Victoria, B.C., in August, 1981.

2

Performances were given to elementary schools in Victoria, B.C. and at the Victoria International Children's Festival, 1982, using wicket-puppets. The puppets represented the African animal-characters in Carl Kory's Anansi's Trick Does Double Work (New York: Charles Scribner's Sons, 1975). The reactions to the puppets from the child audiences were very positive. One Grade 2 class from Fairburn Elementary School, Victoria, extended their experience of the performance back to the classroom, where they researched African life and artifacts, and made their own puppets (string, glove and life-size). As well, they performed their own puppet versions of the Anansi story to other classes in the school.

3

Thorndike-Barnhart Comprehensive Desk Dictionary, (New York: Doubleday & Co., Inc., 1965).

4

Femi Osofisan, Once Upon Four Robbers (Ibadan, Nigeria: B.I.O. Educational Services Ltd., 1980).

5

International Amateur Theatre Association (A.I.T.A.), 5th International Congress "Drama in Education," (Villach, Austria, April, 1982).

6

Cited by Walter Sorell, The Other Face: The Mask in the Arts (London: Thames and Hudson, 1973), p. 13.

7

Brian Way, Audience Participation: Theatre for Young People (Boston: Walter H. Baker Co., 1981), p. 170.

8

Cited by Nat Eek, Children's Theatre Review Vol. xxiv, No.4, (1975), p. 15.

Chapter IX

SUMMARY AND CONCLUSION

If a man does away with his traditional way of living and throws away his good customs, he had better first make certain that he has something of value to replace them.

African Proverb

This study was motivated by the writer's interest in evolving a relevant drama/theatre programme for the young of Nigeria. Drama/theatre has been excluded from Nigerian primary schools, except as an extra-curricular or end-of-term activity. Plans to implement drama into the Secondary School curriculum have been officially accepted. It is expected that dramatic arts classes will begin as early as 1983.

To the writer's knowledge, there exists only one study which suggested that traditional learning activities and related dramatic techniques be used in Nigerian primary schools. That study focussed on the adaptation of "the narrative form of education through folktales and storytelling as practised by the Ibibios" of Nigeria.¹

There are many differing points of view concerning traditional educational methods and their ability to provide adequate preparation for the Nigerian child in a world of change.² However, many traditional learning activities are based in drama and are similar to methods employed by modern drama practitioners. These methods were investigated in a short review of the drama-in-education literature. The philosophies and objectives of the leading innovators from three major English-speaking nations (Great Britain, the United States and Canada), were outlined and their historical development noted.

The results of this investigation reveal that the successful meeting of the seven major objectives of the Federal Republic of Nigeria's National Policy on Education, 1981, can be ensured by the inclusion of drama as a technique of teaching. An example of a method for integrating drama into the primary school curriculum was outlined. This method is intended to supplement learning opportunities for the Nigerian child using relevant materials available to a primary school teacher. This study further shows that, through the use of drama in the curriculum, traditional learning activities can be merged with modern learning concepts and their objectives.

An analysis of the objectives of theatre-in-education, participation theatre, and four alternative theatre forms in the Western Hemisphere was made. It was the purpose of this section of the study to evolve dramatic and theatrical techniques most

appropriate to the needs of a young Nigerian audience considering the available resources. Thus, a project was formulated, entitled Educative Theatre. This suggested project uses the known facilities of the Departments of Drama/Theatre in Federal Universities. Appropriate goals are outlined to offer stimulating aesthetic drama/theatre experiences to the young. The innovative technique of employing Walket-Puppets to help meet these goals was proposed.

In summary, this study attempted to evolve a curricular programme and a specific project to be used in Nigeria today. It is therefore recommended that a feasibility study be initiated in one city in Nigeria in the near future.

NOTES

1

Enchong Senny Samson-Akpan, "Continuing Traditional Learning Activities in Education in Nigerian State Schools," (M.A. thesis, University of Newcastle-upon-Tyne, England, 1980).

2

A. Babs Fafunwa, History of Education in Nigeria (London: George Allen & Unwin Ltd., 1974), p. 48, 208.

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APPENDIX A

QUESTIONNAIRES

Appendix A contains data relevant to the questionnaires, including cover letters, questionnaire forms, and responses. Each question is followed by the number of responses that were given. Where suggestions were asked for, those given by the respondents are presented in an abbreviated form. In the Saturday Playhouse Questionnaire, for which sixty parents completed forms, some answers were given for more than one child in the same response space.

QUESTIONNAIRE I

Department of Theatre Arts
University of Calabar

THEATRE-IN-EDUCATION TEAM

For teachers and administrators of
Primary Schools in Calabar, Cross River State, Nigeria.

DIRECTIONS

- (1) Please do not sign your name so that you will feel free to answer the questions without reservation.
- (2) Place a tick on the line in front of the answer you wish to make. Where appropriate, more than one tick is expected.
- (3) Please return pages 2 and 3 only to the Principal today.

THEATRE-IN-EDUCATION (T.I.E.) is a new form of presenting drama activities for children. Theatre-in-education programmes are designed to supplement and assist the teaching programmes in schools through dramatic means. A small group of actors (known as T.I.E. Teams) visit schools where they present programmes which actively involve children in an exciting theatrical experience. The subject of the programme or presentation is drawn from the curriculum, literature, folklore, history, or perhaps experiences and problems which are relevant to the children. The aim is to allow the children to actively participate in the performance either physically or through discussion and evaluation of the problems or experiences posed by the play. Language development, decision-making, emotional understanding and stimulating the imagination constructively are some of Theatre-in-education's goals.

The T.I.E. Team visits the school before the presentation to prepare the children and make available a study guide for teachers. The study guide gives helpful ideas for discussion with students. The Team may also present follow-up workshops and activities.

To make this programme valuable to you and your students we ask the following questions. Your answers help us to better understand your needs.

Thank you for your cooperation and help.

Dany M. Lyndersay

SCHOOL.....CLASS.....AVERAGE AGE.....

QUESTIONNAIRE

1. Would you like a Theatre-in-education Team to come to your school?

Yes (17)

No (1)

2. Would you as a teacher, be prepared to spend up to one-hour to prepare your class for the event - with the assistance of a 'study guide'?

Yes (44)

No (3)

3. Would you like a T.I.E. team to come to your class before the presentation to prepare them for the programme?

Yes (46)

No (3)

4. Would you be willing to 'follow-up' a T.I.E. team performance with your students in related activities in your class, with the assistance of a teacher's 'study guide'?

Yes (46)

No (2)

5. If a T.I.E. team member came to your school could you suggest topics or subjects which would be beneficial for presentation as a play?

Yes (42)

No (5)

6. Which of the following would be useful to you and your students? (Tick one or more areas.)

a play about the metric system and its uses. (23)

a play about solving a social problem (e.g. beggars). (27)

a play about an historical figure in Nigeria. (23)

a play about the Kanuri, the Tiv, or the Hausa-Fulani. (5)

a play about Ycruba folklore. (2)

a play about an Efik or Ibibio festival. (34)

a play about job opportunities in Nigeria. (19)

a play about the problem of coping with death. (11)

a play about problems with siblings. (6)

other (state)

(The following other suggestions were made: cultural heritage, misuse of freedom, folktales, the child in the home, sporting activities in Nigeria, a play about farming, a naming ceremony.)

7. What subject(s) do you think the majority of your students have the most difficulty understanding?

Mathematics (32)
 Science (17)
 Literature in English (7)
 History (1)
 Social Science (1)
 Health Science (0)
 Geography (5)
 Religion (1)
 other (state)

(The following were specified: English, French.)

8. Do you think your students would have 30 kobo each to see a T.I.E. play in your school?

Yes (21)
 No (17)

9. Would you think a T.I.E. team visit appropriate if it was free to all children as part of their regular school activities?

Yes (35)
 No (3)

10. Do you ever use drama to teach a subject such as English Literature, History, Geography, Science?

Yes (29)
 No (11)

11. Is there a 'drama club' or dramatic activities at your school?

Yes (18)
 No (21)

12. What recommendations can you make to help a T.I.E. team?

(The following recommendations were made: timetabling problems, time available only 30 minutes per week; make it free; "must be interesting"; "since dramatization plays an active part in the teaching of most subjects on the school curriculum, then the promotion, encouragement and improvement of it is necessary"; "drama should be encouraged in the schools by all means.")

APPENDIX A (continued)

QUESTIONNAIRE II

SATURDAY PLAYHOUSE

Department of Theatre Arts

University of Calabar

For parents/guardians of children attending
the Saturday Playhouse Programme

DIRECTIONS:

- (1) Please do not sign your name. Feel free to answer the questions without reservation.
- (2) Place a tick on the line in front of the answer you wish to make. Feel free to place more than one tick per question, when appropriate.
- (3) Please return the completed questionnaire to the department of Theatre Arts, UNICAL, by December 5, 1981.
Thank you.

1. How many children do you have attending Saturday Playhouse?

one (32)
two (13)
three (4)
more (State number) (0)

2. For how long have they been participating in the programme?

only this session (26)
one year (38)
two years (6)
three years (0)
four years (0)
five years (0)

3. How did you first hear about the programme?

through your child's school (12)
through a circular received at the University (16)
from a friend (21)
other (State)

(The following specifications were made: a cousin, a faculty member in the University.)

4. Why do you send your child/children to Saturday Playhouse?

because you want him/her occupied on Saturdays (2)
 because there is no one to care for him/her at home on Saturdays (0)
 because you want him to participate in a creative activity (49)
 because there is no creative drama at his/her school (31)
 because your child wants to attend (28)
 because it will be good for him/her (23)
 because there is nothing else to do (0)

5. What activities do you think your child/children like best about Saturday Playhouse?

games (0)
 story-telling (4)
 'acting-out' stories (43)
 dancing/singing (12)
 other (puppets, art work) (9)
 no idea (0)

6. Do you want your child/children to participate in the end-of-session play?

yes (58)
 no (0)
 no response (2)

7. How important is it to you that your child/children participate in a public performance?

very important (31)
 important (26)
 fairly important (0)
 not important. (5)

8. How important is it to your child/children that they participate in a public performance?

important (26)
 fairly important (23)
 not important (0)

9. Would you be disappointed if you did not see your child/children in end-of-session play?

yes (38)
 no (14)
 no response (8)

10. Do you think there must be a play for parents/friends to see, performed by the Saturday Playhouse participants?
- yes (42)
no (3)
no response (15)
11. Has your child/children ever seen a play/drama at the University, other than a Saturday Playhouse production?
- yes (33)
no (26)
nc response (1)
12. Has your child/children ever seen a play/'drama' done by actors on a stage (not T.V.)?
- yes (33)
no (27)
13. Which do you think your children would prefer to see:
- live play (42)
television play (12)
nc response (6)
14. If a play (performed by actors from the University) came to your child's school, would you give him ticket-money (30k) to see it?
- yes (60)
nc (0)
15. Would you be able to send your child/children to Saturday Playhouse, if the fees were than 5 Naira per child?
- yes (48)
no (12)
16. Do you think an annual fee should be charged - for the session - October to June?
- yes (52)
no (0)
no response (8)
17. What fee do you believe should be charged for the complete one year session (October to June)?
- 1 Naira (0)
2 Naira (0)
3 Naira (0)
4 Naira (0)
5 Naira (51)

7 Naira (4)
 10 Naira (2)
 no response (3)

18. Which of the following times would you prefer your child to attend?

Saturday morning: 8.00 a.m. - 10.00 a.m. (3)
 Saturday morning: 10.00 a.m. - 12 noon (41)
 Saturday afternoon: 3.00 p.m. - 5.00 p.m. (8)

19. Do you think the age-level should be lowered?

5 - 12 yrs. (23)
 4 - 12 yrs. (0)
 3 - 12 yrs. (6)
 remain 6 - 12 yrs. (25)
 no response (6)

20. Do you think a similar programme should be available to older children (e.g. 12-15 yrs.)?

yes (29)
 no (3)
 no response (28)

21. Your children come each week by

taxi (0)
 car (29)
 walking (13)
 bicycle (2)
 other (0)
 no response (16)

22. When your child/children is/are absent it is usually due to

transportation problems (9)
 weather conditions (4)
 illness (3)
 lack of interest (0)
 other commitments (8)
 other (0)
 no response (36)

23. What recommendations can you make to improve Saturday Playhouse?

(The following specifications were made: to include "creative/educative content"; creative development of objects; to be taught English; to provide transportation; to televise the plays; to include outings to places of interest; end-of-session parties; to give "homework"; and to make the sessions longer.)

APPENDIX E

AN OUTLINE OF EXAMPLES OF PREREQUISITE DRAMA ACTIVITIES

Drama should provide opportunities for each child

- (a) to encourage and guide the child's creative imagination
- (b) to provide for a controlled emotional outlet
- (c) to encourage language development
- (d) to help develop a kinesthetic awareness
- (e) to create opportunities for self discipline

GOALS/OBJECTIVES:

- (a) to create situations which nurture the imagination
- (b) to offer opportunities to constructively channel emotions
- (c) to initiate independent thinking and vocalization
- (d) to communicate with confidence
- (e) to allow spontaneous movement to grow freely

METHODS:

- (i) Warmups;
- (ii) Strengthening concentration, imagination, and involvement;
- (iii) Creative movement from sounds;
- (iv) Developing creative non-verbal pantomimes from a variety of sources: words, songs, proverbs, dance, music;
- (v) Developing creative verbal pantomimes from: sounds, games, maxims, written accounts, folklore, artifacts;
- (vi) Group role-playing activities using sources from written material, personal situations, problems;
- (vii) Monologue and dialogue activities, leading to whole-group dramatizations.

SUGGESTED ACTIVITIES:

Warm-up (full body):

- a. To stretch, move and react to various musical rhythms: drums, sekere, gongs.
- b. To move and explore creatively while reacting to words,
 - e.g.: (i) spiky porcupine
 - (ii) whispering grasses
 - (iii) rattling machines

Warm-up (self control):

- a. Sculpturing (wood, clay)
- b. Tug-of-war (between two congenial groups and two warring groups)
- c. Mirroring occupations (tailor, fisherman, market vendor)

Warm-up (Trust):

- a. 'Boje-Boje' Yoruba game/song)
 - 3 or 4 to a group, form a semi-circle clapping their hands. One child falls back into their arms and is thrown back into an upright position between the claps.
- b. 'Sunana bojone' (Hausa game/song)
 - a circle is formed around one child who does a spirited dance. Without warning he or she falls backwards into the circle and is caught before reaching the ground.

Warm-up (Vocal):

- a. 'Apata'
 - children repeat the following as fast and as clearly as possible-
Ojo pa bata bata bata bata li ori apata li ode
ajalu bata ni igi kata li awc!
-a play on the word 'apata', containing frequent repetition of b and t sounds.

Imagination and Sense Memory (Visual):

- a. Newspaper photos
 - photographs from the news media are chosen to
 - create 'freeze' photographs of before and after situations
 - 'photographs' are created by the children to which a 'headline' is added.
 - photographs or drawings showing emotions
 - children imagine and discuss the personal circumstances of each picture:
 - who am I?
 - where am I?
 - why am I sad, etc.?

- photograph or drawings of places
- children imagine and discuss:
 - where is the place?
 - who lives there?
 - what happens there?

Imagination (Sound):

- a. An instrument is played
 - children imagine its use and 'play-out' a problem:
 - how do we warn them when they can't hear us?
 - how do we concentrate when there's so much noise?
 - how can we dig the tunnel without making a noise?
- b. A familiar object is used to make a sound, i.e.
 - a coconut clapping, scrapping or rubbed
 - situations are 'played-out' that are reminiscent of those sounds

Imagination (Smell):

- a. A fruit or vegetable is smelled
 - children try to verbally analyse the smell and 'play-out' a problem:
 - how do you stop the smell from getting out?
 - how do you act politely to show that it doesn't smell?
 - how do you follow the smell?

Non-verbal pantomimes:

- a. Using the whole body:
 - push a broken-down lorry; walk through a crowded market;
 - walk through the jungle.
- b. Using hands only:
 - opening a tin can;
 - peel and slice a yam;
 - open a stuck drawer;
 - force open a crate.
- c. Without using the hands:
 - push a car on a muddy road;
 - roll a rock up a hill.

- d. While sitting:
 read a book while a mosquito is nearby;
 eat a juicy orange;
 watch a football game; read a letter and react;
 drink squash from a glass, a paper cup, through a
 straw, from the bottle.

Verbal activities:

- a. One-word-at-a-time stories.
- b. One-clap-one-word-: Everyone claps and in the space between claps a word is added to make a story. Move around the class.
 Variation: 3 claps, three words, 4 claps, 4 words, etc.
- c. In pairs, have a conversation in gibberish. Stop and compare what each person thought the conversation was about.
- d. One child makes a speech and the class attempts to distract him.
- e. One child reads a newspaper article to the class without stopping. The class tries to distract him. When finished he is questioned about the content.
- f. The beginning of a sentence is given and then completed by different children-
 When I need help I usually...
 I feel proud when...
 The worst thing that could happen to me...

Whole Group Role-Playing:

--Using an object the group formulates a problem which must be solved and then played out:

- a. Source-- a calabash and palm-wine tapper's rope (e.g. Who tapped the palm-wine?)
- b. Source-- a bronze figure of Olokun, sea god of Benin
- c. Source-- a Fulani knife
- d. Source-- a cowrie necklace
- e. Source-- a torn Adire wrapper

--Using a written source the group formulates a question which

is solved through playing-out:

- a. Source--Ashanti story "How Mawu and Lisa Created The Earth and The Sky."
- b. Source--Hausa story "Rubber Girl."
- c. Source--Proverbs:
"When a child does not know how to deliver a message he runs an errand twice." (Igbo)
"The thorn bush will not prick its own belly."
(Yoruba)
- d. Source- Song:
"Someone would like to have you for her child but you are mine." (Akan Lullaby)
- e. Other sources: poems; photographs; pictures; cartoons, etc.

APPENDIX C

GIVE ME MY KNIFE:

(adapted from a Dakarkari Song)

by Danielle Lyndersay

Characters:

Zakari

Brother

Mother

Fisherman

Blacksmith

Farmer

Market Women

(The action of this play takes place near a path leading to the town.)

STORYTELLER: In Nigeria, in a town called Zuru there lived a young boy called Zakari. He was the youngest boy in his large family and even though he was much loved by his family, he was never happy with what he had and always wanted something better.

(Two or more children are seen playing a game with small stones on the ground)

BROTHER: There, now it is your turn, Zakari.

ZAKARI: One, two, three, four, five! (He drops one stone)
There, I have won!

BROTHER: No you haven't! I caught seven!

ZAKARI: No, you didn't! It was four! I saw you!

BROTHER: Didn't you see me catch seven? I caught seven!

ZAKARI: No you didn't! No you didn't!

(MOTHER enters with a basket.)

MOTHER: Ah, there you are. I've been looking for the two of you.
Come, I have some nuts for you.

(She hands each of the children a nut.)

Now I think it is time for you to go and help
your father on the farm. Off with you, you've played
enough!

(MOTHER walks away while Zakari's brother runs off
in the opposite direction. Zakari lingers behind looking
at his nut.)

ZAKARI: (alone) This shea-nut is very nice, but I
wonder if I can exchange it for something better.

(ZAKARI sees a FISHERMAN coming back with catch.)

Good evening, Fisherman.

FISHERMAN: Good evening, Zakari. What have you got there?

ZAKARI: A very good nut. Would you like it in exchange
for one of your fish?

FISHERMAN: Well, I was going to take my fish to the market to
sell, but I suppose I could spare one in exchange
for your nut. You look like a growing boy who could
do with a nice fish for your supper. Here you are.

ZAKARI: (He takes the fish and gives the FISHERMAN
his shea-nut)

Thank you. Thank you.

FISHERMAN: Goodbye. Greet your Father for me, won't you?

(He exits)

ZAKARI: (calling) Yes! Goodbye!

(ZAKARI looks at the fish) Well, that was a good exchange. Now I'll go home and give it to my Mother for my supper.

(ZAKARI begins to wander down down the path
whistling, as the BLACKSMITH enters.)

Good evening, Blacksmith.

BLACKSMITH: Good evening, Zakari. How are you and your family? I haven't seen your father for some days now. I've been so busy making new knives for the big Sunday Market.

ZAKARI: My family is well, thank you. Are those the new knives, in your bag?

BLACKSMITH: Yes, they are. Would you like to see one?

ZAKARI: Oh yes please! I've always wanted a knife!

(The BLACKSMITH puts down his shoulder bag, and takes out a knife.)

ZAKARI: This is a fine knife, and sharp too! How I would love one!

BLACKSMITH: Well, I will be selling them at the market for two Naira.

ZAKARI: Two Naira! Oh, I haven't any money... but I have this delicious fresh fish! Would you like to exchange your knife for my fish?

BLACKSMITH: Well, I would have preferred the money to help pay for my son's school fees... But a fish will be good for our supper... Fine, I will give you this knife for your fish. Here you are.

ZAKARI: Thank you. Thank you.

BLACKSMITH: Take care with that knife, Zakari. It is very sharp. Now I must hurry along. Goodbye!

ZAKARI: Goodbye! (Blacksmith exits) What a good exchange that was!... Oh I am hungry, I must go and find some food.

(ZAKARI start to go, whistling happily, as the FARMER enters with the MARKET WOMAN. The FARMER carries some bananas, while the MARKET WOMAN balances a pot on her head.)

FARMER: (to the MARKET WOMAN) The last price for these bananas will be three Naira. Take it or leave it. If you don't want them, my wife will take them to the market tomorrow morning.

MARKET WOMAN: No, they are too costly...

FARMER: Well, you know it is not the season for bananas and... (The MARKET WOMAN and the FARMER see ZAKARI looking at them.)

MARKET WOMAN: What's the matter with you, young man? Are you lost?

ZAKARI: No, no. I was just looking at those bananas, and they look so delicious.

FARMER: Well I'm selling the bunch for three Naira. Have

you got that kind of money? Ha! Ha!

ZAKARI: No, I haven't any money...

MARKET WOMAN: Well then out of our way, and get yourself home!

(They start to go off when ZAKARI stops them.)

ZAKARI: Excuse me Farmer... I... I... have this knife...
Maybe you could exchange a few bananas for my
knife.

(The FARMER looks back at ZAKARI and stops.)

FARMER: Let me see the knife then. I could do with
a sharp knife.

ZAKARI: Yes, this knife is very sharp... You could even
use it to cut off the bananas you give me!

FARMER: Alright then. I'll give you a dozen bananas for
your knife. Give it to me, and let me cut off a
bunch.

(ZAKARI hands the knife to the FARMER who puts down
the bunch of bananas, counts twelve bananas, and begins
to cut into the stalk.)

FARMER: Oh no! Your knife has broken at the handle! This knife
may be sharp, but its no good to me now!
Sorry but I can't give you any bananas for a
useless knife.

ZAKARI: (very upset) Give me my knife!
Give me my knife! Oh no!

(The FARMER gives ZAKARI his knife and he
and the MARKET WOMAN continue down the path.)

FARMER: Well, Madam. What do you say? Do you want these

bananas or not. Three Naira or nothing.

MARKET WOMAN: I'll pay two Naira fifty kobo.

FARMER: No, my last price is two Naira ninety kobo...

(They exit)

ZAKARI: Who gave me this knife? Oh yes, it was the Blacksmith who gave it to me for a good fish. I could have eaten the fish. Oh, I am so hungry... And who gave me the fish?... Why it was the Fisherman, of course, who gave me the fish for the shea-nuts that my Mother gave me. Oh I must find the Blacksmith before he eats my fish... Oh what a foolish boy I am. I should have eaten the shea-nut and been happy... (ZAKARI runs off)

STORYTELLER: Zakari did find the Blacksmith - but he was busy eating his evening meal -- the fish! Zakari realized what a foolish and ungrateful boy he had been. Therefore, be thankful for what you have, no matter how small it is, or you may end up having nothing at all!

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