

**Social and Moral Education Through Drama:
A Force For Change**

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Abstract

From its organised origins, there has always been a view that drama has had an educational potential. For much of its history drama has been tied to the religious, moral and social aspects of the community in which it has been produced. This dissertation is a consideration of the educational potential of drama and theatre as a social and moral force. It will examine some contemporary educational debates and will provide a broad background of the relationship of drama to social and moral education. The dissertation will also examine the Drama in Education movement in Britain and its relationship with social and moral education. For the purpose of this research, the consideration of both the development of drama and the debate of where best to place drama in relation to theatre, English and other Arts in Britain is examined to draw out conclusions and recommendations for the Kuwaiti context. Given that the Kuwaiti experience is largely about theatre, the renewed relationship between school drama and theatre in Britain will be considered to help to identify not only the development of drama in schools, but also various ways in which aspects of drama have evolved and what lessons can be learnt from the British experience. This will ultimately assist in devising guidelines for drama and theatre to be implemented in the Kuwaiti context. The key focus of this dissertation is not the research on the British experience, but rather on the conclusions that can be drawn from it. The British experience has provided the essential material for identifying trends, key questions, lessons to be learnt and recommendation in the re-evaluation of drama and theatre in Kuwait. The research will conclude with a proposed theoretical and practical framework of how it would be possible to introduce

drama, for the first time, into the Kuwaiti education system and as a way to revitalise its theatre movement.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

إِنَّ اللَّهَ لَا يَغْيِرُ
مَا يَقُومُ حَتَّى يَغْيِرُوا مَا بِأَنْفُسِهِمْ

سورة الرعد 11

*Verily never will Allah change the conditions of a people until they change it themselves [from within]. *

Thunder, Verse 11

Dedication

To my husband Abdulmir, to my parents and to my sons,
Abdullah and Hamed

OUR
DREAM
HAS
FINALLY
BECOME
A
REALITY

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Table of Contents

TITLE	1
ABSTRACT.....	2
DEDICATION.....	5
ACKNOWLEDGEMENTS	6
TABLE OF CONTENTS	8
LIST OF FIGURES.....	11
LIST OF ABBREVIATIONS	12
CHAPTER ONE:	
INTRODUCTION.....	13
The Kuwaiti Theatre Movement	13
The Solution.....	18
The Role of Drama and Theatre	19
Research Methodology.....	23
Chapter One Endnotes.....	31
CHAPTER TWO:	
THE DEVELOPMENT OF DRAMA INTO EDUCATION	32
Introduction	32
Early Drama Forms	33
Social and Moral Elements in the History of Drama.....	40
Moving Away from Religious Thought	46
Education and Drama	48
Conclusion.....	56
Chapter Two Endnotes.....	59
CHAPTER THREE:	
THE DEVELOPMENT OF SOCIAL AND MORAL EDUCATION	
THROUGH DRAMA	62
Introduction	62
A Summary of DIE Since 1944.....	64
Structure in Drama Activities.....	68
Drama as a Teaching Methodology.....	73
The Role of the Teacher in DIE	77
Drama and its Relationship to Social and Moral Education.....	83
Drama in the Quest for Social Change	88
Chapter Three Endnotes.....	95
CHAPTER FOUR:	
‘PROCESS OR PRODUCT’	98
Introduction	98
Drama as a Learning Medium	101
Drama and NC English.....	102
Drama’s Relationship with Theatre.....	103

Drama and Aesthetic Education	108
Audience.....	115
Process or Product.....	119
Theatre Tools	121
Drama as Subject.....	125
Synthesis between Drama and Theatre.....	131
Conclusion.....	136
Chapter Four Endnotes.....	139

**CHAPTER FIVE:
THE THEATRE MOVEMENT OF KUWAIT: APPREHENSION OR
ANTICIPATION?..... 143**

Introduction	143
The Beginnings of Theatre Activity.....	146
School Theatre.....	149
The Folklore Theatre Company.....	155
The Arabian Theatre Company	164
The Arabian Gulf Theatre Company	172
The Kuwait Theatre Company	176
The Higher Institute of Dramatic Arts.....	178
Commercial Theatre	181
Censorship.....	183
Conclusion.....	186
Chapter Five Endnotes	189

**CHAPTER SIX:
A WAY FORWARD..... 192**

Introduction	192
Drama in the Curriculum.....	200
Implementation Strategy	203
Teacher Training	206
Assessment	209
The Guidelines	213
<i>Aims of the Curriculum</i>	213
<i>Dramatisation and Subject Material</i>	214
<i>Goals of Drama</i>	216
<i>Types of Drama Activities</i>	218
<i>Drama Aims and Objectives</i>	220
Introducing Drama into Kuwaiti Schools.....	224
The Way Forward.....	225
Chapter Six Endnotes	228

APPENDICES..... 230

APPENDIX 1	
INTERVIEW WITH SUAD ABDULLAH ON 09/04/1996.....	231
APPENDIX 2	
INTERVIEW WITH SUAD ABDULLAH ON 06/01/1999.....	234
APPENDIX 3	
INTERVIEW WITH ABDUL-HUSSEIN ABDUL-REDA ON 08/04/1996	236
APPENDIX 4	
INTERVIEW WITH DR. SULAIMAN AL-ASKARI ON 23/04/1996	239
APPENDIX 5	
INTERVIEW WITH JIHAD AL-ATTAR ON 10/01/1999	241
APPENDIX 6	
INTERVIEW WITH SAAD AL-FARAJ ON 22/04/1996	244
APPENDIX 7	
INTERVIEW WITH MANSOUR AL-MANSOUR ON 11/04/1996.....	247
APPENDIX 8	
INTERVIEW WITH MOHAMMED AL-MANSOUR ON 07/01/1999	250

APPENDIX 9	
INTERVIEW WITH ABDUL-AZIZ AL-MUSSALLAM ON 14/01/1999	258
APPENDIX 10	
INTERVIEW WITH HUSSEIN AL-MUSSALLAM ON 17/01/1999	262
APPENDIX 11	
INTERVIEW WITH MOHAMMED AL-RESHOUD ON 06/01/1999	267
APPENDIX 12	
INTERVIEW WITH FUAD AL-SHATTI ON 15/04/1996	269
APPENDIX 13	
INTERVIEW WITH FUAD AL-SHATTI ON 03/01/1999	273
APPENDIX 14	
INTERVIEW WITH ABDUL-AMIR AL-TIRKI ON 11/04/1996	278
APPENDIX 15	
INTERVIEW WITH MOHAMMED KHALID ON 12/01/1999	281
APPENDIX 16	
INTERVIEW WITH DR. KHALID ABDUL-LATIF RAMADAN 19/01/1999	285
APPENDIX 17	
THE HIGHER INSTITUTE OF DRAMATIC ART'S PROSPECTUS	289
Department of Theatre Performance and Directing.....	289
Department of Theatre Culture and Criticism	291
Department of Theatre Design	293
Department of Dramatic Studies	295
BIBLIOGRAPHY	296
ENGLISH BIBLIOGRAPHY	296
ARABIC BIBLIOGRAPHY	304
KUWAITI NEWSPAPERS AND MAGAZINES	306
INTERVIEWS	307

List of Figures

FIGURE 1: 'TO BE/TO DESCRIBE' DIAGRAM.	111
FIGURE 2: THE FACE OF THEATRE	122
FIGURE 3: A CONTINUUM OF DRAMA INTO EDUCATION	196

List of Abbreviations

ATC	Arabian Theatre Company
AGTC	Arabian Theatre Company
BSTC	Boy Scout Theatre Company
CE	Citizenship Education
DIE	Drama in Education
ERA	Education Reform Act
FTC	Folklore Theatre Company
GYPT	Greenwich and Lewisham Young People's Theatre
HIDA	Higher Institute of Dramatic Arts
KTC	Kuwait Theatre Company
NC	National Curriculum
NCCAL	The National Council for Culture, Arts and Letters
TIE	Theatre in Education

Chapter One:

Introduction

The Kuwaiti Theatre Movement

‘Theatre is a mirror which reflects all the problems of society. People [as an audience] see themselves on stage and thus feel the need to change the course of their lives. For the past fifty years the Kuwaiti [theatre] practitioners have been able to make people aware of their presence and impact and they are the leaders of this field in the Gulf region.’¹

Abdul-Hussein Abdul-Reda’s statement, as one of the earliest pioneers of the Kuwaiti theatre movement, can be regarded as a precise account of the role of theatre as a force for social change in Kuwait. The State of Kuwait, a small country in the Middle East prides itself as having been at the forefront of the theatre movement in the Gulf region since the early 1950s. The Kuwaiti theatre is considered to be the oldest theatre movement in the Gulf region as it had been the first country in the Gulf region to establish organised theatre groups, thus becoming a model for the other Gulf countries. Abdul-Reda, a distinguished Kuwaiti theatre practitioner, confirms that ‘Kuwait is the leader and at the forefront of the Gulf regions. I do not believe that any Gulf performer has reached or even risen to the level of that of the Kuwaiti performer.’² Although there were public performances prior to the development of organised theatre in Kuwait, the theatre movement was first introduced in schools by Hamed Al-Rujaib in the early 1940s in which school performances were presented to audiences consisting of the student’s families and friends. All the plays performed were taken from historical events inspired by Islamic, Arab history. These plays illustrated the past in terms of culture and conveyed information and messages to their audience. This simple

beginning introduced students and made them aware of a new type of art to which many became devoted. The audience also experienced a new form of entertainment that was educational as well.

The school theatre depended solely on Islamic and historical topics in its presentation and, as a result of this restriction, it was felt that a new type of theatre needed to be established. Hence, the Boy Scout Theatre Company was born in 1939 and presented many contemporary social issue plays improvised by Mohammed Al-Nashmi who wrote, directed, and performed in them as well. With the independence of Kuwait in 1961, the government announced new buildings were to be erected, including a theatre. In that same year, Decree 21 was passed making the theatre a subordinate of the Department of Public Welfare. This decree relieved many theatre practitioners as it legally formed and established competent theatre groups. By the end of 1964, theatre practitioners had established four different national theatre groups subsidised by the government. These were The Folklore Theatre Company, The Arabian Theatre Company, The Arabian Gulf Theatre Company and The Kuwait Theatre Company. These companies helped in establishing the theatre movement in its primary purpose of awakening social consciousness. They competed amongst each other in presenting distinctive performances tackling various religious, moral, social and political issues.

As theatre became a public activity, its main task was to present social issues of significance to society. These objectives were emphasised as Kuwait began experiencing great social changes as a result of the discovery and export of oil in the 1940s. People were encouraged to become educated, yet maintain their heritage, culture and tradition. They were presented with an ideal society in which modernisation could be used to their advantage. Most of the plays

presented tried to establish a social awareness and critical thinking on the part of the spectators. They were plays searching for solutions to current problems and demonstrating to their audience that these dilemmas do not have to exist; that the audience can change their stance and that nothing was inevitable.

Since the 1950s, Al-Nashmi strove to establish a socially aware theatre which also presented issues relevant to what the audiences wanted as well as met their needs. Unfortunately, the theatre field has faced many changes as a result of social and economical circumstances and this has led to a decrease of government funding. As theatre entered the social domain, it presented issues and dilemmas within the community, such as the effect of the oil industry and the role of women in society, and emphasised the need for and importance of an awareness and reform of society. The national theatre companies currently seem to have relapsed, with their productions being far fewer in number, and as they struggle to continue to lead the theatre field, they now seem to have been usurped by commercial theatres. The purpose and aim of theatre appears to have also changed with the establishment of commercial theatre companies. The success of these companies mainly lies in their 'well-known' performers rather than the with their actual script. These commercial theatres now present their audiences with a low standard form of performances in which only materialistic gains are seen as important, instead of plays striving to help society fulfil its needs and build a better future. Unfortunately, all the hard efforts of the early pioneers now seem to be under threat of destruction as commercial theatre emphasise materialistic profits rather than moral, social, economical and political rights.

Moreover, the theatre movement in Kuwait has also experienced a cultural and technical development since the independence of Kuwait in 1961

as a result of society's interest in change, progress, and awareness of external surroundings. School theatres for example were supported and encouraged and theatre became subsidised. If credit is given to these companies for establishing the theatre movement, then it is only proper to mention that the school theatre continued to present the theatre movement with new talents, derived from theatre groups in various schools and summer clubs in Kuwait. Despite the fact that this movement set up the first theatre groups in Kuwait and educated the spectators, it has now been neglected and is no longer given any attention or significance. Administrators and practitioners are now striving towards reviving and returning it to its significant and effective position in society.

Many members of the subsidised theatre companies complain of financial difficulties, whereas in reality they are having difficulties within their own structure, their manner of working, and with their productions as a result of the commercial theatres. Governmental research has recently been undertaken to recognise and revive the importance of these companies as well as rebuilding and modernising their structure in order to help them return to their 'past glory'. Because commercial plays have taken over the theatre field in Kuwait and appear to be implanting and encouraging morals, values, attitudes and behaviour onto society based on materialistic values, measures have now been taken to reorganise the theatre movement in Kuwait by applying strict censorship laws. The National Council for Culture, Arts and Letters (NCCAL), an affiliate of the Ministry of Information, now supervises all cultural and arts activities in the country except in terms of funding. This supervision helps encourage and emphasise the theatre and its role and responsibility towards society. The subsidised theatre groups are also being

closely supervised and examined so as to revive their past activities and great role in benefiting their society, as well as paving the way for purposeful theatre. However, in 1996, all the theatre practitioners interviewed complained of the lack of theatres and although Dr. Sulaiman Al-Askari, the General Secretary of the NCCAL at the time, made assurances that measures were being taken to build a theatre complex to encourage old as well as new practitioners in presenting performances of value and use to society, this complex has still not been built. The establishment of commercial theatre in Kuwait has led to the destruction of the government subsidised theatre groups. Many theatre practitioners have now turned towards establishing their own production companies as they saw the high profits they would be capable of achieving in contrast to the low pay they would receive from the national groups.

These changes have led to the general lowering of standards in the quality of theatre. It has also caused the loss of traditional audiences to the benefit of the commercial theatre, who appear to be only interested in obtaining the largest number of spectators possible and disregarding the theatre's responsibility towards those spectators. Perhaps the commercial theatre had been a beneficial institution when it was first established, as it embodied a group of experienced practitioners of theatre who presented sensitive social issues, values and morals to their audience. But now, although plays are still presenting social issues, the priority of the performances seems to be more towards entertainment rather than towards a beneficial and influential input to the social and moral stance of society, and therefore whatever issues are presented are generally downplayed.

At the beginning of the 1980s, the commercial theatre began to employ new producers who have a different understanding of the theatre. These producers appear to be chiefly motivated by the financial needs of the theatre and aim at attracting the largest number of spectators, especially children and youth. For the past ten years, commercial theatre has managed to take over the theatre field and established a new standard of taste in audiences. Abdulmir Al-Tirki confirms, 'instead of providing the audience with high beneficial art, it [the theatre] now provides them with an entertaining performance similar to that of a circus.'³

The Solution

In many of the interviews conducted in 1999, the majority of the interviewees voiced the need to establish a committee that would supervise re-implementing theatre in schools. Suad Abdullah, the Literature Reviser (in charge of revising plays before they are performed) in the Ministry of Information; Fuad Al-Shatti, the Chairman of the Arabian Theatre Company, and Dr. Khalid Abdul-Latif Ramadan, the Assistant General Secretary for Theatre, all voiced the importance of devising a strategic plan and committee to re-establish theatre in schools. In an interview conducted in 1999, the Dean of the Higher Institute of Dramatic Arts (HIDA), Hussein Al-Mussallam, stressed the importance of drama:

drama in education as you [Lamees Al-Bustan] have explained to me [Hussein Al-Mussallam], needs to be as you rightly stated part of the educational system, because for fourteen years of a person's life he (sic) is in school. It needs to be realised that drama is an essential part of education and very important in the development of society. . . . Because drama can psychologically and emotionally develop the student and develop his personality and help him adapt to problems and issues of his society, which the book does not achieve. If we study this carefully, we will find drama can do this. We need someone who can begin this process.⁴

Mohammed Al-Mansour, the head of Theatre Administration for NCCAL, confirmed that 'I [Al-Mansour] have recently met the Minister of Education in the hope that the role of school theatre is re-established and re-implemented. . . by forming a committee.'⁵ Unfortunately in a later meeting with Al-Mansour in 2001, he confirmed that the committee was dissolved as no realistic or practical solution could be found. Therefore, this dissertation, a pioneer study with reference to the State of Kuwait, will initially explore the role of drama and theatre and the thoughts and philosophies of prominent figures in the fields of drama and theatre, especially in education, in order to attempt to provide a solution to the Kuwaiti theatre dilemma. This dissertation will also examine the British Drama in Education (DIE) movement and the Kuwaiti theatre movement in order to help provide an insight and future reference and suggestions for the improvement of theatre in Kuwait by introducing a practical guidelines for teachers to be introduced in Kuwaiti schools. The guidelines will be discussed in the concluding chapter of this dissertation and can prove to be the initial step in providing a solution to reintroduce drama and theatre activity into schools, beyond that of performances at the end of term and for special occasions only, which is the current situation in Kuwait.

The Role of Drama and Theatre

Theatre can educate and encourage social and moral change in addition to its entertainment factor. A theatre which recognises its influence on education and social change can be the most beneficial to society. Theatre practitioners around the world have been striving towards an ideal world which can be achieved through theatre.

Very often one finds companies who strike at the very roots of the organized theatre world by dispensing with contracts of employment, choosing to live as a commune, in a close family relationship. They do

this to demonstrate their rejection of established patterns of social relationships which they believe are competitive and alienating, and to demonstrate an alternative way of life based on the sharing of experience and property. In doing this, they attempt to make their theatre not only a mirror held up to society, but also an ideal model of what society ought to be like.⁶

Although this statement was written in 1971 and might appear to be idealistic, it can still be seen as providing a possibility for reviving that sense of theatre's capabilities as a form of social and moral force. It can be possible for theatre to guide society towards making their community a better one for the theatre's 'social role and function arise out of its relational interaction with the community.'⁷ The question that can then be raised is can theatre change people's moral and social attitudes? This dissertation argues that it can be possible for drama and theatre to encourage social change and be an educative force in the Kuwaiti community. Many theatre practitioners have searched for ways of changing people's attitude to theatre beyond that of being simply a means of entertainment. The current attitude of the Kuwaiti theatre practitioners is that of looking at ways of re-vitalising the current state of Kuwaiti theatre. However, no one has examined ways of beginning this crucial process by introducing drama and theatre into schools beyond that of its current school theatre role. Schools have played an important role in the development of theatre in Kuwait since its establishment and can once again resume that role.

This dissertation suggests that it is essential that the Kuwaiti Ministry of Education provide support and encouragement for introducing drama in schools. By such actions, the Ministry of Education would have fulfilled the objective of providing a suitable environment for developing individuals, introducing new learning methodologies as well as encouraging creativity in drama and theatre. Moreover, it needs to be acknowledged that theatre has

played an important role in Kuwaiti culture by presenting religious, social, political and moral issues which had directly had reflected both individual and community interests. However, the current companies dealing with theatre production appear to be overlooking the importance of addressing issues and paying very little attention to content while placing emphasis on profit. This has turned the theatre in Kuwait towards a more materialistic objective rather than an environment of critique and thoughts of vital community and current issues. Therefore, this dissertation suggests that it is essential that the awareness of such theatre standards and issues must begin at the school level with intensive training of students and teachers which can provide the theatre field with an appreciative and critically aware audience in theatre, screenplay, acting and directing; an ideology that has not previously been explored in Kuwait. One possible and initial approach could be through the guidelines suggested in the final chapter. Such an initiative could then be co-ordinated with the Ministry of Education, Kuwaiti Theatre Union, the Higher Institute of Dramatic Arts and Kuwait University as well as other concerned institutions so that they can all contribute to a debate which will consider the weaknesses of the current theatre and suggest solutions for its introduction at the school level while also working toward upgrading theatre production.

Perhaps the downfall of school theatre has had a major role in the decline of modern theatre in Kuwait. School theatre once had a major role in establishing and developing the theatre movement, as well as establishing an audience for theatre. The subsidised theatre groups have too many financial difficulties to recruit new talents who are, in turn, engulfed by the commercial theatres. Thus, the purpose of theatre has changed from being an educational, beneficial and influential institution to being merely that of entertainment.

This dissertation argues that theatre practitioners could attempt to present their audience with questions about society's ideal on stage and that theatre could become a model for critical awareness, especially with issues such as those about oppression and injustice. It could encourage a stronger sense of the social and cultural aspects of contemporary society, even leading to a more participating theatre.

Following the establishment of theatre as an area of study in schools, the development of such a methodology as Augusto Boal's *Theatre of the Oppressed* could then be used in Kuwait following the establishment of theatre in schools and can provide a new and different approach to both education and theatre. Although Boal's methodology can ultimately prove to be very effective in Kuwait, the build-up through the early philosophies of education and drama, upto the more contemporary British DIE movement also needs to be examined. As a way of beginning this process of introducing drama and theatre activities in schools, the practical guidelines in the final chapter can be seen as a preliminary step for a committee consisting of educational and theatre practitioners to study and identify the key elements required for the Ministry and those required for the schools. A drama framework can then be devised based on the guidelines for teachers to consider and develop in their lessons. The guidelines in the final chapter could be considered as a starting point for a long-term objective through which a new generation of participants and audience, whom have had acquired drama and theatre awareness from an early age, can begin to apply both a critical and artistic input into the Kuwaiti theatre movement in the hopes of re-vitalising it.

Research Methodology

This dissertation argues that the role of theatre within the academic system in Kuwait has altered educationally and artistically, over the decades. Originally, it was promoted as a religious and educational necessity in its role of presenting religious and historical events. Furthermore, it concentrated on celebrating religious, social and moral values based on local and national perspectives. Without doubt, it provided a means of entertainment, however, its primary role was to apply educational and artistic methodologies to enable the religious or historical event to become more realistic and meaningful. However, there is currently no organised drama framework within the educational system in Kuwait. What is available is the end of term and 'special occasion' plays which are generally performance orientated. This dissertation aims at providing practical guidelines based on the British experience and translated into Kuwaiti schools. It further aims at demonstrating that there is an urgent need to revitalise the theatre movement in Kuwait and ways in which the developments in DIE in Britain might be implemented in the Kuwaiti educational system with consideration to drama and theatre as an educational, social and moral force. As education has for a very long time been linked with religious, moral and social responsibility, the novel guidelines in the final chapter will attempt to demonstrate and enhance the moral, educative and social aspects of drama and theatre.

The initial background, literature and philosophies examined in the earlier chapters have provided a broad outlook on the role of drama and theatre since the Greek age upto the contemporary British Drama in Education movement. Both the history of education and drama have been examined and helped to build a coherent understanding of practical methods of implementing

drama with a strong theatre input into schools in Kuwait. In order to achieve such a task, there was a need to explore the earlier ideas on education and drama, but most importantly to consider the work of Drama in Education practitioners such as Peter Slade, Brian Way, Dorothy Heathcote, Gavin Bolton, Jonathan Neelands, Michael Fleming and David Hornbrook. These practitioners have all had both a direct and indirect influence in devising the guidelines to be implemented into the Kuwaiti context. Their philosophies and experiences have provided crucial insights into practical, realistic and applicable methodologies that can be developed into the Kuwaiti context whilst also introduced controversial issues surrounding those methodologies and philosophies.

Chapter two argues that from its earliest manifestations, there has always been an educational aspect to the social institution that is now recognised as theatre. The various notions of education and the role drama has played in implementing those philosophies has also been explored through Plato's *Republic*, Aristotle's *Poetics*, David Richter's *The Critical Tradition: Classic Texts and Contemporary Trends* (1998) and Simon Shepherd's and Peter Womack's *English Drama: A Cultural History* (1996). The chapter further argues that drama has always had a vested interest in education in its broadest sense, be it religious, social or moral. It is usually within a person's nature to become more affected by situations and events experienced either on a physical, mental or emotional level than through transmissive education in which ideas are handed down. These ideas have been argued in Rousseau's *Emile* (1911), Johann Pestalozzi's *Letters on Early Education* (1827), Friedrich Froebel's *The Education of Man* (1910), Jean Piaget's *Plays, Dreams and Imitation in Childhood* (1962), and John Dewey's *Democracy*

and Education (1916). As a direct experience, drama and theatre can become an effective device in developing and strengthening not only individuals, but also educational philosophies and methodologies. This dissertation argues that drama and theatre in its all its various stages, has placed emphasis on religious, social and moral thoughts, attitudes and behaviour.

Initially, a historical examination of educational philosophies and drama since Plato is examined. Plato's *Republic*, an early account of the potentials of education has both directly and indirectly influenced much of the educational philosophies throughout history. An insight into the debate between Plato's idealistic philosophy and Aristotle's realistic approach has also contributed to the role of education. Both Plato's *Republic* and Aristotle's *Poetics* have contributed to the idea of education, and in turn drama, as a form of social engineering. With Plato, it was by developing a just society working towards reaching an ideal state through knowledge, whereas with Aristotle, it was mainly a searching for ways of improving society by employing both logic and the emotions. The educational force has at different times been designed as a type of social engineering process promoting community cohesion or as a form of religious, moral and social teaching reinforcing the dominant beliefs of a particular culture or community. This shift began to be portrayed in various forms ranging from religious, to social, to moral within the various historical eras explored. Shepherd's and Womack's *English Drama: A Cultural history* provided a critical and historical view of English Drama in the Middle Ages as well as helped to form and shape the idea of drama as a form of religious, social and moral education, promoting the values of that particular era. The idea of education and what was deemed as essential to any given society has also been explored through

different philosophers and educationalists ranging from Thomas Hobbes' *Leviathan* which categorically placed individuals in their 'place' in society and the conflicting ideas between the Utilitarian and the Romantic notions of education. The most influential literature introducing the idea of and importance of child development and education appears to have stemmed from Rousseau's *Emile*, which has ultimately influenced much of the later child development and child-centred education. Among the many child educationalists addressing this type of approach are Pestalozzi, Froebel, Piaget and Dewey. Pestalozzi's *Letters on Early Education* emphasised the importance of concentrating on the child's innate nature and educating the child through introducing direct experience, a methodology Froebel appears to have applied in his own approach by encouraging children to recognise and understand their individuality through self-activities. Piaget's *Plays, Dreams, and Imitation in Childhood* and Dewey's *Democracy and Education* both reiterated the importance of education and encouraging child development through active participation, rather the traditional form of handing down information.

Changes in the understanding of education began to shift away from the transmission of knowledge in the mid-twentieth century towards a more child-centred approach which greatly influenced British Drama in Education practitioners. Chapter Two sets the historical context of education with relation to drama and theatre and the developments of child-centred education since the late eighteenth century leading into Chapter Three's examination of child drama and the British Drama in Education movement in the twentieth century. Chapter Three also explores the various stages of the development of the DIE movement and controversial debates pertaining to it such as that of

the role of the teacher within the drama experience. Furthermore, it examines and identifies some of the key practitioners' philosophies and methodologies and the changing perception of drama. By exploring the development of education throughout history in the first chapters, this dissertation argues that drama can play a major role within the educational system synchronicities with various historical philosophies began to emerge. It is also essential to examine the Drama in Education movement in Britain as a model for Kuwait by reviewing the various drama practitioners such as Peter Slade (*Child Drama*, 1954), Brian Way (*Development of Drama*, 1967), Dorothy Heathcote (Betty Jane Wagner's *Dorothy Heathcote: Drama as a Learning Medium*, 1984), Gavin Bolton (*Drama as Education*, 1984), Jonathan Neelands (*Making Sense of Drama*, 1984) Michael Fleming (*Starting Drama Teaching*, 1994) and David Hornbrook (*Education in Drama*, 1991).

Slade's *Child Drama* provided the initial link between the philosophy of education as a child-centred approach to the idea of drama to promote child development. Way's *Development Through Drama* concentrated on the actual individual while Wagner's *Dorothy Heathcote: Drama as a Learning Medium* provided an insight into Heathcote's approach to drama as a group process and as pedagogy, a methodology also approached by Bolton. Bolton's *Drama as Education* provided a historical and critical examination of the early drama in education movement and of which the debate of drama's place within the curriculum arose. It also provided valuable insights into various drama educational practitioners and their philosophies and helped establish a better understanding of the experiences and struggles of these early practitioners. Furthermore, it was especially helpful in providing a background of the different stages and influences that the Drama in Education movement

underwent. Neelands' *Making Sense of Drama* and Fleming's *Starting Drama Teaching* continued in the examination of the role of drama and further addressed the issue of whether drama should be considered as a subject in its own right or whether it was more valuable as a teaching methodology. Drama in Education has altered and adopted various methodologies over the years since Slade's initial approach to drama as a form of self-expression. His philosophies and methodologies influenced much of the later educational drama practitioners who have all ultimately had a major influence and input in devising the guidelines which can be implemented into the Kuwaiti context in which drama is not currently an option.

While Chapter Three introduces the controversial relationship between drama and theatre with reference to various debates relating to this relationship, Chapter Four will further explore this relationship and look at the role of drama in relation to English, Theatre and the Arts in Britain to help form a synthesis into the Kuwaiti context, as the Kuwaiti experience has primarily been with theatre. It will also examine the drama-theatre debate in terms of where best to place drama and to what extent its relationship with theatre is important. It further examines drama's link with English and the other Arts and argues that drama should be more firmly tied with theatre than with English. It also argues that the main debate differentiating between drama and theatre is not a valid one when recognising that the audience can also be present in a drama exercise. David Hornbrook's *Education in Drama* was one of the most influential books in this dissertation as it examined the relationship and role of drama as an artistic form. With the realisation that the Kuwaiti experience has been primarily with theatre rather than drama, the philosophy of drama and theatre being a continuum of each other helped to

link the British Drama in Education movement to that of the Kuwaiti context leading into Chapter Five. More importantly, Chapter Four examines issues and thematic ideas which would ultimately influence and become applicable in the implementation and development of drama in Kuwait.

As will be demonstrated in Chapter Five, when Kuwait developed its theatre culture, many of the practitioners adopted educational objectives and methodologies. Saleh Al-Ghareeb's books have proved to be vital in providing a historical background to the theatre movement of Kuwait. However the primary research for this dissertation were the personal interviews conducted with various Kuwaiti theatre practitioners and administrators. The theatre practitioners who granted interviews in 1996 (Suad Abdullah, Abdul-Hussein Abdul-Reda, Dr. Sulaiman Al-Askari, Mansour Al-Mansour, Fuad Al-Shatti, Abdul Amir Al-Tirki and Saad Al-Faraj) and in 1999 (Suad Abdullah, Jihad Al-Attar, Mohammed Al-Mansour, Abdul-Aziz Al-Mussallam, Hussein Al-Mussallam, Fuad Al-Shatti, Mohammed Al-Reshoud, Mohammed Khalid and Dr. Khalid Abdul-Latif Ramadan) have provided essential and valuable insight not only into their personal experiences and their contributions to the Kuwaiti theatre field, but also offered their personal views on the current theatre situation and advice and recommendations on how to rectify it. Most of the interviewees acknowledged the moral and social influence of theatre, which was especially active in the period of great change in the Kuwaiti society resulting from its newly discovered oil wealth in the 1940s. Kuwaiti theatre reached its highest peak in the 1960s but slowly began to deteriorate in the 1980s, as commercial theatres began to emerge. Most of the interviews also offered encouragement and support in searching for ways of revitalising the theatre movement, which

underpins the aims of this dissertation through introducing drama into Kuwaiti schools.

Chapter Six will therefore look at ways of revitalising the theatre movement through practical methodologies of introducing drama into schools. It will also provide different approaches to exploring drama in relation to the various stages within the Kuwaiti academic system. Furthermore, it will provide the aims and objectives which the drama in education movement can strive to realise. Although Slade was writing in 1956, almost fifty years ago, and although his ideas are now seen as romantic and idealistic in Britain, they can become a starting point in implementing drama in Kuwait. The experiences of Slade and the development of his ideas by later drama educational practitioners can be beneficial to the Kuwaiti context as it can provide an outlook not only of the success of drama in the curriculum, but also with problems that the British Drama in Education movement has faced. Most importantly, drama will aim to prepare students to adopt an aesthetic awareness and appreciation of drama and theatre and thus can help bring about a re-activating of the Kuwaiti theatre movement towards achieving its primary goal of social and moral consciousness.

Chapter One Endnotes

¹Abdul-Husain Abdul-Reda, In an Interview with Lamees Al-Bustan on 08/04/1996, Kuwait, Appndix 3.

²Sa'ad Al-Faraj, In an Interview with Lamees Al-Bustan on 22/04/1996, Kuwait, Appendix 6.

³Abdul-Amir Al-Tirki, In an Interview with Lamees Al-Bustan on 11/04/1996, Kuwait, Appendix 14.

⁴Hussein Al-Mussallam, In an Interview with Lamees Al-Bustan on 17/01/1999, Kuwait, Appendix 10.

⁵Mohammed Al-Mansour, In an Interview with Lamees Al-Bustan on 06/01/1999, Kuwait, Appendix 8.

⁶Clive Barker, 'Theatre and Society' in John Russell Brown's *Drama and the Theatre*, London: Routledge and Kegan Paul Ltd 1971, p. 151-152.

⁷Ibid, p.150.

Chapter Two:

The Development of Drama into Education

Introduction

It needs to be recognised that there has always been an educative part of organised theatre and that social and moral education has been part of that process. The role that drama has played differed from one century to the next and changed according to the prevailing philosophies of each era. Contemporary models of the British National Curriculum and Citizenship Education appear to recognise the need for the inclusion of social and moral education in the curriculum. The religious origins of drama in Western European traditions implies that a function beyond 'art for arts sake' was at the root of drama. As this chapter will demonstrate, there are many educative elements within the history of drama, since ancient Greek times and throughout history drama has been used for educational purposes. The notion of drama as upholding and teaching religious orthodoxy, including social and moral education, continued in the Middle Ages where drama was employed for teaching Christian Orthodoxy and emphasised social and moral education. Social and moral attitudes and behaviour were greatly encouraged according to what society deemed as important and drama appeared to be fulfilling it's role in demonstrating the 'proper' and 'acceptable' moral and social behaviour of each particular society.

Each form of theatre, as it evolved as a social institution, placed importance on different aspects of behaviour, reflecting the culture of that age. For example, the Neo-Classicists of the seventeenth century placed importance

on decorum and logical thinking, while the Romantics of the eighteenth century emphasised the importance of the emotions. It cannot be denied that drama, since its origin in religious rituals to the present day, is capable, on both a conscious as well as unconscious level, of guiding participants and spectators while also fulfilling an educational purpose. This chapter will explore the history of drama as an educational tool since the philosophies and teachings of Plato and Aristotle to the more contemporary British Drama in Education (DIE) movement. It will explore the educative elements in early drama and demonstrate how those elements evolved from a primarily religious perspective to a more secular one of social and moral guidance. This chapter will further examine the beginnings of educational thought leading into educational drama in the twentieth century.

Early Drama Forms

Since the minds of the young are impressionable we must, if we are to educate them properly, make sure that the poetry on which they are brought up is suitable for the purpose. . . And we shall begin by educating mind and character.¹

Plato's sceptical approach to the arts appears to have set the debate regarding the role and value of the arts that even now, more than twenty centuries later, still seems to be applied. In *The Republic*, Plato both attacks the irrational appeal of the emotions as being opposed to the faculty of reason, and their failure to properly imitate, as defined in his theory of *Mimesis*, where he believed that knowledge could not be obtained only by imitating original ideas. According to Plato, writers, including poets, merely imitate and do not actually create. Hence, creativity does not really exist since, according to Plato, the gods are the only creators, underneath whom is the craftsman who imitates the gods' ideas and finally, at the very bottom, are the poets and

artists who imitate the craftsman's imitation. To emphasise his point, Plato described how there is only one original form, such as a bed, and that the craftsman can only make a reflection of that bed, it cannot be the original, to which the poet or artist reflects upon that reflection. The first bed 'exists in nature. . . made by god. . . the second [a copy] is made by the carpenter [craftsman]. . . And the third by the painter.'²; hence, to Plato, the poet's work 'stands at third removed from reality.'³

Plato's attack on poets is more sustained in *The Republic* than in any other of his writings as his poets are not granted the saving grace of being 'struck' by the Muses which would make their words divine in origin. Plato also refutes the moral/religious knowledge attributed to the poets and claims that they are inferior to the philosopher in the role of teacher. By drawing on his theory of *Mimesis*, Plato seeks to undermine the claim that the epic poets, like Homer, or the tragic poets such as Sophocles, should be looked upon as educators:

We [Plato] must go on to examine the claims of tragedians and their chief, Homer. We are told they are masters of all forms of skill, and know all about human excellence and defect and about religion. . . [but] their works failed to perceive that they are representations at the third remove from reality, and easy to produce without any knowledge of the truth, because they are appearances and not realities. . . We [Plato] *have* a right to cross-question Homer when he tries to deal with matters of such supreme importance as. . . education.⁴

From this statement it can be concluded that those who love the arts should not be considered as philosophers or educators since Plato strongly believed that the physical world was merely a mirror, an appearance, and that logic and reason were more important than the senses. Since *mimesis* was an attempt to duplicate an original creation, it should therefore not be regarded as reliable or truthful. Plato further stressed that those who depended on their senses do not

really seek the truth, but are rather only forming an opinion, which should not be regarded as truthful.

The field of knowledge is what is, the field of opinion must be something other than what is. . . Our conclusion, therefore, it seems is that many conventional views held by most people about beauty and the rest hover somewhere between what is not and what fully is.⁵

Plato's ideas were not wholly shared by everyone. His student Aristotle, by contrast, believed that we should search for knowledge and truth by dealing with the physical reality, which he did not believe was an illusion as Plato had previously stated. To Aristotle, art was an imitation of the ideal and that art was not always a representation of things as they are but as they should be: 'if the objection is that something [a work of art] is not true, perhaps it is as it ought to be.'⁶ Aristotle believed that *mimesis* should be seen as a creative activity. It is important to use both logic and the emotions to fully understand situations and the arts are capable of employing both these forms, as they tend to appeal to the senses.

In writing his *Poetics*, Aristotle considered the role that literature contributed to understanding the world. To Aristotle, dramatic fiction offered more than entertainment; it resembled 'life' in that the action was to be natural and was not to focus on the vice and depravity of the protagonist but rather on the protagonist's miscalculation resulting from his own tragic flaw. Aristotle saw nature and life in a process of change towards perfection and that the world of reality was a copy of changing ideas. Drama became a tool portraying the struggle to reach perfection as art was believed to be a device assisting this process of perfection in its contribution to improve nature by imitating and improving upon it. In turn, it can become capable of changing previously set laws which Plato had believed was impossible as people could never fully achieve absolute truths, as demonstrated in his reference to the

beds. Aristotle firmly believed that imitation was in the nature of man for 'imitation comes naturally to human beings from childhood'⁷ and that it was a subconscious act. Furthermore, he believed that the intentional act of imitation should be viewed as a genuine creation of art. Accordingly, art was always to have a purpose and every human action was significant and that the role of drama could be used to promote this significance. To Aristotle, man was a social animal who unlike 'other animals' had the ability to think and reason, and is thus 'in this they [human] differ from other animals i.e. in having a strong propensity to imitation and in learning their earliest lessons through imitation [it can be concluded they find] universal pleasure in imitations.'⁸

To Aristotle, poetry (inclusive of drama) was 'more philosophical and more serious [significant] than history.'⁹ Whereas history is usually concerned with actual events and is often restricted by them, the arts can soar high in imagination and thought and in doing so can usually embrace both the universal as well as the particular. Aristotle perceived the power of drama through the messages it could carry. Sophocles brought to perfection the tragedy of the individual hero. This was the form of tragedy emphasised by Aristotle in his *Poetics*, where he refers to Sophocles' *Oedipus*¹⁰. The tragedy of Oedipus is shown to be deterministic; the hero's fate is always sealed. By demonstrating the protagonist's *hubris*, and the power of the gods who were aware of the destiny of each individual, Aristotle perceived the power of drama in its role of enforcing socially accepted behaviour, such as that Oedipus should have controlled his anger before killing his father. Yet by creating *catharsis* of emotions, a crucial element in successful tragedy, Aristotle maintained that such purgation would help to create a balance where

emotion could be recognised and thus teach the audience how to cope with adversity.

Aristotle believed that while plot was to be constructed in a sense of climax, suspense should be derived from making the spectators experience the feelings of pity and fear. Aristotle identified that an audience may come to recognise the protagonist's *harmatia* as it is a human flaw which the audiences can associate themselves with. The protagonist's *peripeteia* (translated as a reversal of fortune) is a result of his own action, which induces not only pity, but also fear. Pity for the condition, but fear in that the audiences recognise the flaw within themselves. As Aristotle states, 'since the plot of the best tragedies must be complex, not simple, and the plot of a tragedy must be an imitation of pitiable and fearful incidents. . . for pity is aroused by someone who undeservedly falls into misfortune, and fear is evoked by our recognising that it is someone like ourselves who encounters this misfortune.'¹¹ The protagonist's *harmatia* could damage the cohesion of social groups and social conformity because individualism, for example, could threaten the accepted norms of society. Through mythical narratives, drama was soon to be used as a form of presenting what was and was not socially acceptable. Aristotle regarded ethics as a practical science that had to be applied in order to be believed. It needs to be recognised that there should always be a purpose in a work of art, which should be intellectually and logically probable. This does not mean that writers must restrict themselves to real-life events, but that their subject matter should be based on logic and thinking. Drama was a means of providing the audience with familiar situations in which an aspect of the protagonist's own personality contributes to his own downfall, a method which could also be seen as a social institution working towards influencing

the spectators' attitudes, since drama concerns itself with people and how they interact. By presenting these social conventions through drama, just as Aristotle had attempted to present what was and was not socially acceptable, a better attempt to reach an ideal society can be made. As such, drama's role as a form of social engineering^a cannot not be entirely disputed. Yet the greatest challenge lies in who should be responsible for determining the most beneficial methodology to be used.

The major difference between the Platonic point of view and the Aristotelian was that of the ideal versus reality debate: whereas Plato was searching for ways to reach the ideal, Aristotle concentrated on the actual reality, working towards perfecting it. To Plato, knowledge could not be obtained through imitation in that he believed truth was more important than the actual individual and the senses as can be seen in his analogy of human life as a cave, which individuals needed to leave enable for them to see the truth. Plato did not see art as a mode of obtaining knowledge, nor was it seen as an intuitive aspect. He also disregarded the connection between beauty and wisdom, made obvious in his theory of *mimesis*, while Aristotle emphasised intellect and logic since he believed in matter rather than the ideal.

The development of educational thought and pedagogy since the time of Plato and Aristotle to date will be furthered examined and how this debate between the Platonic school of thought and the Aristotelian school of thought has continued into the present. Both schools of thought have had an impact for future theories and schools of thought. Drama can also play a strong role in this debate since while concentrating on realistic issues, as Aristotle stresses, drama can also approach and portray them in an idealistic situation.

^a The idea of drama as a form of social engineering will be continuously examined throughout the dissertation.

For example, while acknowledging the presence of racism in modern day society, drama can show how education can help to minimise its spread by educating and teaching people about different cultures and beliefs and how to respect others even if they are 'different'. Therefore, the Aristotelian viewpoint would be acknowledging the problem and rectifying it so as to reach towards the Platonic, ideal situation.

The Greek tragic dramatists wrote religious dramas which were concerned with the moral relationship between the gods and humans and usually contained an instructive moral purpose. This religious aspect was still the primary subject matter in later educational thought more than 1200 years later. In the 'Dark Ages', there is believed to have been no actual written drama. Early literature was essentially oral, passed by word of mouth down through the generations and committed to its written form long after its frequently anonymous or folkloric composition. All records of this early, Anglo-Saxon literature belonged to a Christian England, written and stored by clerks in monasteries. In the Middle Ages, at the dawn of native English drama, the essence of drama was still in the service of religion. Religious orthodoxy was emphasised and the Christian Church was very powerful, having absorbed the Aristotelian idea of catharsis. Drama began to be employed to tell the 'Christian' story. The idea of pity was emphasised through Jesus, shown from his birth to his crucifixion, while fear was emphasised through the depiction of hell and damnation, as there was a great emphasis on life in the afterworld. There are many shifts in Christianity as the ideas and teachings of Jesus became interpreted by St. Paul and that interpretation rather than the actual teachings became the doctrine of the Church. This affected and changed the previously held Platonic notion of life

being a mirror image of a greater Form. The state, England, attempted to 're-establish control over a cultural revolution'¹² and, as a result, plays of religious or moral teachings flourished in the sixteenth century. 'In reining the doctrinal and organizational innovations of a period of crisis, the authorities are not trying to abolish theatre, but to re-normalize it, to put it back into the times and places and institutional frameworks which are, as they put it, "convenient" - that is, fitting and proper.'¹³ Plays were seen as a mode of 'social behaviour', which was entirely governed by Christian teachings based on St. Paul's interpretation, in which theatre, as a social activity, was as important as that of the actual text. The church became the dominant force and thus dictated what was religiously and socially acceptable. Christian beliefs began to alter the learning process as a greater sense of appropriate and correct social behaviour, and activity was adopted as the notion of suffering, and guilt began to play very heavily and to have a stronger role in issues of humanity.

Social and Moral Elements in the History of Drama

English drama, like that of the other European countries, originated in the dramatic presentation of certain elements in the Church service and was therefore cultivated only for religious teachings and to strengthen the faith of the worshippers. Opportunities for acting were limited and plays only publicly emerged when the biblical stories were injected with imagination and humour and the use of the vernacular and idiomatic expressions. Direct parallels to the religious stories were made more powerful as a result of comedy while also reinforcing the real message: the true faith. This could only happen when the plays were no longer under the control of the Church and when the secularisation process had begun. Inevitably, the religious plays fell under

another system of control, this time the Trades Guilds, or Crafts Guilds, of the various English towns. The Guilds, an organisations of skilled men who bonded together for the protection of their crafts, became linked to the feast of Corpus Christi, which was popularised in England in the early fourteenth century. It took religious stories and applied humour to them to make them more interesting. The Guild's tended to use theatre as a 'regular opportunity to reassert its [a particular Guild's] distinctive identity - its wealth, its piety and its status,'¹⁴ therefore establishing the use of drama for social advantages by presenting an episode from the Bible, usually associated in some way with their own particular trade or craft. By interpreting religion to their own personal advantage, the Guilds were able to promote their own trades accordingly. Although the plays were being performed outside the church building, they remained under the control and authority of the church.

In parallel to these Biblical-historical plays, the Morality Plays developed. Simon Shepherd and Peter Womack (*English Drama: A Cultural History*, 1996) confirmed that during this time the plays became a ritual cycle in which the phases of the birth, death, resurrection and ascension of Christ were presented. These Biblical events provided the framework for the narratives and plots for the plays. The teachings of the doctrine was given utmost importance as Christ's body was intentionally shown and linked to the community and 'served to reaffirm its hierarchical unity.'¹⁵ The need to satisfy and keep every individual in their allotted place was an essential factor in the development not only of drama, but society as a whole. This hierarchical unity differed from one era to another. To Plato, the craftsman headed it; to Aristotle, it was the noble poet, and to the religious institutions, at first it was to their religious leaders and then it was to their wealthy patrons.

The Morality Plays, as their name implies, concentrated on the teachings of moral lessons. These lessons were of a religious nature, although not necessarily scriptural ones. Although the Morality Plays, in their teachings of a purely moral theme, made the break from religious piety, secularisation paved the way for presenting moral themes through personal conflict. The most popular of these Morality Plays, and believed by many critics to be one of the finest example, is *Everyman*.¹⁶ This play is clearly evident of the educational and religious values of the time. The play is a moral and religious story which is clearly evident as Death appears to Everyman (who represents each and every one of us) informing him that he must commence the journey into the next world. It appeared to be reminding and stressing the importance of a 'good' Christian as being one who pursues Knowledge, performs Good Deeds and has Spiritual Strength, which will not only aid him in his present life but accompany him to the grave as well. The need for Spiritual Strength, the moral of the play, is a simple message, and *Everyman* the culmination of a life of personified characteristics (or virtues and vices) such as Ignorance, Humility, Covetousness and so on, all contending for the soul of man. To the medieval spectator, the moral message was presented through the dramatic action of the struggle between irreconcilable adversaries, a human soul wavering in the balance and represented by the Everyman figure. The play seems to be reinforcing the Platonic philosophy in that the current life is a temporary one and that people should concentrate on reaching the ideal world rather than dedicating themselves to the present one. This stance also relates to some of the changes in the understanding of drama and literature and, in a broader sense, pedagogy, as drama appears to be reiterating the values of the era in which religious and

moral ethics constituted and determined peoples' actions. By presenting religious and moral ethics on stage, drama can help audiences gain a clearer understanding of how individual beliefs and actions dictate and affect not only themselves but others as well.

Elizabethan dramatists emerged, encompassing an eclectic range of subject matter which still remained, for the most part based in a moral framework, fundamentally and publicly Christian, with a growing concern for humanistic principles. Renaissance scholars, referred to as the Humanists, revived Greek literature and manuscripts and began to adopt aesthetic norms and new political ideas in which reason was to rule the emotions. The scholars of the Renaissance period viewed the individual as only important so much as he reacted and associated with other individuals. In reference to drama, this can be seen in the aspect of drama as a group process in which individuals are affected by each other's roles. Rather than concentrating on the particular, scholars focused on the universal which they deemed as more important to determine what was educational and beneficial to society. The Humanists were mostly concerned with the education of people with political power, rule and high position; their main aim being to prepare individuals for the roles they were to play in society. Furthermore, they attempted to 'make the Christian religion more real to the unlearned by dramatising significant events in Biblical history and by showing what these events meant in terms of human experience.'¹⁷ The role of drama was constantly used to portray and present religious, moral and social lessons to be learnt from. Gaining complete knowledge, used as a form of liberation from social rules and standards, was not deemed as important as reaching piety in which 'the true

view of the universe is perceived not from where we are but from where God is.¹⁸

The conflict between the Renaissance scholar and Christian Orthodoxy can be seen in Christopher Marlow's *Doctor Faustus*¹⁹, whom many critics believe to be the embodiment of the Renaissance scholar with his logical cleverness and passionate desire for truth and complete knowledge. A steady disintegration, as he moves structurally from joy, gaining knowledge of the whole universe and cosmos, to despair, where he pleads with the cosmos to save him from God's wrath, is undertaken. The theological sense of the play is found in that Faustus believed that his life was already preordained and therefore out of his control. Throughout his life, Faustus is in a moral struggle conducted by the Good Angel and the Bad Angel, while his soul is poised between good and evil; yet, it is a choice that he is free and capable of taking.

Writing during the same period, William Shakespeare, in his tragedies, demonstrated the major difference in his conception of the tragic hero from that of the Greek: the Shakespearean hero has the power of choice, of free will. Both Aristotle and Shakespeare believed that the protagonist's own *hamartia* is the cause of his/her downfall and not the result of a destiny ordained by the gods as the protagonist's actions are self-inflicted. Both also believed that it was an internal characteristic within the protagonist that inevitably leads to his downfall. Aristotle and Shakespeare do not actually analyse the fatal flaws of their character, but analyse that of their destiny, working towards projecting the character's personal choice to follow a specific path, due to an internal characteristic. The social and educational aspects of drama are shown to be deterministic as their characters act upon their own will. Even when there are other forces which are enforced on the hero, they

are more the victims of their own flaws of character. In Shakespeare's *Macbeth*²⁰, for example, the witches' malign influence was a major factor in Macbeth's downfall, whereas in *Hamlet*²¹, Hamlet procrastinated and was unable to act through his own choice.

The role of drama became a target of opposition despite its support by royalty. 'The Queen [Elizabeth I] enjoyed and protected the theatre; against moralists who charged that it was a corrupting and seditious force, she evidently sided with those who replied that it released social tensions, inculcated valuable moral lessons, and occupied with harmless diversion those who might otherwise conspire against legitimate authority.'²² The Puritan's opposition to the theatre, which had been growing steadily since the beginning of the seventeenth century, culminated in the closing of the theatres in 1642 by Parliamentary Ordinance. The moral context of drama was regarded as of prime importance by both its supporters and its detractors. Similarly, the historical context of drama could have been viewed in two ways, as either educational, or politically dangerous. In *An Apology for Poetry* (1595), considered to be the 'first significant piece of literary criticism in the English language,'²³ Sidney pinpointed two of comedy's main characteristics: firstly, that it was about ordinary people and everyday life; and secondly, that in exhibiting the absurdity of folly and vice, the audience could be persuaded to avoid them. 'Comedy is an imitation of the common errors of our life, which he representeth in the most ridiculous and scornful sort that may be, so as it is impossible that any beholder can be content to be such a one.'²⁴ The educative potential of drama was ignored by the Puritans as drama was no longer used as a direct religious activity. Drama had 'spread its wings' to encompass and concentrate on social and humanitarian issues outside the

religious circle as the power block between the Monarchy and the Church was effectively reduced after the Civil War. From 1660, it was no longer exerting such a strong influence on theatre. As the parliament begins to gain power, theatre embarked on reflecting society from a more increasingly political perspective.

Moving Away from Religious Thought

The rise of parliamentary power in Britain led to a more secular state and philosophies were no longer necessarily linked to religious thought. A move away from the spiritual conception of the world to a more materialistic one began to emerge as knowledge began to be based on observation and empirical sciences rather than intuition. Doubt became the primary principle governing people because it stimulated the mind and empirical thinking was presumed, while knowledge was to be constantly doubted. Nothing was to be regarded as fixed or pre-ordained. Yet in *Leviathan* (1651), Thomas Hobbes reiterated the opinion that the world is best run with the King on top and the peasants at the bottom as divinely constituted by God. Hobbes' fundamental ideas are reiterated in the words of the Very Old Cardinal in Bertolt Brecht's *The Life of Galileo*:

I am not just any being on just any little star circling round somewhere for a short time. I tread the firm earth, with a sure step; it is at rest; it is the centre of the universe; I am at the centre, and the eye of the Creator rests on me and me alone.²⁵

However, this notion relied on accepting this fixed hierarchy. Hobbes believed that divine authority and appointment were nothing but a covenant, a fundamental agreement between those in authority and the common people. Hobbes ideas were therefore seen to be radical as he looked at the way things worked and not how they seemed to be. Hobbes believed that knowledge was

best tested and understood through experience. Hobbes further emphasised that individuals who opposed the structure of society and did not agree to be governed became caught in a constant struggle with society. People should follow and learn from their experiences rather than accept things as they are. Lessons should be applied to the experience to understand how society works.

In the eighteenth century, education began to be regarded with a philosophical perspective and it became evident that the philosophy of education began to slightly shift and resemble theories of what can now be recognised as child-centredness. Even with the revival of pagan learning in the Renaissance, the stress was on imparting to the young what has been learned. Young individuals were seen as being not yet rational and in need of instructions in the basic subjects - teaching is didactic. This authoritarian mode of instruction and teaching went on traditionally in the schools and universities throughout the seventeenth and eighteenth centuries, in spite of changes in thought about the role of individual experience. In *The Oxford Companion to Philosophy*, Ted Honderich states:

‘The new philosophies. . . which stressed individual discovery and reasoning and which downplayed didactic instruction, had little effect on curriculum or pedagogy. It is indeed doubtful that *any* philosophy had any significant effect on the practice of education prior to the beginning of the nineteenth century, when the ideas of Rousseau and his followers Pestalozzi and Froebel began to make an impact.’²⁶

The Utilitarian and Romantic school of thought governed most of the philosophies of the late eighteenth and nineteenth centuries. The Utilitarian philosophy was totally opposed to the mystical nature of Romantic ideas, typified by the Romantic poets and philosophers such as Jean Jacques Rousseau. Accordingly, William Wordsworth’s poem, *The Tables Turned* seems to sum up the ideals of the Romantic:

One impulse from a vernal wood

May teach you more of man,
Of moral evil and of good,
Than all the sages can.²⁷

The Romantics viewed the individual as the most important aspect, unlike the Utilitarians who concerned themselves with the mechanisation of society. Its founder, Jeremy Bentham (*Introduction to the Principles of Morals and Legislation* 1789), believed that all human affairs were based on utility, or self-interest, and that we all follow a course of action which leads to pleasure and avoids pain. Bentham claimed that virtue is the method in which pleasure is maximised while also minimising pain. He needed a measure of perfection, or of value, and for Bentham this was the principle of utility, otherwise known as ‘the greatest happiness principle’ and further believed that both pleasure and pain could be measured and set them up against each other in determining people’s actions. Utilitarianism was opposed to the idea of emotions, sensitivities and moral and spiritual qualities within the individual. Materialism was deemed to be the most important aspect of life as value was placed on things only so long as they were materialistically useful.

Education and Drama

One of the major and most crucial arguments between the philosophies of the Utilitarians and the Romantics can be examined in their attitude towards education. While the Utilitarians placed importance on materialism, the Romantics placed importance on the individual. Education became a kind of utilitarian institution in that education was seen as important only for those with money. Simply applied, the more money one had, the better the education. However, the Romantics believed that education was designed as a guide to teach children culture, mould their behaviour and prepare them for their vital role in society. Until the nineteenth century, schools in Britain were

not available to everyone but rather to those capable of paying the fees. Education was viewed as being available only for the power elite and was therefore a privilege. With industrialism, however, a need for a more educated population and the growth of educational opportunities led to the importance of the government's involvement in education by providing it to the mass population rather than just the chosen elite. Coupled with this, a more philanthropic approach and demand for 'free schools' ensued. Schools were expected not only to teach and develop students academically but personally and socially as well. In the late eighteenth century the French philosopher Rousseau had written about education in his belief that man was essentially good, but corrupted by society. In the tradition of the romantics, Rousseau believed in the 'noble savage' and wrote extensively on education in *Emile* (1760) as well as on politics and social issues emphasising the nature of children in education. '*Emile's* influence . . . [and] Rousseau's work can also be seen as the start of a pervasive interest in the details of child development in educational thought.'²⁸ Rousseau's *Emile* is a sustained criticism of civilisation at his time; his famous dictum in *The Social Contract and Discourse* (1762) that 'man is born free and everywhere he is in chains'²⁹ encompasses his philosophy that our natural impulses are always right. The child should be allowed to 'indulge its sports, its pleasures, its delightful instincts,'³⁰ yet society turns us into civilised 'monsters'. Just as Aristotle had previously viewed man as a 'social animal', the Romantics seemed to re-iterate this idea and further explained that 'man is not a solitary animal, and so long as social life survives, self-realization cannot be the supreme principle of ethics.'³¹

Despite differences in their philosophies, Plato and Rousseau were at one in seeing education as part of an overall political and social project. In *The Republic*, the first and perhaps the most influential work in the philosophy of education, Plato dismissed the poets and advocated living by good example as he was 'concerned with educating people in such a way that a just society was to become the outcome. . . Plato is not concerned with the liberal ideal of individuals pursuing their own tastes and interests. . . each individual is born destined to 'play a particular type of role in a society which aims at the good and will be happy when his own powers are so arranged as to enable him to fulfil this role.'³² Among the themes which have been received in educational thinking since Plato's time is the idea that education and individual lives are ideally developed for the sake of the state, not for the sake of the individual alone. Rousseau's ideal society is far removed from Plato's, and his ideas about education have nothing in common with the ideas expressed in *The Republic*, yet both shared the view that education plays a critical role in an 'ideal' society.

Among Rousseau's famous followers were the Swiss philosopher Johann Pestalozzi (*Letters on Early Education*, 1827) and the German philosopher Friedrich Froebel (*The Education of Man*, 1910). Pestalozzi developed Rousseau's ideas and stated that education should begin with the nature of the child rather than the sciences and the arts. He placed great emphasis on learning through observation rather than listening. The basis of Pestalozzi's doctrine was that education should be a natural process of developing the intellectual, moral and physical aspects of the individuals, or as he stated the development of the head, heart, and hands.³³ Pestalozzi's main belief and aim was to 'make all education begin with perception'³⁴ and that

education should concern itself with bringing out the natural powers of individuals through activity. Thus words, ideas and philosophies were seen as meaningless if they were not related to concrete objects. Furthermore, Pestalozzi believed that experience was more important and must precede symbolism since concrete actions made a greater impact on the child than the abstract idea did; in turn, the child's experience of reality was emphasised and then abstract learning would take place based on concrete activities. Hence the idea of child-centred education rather than subject-oriented education began to emerge. Education was to relate to the individual's development and from which the intellectual, moral and physical are combined to achieve this development in that it was essential to allow children the '*freedom of conscience and private judgement*'³⁵ and not for it to be merely handed down to them by their elders. According to Kate Silber (*Pestalozzi*, 1960), Pestalozzi also believed that education must consist of 'bringing into coherence all the means of education which must affect the child as a whole.'³⁶

Eight decades later, Friedrich Froebel expanded on Pestalozzi's doctrine and established the first *kindergarten*. In *Froebel and Education by Self-Activity* (1903), H. Courthope Bowen argued that whereas Pestalozzi merely planned and imitated, Froebel bypassed him by observation and invention through creativity.³⁷ Froebel believed that the school should be the place in which the children gained a better understanding of their individuality. The teacher was encouraged not to interrupt the children but to discover the reasons behind their behaviour and to help them come to better terms with it by employing their creative imagination and development. The role of the school, as sustained by Froebel, was not as a means of transmitting

knowledge but rather as a means of developing each child's character. In his belief that 'the object of education is the realization of a faithful, pure, inviolate, and hence holy life,'³⁸ it becomes clearly evident that Froebel shared notions of education as a religious act and as a method of teaching moral and social aspects. Education became a kind of cycle, as had been previously examined and explored by Plato and Aristotle. Overall, the educative potential in drama can also be linked to this philosophy in that it shares similar ideas, held not only by Plato and Aristotle but by Froebel as well. Although this link might not entirely be a direct one, it can, nevertheless, still be detected in the philosophy and works of many early DIE practitioners, especially with regard to play. Froebel greatly emphasised the importance of play in a child's life in his belief that:

*Play is the highest phase of child development - of human development at this period; for it is self-active representation of the inner - a representation of the inner necessity and impulse. . . The plays of childhood are the germinal leaves of all later life; for the whole man is developed and shown in these, in his tenderest disposition, in his innermost tendencies. The whole later life of man, even to the moment when he shall leave it again, has its source in the period of childhood.*³⁹

Through experience, the child can develop and this internal development continues to affect the child not only in the present but in the future as well. Whatever we learn and experience as children, we can later extract as adults. If a child experiences a catastrophe, it will be imprinted in her mind and even a small incident can make her recall it. For example if a child is burnt she will unconsciously distance herself from anything that can burn. She might not realise it is a result of a prior experience, but it will remain ingrained in her until she is able to face her fear.

Froebel's aim in educating the child through self-activity was a philosophy developed by Jean Piaget, the French psychologist, as well as

many other psychologists who were concerned with the importance of play in a child's life. Although he was writing from the 1920s onwards, it is worth noting that Piaget was not recognised, nor acknowledged, until the late 1950s. Piaget stressed the importance of play without the teacher's interference, except that of guidance. Children learn best through personal experience which greatly enhances the child's understanding.

Children should be able to do their own experimenting and their own research. Teachers, of course, can guide them by providing appropriate materials, but the essential thing is that in order for a child to understand something, he must construct it himself, he must re-invent it. Every time we teach a child something, we keep him [sic] from reinventing it himself. On the other hand, that which we allow him to discover by himself will remain visibly. . . for the rest of his life.⁴⁰

The notion being that individuals are not fully aware of what they know and that it is only through experimenting that they become aware of the knowledge they unconsciously have, has been a major case study for Drama in Education (DIE). Participants are guided into drawing out innate knowledge which can be beneficial to their development. There is a wide contrast between the concept of knowledge and understanding. A traditional approach to education in the past and to this date is that of the transmission mode of knowledge, whereas with the child-centred approach, be that of drama or from Rousseau onwards, is that of understanding. The traditional school judges the students by how much knowledge they have rather than on whether or not they actually understand the logic behind that knowledge. In an age ruled by technology, this can become an even more difficult process as individuals no longer have to think for themselves since they have someone or an electronic gadget to do it for them. It is clearly evident that by using calculators students can work out a mathematical equation in a quicker time. Yet if they are not given the opportunity to work it out on their own they will rarely be able to truly

understand how the result of such a solution came to be. What they do know is that when they punch in particular numbers they should come up with a particular equation but how it actually works is beyond their capabilities since the calculator is doing their thinking for them.

In drama terms, it can only be when participants directly experience a situation that they can truly realise the effect it can have on others. That is one of the major differences between knowledge and understanding. For knowledge can be seen as the traditional method of education whereas understanding can prove to be a greater aid to the students not only in the present, but in their future as well. Students should be taught not only the concepts of different perceptions and ideas but the philosophies behind them as well. Yet perhaps the problem lies in the fact that to have knowledge is to gain control, for if students understand the reasons behind a particular concept, they might grasp and understand it better than the teacher, which some teachers can see as a threat. Yet as R Woods and R Barrow (*An Introduction to Philosophy of Education*, 1975) state, 'the point to be stressed here is the notion of transformation, underlying the notion of the "educated man" itself involves reference to knowledge and understanding.'⁴¹ This knowledge could be seen as the child's innate behaviour and information stored in the back of the child's mind of which that child has no idea and which is only revealed when a child is put in a situation in which this hidden knowledge is recollected, or as Maria Piers (*Play and Development*, 1972) believes: 'the memory, then, is a retention of how one has interpreted things at the time of encounter, but it becomes more realistic as the intellectual interpretation improves.'⁴² Children usually understand abstract ideas by making them concrete through their personal experiences; by drawing from these

experiences they recollect significant aspects hidden within their subconscious and which, in turn, can help them to understand their experiences more clearly.

The concept of child-centred education seems to have stemmed from Rousseau's belief that a child was to be treated as an individual with distinct opinions, emotions and beliefs rather than a miniature adult. In the 1920s, Piaget emphasised the fact that 'human intelligence is always a joint product of maturation, of social and physical experience'⁴³ based on the balance between the mental and physical strength of the individual and 'developing the individual through creative self-expression - rather than the passing on of received values or of traditional bodies of knowledge - became the key theme'⁴⁴ of progressive education. These insights, or structures as Piaget calls them, are not innate but are always in the process of development and change. By adopting Piaget's child-centred approach, the school, through guidance, can help the children understand their surroundings and routines in a more coherent way. This influence can help to mould the individual's sense of self and personality and a shift from individualism to social responsibility can be achieved. This can best be realised through play, though a collective form of learning in which teachers and students can learn from each other.

In drama or in play, children can begin acting and saying things which consciously they do not know. It can be possible to achieve this end through drama as drama is an informal process and the element of fear can be diminished; thus allowing children to act in a natural way. As Piers states, 'a child, or indeed an adult, is not aware of the structures that underlie his intellectual work'⁴⁵ and that it was only through reflection and recollection that they can begin to realise and understand it. Children interpret things at

their own level of understanding and not at that of the teacher. Through play, children gain a better understanding of themselves as well as learn from their mistakes in order to avoid repeating them in the future. Piaget introduced his personal idea of 'structuralism', a methodology concerned with the idea of wholeness and transformation which David Elkind (*Child Development and Education*, 1976) describes as 'a way of looking at and organizing a realm of diverse phenomena that would otherwise seem unrelated.'⁴⁶ In structuralism it became essential for the students to gain insight into the idea of transformation and in turn self-regulation. These structures are not innate but always in the process of developing and changing. Students should always be encouraged to find ways of understanding and organising different abstract ideas which would otherwise be considered unrelated. The school plays a crucial part in the child's mental, emotional and physical development. It is at this stage in which the school must help the students to form their identity as well as find a balance and means by which to determine their stance. 'Education is really about people developing in certain preferred ways, living lives involving much more than the assimilation of knowledge for the sake of knowledge.'⁴⁷

Conclusion

One of the educational philosophers in the crucial years after 1944 was John Dewey (*Art as Experience*, 1958) who believed that education should not merely be the passing down of information but rather a laboratory of philosophy. He believed that 'children should become tolerant and rational adults, able to cope with a relatively high degree of social freedom without abusing that freedom to interfere with the freedom or well-being of others.'⁴⁸ Dewey associated education with experience more than he did knowledge. According to Woods and Barrow, Dewey further argued that 'education must

avoid stultifying the individual's capacity to think for himself and promoting in him the idea that for every question there was only one right answer which was the answer handed out by those in authority.'⁴⁹ This does not necessarily mean that education should be seen as an anti-authoritarian process, nor that it should it be regarded as a form of undermining the teacher's authority. However, contrary to those beliefs, education should be seen as an *almost* equal relationship between teacher and learner. Accordingly, education should not be preceded by a series of dogmatic answers and decrees from the teacher. Furthermore, education should no longer be tied with the transmissive modes of teaching.

Dewey further believed that education was a continuous process which became an embodiment of accumulated experiences. He argued that education and schools should dedicate themselves to the needs of the child and not the other way around. Quality teaching rather than quantity teaching was encouraged through activities such as group project work and examples that were more applicable to the children's lives. By the 1960s, mere knowledge was no longer the ultimate goal. Instead the natural development of the individual was being encouraged rather than attempting to mould the child by imposing an adult's pre-selected attitudes, values or characteristics. Education began to be seen as important not only as an intellectual institution but as an emotional and social one as well.

The Romantic movement influenced the belief that education should be available for all since equality was encouraged and valued. The philosophy of the Romantics was not lost on later DIE practitioners who deemed it essential that children should be given the freedom to experience and understand their emotions as well as their minds. DIE as a whole can be seen

as a concrete example of what the Romantics were trying to establish. Early DIE by contrast could be seen as sharing the romantic notion that importance should be placed on all aspects of life regardless of their materialistic value, and particularly the development of the individual personality. Drama practitioners such as Peter Slade were strong advocates of this type of education in which the child was at its centre. The intentions of DIE, at a time of social change, was seen not only as an outlet for liberal thinkers, but also as a threat to the traditional form of formal teaching methods. It needs to be noted that DIE practitioners held many romantic notions: 'romanticism and drama-in-education both share a commitment to a private world of sensation where cognitive endeavour may be safely confined to knowledge about what one truly feels.'⁵⁰

Chapter Two Endnotes

¹Plato, *The Republic*, Harmondsworth: Penguin Books Ltd 1955, p. 129-130.

²Ibid, p. 424.

³Ibid, p. 425.

⁴Ibid, p. 426-427.

⁵Ibid, p. 273.

⁶Aristotle, *Poetics*, Harmondsworth: Penguin Books Ltd 1996, p. 43.

⁷Ibid, p. 6.

⁸Ibid, p. 6.

⁹Ibid, p. 16.

¹⁰Sophocles, *The Three Theban Plays*, New York: Viking Penguins Inc 1996.

¹¹Aristotle, op cit, p. 20-21.

¹²Simon Shepherd and Peter Womack, *English Drama: A Cultural History*, Oxford: Blackwell Publishers 1996, p. 2.

¹³Ibid, p. 3.

¹⁴Ibid, p. 10.

¹⁵Ibid, p. 10.

¹⁶Anon, *Everyman*, London: Nick Hern Books Limited 1966.

¹⁷M.H. Abrams (ed), *The Norton Anthology of English Literature*, Volume II, London: W Norton & Company 1962, p. 363.

¹⁸Stephen Medcalf (ed) *The Later Middle Ages*, London: Methuen & Co Ltd 1981, p. 60.

¹⁹Christopher Marlowe, *The Complete Plays*, Harmondsworth: Penguin Books Ltd 1969.

²⁰William Shakespeare, *Macbeth*, Harmondsworth: Penguin Books Ltd 1942.

²¹William Shakespeare, *Hamlet*, Harmondsworth: Penguin Books Ltd 1980.

²²Stephen Greenblatt, 'Introduction to the Power of Forms in the English

Renaissance' in David Richter's (ed) *The Critical Tradition: Classic Texts and Contemporary Trends*, Boston: Bedford Books 1998, p. 1293.

²³David Richter (ed), *The Critical Tradition: Classic Texts and Contemporary Trends*, op cit, p. 131.

²⁴Philip Sidney, 'An Apology for Poetry' in David Richter's (ed) *The Critical Tradition: Classic Texts and Contemporary Trends*, op cit, p. 146.

²⁵Bertolt Brecht, *The Life of Galileo*, London: Eyre, Methuen 1978, p. 65.

²⁶Ted Honderich (ed), 'Philosophy of Education', *The Oxford Companion to Philosophy*, New York: Oxford University Press Inc 1995, p. 214.

²⁷William Wordsworth, 'The Tables Turned', *The Complete Poetical Works*, London: Macmillan and Co. 1888, p. 20.

²⁸Ted Honderich (ed), op cit, p. 215.

²⁹Jean Jacques Rousseau, *The Social Contract and Discourse*, London: J. M. Dent & Sons Ltd 1973, p. 165.

³⁰Jean Jacques Rousseau, *Emile*, London: Everyman 1911, p. 50.

³¹Bertrand Russell, *A History of Western Philosophy*, Woking: George Allen & Unwin Ltd 1946, p. 710.

³²Ted Honderich (ed), op cit, p. 213.

³³Johann Pestalozzi, *Letters on Early Education*, London: W Sears 1827, p. 18.

³⁴Friedrich Froebel, *The Education of Man*, London: D Appleton & Company 1910, p. v.

³⁵Johann Pestalozzi, op cit, p. 31.

³⁶Kate Silber, *Pestalozzi*, London: Routledge & Kegan Paul 1960, p. 181.

³⁷H Courthope Bowen, *Froebel and Education by Self-Activity*, London: William Heinemann 1903, p. 186.

³⁸Friedrich Froebel, op cit, p. 4.

³⁹Ibid, p. 54-55.

⁴⁰Maria Piers, *Play and Development*, New York: W W Norton & Company Ltd 1972, p. 27.

⁴¹R Woods and R Barrow, *An Introduction to Philosophy of Education*, London: Methuen & Co Ltd 1975, p. 21.

⁴²Maria Piers, op cit, p. 19.

⁴³David Elkind, *Child Development and Education*, New York: Oxford University Press 1976, p. 12.

⁴⁴Christopher Day and John Norman (eds), *Issues in Educational Drama*, Sussex: The Falmer Press 1983, p. 9.

⁴⁵Maria Piers, op cit , p. 16.

⁴⁶David Elkind, op cit, p. 7.

⁴⁷R Woods and R Barrow, op cit, p. 21.

⁴⁸Ibid, p. 138-139.

⁴⁹Ibid, p. 139.

⁵⁰David Hornbrook, *Education and Dramatic Art*, London: Routledge 1998, p. 4.

Chapter Three:

The Development of Social and Moral

Education Through Drama

Introduction

In a foreword to the National Advisory Committee on Creative And Cultural Education report *All Our Futures* (1999), the British Secretary of State for Education and Employment, Rt. Hon David Blunkett stated that:

Creative and cultural education can help raise educational standards by boosting a child's self-confidence and self-esteem. The [British] Government wants to give young people every chance to build their full potential, to build on their strengths and to believe in themselves. Our cultural heritage, together with creativity through self-expression, offers a way of developing the talent of the individual and their understanding of a diverse and complex world around them.¹

One of the main developments in education in the twentieth century has been based on a child-centred approach. In the UK, the developments followed the 1944 Education Act which provided free education and at the same time increased the age of compulsory education to 14 years. Following these changes, additional schools had to be established in order to meet the requirements of the larger number of new students, and in which everyone became entitled to equal educational opportunities. At the same time a more progressive education system, which concentrated primarily on the child, science and society, began to be implemented. Its aim was to change the traditional method of teaching and introduce activities to draw out the individual's hidden capability by concentrating on the child rather than the subject-based knowledge. Among the main thoughts of the progressive

approach, was the philosophy of 'learning by doing' out of which the Drama in Education (DIE) movement emerged.

In general, one of the main concerns of education is in passing on the cultural values of society. One definition, given in the Oxford Dictionary, is education, taken from the Latin root *educare*, means to 'bring up (children) so as to form their habits, manners, intellectual aptitudes. . . [to] train (any person) so as to develop intellectual and moral powers, generally, in a particular mental or physical faculty.'² The aims of drama and theatre can be included within that definition as education deals with more than just the passing down of information and knowledge from teacher to pupil. Various philosophies have been examined in the previous chapter to demonstrate key focal points and historical developments of education through drama as a form of social and moral developed.

During the 1950s, dependence on traditional academic subject matter appears to have played a dominant role while educational methods concentrating on a more general, practical and socially oriented training slowly began to emerge. In turn, 'mass education was no longer being seen as purely instrumental in purpose but rather as a preparation for a culturally richer life - a vision which was very much part of the 1960s.'³ In *Child Drama* (1954), Peter Slade emphasised the need for education to be more child-centred and, by the 1960s, it began to gather force as more practitioners began implementing it. Education through drama began to develop as an activity which helped broaden children's ideas as they began learning through experience. Slade's ideas did not stand alone; they appear to have been formed alongside individuals promoting child art as well as other educational theorists and psychologists by influences such as Piaget and other child

educationalists, as examined in the previous chapter. A child-centred curriculum in which drama had a place slowly began to establish. Through its progress in the 1970s, drama began to be recognised as a new method of teaching children in the light of new, less traditional educational methods adopted after the war and was no longer thought of merely as a recreational pastime. Drama can instil understanding through concrete examples experienced by the child, rather than through abstract ideas. 'The problem of the educator is to pass on this knowledge and understanding in such a way that they develop a life of their own in the minds of others and transform how they see the world, and hence how they feel about it.'⁴ This dissertation argues that social and moral education has always been at the heart of drama and that the development of the British Drama in Education movement since the 1950s contains many philosophies, values and lessons which can be integrated into the Kuwaiti context through both a revitalising of the theatre^a and most importantly, through the introduction of drama into schools.^b

A Summary of DIE Since 1944

In the early stages of the DIE movement, Slade was forming his philosophy with regards to the role of drama in education. Yet it must be noted that as an originator, Slade was working and establishing his own ideas and theories of drama as a creative form of self-expression. Although his intentions were admirable, by not explaining his methodology clearly, his theory was not as effective as he had hoped and planned. According to David Elkind (*Child Development and Education*, 1976), 'the Piagetian position on education means that when instructing children, both freedom (nature) and

^a To be considered as a historical development in Chapter Five.

^b To be considered in detail in Chapter Six.

structure (nurture) must have a place. The teacher provides structure in the materials offered in the classroom, but provides freedom in the opportunities children have to explore and elaborate them.’⁵ Structure and freedom can co-exist and work together in the classroom and neither should be given more importance than the other in the educational scene. Educationally they could work together in developing the individual. This appears to be one of the areas where Slade’s methodology was not fully developed.

Slade’s philosophy and practice appears to have consisted of many discrepancies, one of which was seen to be his philosophy concerning free expression. Although child drama helped in widening the capacity for learning, it cannot be denied that it was left open to misinterpretations. Slade was over-confident in believing that free expression alone was the ideal method to follow since it is not always an effective one. This philosophy also tended to reinforce many people’s belief that drama was ‘useless’ and merely ‘a waste of time’ and many negative views of drama in education were adopted as a result of the misinterpretation of Slade’s reasoning. However, it must be acknowledged that Slade was the originator of child drama and because his ideas were radical and new ideas are often open to misinterpretation, Slade’s drama lessons were seen by many as threatening because they were different from traditional teaching. The traditionalists did not want to believe that drama could be a useful tool because it appeared to lack order, with children being allowed to move freely around a given space without being given any instruction. Drama was seen as a method which many believed undermined the teacher’s authority. However, Slade’s work was structured yet still allowed flexibility to suit children’s needs.

In *Drama as Education* (1984), Gavin Bolton criticised the traditionalists' view which regarded the 'purpose of education as the transmission of knowledge. . . By 'knowledge', advocates of this philosophy have meant knowledge of a static impersonal kind, that which a culture can pass on from one generation to the next, that which the teacher refers to as facts or skills.'⁶ Bolton placed the blame for the misinterpretation of the uses of drama in education on his predecessors. In particular, he appeared to place most of the blame on Slade. 'Traditional views of knowledge are bound to take priority in this scientific, technological century. The paradox is that had drama pioneers been able to demonstrate that drama is concerned with *knowing* rather than self-expression, the traditionalists might have been more ready to listen.'⁷ Rather than emphasising the idea of self-expression, the drama practitioners could have encouraged learning through drama. Yet it must be recognised that at the time Slade was establishing child drama in the early 50s, child-centred education was only slowly being recognised by many educational practitioners in Britain. One of the main reasons drama was accepted was because it seemed to be about self-expression, a key creative concept, and drama practitioners emphasised that particular aspect of drama.

In the 1980s, Jonathan Neelands, like Bolton, also maintained that drama should not just take the form of self-expression, which Slade had struggled so hard to achieve. Furthermore, Neelands insisted that the children should not shoulder any responsibilities as Dorothy Heathcote and Bolton had previously emphasised. In reference to Slade's free-expression approach, Neelands wrote

We are still painfully conscious of the 'free expression' movement of the late sixties and early seventies which bred the naive assumption that given the right physical materials children could be left to their own imaginings, and as a result they could find form and shape for

their ideas without the teacher's help. . . the nature of teacher-learner relationship in drama which is in some ways different from a normal classroom relationship. Allowing oneself to be vulnerable, shifting responsibility onto the group, dropping the natural authority inherent in teacher status, working in imaginary situations by adopting various guises and pretend roles is a scary prospect. . . The kind of drama we are [Neelands is] concentrating on here is not often noisy or chaotic, nor is it intended to provide children with opportunities for free expression. It is seen instead as a means of providing children with a structured opportunity for reflection, interpretation, and thoughtful active exploration. The intention here is to look at ways of preparing for this opportunity by creating *in advance* circumstances in which reflection, interpretation and exploration are going to be possible.⁸

The idea of the drama lesson as not being planned was originally believed by many. However, many drama practitioners such as Slade, Brian Way, but most especially Heathcote and Bolton, advocated that there must be a structure to the drama activity whilst also allowing spontaneity. Neelands argued that drama must be planned and in turn was in danger of disregarding his predecessor's emphasis on drama's spontaneity, leading to the misinterpretation that drama should not be planned. On the contrary, the understanding should have been that the drama must be planned but the participant's reaction to it must be spontaneous. Although Neelands' statement appears to echo Bolton's criticism in that the early drama practitioners should have emphasised knowledge in addition to their emphasis on self expression,^c he appears to have ignored one of the main features of drama which his predecessors had emphasised - spontaneity.

Despite assumptions, to the contrary, Slade's drama activity was not chaotic, nor was it devoid of any content or form. It was vital for Slade that children gave their whole selves in the drama process and as a result of Slade's continuous campaign to include drama in schools, drama finally began to take its place within the educational system. Slade stated, 'what I am pleading for

^c Please refer to endnote 7.

then is a very serious, calculated scientific form of emotional education based upon. . . careful observation.’⁹ This idea of imitation and ‘careful observation’ is one strongly advocated by both Aristotle and Stanislavsky. To Aristotle, imitation was the best method to obtain knowledge and recreate nature. Through imitation people were able to develop their concepts and conception of the world. Many centuries later, Stanislavsky reiterated this belief as he expected his performers to act in a realistic way in a given situation.^d

Slade, as well as his followers, attempted to bring out and develop children’s innate behaviour and attitudes. Furthermore, though his ideas were considered radical at the time, they still provided the structure for drama as he inspired others to improve and develop his theories. Despite their criticisms, most of the later drama educational practitioners, such as Brian Way, Gavin Bolton and Dorothy Heathcote, adopted and reinforced many aspects of Slade’s work, especially his idea of free-expression. They developed his theories and practice and attempted to eliminate the discrepancies by providing clearer structures to the drama lesson.

Structure in Drama Activities

Brian Way, like Slade, was interested in the educational potential and opportunity of drama. In *Development Through Drama* (1967), Way developed both the philosophy as well as the methodology of Slade’s child drama to fit in with the educational mode of the time as it moved away from the traditional, formal classes of giving information to that of the more liberal teaching methodology of direct experience. Way helped to make drama theory and practice more coherent while also emphasised its importance in education. According to Bolton (1984), Way believed that there were four

^d An example of Stanislavsky’s methodology will be examined in Chapter Four.

crucial aspects to drama: '(1) the emphasis on individualisation, (2) the encouragement of the "exercise" disposition or mode of behaviour, (3) the widening of activities to be embraced by drama, and (4) the importance of intuition.'¹⁰ Way appeared to have provided drama with the content and form which Slade had previously neglected. Way's methodology was more structured and organised than Slade who was mainly concerned with the child's spontaneity. Furthermore, Bolton maintained that 'in carrying the banner for the "uniqueness of the individual" Brian Way has been seen as an articulate and effective militant against the authoritarian stance of traditional education.'¹¹

Education is concerned with teaching and providing students with information to help them develop and become capable of functioning in society. Drama can help this process as it is concerned with each person as a unique individual. Drama can provide direct experiences with the information that the education process is attempting to undertake. Way maintains that this aspect has always been present, '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 that has ever been passed, especially the idea of the development of the *whole* person.'¹² Way concentrated on and emphasised the 'individuality of individuals', that is the 'whole' person, and was interested in providing children with an educational opportunity through drama, as they participated in direct experiences. He believed that the most important role of drama was in providing cohesion of theory and practice by concentrating on the educational implications.

The criticism that drama was devoid of content and form was also a key point that Bolton examined. He addressed this issue in his statement that

the 'activity of Child Drama appeared to be without content and without form and the drama lesson without structure apart from a loose sequence of relaxing and releasing activity followed by unfettered dramatic playing'¹³ and further emphasised that 'dramatic action as a tool for learning . . . rests in its capacity (1) to separate and objectify an event and (2) to break down established concepts and perceptions.'¹⁴ Heathcote had previously searched for universal implications by working on the internal as well as external structure of the drama lesson while observing the activity through a personal and objective perspective. She introduced the 'mantle of the expert' approach to provide the detachment needed to give children a better understanding of the lesson. It allowed them to examine objects and situations through a scientific perspective. This method also gave participants responsible roles, making the situation to be enacted more realistic.

Bolton had previously stated that drama was concerned more with child development rather than child performance. Like Heathcote he was also deeply interested in the pedagogic value of drama. To Bolton, learning was a 'process of finding a frame through which to make connections.'¹⁵ The actual process was drama and the frame would be the method or approach into drama. Through questions, improvisation and reflection, the frame would allow the link in making the connections between the participants and the learning potential. Ultimately, the frame could also find ways and means of attracting and encouraging students to take part in the drama lesson. This method could allow information to become clearer to participants with the knowledge being 'framed' to achieve coherence and understanding. Bolton further described the traditional educational system as an 'empty pitcher'¹⁶ being filled, whereas drama is a shared experience between teacher and pupil.

Education should not consist of the teacher filling the pupils with knowledge like a pitcher. Instead it should be a shared experience in which they both contribute and work together to reach a mutual understanding and respect for each other's method of reasoning.

According to Bolton, Heathcote's 'early pioneering work sought to bring the dramatic content back into the drama lesson.'¹⁷ She also demanded that the participants bring their whole selves into the drama lesson and she sought to encourage their mental as well as physical presence. She worked towards gaining a spontaneous interaction from the students in the drama activity while also creating an objective structure for the events taking place. Although it was the children's ideas, Heathcote structured them so they had a meaning, and as Bolton states, 'knowledge only comes into existence when it is framed.'¹⁸ Contrary to what Slade had practised, Heathcote brought drama back on the track of pursuing knowledge.

Heathcote believed that it was both the content and subject matter which gave the drama lesson its significance. She was working towards gaining appropriate meaning rather than action, as well as employing the participants' hyper-awareness, which was for them to become aware of their immediate as well as external surroundings. Detachment was seen to be a very important aspect to Heathcote as she believed that it provided the participants with protection as 'the centre of their attention is away from themselves.'¹⁹ Through her 'mantle of the expert' approach, akin to Bertolt Brecht's alienation effect, Heathcote believed both participants and spectators could begin to form a critical analysis of the dramatic experience. This approach was also used by Heathcote to give more credibility as well as to allow the 'expert' some responsibility for the drama lesson. Heathcote's

practice also reinstated educational and psychological child development theories in that the individual will learn by experiencing rather than listening, an idea previously emphasised by Piaget in his belief that children learnt best by experiencing. To achieve such a state of education through direct experience, Heathcote demanded sincerity.

In *Dorothy Heathcote: Drama as a Learning Medium* (1984), Betty Jane Wagner, states that 'Heathcote uses drama to help children understand human experience from the inside out. . . She has evoked at a gut level the drama of our humanness.'²⁰ Heathcote stressed the pedagogic value of drama while also concentrating on the content and subject matter, which seemed to give the dramatic experience its importance. According to Bolton, Heathcote used 'a literary, thematic way of looking at content'²¹ and in turn gave drama more than just one level of meaning. By looking beyond the surface, Heathcote searched for inner meaning in her participant's drama work by using a thematic method of looking at the content, while also placing great emphasis on the content and subject matter.

Heathcote and her predecessors did not view drama as it was taught in those early years as inadequate. On the contrary they emphasised its importance, yet at the same time they did not give it its full credit and value to be considered as a subject in its own right. Drama was therefore regarded as a medium for teaching and not a subject since it was not regarded strong enough to stand alone. One of the reasons behind this belief may have been drama practitioners' failure to promote drama as a subject rather than as an aid to other subjects. However, in the light of the educational system of the 1970s, it actually had more strength as an aid and helped its fight for status by emphasising its use as a teaching methodology. In the 1980s, Jonathan

Neelands believed the link between drama and other subjects had to be established in order to achieve the full effect and influence of drama on other subjects. For Neelands the challenge was to 'find a satisfactory way of organising the curriculum so as to emphasise interrelationships and unities between areas of learning experiences.'²² Neelands provided guidelines for the structure of drama because he insisted that it was essential to plan ahead and determine the reaction to be achieved.

Drama as a Teaching Methodology^e

In the late 1960s, Way had introduced direct experience into drama and education. He examined the importance of drama within the educational system and believed that if education and drama were combined, it would be the most strategic way of developing individuals as well as their knowledge and understanding. Furthermore, Way believed that drama was a crucial aspect in the education system and helped to establish drama as an aid to other subjects in the curriculum. Way was primarily interested in the creativity of drama and stressed that other subjects in the curriculum would benefit once they implemented drama theories and teachings: drama can sometimes be one of the 'wisest ways of developing individuality.'²³ Way's drama activities taught skills needed not only for drama but life as a whole, concentrating on the participants themselves as he introduced a methodology which focused on each child's unique individuality. Bolton confirmed that Way devised a 'parallel training for pupils in schools to help children develop, in particular, sensitivity, concentration and intuition'²⁴ and encouraged the social and imaginative interaction of children. Yet here is where Way's drama

^e To be considered in detail in Chapter Four.

methodology could be questioned, since drama should not only be concerned with the individuals as he believed but can be both a form of self-expression as well as a form of group-expression, as advocated by Heathcote.

It is from this point that Heathcote, still considered to be one of the greatest pioneers of drama in schools, began to develop Way's methodology. In her efforts to establish drama as a teaching methodology, Heathcote was in danger of denying, just as her predecessors had done, drama's ability to stand as a subject in its own right. It was all part of her search for quality in education rather than quantity. It was not important how much information was passed down or memorised, but what information was actually understood. She believed that drama could help develop the quality of the education passed on to the students and that it was a means of 'uniting their [individuals'] differences in a communal expression.'²⁵ Drama can teach children how to work in groups and respect each other's ideas and opinions as well as teaching them how to express those particular ideas and opinions. It can be one means through which children acquire the ability of expression by enriching their linguistic abilities. Drama can also enable children to express their feelings, reactions and thoughts through voice, expressions, visual signals and/or gestures.

As with any new development it is essential to introduce it gradually and then develop and upgrade it. Drama is no different. At the time, and in order to establish itself, drama had to be introduced into the system as an aid to the curriculum and as a '*classroom resource*'²⁶ in order for it to be accepted. Its effects and influence have been perceived with its development and with the aid of its practitioners. For Heathcote, education was for self direction: drama helped the individual work within and towards that direction.

However, unlike Way, Heathcote did not stress the importance of the 'individuality of the individual'. On the contrary, her aim was to gain group co-operation. She deemed it more important to be able to work together within a group, as according to Heathcote, the universal was what was important rather than the specific.

Neelands also considered the importance of drama in the curriculum. According to Neelands, drama's value could be found in its use as a 'classroom resource'. In his understanding that drama should not be a subject but rather a resource to be used and practised by anyone regardless of their drama background and their capability of carrying out the methodology of drama, Neelands was in danger of moving drama further away from establishing itself as a separate subject with his constant reference to drama not being valuable in itself, but that its value lay in its use as a 'classroom resource'. Neelands further emphasised that 'in terms of the whole curriculum - which includes language - this book [*Learning Through Imagined Experience*, 1992] claims that drama is an important way of enhancing classroom learning.'²⁷

On the other hand, in *Starting Drama Teaching* (1994), Michael Fleming restated the idea of the importance and value of drama as an entity. Fleming acknowledged that the question of whether or not drama was to be regarded as a separate subject was a controversial issue, but maintained that it was not an impossible mission. He further maintained that although drama was an educational methodology, it was also capable of becoming a distinct subject when specialists acquired the necessary theory and practise. Teachers need to keep a theoretical and ideological division within the subject of drama and theatre to create a foundation on which to base their practice. He

reiterated Bolton's belief that there is a necessary first step before drama can become a subject in its own right. It is essential for teachers to understand the subject matter as well as the controversies about drama's relationship with theatre, drama's relationship with the arts and drama's relationship with the education system.^f Fleming also maintained, as Bolton had previously done in *Drama as Education* (1984), that one of the main reasons traditional teachers preferred to keep drama as an aid, and not a subject, is the threat it caused them, because it encourages an independent way of thinking which, in turn, questions the accepted rules and norms of society. Just as the Puritans had once felt threatened by the new, radical attitudes and free thinking, a dichotomy developed between the traditional mode of teaching and the more 'direct experience' approach which drama was struggling to accomplish. This struggle, between the traditional, authoritarian method and that of a more liberal approach, developed in which the traditionalist wanted to continue in their formal mode of teaching. On the other hand, the more liberal, and therefore seen as radical, educationalists wanted to encourage and develop a learning through experience approach. However, the changes implemented by the conservative government in the 1980s ERA and NC appeared to be re-affirming the traditionalist approach and a perceived 'threat' to drama.

In the 1980s, while promoting and encouraging drama as an aid to other subjects, its fight to become an entity on its own was slowly being diminished. Unfortunately, in his disregard for drama specialists 'drama is not dependent on specialists . . . it is intended for *all* teachers,'²⁸ Neelands was in danger of destroying all that Slade and his followers had fought hard to establish. Although they had not said that drama should be a subject on its

^f These issues will be further examined in Chapter Four.

own, they did make it clear that it was essential that the process should be carried out by drama specialists, because drama is not an easy method to use. It required the expertise of the specialists to establish the necessary reaction required.

The Role of the Teacher in DIE

Since Slade's introduction of child drama in schools, the role of the teacher has been a subject of debate. Slade was generally believed to have encouraged free-expression with minimal teacher interference with the fear that this would result in chaos. Later practitioners such as Way, Heathcote, Bolton and Fleming emphasised the crucial role of the teacher in child development. Slade's *Child Drama* (1954) concentrated on natural and spontaneous activity. To Slade, children's way of showing their thoughts and feelings while playing was their own form of child drama and therefore any education which was not child-centred was deemed incomplete. Children should be given consideration as unique individuals in their own right. At its most extreme, the child-centred education approach emphasised that 'the child's own point of view should. . . dictate the scope and the direction of his education, rather than be educated in the light of the preconceived values and attitudes of adults.'²⁹ Yet this theory could lead to controversial issues such as the dangers of too much freedom leading to a breakdown in discipline in the classroom. In turn, the more reassured argument would address the fact that children should be given some responsibility, the argument being that the teacher's responsibility is to create the environment in which learning can take place.

Slade further argued that 'Child Drama is a form of expression that concerns the whole nature of man'³⁰ and that it was through drama that

children and adults discovered new horizons, with drama giving satisfaction to both. With a theme relevant to the child, such as the issue of bullying, children might discover powers within themselves that they knew nothing about, such as how to approach problems logically and calmly. The adults, by watching, can appreciate children's creativity and ability to address the issue and their way of coping and attempting to solve it. When children learn through direct experience, it can be a lesson which is not only enjoyable but also one hard to forget because they can play a role in bringing about understanding and change in attitudes and behaviour.

Slade emphasised his ultimate aim, which was to give children '*almost full responsibility of behaviour*, which is achieved when they want to create enough, and when they feel *free* enough to create.'³¹ Despite the fact that very young children are not mature enough nor do they have enough knowledge to do without teacher guidance, Slade maintained that too much 'interference' would undermine them. P.S. Wilson, a child educationalist, seems to have shared Slade's belief in that issues relevant to children from their own point of view rather than the adults could be explored. In *Interests and Disciplines in Education* (1971), Wilson states that the teacher's input should be minimal, in that child-centred '*education can only proceed through the pursuit of his [the child's] interest, since it is these and only these which for him are of intrinsic value.*'³² Although written in the 1970s and as the child-centred approach encouraged learning through direct experience, drama can still advocate and employ this process to help make the lesson more interesting and meaningful for the participants.

The role of the teacher in Slade's philosophy has been interpreted by many as one of the deficiencies in his theory and practice. In their play,

children must be, as Slade emphasises, 'educated in mind, body *and* spirit,'³³ yet it is the adult's role to provide them with the means to achieve this end. Depending on their age groups, if children are allowed the freedom to express themselves in their play while being guided through and after the activity, they can be given the chance to acknowledge their mistakes as well as their achievements. At the same time, this type of tactful and subtle teaching can prove to be an aid in encouraging and helping children to maintain the confidence they have gained in themselves. By treating children as unique and responsible individuals, they can learn many lessons through their play and with the guidance of their teacher.

Slade's structure for child drama depended mostly on the individual's own will and not that of the teacher's. He also believed that both children and adults act the same way in a given situation but at different mental levels. Slade maintained that, 'the best child play takes place only where opportunity and encouragement are consciously given to it by an adult mind. This is a process of nurturing and is not the same as interfering.'³⁴ The role of the teacher is to guide the children in considering a particular idea and, through drama, it can be possible to allow them to explore and develop it according to their own point of view rather than for the teacher to provide and impose upon them the 'correct' method of behaving or attitude to adopt. It can be more meaningful to the children if they are left to their own natural instinct of dealing with the situation rather than acting upon the teacher's instructions.

Bolton argues that some teachers found drama frightening in that they believed that it was unbalanced and questioned their responsibility and capability as well as their credibility. Although drama does seem to put teacher and pupils on virtually the same level, the teacher still has more

responsibility than the student. The main difference is that the teacher is now also capable of learning from the student. Thus the teacher-learner process becomes shared by both. Drama can be a shared experience since each participant is a unique individual contributing to the overall drama activity. Because no two individuals think exactly alike, new perspectives and emotions can be introduced, explored and further discussed.

Although Slade encouraged minimal teacher interference, believing that 'in Child Drama one tries to develop the genuine self as found,'³⁵ Slade did expect the child's natural instinct, rather than the teacher's intervention to be explored. His theory helped to give children some say on material so that genuine interaction could be established between children and teachers. Among the dangers of Slade's theory is the misconception that the child cannot be wrong and that the child should dictate the curriculum while teacher intervention could prove to be damaging to the child. These misconceptions led to many of the weaker aspects associated with the child-centred approach to education in the 1970s whereby Gavin Bolton (1984) rightly argues that it is the responsibility of the teacher to lead the students in the right direction for 'this orientation. . . will not be achieved if pupils are left to themselves. The teacher carries an enormous responsibility.'³⁶

Slade had previously argued that the structure of a lesson could be found within the actual dramatic activity undertaken by his students. He believed that 'the enemy of Child Drama is credit for the teacher, which tends to wrap everything for personal glory or that of the school'³⁷ and that the teachers should not 'teach, but guide and nurture.'³⁸ Yet Bolton states that 'it is the teacher and only the teacher, who can dig deep and make a frivolous or a trivial (in the eyes of the adults) suggestion something worth pursuing,

something worth getting to grips with, so that there is a deeper understanding of a fundamental human issue.³⁹ The role of the teacher is a very crucial one as it is the teacher who has the responsibility of guiding the students into the drama activity. This guidance is not necessarily an unprecedented one, it needs to be clearly structured whilst also allowing flexibility enable for participants to approach it in different ways.

A child's education is more important than the control which the teacher has over the pupil, but it must also be recognised that classroom control is an important prerequisite for drama learning to take place. This does not mean that teachers should abandon all the power entrusted to them to educate and maintain control over the classroom, for if this occurs then there will be chaos. On the contrary, it merely states that control should be a shared experience. By no means should pupils be given full control for what then would be the role of the teacher? The pupils should be given some responsibilities, such as what themes to explore, in order for them to develop and understand the issues they are trying to tackle and establish. Heathcote provided this through her 'mantle of the expert' approach, in which she gave the pupils some kind of control over the drama activity. Drama should not be seen as a threat to education or even society but rather as a benefit for children as the future generation. Drama could be recognised, as Martin Esslin (*The Field of Drama*, 1987) rightly states, as 'one of the principle vehicles of information, one of the prevailing methods of thinking about life and its situations.'⁴⁰ Through the use of drama as a tool for social awareness, teachers can convey social and moral issues to pupils. Giving the pupils responsibility is still present in the development of drama, but now, in the new

millennium, a more conscious consideration of the needs and requirements of the child as well as that of the young adult can to be considered.

In the 1980s, Bolton used drama for cognitive development and encouraged learning through drama as one of the educational goals he believed was necessary for classroom activity to have some purpose. Through drama, both a subjective and objective approach to the material could be established and experienced. Bolton also maintained that in the drama process two different levels of meaning and approach could be established. While the students were to concentrate on the actual experience, it was the teacher's responsibility to concentrate on the aesthetic dimension of that experience. Therefore drama became a pedagogic experience in which 'the teacher sees himself as teaching, but the participant does not see himself as learning; where the teacher focuses on the aesthetic overtones or implications of a content, but the participant focuses on the content; where the teacher looks for opportunities to break the perceptions and conceptions of his pupils but the pupils do not set out with this intention.'⁴¹ Thus we see that the concentration of the student lies within the actual creation of the drama activity whereas the concentration of the teacher lies with its meaning. It is through reflection, a process employed to discuss and explore issues after the drama activity is over, that these two pedagogic methods can meet and become better understood. It is also the time to examine attitudes and behaviours adopted during the activity. The idea of reflection and discussion was established to emphasise what was being done and to make it more apparent, or as Peter Brook argues making the invisible visible in order to achieve a clear teaching point.

Drama and its Relationship to Social and Moral Education

The British government has recently introduced Citizenship Education (CE) which is expected to become a compulsory subject as of September 2002 in secondary schools, aimed at Key Stage 3 and 4. Some of the aims of the framework appear to be similar to the aims of drama, and drama could be seen to be a key in the delivery of CE. The three core interests at the heart of CE are social and moral responsibilities, community involvement and political literacy. The first is a method drama has been emphasising since the Greek ages, as has been argued in previous chapters. Like drama, CE aims to help students understand and respect themselves and others. Students are expected to be taught about diversity and how to take an active part within their own community. Among the key objectives of CE is to encourage students to use their 'imagination to understand other people's experiences,'⁴² a clear characteristic of drama, even if not referred to as such. Among other characteristics of drama which can also be found is in CE's aim to develop 'skills of enquiry and communication'⁴³, 'participation and responsible action'⁴⁴, and how to assist individuals to take an interest in their community with the opportunity to develop a critical awareness and understanding of moral and social behaviour. Although no reference has been made to drama, one of CE's annual projects can be directly referenced back to Heathcote's 'Mantle of the Expert' approach where the students become the specialists. In the CE's school-based 'Motorola Youth Parliament Competition', students are encouraged to participate in a video portraying a mock parliamentary session. In drama terms, this would have been referred to as role-play. According to CE, the competition also 'manages to bring to life subjects which could otherwise be dry and uninteresting and through the competition young people

learn to negotiate, debate, and express an opinion that is not necessarily their own.'⁴⁵ This dissertation argues that DIE, in its development, has already begun this process as it has always been concerned with social and moral education, either implicitly or explicitly. Drama has always been concerned with each individual and the individual's interaction with others. One of drama's many attributes lies in its ability to give each individual a voice, placing and distributing responsibility and the emphasis on teamwork. CE introduces and promotes a 'charter of behaviour [that is] a way of seeking and gaining a consensus about what is regarded as acceptable and positive behaviour'⁴⁶ in society. Again, although drama does not necessarily project any 'right way of life' it can offer and examine various and different possibilities which can be explored in the drama activity. Participants can question and challenge ideas without any fear of repercussions. They can make decisions which are not binding or absolute and explore how such decisions, when put into practice, affect not only themselves, but others as well.

Yet, by participating and experiencing for themselves, drama can help students maintain appropriate behaviour and attitude and can help to eradicate extremism. There are many moral and social attitudes which can be adopted by everyone, irrespective of their gender, race or religion such as respect for others and honesty. It can be possible for drama to demonstrate how people are affected by circumstances and how individuals have a responsibility not only to themselves but also to their society. Although it may sound idealistic, we as individuals have a duty to find means and ways of living with one another harmoniously and respecting our differences. Rather than emphasising differences, we can search for similarities.

Almost three decades ago the Brazilian educationalist Paulo Freire (*Pedagogy of the Oppressed*, 1972) had stressed the social importance of educating the under-privileged. Freire was born in the centre of extreme poverty, underdevelopment and oppression which made him aware of the importance of education in achieving change. While his work mostly contributed to the education of illiterate adults in his native Brazil, Freire stated that education is essential to his society's development whilst stressing the importance of education rather than ideas of play. Although he does not directly refer to drama, Freire's ideas and methods are very closely linked to direct action, as he wants people to participate in the transformation of society. Freire saw the value of education, (which can also include drama) as a force for social change and further described the illiterate as the 'culture of silence' wanting them to become free subjects to enable them to change their society and its values. Freire also believed in the importance of participation and involvement; a theory closely linked to drama and the theatre, where drama could be regarded as the individual's mental development and theatre as the physical expression of that development. 'This discovery cannot be purely intellectual but must involve action; nor can it be limited to mere activism, but must include serious reflection.'⁴⁷ Freire also described traditional methods of education as a 'banking system' in dire need of change. Similar to Bolton's reference to filling up an empty pitcher, Freire believed that education had become 'an act of depositing in which the students are depositories and the teacher is the depositor.'⁴⁸ Knowledge gained in that way can be easily forgotten, while that gained through understanding can have a more permanent place in the conscious and can constantly be referred back to.

Although drama is sometimes accused of social engineering, the idea of socialisation is an ongoing process which involves everyone from parents to the media. The understanding of drama as a form of social engineering is not a new concept, it has always been present - from Aristotle's use of *harmatia* and catharsis to Heathcote's 'putting yourself in another person shoes'. Education is generally expected to have a stabilising effect in society, which in turn could also be seen as a form of social engineering. If the family unit is the primary source of socialisation for the child, then the educational system continues this process with the tendency to work towards the maintenance of existing standards within society. Every society is faced with the desire to preserve and transmit its culture and educational establishments reinforce the standard behaviour, beliefs, attitudes, conduct and values determined by the dominant group in that society and in turn transmit 'formal' knowledge in the sense of that which is determined by the curriculum.

Knowledge is the basis on which everything is dependent on. This dissertation would wish to argue, as indeed most of the child educationalists and drama education practitioners examined in the previous chapter would emphasise, that knowledge should not be passed down but experienced in order to be understood as it is through direct experience can real education take place in which it will no longer become a matter of information being passed down from one person to another, but rather experienced by each individual. One approach which needs to be avoided is the educational goal of 'depositing' information and replacing it with 'the posing of the problems of men in their relations with the world. "Problem-posing" education, responding to the essence of the consciousness intentionally. . .embodies communication.'⁴⁹ Freire further believed that through 'problem-posing',

participants can begin to critically perceive the society they live in and come to realise that it is not a 'static reality, but as a reality in process of transformation.'⁵⁰ These ideas of critical awareness and the ability to transform society by addressing, questioning and challenging particular issues are shared by educationalists and DIE practitioners alike.

Slade and his followers believed that drama was a great aid in bringing about change. Through drama, participants can explore various issues and try different solutions to solve those issues. After the drama activity, they can discuss and reflect upon their beliefs and actions. Direct experience in a safe, secure environment can help participants act naturally with no fear of punishment. Working in the 1980s, Jonathan Neelands emphasised the idea of drama as a shared process as well as that of using drama across the curriculum as a teaching medium. Neelands (*Making Sense of Drama*, 1984) views drama as an active process which entails intellectual, emotional and social forces because drama 'inevitably pivots around conflicts of principle, value and attitude.'⁵¹ He saw the role of drama as preparing pupils for a social and economic life in their society by provoking a representation of reality and requiring the pupils to enact sincerely and try to understand the reality and reasons why people behave the way they do. The idea of drama as a social process appears to be an echo of the philosophies of Plato and Aristotle as well as the Romantics who shared the belief that the arts had a great effect upon the individual and therefore it was important to project an idealistic form of religious, moral and social awareness for the individual to adopt and learn from. In regards to the value of drama, Neelands states that drama is a 'part of an unbroken cultural tradition which has been present in all civilisations throughout history. Sharing in cultural experiences is one way in which the

young become initiated into the values, traditions and identity of their society.’⁵²

Drama in the Quest for Social Change

Drama’s potential as a social and moral force of change has been constantly employed throughout history, it is not a new idea. However, with the contemporary DIE movement and educationalists such as Freire, drama and education can consciously work together in introducing, addressing and exploring various issues relevant to any particular society. Through active participation, participants can experience ideas and how such ideas affect and influence themselves and others. The idea of active participation is not a methodology used only by DIE practitioners. The Brazilian educationalist Paulo Freire and the theatre practitioner Augusto Boal constantly encouraged active engagement in their works and both addressed the issue of ‘oppression’ in their society. While the former worked primarily through education, the latter employed theatre to show how change could be possible. Their ideas are very similar to those of DIE practitioners and perhaps they have had an influence on DIE approaches and methodologies. However, although Freire’s and Boal’s ideologies are considered to be revolutionary, it is their methodologies that can be adopted for work and implementation in the Kuwaiti context where communication is not given its greatest potential. Both Freire and Boal addressed the importance of communication. Communication is at the heart of drama and a means through which Heathcote considered people could allow themselves ‘to be restless spirits - to be in the process of becoming.’⁵³ Freire refers to a similar process in his attempt to liberate the people as part of the ‘process of achieving freedom.’⁵⁴ Drama can be seen as

the process of liberation because with the process of active engagement, people can be freed from the restrictions which society places on them.

Drama is an informal process where it can be possible for participants to address, question and challenge various issues with participants being able to speak and act freely while 'acting out' a particular situation. Through drama, participants can experience various approaches and solutions to particular issues. At the same time, none of their actions is absolute or binding, they can be altered or changed completely. The participants themselves can decide the themes they want to address and explore as well as what direction they would like to follow. For example, they can examine particular issues through two different ways, one through accepting it and the other questioning and challenging it. Drama as a form of social and moral guidance as well as a methodology of imitating and tackling of different situations and experiences, can take the first steps to question and subsequently challenge previously accepted ideas. In *Pedagogy of the Oppressed* (1972), Freire constantly addresses the issue of the illiterate population in Brazil, which he believes is one of the primary forces which help to make them oppressed. He shows how change can be possible through active participation.

Through his work with the illiterate farmers, Freire shows how an internal conflict can occur between remaining as spectators and by taking action. Whereas the former would normally be expected to accept 'fate', the latter would normally decide and take part in their roles in society. As Freire states, 'this conflict can take place 'between spectators or actors, between acting or having the illusion of acting through the action of the oppressors; between speaking out or being silent, castrated in their power to create and

recreate, in their power to transform the world. This is the tragic dilemma of the oppressed which their education must take into account.’⁵⁵ According to Freire, through education, people can find their voice and their strength as he believes that education is most beneficial when individual experiences are present and that it is only through education that individuals can become ‘humanised’ again for without it they will continue to accept what is handed down to them. By employing drama methodologies, people could come to realise that they are the creatures of their culture and that their work can be creative as well as important in transforming their society for the better. While Freire addressed the need for the ‘oppressed’ to educate themselves, he does maintain that through their active involvement that they can gain confidence to speak out and defend their rights, and hence their oppression can be weakened.

Richard Shaul’s ‘Foreword’ in Freire’s *Pedagogy of the Oppressed* (1972) states that Freire ‘incarnates a rediscovery of the humanizing vocation of the intellectual, and demonstrates the power of thought to negate accepted limits and open the way to a new future’⁵⁶ for when nothing is fixed, everything can be changed. Everyone is capable of looking critically at the world in a dialectal encounter with others. Through education people come to realise that they have a hand in creating new values and respect towards themselves and others. Idealistically, Freire believes that this is best done by action and as a result of unjust order, society dehumanises its members by encouraging their ignorance. Humanisation is ‘thwarted by injustice, exploitation, oppression, and the violence of the oppressors; it is affirmed by the yearning of the oppressed for freedom and justice, and by their struggle to recover their lost humanity.’⁵⁷ Individuals must liberate themselves and it is

only by recognising their oppression that they gain the strength to change the course of their lives. Although Freire's revolutionary philosophies of education are intended to change society, the aims of DIE are mainly concerned with understanding issues, roles and attitudes. Nevertheless, Freire's ideas can be used as a guideline and in this light, drama can be seen as the educational experiment and could become an agent for social change. Boal has applied many of these ideologies in theatre. Like Freire, Boal addresses the issue of oppression and shows how that people can change the course of their own lives. Boal strongly believed that 'theatre is a weapon, and it is the people who wield it.'⁵⁸ Both drama and theatre can be social and moral experiences through which people can determine what issues they would like to address and from which angle they want to explore. The experience gained by drama and theatre can help form and alter people's perceptions. Although this process of social and moral awareness has been applied in the Kuwaiti theatre movement since its emergence in the 1940s, it has altered over the years. Drama can be introduced into Kuwaiti schools in light of the methodologies of British DIE practitioners as well as those practised by Freire and Boal.

Dorothy Heathcote has stated that drama is a 'rehearsal for life'. In drama, the participants will not be criticised or punished for their thoughts and actions. By diminishing this fear of punishment, more freedom and honesty, or as Slade points out, sincerity and absorption, can be established. As Freire acknowledges, 'to surmount the situation of oppression, men must first critically recognize its causes, so that through transforming action they can create a new situation - one which makes possible the pursuit of a fuller humanity. But the struggle to be more fully human has already begun in the

authentic struggle to transform the situation.⁵⁹ Drama can play a role in introducing and addressing various issues and encourage participants to critically and objectively confront various situations.

Education is usually based upon a traditional mode of practice and is mostly used as a 'banking device'. Drama, on the other hand, can allow participants to learn and experience for themselves the knowledge being handed down. Active participation can help make the lesson stay in the memory. Freire rightly stated that intellectual, critical and emotional input are needed to be aware of reality so that individuals can act upon that input and assist in changing the attitudes of society.

Slade's original introduction of self-expression and child-centred activity was a comprehensive concept and found to be an efficient aspect of the school curriculum. As has been previously examined, child-centred activity in itself can represent a vital and dynamic facet which pupils respond to and are psychologically and sentimentally inclined towards, because in it they can find what satisfies their tendencies and intents. Based on that, child-centred activity can become an important element of the Kuwaiti school curriculum. Although written more than twenty years ago in 1976, Geoffrey Hodson's and Maureen Price's description of drama as the 'only teaching method stretching right across the curriculum to facilitate and deepen the whole learning process'⁶⁰ can still be applicable today. Although drama can be a subject in its own right, its use across the curriculum can greatly benefit the educational system, especially in the Kuwaiti context. Theatre as a form of social engineering is not a new methodology in Kuwait, however, drama as a learning methodology and as a subject is. Currently, drama, as practised by the British DIE practitioners, is not familiar in the Kuwaiti educational system.

This dissertation wishes to put forward the idea of introducing guidelines of implementing drama into schools based on the British DIE experience. The idea of drama ‘with personal understanding and communication skills at its heart [can prove to be]. . . an essential tool in the teaching of oracy and stands with literacy and numeracy at the core of education.’ However, it needs to be introduced gradually the final chapter of this dissertation will suggest one possible way of implementing drama into schools.

We live in an ever-changing society and drama can help individuals to adapt to such changes. Individual growth is mostly determined by the interaction between people and the environment in which they live. Drama can help individuals in the various experiences they encounter in their everyday life and can also help promote the various talents and potentials for use within the theatre domain. Since Peter Slade’s approach to drama in the late 50s, drama and theatre soon became an important aspect of personal growth and development. Slade laid the foundation for drama and others followed in this pursuit of using drama for educational purposes.

While Slade’s theories formed the foundation of child drama and placed him at the forefront of modern thinking in drama in education, his followers also helped to secure drama’s presence in education. What Slade’s theory lacked in content and form was soon to be rectified by those inspired by him, such as Brian Way in the late 60s as well as Dorothy Heathcote and Gavin Bolton in the 1970s. Up to the 1970s, drama was mainly seen as a classroom resource and not as a subject in its own right. The belief of drama’s value as a classroom resource was shared by Jonothan Neelands in the 1980s. However, in the 1990s, Michael Fleming contemplated the importance not only of the theory (drama) but its practice (theatre) as well. Thus Fleming’s

ideas could be seen as the border through which drama and theatre can meet. However, David Hornbrook (*Education in Drama*, 1991) maintains that drama had lost its place with the arts and that it was only by re-establishing itself with theatre that its real value would be recognised. David Hornbrook further argues that the next step is to link drama with its artistic form - theatre - thus providing the balance through which the dramatic activity can become an essential tool for education.

Because the Kuwaiti experience has mostly been with theatre, as will be examined in Chapter Five, the topic for the next chapter will be to examine the relationship between drama and theatre. It will also identify some of the key arguments of the role of drama and theatre in the curriculum in order to inform future recommendations for developing the researched issues into the future role of drama and theatre in the Kuwait context.

Chapter Three Endnotes

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Chapter Four:

‘Process or Product’

Introduction

Much misunderstanding and disagreement still exists as to the nature of drama in education. Perhaps it needs to be recognised that there is no clear-cut, comprehensive definition.¹

David Male’s statement, although written nearly three decades ago, could still appear to be true in terms of the relationship between drama and the arts, and in particular with theatre. The position of drama in schools, as previously discussed in Chapter Three, was of a progressive development from its earliest beginnings to a point of strength, yet with the 1988 Education Reform Act (ERA), the work of earlier practitioners appeared to be under threat. David Hornbrook (1991) argued that one of the main reasons for the demise of the importance of drama is the result of educational drama practitioners’ failure to acknowledge the links between drama and theatre. Hornbrook also believes that drama is more closely linked to theatre and the arts, rather than English, which has been the traditional link and out of which drama as a separate study emerged. Furthermore, he was among the first to confront the debate between drama as an art form and its relationship to theatre. This debate has been perceived in many different lights: the first being that drama has very little to do with theatre; secondly that it is not beneficial for drama to be linked to theatre; and finally that it is essential to recognise that drama and theatre are actually part and parcel of each other.

Different educational drama practitioners have tackled these issues each with their own beliefs and methods; many conflicting views arose

concerning the nature of drama and theatre. Without doubt there is a link between the two, yet this link has not always been recognised and has constantly resulted in many misunderstandings and confusion. Although drama and theatre are closely linked, they still maintain their own identity and they each have their own sets of objectives. Over the years and as a result of some of the pioneer educational drama practitioners such as Peter Slade and Brian Way, who were both mainly concerned with establishing child drama as a separate art form, and the later practitioners such as Gavin Bolton who emphasised the role of drama as an educational tool, drama seemed to be discouraged from standing out on its own as a distinct subject, but rather encouraged as an aid to other subjects within the curriculum. As a political strategy, and possibly to gain further acceptance, drama was developed across the curriculum instead of becoming a central part of it.

Dorothy Heathcote's and Gavin Bolton's pedagogic use of drama as a learning medium and its relationship with other curriculum subjects opened up one debate while another focused on the debate within drama about its links to other art forms and less with its connection to English, a philosophy more recently advocated by David Hornbrook who believes that:

A close historical relationship has meant that drama in schools has often seemed to have more in common with the aims of English than with the culture of theatre, and the fact that many well-known drama practitioners began their careers in English departments is likely to have strengthened rather than challenged this affiliation.²

This final debate was provoked by the curriculum decision to place drama with English. The 1988 ERA appeared to be reinforcing the belief that drama's importance was to be found in its traditional place alongside English, while also using aspects of its nature for other subjects, such as to gain 'empathy' in history.

This chapter will deal with the controversial debate between the role of drama in education and that of theatre as an educational tool. It will argue that the natural link between drama and theatre is much stronger than that between drama and English, as set down in the National Curriculum. The perceived 'opposition' between drama and theatre will also be evaluated and demonstrated to be an invalid one. Furthermore, if drama is to develop as a curriculum subject, particularly, and for the purpose of this dissertation, in the Kuwaiti context, its connection to theatre and the other arts needs be emphasised. As had been previously understood, theatre is no longer used merely to refer to as the place to stage a play or activity such as a musical concert; it now has many different features. It also has its own field of study as it searches for a 'useful and effective role within society and an exploration especially of its potential both as an educational medium and as a force for social change.'³ Without doubt theatre as production does rely on presentations, and all that they entail, with specialists such as playwrights, actors, designers, technicians, costume yet these are only some of the physical aspects of theatre and not the aesthetic attributes.

In this chapter, theatre will refer not only to the presentation/performance but also to the rehearsal/process that takes place, which is seen to have its origins in drama. For the purpose of this chapter and in the continuum of drama into theatre, drama will be seen as the process, leading to its product as theatre. It is essential to understand and to recognise that there are controversial issues, mainly surrounding the relationship of drama and education, drama and English, drama and the arts, and drama and theatre. Only by critically understanding and examining these relationships can an attempt to employ drama, not only as a teaching medium, but also as a distinct body within the curriculum, be undertaken. The issue of drama as a form of expression, for personal and social development, in addition to theatre tools and history will also be considered.

Drama as a Learning Medium

The recognition of drama's value as a learning medium in the 1970s is considered by many drama educational practitioners to be the main reason behind drama's acceptance and security within schools. This view is clearly evident and can be traced back to Slade's belief in the late 1950s that in drama 'the child discovers life and self through emotional and physical attempts, and then through repetitive practice.'⁴ It is also made apparent in Bolton's belief in the 1980s that drama's '*usefulness* as a means of teaching about life. . . puts drama in a unique relationship with the rest of the curriculum, for there is a sense in which the rest of the curriculum is drama's subject-matter, particularly at a level of values, issues and implications.'⁵ Dorothy Heathcote was also a strong advocate of establishing drama as a teaching medium and not as a subject on its own. This stance is understandable when recognising that drama was still struggling to take part in the academic environment. As such, it had to make the 'academic' point and the best method at the time appeared to be by proving itself as a teaching and learning medium across the curriculum. According to Wagner (*Dorothy Heathcote: Drama as a Learning Medium*, 1979), Heathcote believed that drama should mainly concern itself with the individual's personal and social development and she further placed great importance on the subject matter. It was essential to Heathcote for the participants to be objective in their judgement within the lesson and upon reflection of the lesson.

According to Bolton, Heathcote saw the 'subject-matter or content of the created text to be as worthy of objective attention as in any play written in the theatre.'⁶ This idea stems from the point that Heathcote does not see the 'dichotomy between theatre and drama activities in education, and conceives

of the role of the drama teacher as being close to that of the playwright and director.’⁷ This inevitably raises the question of drama’s relationship to theatre of whether they should be separated or whether they should be linked. Most importantly, could the relationship between drama and theatre be considered as essential to the value of drama. Perhaps the best solution could be seen in the understanding that theatre is a continuum of drama and that the two are intricately linked, each with various aims and intentions yet constantly overlapping one another. However, drama has traditionally been connected to English and this issue needs to be examined to help determine whether this traditional stance is justifiable.

Drama and NC English

With the Education Reform Act (ERA) and the establishment of the National Curriculum, drama found itself at a crucial point, at a crossroads in many different ways, as general educational thinking and ideology began to distance itself from the Romanticism, especially that of child-centredness and free expression, of the early Drama in Education (DIE) practitioners. The change in the conservative government’s thinking leading to the 1988 ERA could also be seen as one of the influences which led to the reappraisal of DIE. With the 1988 ERA, drama practitioners saw the danger of a slow disintegration of drama in schools. Although drama was not directly referred to, except in reference to English, aspects of its nature were still seen to be evident within other areas of the academic curriculum. Drama, seen as an active learning tool and not as a subject, led to a debate which reinforced its links to the arts, rather than that of its link to English.

Traditionally ‘theatre’ has been taken to refer to the communication of meaning in performance whereas ‘drama’ has referred to the work designed for stage representation, the corpus of written plays. . . Thus

'drama' in the context of English teaching has tended to be viewed as a separate literary genre alongside poetry and the novel. In the context of drama teaching however the terms have been used rather differently.⁸

Drama for a long time has been viewed in parallel and as a genre of English literature. The 1988 Education Act placed drama under the responsibility of the English department yet also attempted not to undervalue. Furthermore, it appeared to recognise drama's aims and objectives:

Drama, ranging from the role play of infants to improvisation and the scripting of plays by older pupils, is an important means of extending the pupil's language repertoire, his confidence in speech, and his awareness of how other people speak and behave. It is an essential part of language teaching in primary and secondary schools. If in the secondary school there is a separate drama department, its work should be closely related to that in English; if not, drama work should be part of the English programme.⁹

The National Curriculum saw the main value of drama as a method of bringing the written text to life, only one of drama's many aspects. The issue of theatre's 'irrelevance' to drama, the core of the changing idea in drama is portrayed in the way that drama had previously been approached and which can also be applicable to drama's relationship with English. For many, the traditional term of drama meant dramatic literature, one of the three genres of literature, that is plays as a part of the English studies, or theatre, the presentation of those dramatic texts in a formal production setting.

Drama's Relationship with Theatre

Among the many strengths drama has is the active participation of the individuals. When taking part in drama, the main objective in the early stages could be for participants to enjoy the activity and not made to feel or realise, from the onset, that the main intention of the activity is that of learning. The intention should be perceived as taking part and contributing to that particular activity. Only through later reflection can the teacher's main intention for the

lesson become a form of learning; this learning can mainly be through understanding the issues being dealt with through individual and group discussions. Simply defined, drama can be seen as the individual's means of understanding and experiencing situations on a personal yet objective level, and theatre as the primary method of portraying that understanding and experience to others.

However, the relationship between drama and theatre is not that simple to define. In the early fifties, Peter Slade appeared to be among the first to separate theatre from drama, from which the more recent debate seems to have emerged and which will need to be examined historically. In *Child Drama* (1954), Slade maintained that theatre would spoil rather than benefit the child if introduced too early. He believed that at certain stages, theatre could do more harm than good to a child causing feelings of competition and in turn the feeling of failure. Although Slade recognised that drama and theatre shared many similarities with theatre as a continuum of drama, he also emphasised the importance of not introducing children to theatre at an early age. He believed its importance is gained in the later years of the growing individual. Slade believed that children understood drama more than they did theatre, since they were all participants and active, was based on the idea that as they were not bound by anything, absorption and sincerity were experienced, which Slade regarded as essential to the growing individual. Although Slade maintained that theatre makes children more 'conscious of an audience, spoils their sincerity and teaches them to show off'¹⁰, it should not be denied that theatre can also provide students with the confidence and incentive to portray their creativity.

It is not necessarily true to state that if there is no feeling of an audience, then the instructor will have a better chance of getting sincerity from the children nor that without the feeling of a theatre, children will also act more naturally and the need to compete will become more minimal. Competition should not always be viewed negatively and with such scepticism. The issue of competitiveness can give individuals the incentive to reach beyond their basic and recognised abilities. In turn, this can greatly assist their personal development as they explore new ideas and experiences. Drama can also encourage co-operation since the participants usually relate to and are dependent on other participants who can both directly and indirectly influence them and their actions. This process of co-operation can also give individuals the opportunity to bring in their own personal understanding and creativity while also relating and respecting other ideas and the ideas of others. Drama can be a great force in encouraging and implementing co-operation, trust, and sincerity as it provides a means of releasing intellectual and emotional frustrations within a safe environment. By encouraging co-operation and sincerity, drama can enable and assist individuals to become more alert and sensitive to other people's needs while also providing them with an objective view of their work. This is but one of the many social factors which drama can encourage. The partnership between competition and co-operation does not always need to be exclusive. By working together, this partnership can help to make the drama more meaningful.

In a historical context, Slade's ideas in establishing child drama as a separate and distinct art form, seems to have been seen as responsible for breaking the link between drama and theatre in his belief that: 'of course theatre has its place. It can be wonderful and beautiful, but it is only a small

part of Drama, and we shall not get the balance right unless we see this quite clearly; and unless we do see, it is difficult to understand the supreme and innate culture of Child Drama'¹¹, maintaining that child drama is 'quite different from any conception of theatre, which is a small - though attractive - bubble on the froth of civilisation.'¹² By this statement Slade appears to have regarded theatre as an accessory, and placed more importance on drama. However, Slade does recognise that both drama and theatre could play a very important role in a child's development. As Slade believed that participants' actions became more restricted once they took part on stage, he emphasised that theatre should be introduced gradually and further recommended that initially, participants should take part on stage for only a short period of time. Brain Way also addressed the issue of the relationship between drama and theatre.

In the sixties, Way also appeared to be separating drama from its links to theatre, although it must be recognised that during that period, Slade, Way and many other drama educationalists were fighting for the recognition of drama as an active learning medium. Drama practice was seen to be a radical challenge to the way children were traditionally taught in schools and needed to be carefully nurtured. Clearly, these practitioners saw that drama had a better chance of being accepted by demonstrating it as an effective form of exploration and as a form of learning about life, the direct environment and the world around the young individuals. They also attempted to place drama as an extension of the other accepted forms of teaching and learning applicable across the curriculum. They were simultaneously attempting a radical, new approach and methodology which was capable of teaching all subject matters, whilst also trying to justify it as a respectable subject in its own right with

serious structures and structural content. Both drama and theatre can play a role in the development of the individual. Undeniably, as children grow older, around the age of ten, they can begin to feel a need to form and structure their 'play' which can inevitably leads them into theatre. Through structure their play becomes more meaningful and relevant and in doing so, as Bolton stated, they 'build on structures embedded in our real social interactions'.¹³

Dorothy Heathcote was among the first to acknowledge the similarity between drama and theatre. Betty Wagner (1979) states that Heathcote believed that although they might have different purposes, the tools of drama and theatre were one. 'The difference between theatre and classroom drama is that in theatre everything is contrived so that the audience gets the kicks. In the classroom, the participants get the kicks. However, the tools are the same: the elements of theatre craft. As Heathcote sets up a classroom drama and trains teachers, she relies on her theatrical sense.'¹⁴ Furthermore, according to Wagner, Heathcote acknowledges that theatre is an end process of drama and that theatre was just as essential to the development of the individual since it was a group process. Heathcote emphasised that 'in a theatre performance, getting to the particular, the sharp dramatic focus, the small end of the funnel, is the end of the process. It is assumed that the audience can do the reflection for themselves. In a classroom drama, the end point is the discovery of universal human experience, the searching of a deeper insight about the significance of the act or situation in the drama.'¹⁵ The significant difference appears to be that drama is concentrates on the universal experience while theatre mainly concentrates on the dramatic focus.

Yet in the educational sense, both drama and theatre aim to become recognised for their value within the educational system as well as within

society, for 'what works effectively for an audience at a basic theatrical level will equally well operate for the spontaneous drama of the classroom.'¹⁶ Perhaps it is Bolton's guideline which has set the framework for the link between drama and theatre to be considered. Although in *Drama as Education*, Bolton states that drama is the theory while theatre is the practice, he does emphasise that both are dependent on one another. Therefore it is vital to understand the theory before putting it into practice. This would seem to argue that drama and theatre should be integrated while at the same time clearly stand out on their own and that they should be seen as two ends of a continuum. Educational drama practitioners' approach to and consideration of the relationship between drama and theatre has in recent times altered the development of drama in education. It should also be recognised that drama is not only aesthetic, whereas the aesthetic is the inner feelings and emotions experienced by an individual, but that it is an art form as well in developing the skills of projecting those feelings and emotions.

Drama and Aesthetic Education

Aesthetic education was one of the philosophies of the Romantics which appeared in the eighteenth century in response to the neo-classical belief that everything should be based on reason and logic. It was based on the theory that reality is not a fixed manifestation but that it is dependent on the vision of the individual, placing emphasis on the emotions. Aesthetics aims beyond the tangible and attempts to perceive and recreate the world according to the individual's own vision and imagination. The title of M.H. Abram's book, *The Mirror and the Lamp* (1953), can be seen as portraying the dichotomy between the philosophies of neo-classicism and Romanticism. The minds of the former were like a mirror, an imitation and reflection of what was

seen, whereas the latter was like a lamp which represented the imagination because it does not seek to give an exact replica but to recreate reality. The Arts can be seen as the creative methods of creating or portraying that perceived truth.

Drama, like other art forms, is concerned with certain areas of human experiences - moral, social and humanitarian issues. To achieve and experience its full value, drama needs to be seen and taught as both an educational as well as an aesthetic experience. The imagination plays a major role and is a common factor in the arts, employing creativity to portray subconscious and personal perceptions and experiences. Through drama, the engagement with the emotions makes the subject content more meaningful as it contains a more personal perspective and 'drama in particular seems to provide the human context which links learning with the child's own experience.'¹⁷ This aspect of human experience is usually not included within the traditional notion of learning in the curriculum. Nevertheless, this aesthetic relationship can be seen as beneficial in the individual's developmental process and is a prime example of the arts methodology in examining the nature of 'inner' meanings and symbols: the tendency to look beyond the surface and search for hidden meanings. Through drama, participants can go beyond acknowledging a situation to a more aesthetic level of feeling that situation as they imagine themselves in it. Although all the arts depend on imagination and creativity, it is mostly through drama that imagination becomes a concrete experience as well as an abstract form.

Many educational drama practitioners such as practitioners Slade, Neelands, Heathcote, Bolton, Neelands, and Fleming maintained that child drama had its aesthetic quality and was best experienced and achieved without

the use of theatrical settings or costume. In the early seventies, it was claimed that:

The activity [drama] is 'experiential' in terms of the individual's discovery of his own self and his own potential and its exploration in dramatic, though not theatrical, experiences of moving, speaking, responding. There is no sense of 'pretending' no demand for presentation, and no suggestion of competition in response. The criteria are created by the individual himself.¹⁸

Drama was seen as a method for individuals to discover and develop their own particular characteristics without the feeling of being pressurised to say or act in any particular way. The purpose was not for the participants to compete with each other but, rather, to work together. This statement also appears to be distinguishing between drama and theatre and at this stage, it is important to consider and explore how drama and theatre were sometimes perceived by the various practitioners.

Drama is the informal participation of students in understanding and experiencing different aspects, not only of school subjects but also of issues of relevance to society as well. Drama is more concerned with the child's development and less in the actual performance. Theatre, however, is more formal as there is the presence of a conscious audience, spectators who are not as emphasised in drama. Theatre also places importance on the external surroundings such as staging, lighting, scenery and so on, which are not as necessary to drama. Drama concerns itself with the individuals and their personal progress and development; theatre, on the other hand, concerns itself with the performers and their performance. Drama tends to concern itself with understanding the emotions of the participants whereas with theatre, it is with how characters portray their emotions and actions. In drama only the participants and their direct supervisor can really assess the input of the drama lesson whereas with theatre it can be assessed through the actual participation and performance. Whereas the internal is important in the drama process, it is the external that is essential in the theatre process. Yet the development of the internal into the external provides a considerable overlap between the

characteristics of drama and those of theatre. In drama it is the individuals and their experiences that is being emphasised and encouraged.

In theatre, there is the rehearsal process which can synthesise some of these differences while also echoing much of the drama practice. During rehearsals, the activity becomes an individual experience as performers explore different issues and actions of their characters in order to realise the final outcome leading into the performance. Because of this similarity, it can be possible to pay careful attention to theatre practice in promoting drama as the link between the two has always been there, although it is rarely acknowledged. Hornbrook emphasises that ‘it will have to be acknowledged that drama is a *performing art*’¹⁹ and further believes that the theory and practice of theatre should be seen as essential to drama’s development, arguing that the performance is essential in carrying out the dramatic experience.

The nature of drama is inclusive of two main aspects. The first being the actual participation and the other is that participant’s interaction not only with other participants but also with the situation they are experiencing. Through drama and dramatic play, a tension arises between the participant’s inner emotions and presenting them outwardly, or as Bolton terms this process, the representation ‘to be/to describe’ (Figure 1). When the mental form of expression and the physical form of presentation become combined, the message can become clearer, not only to the individual participant, but also to the audience, be it the rest of the class or the theatre spectators.

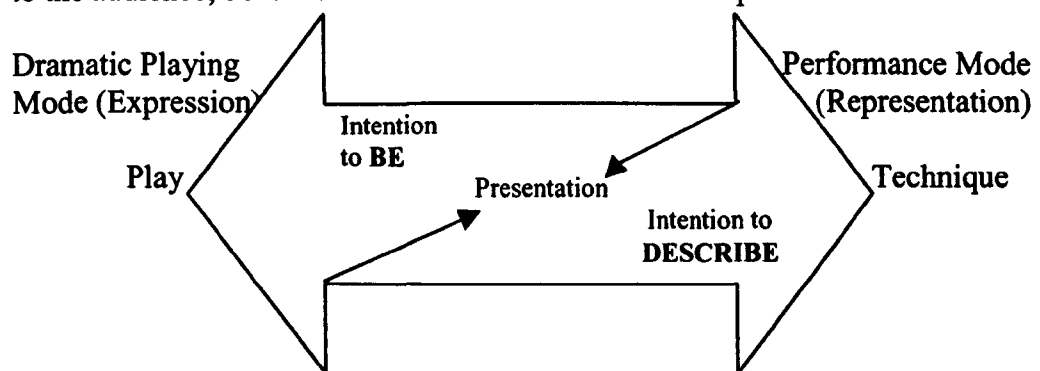


Figure 1: ‘To be/to describe’ diagram of the overlap between drama and theatre (taken from Gavin Bolton’s *Drama as Education*, page 124).

Bolton's diagram clearly shows the overlap of drama and theatre during presentations. The presentation idea can be representative of both the participant's inner, emotional and intellectual struggle, and also the physical portrayal of that struggle. Bolton further declared that drama was mostly concerned with child development rather than child performance, yet 'all drama is dependent on the participants having a dual awareness of both the "real" and the "fictitious" worlds. . . but it only becomes significant as *dramatic art* when attention is given to the art form of theatre.'²⁰ This idea of 'dual awareness' can be regarded as an example of one of the obvious relationships between drama and theatre. It is essential for the participants to realise the need to portray their inner emotions in order for others to understand them. This relationship between the two polarities, inner/outer, internal/external experiences can also be related to the relationship between Aesthetics and the Arts especially when considering the idea that the former can be as the emotion of feeling and the latter is ways of creatively expressing those emotions in various forms.

Tensions are also clearly evident in Bolton's diagram. One of these tensions is through the pull of the dramatic expression which is more towards 'play' whereas with performance, it is more towards 'technique'. This process can be regarded as not only demonstrating the priorities between the two methods, but also as the polarities through which learning becomes a process of individual and social interaction. In the theatre rehearsal process, similar to that of the drama process, experimentation with different ideas and modes of behaviour take place. The main objective of the rehearsal for the theatre production is for the performers to interpret and understand the playwright's and director's ideas and methods. Similarly, during the drama process, the

participants tackle ideas and issues in various ways to reach the most reasonable understanding and interpretation of a particular situation relevant to each particular participant. As Ken Robinson implies in 'The status of drama in schools' in *Issues in Educational Drama* (1983), drama's 'natural function. . . is to promote social, perceptive, intuitive, aesthetic and creative learning'²¹ but this function can differ from one person to another as each individual interprets the drama activity according to their own level of understanding.

Another major difference between drama and theatre lies in their intentions. Drama can be seen as dedicated to an individual-centred process whereas theatre is more of a performance-orientated process. In turn, the individual's progression is essential in drama while it is the performer's production that is important in theatre. Drama's main priority lies in the information to be gained or emotions to be experienced by each individual, whereas in theatre it generally lies in the skills and attributes of the performer's skill and talent since theatre is generally an '*occasion* of presenting something to an audience.'²² Undeniably, educational drama does concentrate on the child, but it entails more than just that. One of drama's main strengths lie in its ability to provide participants with freedom whilst also helping them to recognise the consequences of their actions through a recognition that they are acting under a 'what-if' situation. Their actions can be based on the assumption that they are the actions of the role they are assuming and not their own. In turn, their roles will 'face the consequences' and not themselves. On reflection, the participants can experience and to a certain degree understand the reasons for those consequences, but it is always under the protection of their roles.

Drama can also aid in removing the spectator's inhibitions. It can provide an atmosphere in which participants recognise that they will not be judged for themselves but by the roles they are portraying. Bolton's idea that 'drama is not itself direct, it only appears to be'²³ appears to reflect and summarise the notion that drama is an abstract form of methodology and emotion. The emotions felt during the drama activity are real but they are also reflective of the tensions felt within the participants, between the personal, subjective form of expression to that and the public, objective display. A similar process of internalisation can be experienced during the rehearsal process of a theatre production, which becomes more external in the actual event. One example of such a process can be referred to through Konstantin Stanislavsky's rehearsal for *The Sisters Gerard* in which he wanted the actress, Molchanova, playing the role of a blind person, to experience what it was like to be blind. All the lights were turned off as the actress searched for Stanislavsky through a space crowded with objects while she was surrounded by complete silence.

'Excuse me,' she said in an odd tone. . . But no one answered her. . . 'have you moved from where you were?' Only silence answered her. . . Molchanova suddenly stopped in a corner of the room, sobbing terribly. . . 'Put the lights on now', Stanislavsky said. . . 'Now you know what blindness is like.' However naïve and suspect this version of blindness, the fact remains that actors put through Molchanova's ordeal are able subsequently to approach their parts with the confidence of knowing them on the basis of their own experience. By having actors really endure what their characters undergo, the gap between self and role is minimised – which is of course precisely what rehearsals are designed to achieve.²⁴

A similar process to this had been referred to by Bolton as a 'modified version of that same emotion felt in an actual event, for the emotional response in drama is a response to an abstraction . . . Although drama uses concrete action and objects as its medium of expression, it is nevertheless an abstraction, as

indeed is all second-order experiencing.²⁵ Like Bolton, Michael Fleming sets guidelines on how to assist drama into becoming an entity linked to theatre studies. Yet Fleming believes that before tackling the issue of the relationship between drama and theatre, it is essential to recognise that the major agreed upon difference between the two –the role of the audience - was not a very relevant one, as previously believed by Way.²⁶

Audience

Within the drama theatre debate, much importance has been placed upon the idea and role of an audience which seems to have been the pivotal point of the argument. This emphasis can be approached more rationally by the recognition that an audience cannot be seen as a concrete differentiation between drama and theatre as the idea of ‘audience’ are present in both a theatre performance and a drama activity. Yet this presence can be experienced differently by the participants, according to the particular situation. In *Theatre Audiences* (1990), Susan Bennett acknowledges that theatre ‘relies on the physical presence of an audience to confirm its cultural status’²⁷ as a public and social event. In turn, it can be argued that the participant’s creative input is slightly reduced as a result of the fact that the audience cannot always interact with the efforts of the performers. The audience’s interaction with the performers varies according to what form the theatre performance is adopting. Yet this can also aid the performers in becoming more spontaneous in their creativity. Nevertheless, the general case is that the audience tend to play a passive role and the performers an active one in theatre production. In drama, however, there is a thin border between these two attributes. As a result, it can become more difficult to differentiate this traditionally accepted distinction between drama and theatre. Perhaps it is

best to eradicate this differentiation by stating that although the understanding of 'audience' may be an abstraction in drama, the 'audience', at certain moments, certainly is not. Another distinction could be that the audience in the theatre are in a more formal state of presence, whereas in drama it is more flexible.

Slade firmly believed that 'theatre means an ordered occasion of entertainment and shared emotional experience; there are actors and audience - differentiated. But the child, if unspoiled, feels no such differentiation, particularly in the early years - each person is both actor *and* audience.'²⁸ The 'audience' does not always initiate a negative aspect to the drama lesson as had been previously believed by Slade but should be seen as an effective device for encouraging focus, concentration and discipline. Brian Way shared a similar belief with Slade's theory regarding drama and theatre. He further differentiated between theatre and drama in his description of theatre as 'largely concerned with *communication* between actors and an audience; [while] "drama" is largely concerned with *experience* by the participants, irrespective of any function of communication of the audience.'²⁹ Yet it needs to be recognised that the audience is a very thin line that separates drama from theatre.

Way appears to ignore the importance of theatre teaching in education and states that theatre is not essential, in terms of education. 'Schools do not exist to develop actors, but to develop people, and one of the major factors in developing people is that of preserving and enriching to its fullest the human capacity to give a full and undivided attention to any matter in hand at any given moment.'³⁰ This could be argued with questions such as "are actors not considered to be people?" or "do not actors have to give their full undivided

attention to their performance?", for there are useful and essential disciplines relating to theatre which should not be ignored or undermined. Performers do have rules and disciplines which they should adhere to during their presentations. Among these disciplines is the necessity of consistency throughout the performance, analysis of the narrative and most importantly sincerity and authenticity in their presentation. The performance requires both dedication and concentration. It is not, as is generally believed, "merely standing on a stage and reciting memorised lines". All these steps are essential, for, as Hornbrook points out in *Education in Drama* (1990), the end product is judged not only by the content of the play but also by the 'actor's performance in terms of his or her contribution to the overall narrative'³¹ and its effect on the 'audience'.

In the drama lesson, the 'audience' is present within each participant. This will assist the participants not only in distancing themselves from the drama process, similar to Bertolt Brecht's 'alienation' effect, but will also enable them to reflect upon their emotions and actions at a later stage. This distancing can also help in making the drama activity more meaningful to the participants. By becoming aware of the physical environment, such as that of an objective audience watching the performance and through the use of stage tools and props, more attention is given to the theatre as a form of communication and experiences. It is from this point that the relationship between drama and theatre enters a new domain and can become a more interactive relationship between dramatic play and performance. Drama and theatre can be seen as part and parcel of each other. Each individual taking part in drama can be seen not only as a participant but also as an observer. In drama there is a presence of an audience, which can sometimes be an

unconscious presence, but nevertheless they are present. The audience are the participants themselves for they are encouraged to observe their own actions and later to reflect upon them after the drama process. This is a point explored by Fleming in 1994 where he firmly believes that:

It is possible to argue that even work which is not primarily oriented towards performance has three increasingly concealed audience elements within it: when groups stop to observe one another's work, when participants momentarily change from 'actor' to 'spectator', and when it is recognised that it is in the nature of drama for all participants to be simultaneously observers or 'percipients' of their own work. . . In the early days of drama in education, when there was strong opposition to the idea of performance, the ideal form of drama was judged to be a form of 'living through' improvisation in which all participants engaged spontaneously. It was often argued that the central distinguishing factor was the presence or otherwise of an audience. However, at the height of the purist experiential drama approach in the 1970s the subject was promulgated by demonstration lessons attended by walls of absorbed teachers, in effect forming an audience for the work.³²

Like Bolton's *Drama as Education* (1984), Fleming's *Starting Drama Teaching* (1994) addresses drama's relationship with theatre and states that the general difference between the two, the role of the audience, is not a valid issue. In drama, the idea of a circle is a very common focus of the lesson and can be considered as similar to that of 'theatre in the round'. Within that circle of attention, dramatic ideas may be explored while those around the circle can be both spectators and at times actors within that event. After the drama activity, participants are usually required to reflect upon their actions and emotions, a process which appears to undermine Way's previous theory that audiences are only present during a theatre performance. Fleming believes that the main issue in this debate should not be placed upon the role or presence of the audience but on 'the degree to which performance should be considered central'³³ and further maintains that 'the key question is whether having pupils present work to an audience changes the nature of the drama

experience and hence the potential educational objectives.’³⁴ When there is a conscious awareness of an audience, the participants could either become shy or get carried away by the attention bestowed upon them. Yet at the same time it can be argued that the presence of an audience can give the participants the initiative and incentive to dedicate themselves and encourage them to act to the best of their ability and as sincerely as possible as well as to employ focus, concentration and discipline. Fleming further states that there is a view amongst many drama teachers that ‘the endless and multilateral arguments between drama and theatre have not served us well.’³⁵ It is also clear that nowadays a drama project normally includes elements of presentation and performance. This is another point where there seems to have been some common understanding of a distinction between drama and theatre.

Process or Product

There are many points at which educational drama and theatre can overlap. Both drama and theatre can be looked upon as a process. Drama is the process of learning and theatre the process of communication. In drama there is a critical development as the individual internally develops and in theatre a critical awareness of the performance is established. Drama and theatre can be looked upon as a successful marriage of convenience. They each have their own identities and personalities yet it is essential for them to reach a compromise to enable them to develop and survive. Without this balance, it may be difficult for their full value to be either gained or acknowledged. Drama’s main priority lies in the individual’s experience and development, while with theatre the actual event, the performance, is seen as more important. In drama, the process begins within the individuals and their development in drama entails an imaginative and personal interaction. In

theatre, this distinction is more difficult to pinpoint since the personal/social is more obviously integrated in drama. However, in theatre, aspects of this nature can be related to the individual's personal growth and development, aspects clearly evident during rehearsals, which are more obviously focused around a text and characterisation.

It has been argued that the process, drama, mainly concerns itself with being subjective, whereas the product, theatre places more importance on objectivity. Yet this argument could be met with the fact that objectivity can be found in the reflective stages of drama and that subjectivity can be achieved in terms of the audience's response to theatre. Drama does tend to rely mostly on what the experience means to the individual while with theatre it is what the audience will understand from the presentation and how it will affect them. With drama, the action tends to be more spontaneous than it is in theatre where the action is usually premeditated. Yet it can also be argued that the process in the interpretation of the theatre text is made conscious through the role and presence of the teacher in the drama lesson. However this does not include text study, which is seen to be a different form of dramatic activity and hence has a different approach. Yet the idea of the teacher in the drama activity could also be applicable to theatre with regard to the presence of the director in the rehearsal process.

In drama the intention can be said to be finding meaning and understanding which can differ from one individual to another. On the other hand, theatre's intention can be seen as clarifying the meaning to the audience and not merely for the performers' own benefit, a process which would usually already happened during the rehearsals. In theatre it is this direct, conscious relationship between the performer and the audience which is

usually seen to be absent in drama. Yet the rehearsal process for the performer is very similar to that of the drama event for the participant. This could be seen as one example in which the overlap between drama and theatre must be taken into account. During the rehearsal process, the performer must understand a particular issue or action to portray it. Here it can be viewed as the rehearsal being the private, internal drama activity for that particular performer and the actual performance as the more public one. As in drama, the rehearsal process seeks to make things explicit through creating and sharing ideas and then discussing possibilities. To make the process more realistic, theatre tools are employed. In effect, many practitioners were using theatre tools in their attempt to promote drama, sometimes without actually realising that they were doing so. Drama and theatre could be seen as two ends of a spectrum which are intricately linked

Theatre Tools

The history of drama [as a generic word] has been almost synonymous with the history of theatre, and that it has only recently that the two have been separated.³⁶ As can be seen in Bolton's diagram (Figure 1) and in his further belief that theatre could be regarded as another term for 'dramatic art form'³⁷ with drama concerning itself with the personal experience while theatre with the group experience, in addition to the personal experience, through the participant's communication and interaction with the audience. Bolton's statement can be regarded as recognising drama in relation to the other art forms, primarily theatre. Drama employs many tools which are generally regarded as characteristics of theatre. Tools such as the contrast between light and dark, exploring various possibilities and improvisations similar to that in the theatre rehearsal process, the effect of sound and silence and the

juxtaposition between stillness and movement are all taken into consideration. These physical tools of theatre are usually used to build up tension and make the event more meaningful. According to Betty Jane Wagner, Heathcote constantly used theatre tools in her drama lesson. In a letter to Bolton, Heathcote describes how she sees drama and theatre.

I [Heathcote] see the *laws* of theatre expression – the seen and the not seen, the spoken and the withheld, the still and the moving, each dimension expressed SIGNificantly – as applying to both. You [Bolton] are right when you see *time* as being differently used. I [Heathcote] can sum it up in this way: the human face is usually possessed of a mouth, a nose, two ears, and two eyes, with surrounding bits to join these elements together. The bits that join and surround create the communicating system of the face. Theatre has many “communicating faces” that surround and give a variety to a few operant laws.³⁸

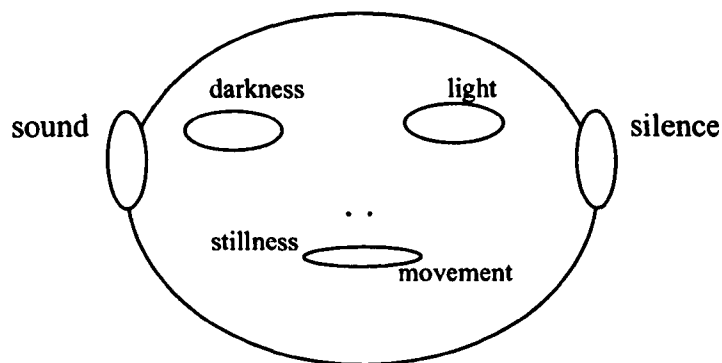


Figure 2: The Face of Theatre (taken from Dorothy Heathcote and Gavin Bolton’s *Drama for Learning*, page 195).

The understanding of the relationship between drama and theatre in Heathcote’s ideas appears to be a rather complex one. The individual’s method of expression is basically the same whether the activity is a dramatic one or a theatrical one. Both drama and theatre are dependent not only on the internal understanding, but also on the external signs to help communicate that understanding to the audience and other people. Both drama and theatre physicalise activities, but whereas the former is generally concerned with the inner, emotional struggle, the latter attempts to portray that particular struggle to the audience. Heathcote’s reference and comparison of the laws of drama

and theatre to the human face is an interesting portrayal of the relationship between drama and theatre and their dependency on signs, which is an essential aspect to help the individuals portray their creativity as well as help to distinguish drama and theatre from other art forms.

Nevertheless, all the various elements of theatre such as physical gestures, scenes and costumes, which are very obviously theatrical, as well as the more aesthetic notions of tension and surprise work together to make the issue that is presented in the drama activity more meaningful. In Tony Jackson's *Learning Through Theatre* (1993), Bolton mentions two levels of meaning in a dramatic activity. The first he refers to as 'contextual meaning'³⁹ and the second is referred to as the 'universal or thematic'.⁴⁰ The former is the objective level of understanding and the latter is more subjective and covers a wider level of meaning. This concept of the two levels of meaning can be compared with Heathcote's portrayal of the human face. The level of understanding can be at the heart of the drama activity in which participant's are encouraged to relate to the role they are assuming. It can also allow them to anonymously identify with the issue or situation they are enacting. This level of understanding can then be made more universal by directing towards a bigger issue or theme. For example, as Heathcote states, the theme of homesickness can be addressed for the 'contextual' level of meaning. The issue of refugees and how they have to live away from their countries and family and friends can be introduced later to help students identify more closely with them and make the level of understanding more 'universal'.

While Jonathan Neelands in *Making Sense of Drama* (1984) disregards theatre as an educational force and maintains that drama should be a 'classroom resource', he does maintain that 'from earliest times, theatre, like

sociology, has sought to examine the nature of social meanings, i.e. what it is to be human - in this sense it is theatre as "active sociology" that interests us as drama teachers. It is important to realise that theatre (as an art form) does not work exclusively through actors and text; it employs a wider system of meaning-making in order to evoke and communicate with an audience.⁴¹ The system referred to by Neelands can be regarded as theatre's use of tools and skills to make the performance more realistic as well as through the carefully rehearsed lines and actions to help make the event more meaningful. Neelands' philosophy, in terms of drama's link with theatre, recognises that theatre skills are separate from those of the drama experience but that there is a recognised continuum from drama into theatre. Neelands continues his evaluation of drama in stating that contemporary drama was a continuum of Slade's child drama while also having a distant tie with theatre in terms of development.

The kind of drama that is emphasized is at a point on a continuum that has its genesis in child-play and its furthest cultural and personal development in the art-form of theatre. . . In other words, the teacher is attempting to match the child's existing experience of play to the less familiar forms of theatre in order to focus and deepen the child's learning experience.⁴²

This evaluation is similar to Bolton's attempt to blend drama and theatre in his diagram to be/to describe and his awareness of the tension between the two. Accordingly, drama can be seen as the border in which free expression and theatre intertwine, a point made graphically clear by Bolton's use of a diagonal line (Figure 1) showing the gradual merging and intertwining, and through which structure is achieved by employing theatre tools whereby play becomes more constructive and meaningful. It could be considered a necessity that the acquisition of skills in drama and theatre are taught and practised such as communication skills and the affects of props. It could also

be considered the teacher's role to provide structure and experience of theatre tools which the students can then add to their own repertoire of possible methods.

The link between drama and theatre can prove to be a positive step in formulating a subject within the curriculum. Similarities as well as differences between the two should be taken into account. This chapter argues that it should be recognised that drama and theatre should be seen as an entity and not as a genre of English. Accordingly, drama and theatre should also be seen as vital to each other and that as part of a shared experience for Bolton's ultimate aim was to 'develop and heighten the drama experience of youngsters within the educative service, to link the curriculum work with performance.'⁴³ Through this, drama, inclusive of theatre studies, can begin to have a stronger basis to be acknowledged as a distinctive subject area. These issues need to be taken into consideration for the Kuwaiti context and can help in the success of introducing drama into schools.

Drama as Subject

Early drama educational practitioners were attempting to distance themselves from both English and theatre in the hope of demonstrating that drama was beneficial and valid as a part of the school curriculum. Yet it must be recognised that drama is closely related not only to English Literature but also holds strong ties to the other arts. David Male (1973) argued that 'whilst drama shares an oral and aural interest in English, visually it has much in common with art.'⁴⁴ In order to classify drama as a subject, it is essential that the relationship between drama and theatre is recognised and a balance established. This balance must be recognised as not only a point of

equidistance but also as a point of overlap in that although they are two separate entities there are many characteristics which drama and theatre share.

Throughout the 1970s and 1980s, the use of drama slowly began to progress and practitioners of the subject attempted to establish its value and importance within the curriculum. Drama began to be considered in terms of the benefits it was able to provide to other subjects of the curriculum and not only as a benefit in itself. It was not given its full prerogative as a subject but often employed as a means of teaching other subjects, which had been one aspect of DIE's 'selling points' in the past. A prime example can be depicted in the use of drama during a history lesson:

[children] need to be able to reconstruct historical situations from the viewpoint of people living at the time if they are to make informed judgements about why people took, or did not take, particular courses of action.⁴⁵

This also seems to echo the objective of drama in DES' *Drama from 5 to 16* which states that:

Drama in schools is a practical artistic subject. It ranges from children's structured play, through classroom improvisations and performances of specially devised material to performances of Shakespeare. It relies on the human ability to pretend to be someone or something else. Through this act of the imagination, pupils can explore how people in particular circumstances might behave now and at different times and in different societies. Though imaginary, the exploration can be experienced and shared as if it were real.⁴⁶

Children can become able to experience concepts and ideas and are enabled to gain a better understanding of their subject matter and experience crucial historical situations through drama. As a result, the 'arts will provide the personal context which makes facts meaningful, efficiently and succinctly. Particularly, perhaps in a historical context, it will enable the child to relate his learning to his own experience.'⁴⁷

Way's *Development Through Drama* (1967) stated that although drama should not be looked upon as a separate subject in the curriculum, theatre could be a separate subject and thus seems to have even further distanced the two from each other. He maintained that drama could be added to any subject in the curriculum but that it was not vital for it to become a subject. 'Drama is not another subject, theatre might be, with its groundwork in history and its study of playwrights and their works, but not drama. . . drama need never interfere with crowded curricula; it is a way of education in the fullest sense; it is a way of living and, as such, aids rather than interferes with other study and achievement.'⁴⁸ According to Way, drama was a way of helping the individual to develop and not as important in its own right as a subject in the curriculum. By this statement alone, Way could be seen in danger of not only destroying the capability of drama becoming a part of the curriculum instead of a methodology to be used across the curriculum, but also completely separating it from theatre. It should be acknowledged that Way, although not directly influencing the curriculum and especially not the ERA of 1988, did have a major influence on the development of drama within the curriculum for a whole generation of practitioners starting out in the 1970s.

More than a decade later, Jonathan Neelands seems to share Way's notion that it was not essential for drama to become a subject, let alone theatre being considered a part of the educational process. He states that drama should not concern itself with the transmission of theatrical skills but that its main emphasis and priority should be placed on the student's experience rather than performance. In *Making Sense of Drama* (1984), Neelands states that:

drama (in the educational context) is not as concerned with the transmission of theatre-skills as it is with the construction of imagined

experienced. Imagined experience. . . is seen as being a particularly efficient context for children to try out and experiment with new ideas, concepts, values, roles and language in action (i.e. in the situational context in which they would naturally occur). Drama is to do with the child experiencing rather than the child performing.⁴⁹

Theatre was therefore sometimes removed from drama and seen as a different type of skill. In *Drama as Education* (1984), Bolton stated that drama could become a subject, when specific criteria were met, and that theatre could be considered as part of the subject. His greatest contribution to this debate rests in the fact that he stated that drama and theatre could become subjects in their own right. He stated that there are some conditions which must be met for this to take place. Among the most important conditions is that teachers must be equipped and fully understand the responsibility, methodology and practice of drama and theatre as two separate disciplines before they can be combined. It is vital that teachers fully comprehend the issues and values of drama and theatre in the pedagogic sense before tackling it in schools, especially in the Kuwaiti context.

Bolton acknowledged that although drama should become a separate subject, he first emphasised that the teachers must gain enough knowledge about the methodology and philosophy of drama in order to achieve this end. Bolton's main written contributions, *Towards a Theory of Drama in Education* (1979) and *Drama as Education* (1984), are both concerned with creating a strong pedagogical base for drama and also for drama's centrality to the learning process. As Heathcote was introducing practical developments, often rooted in or developed around theatre, Bolton was pushing for the academic and pedagogical claims for drama. He also acknowledges drama's link to theatre and further states that theatre and drama should be combined as a subject. He stated that as a subject form, drama should be approached at 'a

level that dissolves the rigid distinctions drawn in the past between drama and theatre by harnessing what they have in common.'⁵⁰ Michael Fleming's *Starting Drama Teaching* (1994) re-established Bolton's view that drama, linked with theatre, can become a subject once the theoretical and ideological history and methodology is acquired by the teachers, who could then develop and implement them into their lessons.

However, David Hornbrook's theatrically based analysis in *Education in Drama* (1991) may provide drama with a foundation to return to an art form and thus, combined with theatre, establish itself as a distinct art's subject. Drama as an art's subject could not only concern itself with the transmission of knowledge, but also with the child's development as well as providing that child with access to drama as a distinct method of gaining knowledge, not only in theatre but in life as well, characteristics which can be found in aesthetic education. It can be seen as difficult for drama to be regarded as an entity when it is used across the curriculum and not as part of the curriculum. Hornbrook argues that by not having a clear subject content, drama could easily become merely a teaching methodology rather than a subject. He believes the best way to avoid this is to recognise that:

If drama in schools is to maintain an identity outside English, then the recognition of the arts as a discreet field within the curriculum - a field which needs to be no less coherent in concept and practice than that already successfully claimed by the sciences - is a necessary first step.⁵¹

It is important to recognise that drama has more in common with the arts rather than English. It is not sufficient to read and analyse scripts, drama's true value can only be realised when the whole play is analysed as a performance text and not just that of the written text. As this chapter argues, the arts are the best channel to fulfil this process as they can combine both the content form and the emotional, physical aspects of the text into one. It is also

essential to recognise drama's close relationship with theatre and to recognise and popularise their similarities rather than concentrating on their differences. This recognition can help give drama as a curriculum subject a much stronger and firmer ground.

Drama and theatre can become part of the curriculum only when a strong foundation is established, yet Bolton emphasised that 'before we put drama at the centre of the curriculum we must be sure teachers are equipped to cope with the responsibility.'⁵² It must also be noted that drama is not in some higher position than the other arts. They all contribute to the overall development of the individual in one way or the other as a way of bringing out their creativity. Although other arts do rely on human experience, they do so through only one mode; for example, in music it is through the use of sound and in the arts it is the painting or portrait; in drama and theatre, the actual human becomes the instrument and can help to influence the individual educationally, socially and psychologically. Drama and theatre are different from the other arts in that they have human experience directly at their heart using the body, voice and emotions as the means of communication.

A special case for drama can only be made in regard to its potency as a model for learning that is both psychological and social. In this sense, drama can become a pivot of the curriculum, the implementation of which can be practised through other teachers' usage of its methodology, or by project-centred work with drama as a core and/or by drama as a central subject integrating with other subjects at a level of, to use R.K. Elliott's phrase, 'common understanding'.⁵³

Yet Neelands seemed to be in danger of halting this development in his conviction that drama was a method anyone can use and implement and that it should not even be considered to be a subject: 'it [drama] is not seen as a subject or as a distinct curriculum area (we will not be considering theatre arts).'⁵⁴

Neelands' philosophy could prove to be in danger of obstructing those trying to establish drama as a distinct subject inclusive of its links to theatre

studies, by focusing on drama as a learning medium within the school curriculum. Neelands and various other educational drama practitioners following a similar stance helped place drama within the curriculum yet they were also in danger of underplaying its identity. Hornbrook believes that as a result of such an attitude, 'drama was converted into an effective tool for enquiry which could be extended across the curriculum but, cut off from the aesthetic field, it forfeited any sense of intrinsic identity.'⁵⁵ Hornbrook's *Education in Drama* (1991) strongly argues this point in the belief that 'devoid of art, devoid of the practices of theatre, devoid of artistic and critical terminology drama became a method of teaching *without a subject*.'⁵⁶ Thus drama became endangered with the very aspect it was trying to establish itself with - as an essential and beneficial factor to the curriculum.

Synthesis between Drama and Theatre

Augusto Boal's philosophy can be depicted throughout the debate concerning drama and theatre especially as he emphasised their importance on society. Boal further emphasised the importance of theatre to 'educate, inform, organize, influence, incite to action'⁵⁷ in addition to its quality as a means of entertainment. Boal believed that theatre implied creativity and an active imagination. The idea of an active audience is evident in the changing perception of drama and its relationship with theatre in U.K. practice. Some aspects of this can be seen in Boal's forum theatre which encourages a movement between the actors and the spectators who then develop into 'spect-actors'. Therefore, the participants themselves, in both the DIE context and in the theatre context, will speculate upon their actions not only during the reflection period, but also in the course of the 'play' and its presentations.

Through his various stages of transforming the spectators into spect-actors, Boal encourages people to offer suggestions and solutions for problems and in particular to address oppression and all that they feel is unjust. Unlike Bertolt Brecht who takes Aristotle's 'catharsis', develops it a step further and awakens a critical consciousness, Boal appears to take it even further as he focuses more on the action itself: 'the spectator delegates no power to the character (or actor) either to act or to think in his place; on the contrary, he himself assumes, the protagonic role, changes the dramatic action, tries out solutions, discusses plans for change- in short, trains himself for real action.'⁵⁸ Thus, the spectator takes action rather than merely sits back and watches. Through this process, the spect-actors will begin to realise the power they have. Just as they can act on stage and change the course of injustice, it could also be possible for them to do so in real life. Thus, the spect-actors see how they themselves are really involved in situations, for they become both the protagonists as well as the observers; therefore, obtaining both insights of the situation. This method can ultimately assist participants to think clearly of their situations and find ways to solve them, as Boal comments, 'Theatre is not revolutionary in itself, but it is surely a rehearsal for the revolution.'⁵⁹ By seeing that the spectator can change the action, even if it is on stage, he can begin to realise that as it was possible for him to change it on stage, it is also possible for him to change it in real life. He rebels against the norm or social structure oppressing him.

Boal emphasised the need for establishing this type of theatre in order to overcome the barriers in that of Brecht's theatre. Whereas Brecht's play involved enactment without suggestions from the audience, Boal's involved

the audience in making suggestions for the performers to enact later for the audience to enact those possibilities themselves.

In a Brechtian production, the actor is completely aware of the presence of the audience, which she transforms into genuine interlocutors, but mute interlocutors. (. . . Only in a Forum Theatre show do the spectators acquire voice and movement, sound and colour, and thus become able to demonstrate their ideas and desires. That is why the Theatre of The Oppressed was invented.)⁶⁰

Boal focused on encouraging his audience to act and change the course of the play. The spectator is coaxed into participating rather than observing and critically watching the action. Theatre can assist society in encouraging social change and developing its individuals as Boal helps people to realise that they do not have to be oppressed. For Boal believes that 'the theatre is a weapon, and it is the people who should wield it'⁶¹ and society can take matters in its own hands. 'The theatre reflects the social relationship of its times. It might be said with justification that the theatre is the art of social relationships. More than any other art form, it concerns itself with the ways in which people interact.'⁶²

Boal's earliest ideas were of Simultaneous Dramaturgy, in which the spectators do not have to physically intervene in the action but rather to voice their concerns and interests. These suggestions are then impersonated by the performers who become interpreters of the audiences.

This form of theatre creates great excitement among the participants and starts to demolish the wall that separates actors from spectators. Some "write" and others act almost simultaneously. The spectators feel that they can intervene in the action. The action ceases to be presented in a deterministic manner, as something inevitable, as Fate. Man is Man's fate. Thus Man-the-spectator is the creator of Man-the-character. Everything is subject to criticism, to rectification. All can be changed.⁶³

Boal has taught that theatre can change people as they become the forces behind their own fate. Theatre can be an effective tool which is often seen as

a 'mirror which we can penetrate to modify our image.'⁶⁴ Drama influences the individual's development while theatre makes that influence more objective and realistic. Boal further believed that the main role of the dramatist is 'not only [to] offer pleasure but should, beside that, be a teacher of morality and a political advisor'⁶⁵ and maintained that drama and theatre have a way of transmitting information and knowledge in many different ways be it subjective, objective, personal or general. He stated that drama and theatre are the strongest of the arts in that they are 'determined by society more stringently than the other arts, because of its immediate contact with the public and its greater power to convince.'⁶⁶ Boal believed that theatre was an effective tool and should thus be embraced and taught to excel and used to the advantage of society. The use of drama, which in turn develops into theatre, greatly enhances the individuals' knowledge as well as their confidence in understanding situations in a more comprehensible and critical manner.

The Greenwich and Lewisham Young People's Theatre (GYPT) are considered to be one of the first Theatre in Education companies (TIE) to implement Boal's methodology in Britain. In 2001, GYPT presented *Time and Tidelines* to students at the Kilmury School in Forest Hill, London. Among the issues tackled was that of racism. Before confronting this issue, the central characters had established a rapport with each other as well as with the class, the 'spectators'. When one of the characters is bullied because of her colour, she turns to the spectators' and questions them as to why she in particular was singled out and bullied and what they think she should do. GYPT do acknowledge that 'we don't attempt to provide a set of answers to the problems of prejudice and racism but we do strive to create an environment where young people can explore how these themes impact on

their lives. Through the drama, and by their own intellectual and emotional involvement with the characters and the story, the pupils are asked to investigate the possibilities for positive change in society.’⁶⁷

Alongside GYPT, most TIE companies share a belief that ‘human behaviour and institutions are formed through social activity and therefore can be changed, and that audiences, as potential agents of change, should be active participants in their own learning.’⁶⁸ This idea of learning through experience is very relevant and similar to ideas shared by DIE practitioners. It is also essential that these ideas are recognised in devising a drama framework based on British DIE philosophies and methodologies in the Kuwaiti system. Like DIE, TIE companies can and have examined social, moral and political issues relevant to society and communities. In *Jumping on my Shadow* (2001), Theatre Centre explored the issue of refugees. The story takes place in a bakery, which becomes a metaphor for change, not only in time but also in ideologies. It explores characters from different countries and in a different time frame seeking asylum in the land of the ‘Emperor’. Although there is a difference in time, many similarities can be found in their situations as refugees, especially in that of their fear of being refused entry and residency in the land. By raising these issues, Theatre Centre intended to show that what ‘affects an individual affects us all, that what affects some people affects us all.’⁶⁹ This is an important issue which drama can and has emphasised. Although individuals are responsible for their own actions, it is essential to realise that their actions can have both a direct and an indirect affect on others. When implemented in the Kuwait context, it is important to realise the intentions held by British DIE and TIE practitioners alike in their emphasis of developing ‘children’s ability to understand complex issues of identity,

responsibility and rights, to emphasise with others, and to act on that understanding and empathy . . . [and] most of all . . . to address children's own ability to act on their growing awareness and to effect change.'⁷⁰ Citizenship Education shares similar philosophies to DIE and TIE ideologies, such as those previously mentioned, although no direct reference to drama or theatre is acknowledged. Both GYPT and Theatre Centre performances have provided practical ways in which DIE and TIE can examine and explore issues and help to influence children. These are but only two illustrations in which theatre in education can work as a synthesis between drama and theatre and is put into practice. This dissertation argues, as Bolton rightly states, that 'the richness of classroom drama lies in its potential to achieve change of understanding (a pedagogic objective) along with improvement in drama skills and knowledge of theatre (an artistic objective).'⁷¹

Conclusion

Drama can be seen as a method of communication to help in the individual's development not only within the school environment, but in society as well. By this definition alone, education as a whole can be regarded as a type of social engineering and drama/theatre can help to make it even more effective. Drama/theatre can be used as an instrument to bring about change in ideologies by discussing and questioning generally accepted educational, social and political aspects of society.

Having considered various philosophies and methodologies of educational drama practitioners, and the resulting stance of drama and its future, in both the previous chapter and this one, it is essential to emphasise that drama should not be treated as a substitute in teaching methodologies for other subjects but should be regarded as a subject in which one of its many

uses is its aid to other subjects in the curriculum. Yet this dissertation wishes to argue that this process should only be implemented after drama is firmly established within the curriculum. To achieve this end, drama could become more objective and concerned with concrete learning outcomes as well as acknowledging its direct link with theatre. Among these outcomes are the methods of communication and imagination of both verbal and body language: adopting the role and maintaining it throughout, contribution of ideas and sharing and reflecting on them with the rest of the group, exploring those ideas and emotions through drama, and last but not least each participant analysing and evaluating their own work as well as that of others.

When referring to the traditional stance of theatre as merely a physical process, the separation of drama from theatre can be implemented; yet with the establishment of TIE, Forum Theatres and street theatre, this definition is no longer absolute since the attitude and feedback of the audience can play a major role in the theatre process. The distinctions between drama and theatre can sometimes become blurred while at other times they can become even more synthesised. It is essential to the progress of drama in education to involve theatre studies into its subject as together they can be used to explore and evaluate the capabilities of individuals and their progress.

With the need for drama to become more 'respectable' and to secure itself within the educational system, drama seemed to be moving further away from its aesthetic origin. Its main use, as seen by the 1988 ERA, was to help fulfil the English Attainment Targets (AT) of speaking, listening, reading and writing while it was also used by various other subjects such as History. The debate surrounding the essence of drama as an English genre or as an art form can be regarded as the main debate jeopardising the future of drama in

education. The British experience can prove to be a vital guideline in introducing drama in education into the Kuwaiti academic system. This is especially relevant when considering that the actual theatre movement in Kuwait originally emerged from within the educational environment. Chapter Five will examine the role of Kuwaiti theatre from a historical perspective since its emergence to its present day role. The theatre movement did not, while playing what was seen as a crucial and critical role, ignore its stance as a flourishing expression of freedom and the need to make society critically aware of a more democratic and less conventional vision varying within the decades and by the various theatre companies. Chapter Six will examine ways and means to revive the educational theatre movement which has lapsed and ultimately how the practices and experiences of the British phenomenon, Drama in Education, can greatly benefit such a crucial process in the Kuwait.

Chapter Four Endnotes

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⁴Peter Slade, *An Introduction to Child Drama*, London: University of London Press Ltd 1981, p. 2.

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⁸Michael Fleming, *Starting Drama Teaching*, London: David Fulton Publishers 1994, p. 14.

⁹Department of Education and the Sciences (DES), *Curriculum Matters 1: English from 5 to 16*, London: Her Majesty's Stationery Office 1986, p. 15.

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¹¹Peter Slade, *Child Drama*, London: University of London Press Ltd 1954, p. 271.

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¹⁴Betty Jane Wagner, *Dorothy Heathcote: Drama as a Learning Medium*, London: Hutchinson 1979, p. 147.

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¹⁸David Male, op cit, p. 12-13.

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- ²⁷Susan Bennett, *Theatre Audiences*, London: Routledge 1990, p. 92.
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- ²⁹Brian Way, p. 3.
- ³⁰Ibid, p. 15.
- ³¹David Hornbrook, op cit, p. 106.
- ³²Michael Fleming, op cit, p. 16.
- ³³Ibid, p. 122.
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- ³⁵Ibid, p. 15.
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- ³⁷Gavin Bolton, *New Perspectives on Classroom Drama*, op cit, p. 21.
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Chapter Five:
The Theatre Movement of Kuwait:
Apprehension or Anticipation?

Introduction

It has only been over a relatively short period of time that theatre as a new concept for Kuwait emerged out of traditional ideas of storytelling and became referred to as a national theatre movement. Since its official establishment in the 1940s, the theatre movement in Kuwait has been linked with educational concerns. Theatre was deemed to be important not only in providing society with a means of entertainment but as a way of sharing meaningful issues, be it religious or social, which can in some ways be seen as parallel to the role played by Mystery cycles and Morality plays in the late Medieval era in Britain. In Kuwait, these educational concerns relating to religious and social issues were first formulated through theatre in schools, but the theatre movement soon developed, left the school environment and entered the larger domain of the Kuwaiti society. The theatre movement took a great interest in the social changes occurring in Kuwait, especially after the discovery of oil in the 1940s resulting in Kuwaiti society experiencing many internal and social tensions, struggles and anxieties. As official reports have documented, 'from the mid-forties, the economic upheaval created by the oil boom brought rapid change not only in the traditional pattern of life, but also in urban development. . . with the big influx of expatriates.'¹ Traditionally, Kuwait had been dependent mostly on fishing, diving for pearls and a little agriculture, suddenly oil introduced a whole new approach and required the

assistance of professional western nationals, who were invited into the country to help develop various facilities. As a result, this crucial historical event marked a series of changes and influences on the population: culturally, politically as well as educationally. The increase of the population, consisting mainly of the various expatriates contracted in the oil industry, and the style of modern production in oil facilitated the emergence of a new imitation of the western capitalist system in the heart of the Kuwaiti society.

To fully comprehend the various changes that occurred as a result of the discovery of oil, a brief history of Kuwait before the oil industry will be examined. Before 1938, Kuwait's resources were barely enough to support its small population of about 100,000. The main industry was pearl diving and fishing. Because of the hot climate, agriculture was almost impossible. Without enough local water, farmers transported water from neighbouring countries since the wells in Kuwait could barely cover basic human needs. The traders were the most powerful groups in the country as they provided the state with the economic security, derived from their trade, and were the main source of income and job opportunities for the community. Three social classes could be identified in this particular era: the ruling family, the traders and the workers. Islamic law, modified by local usage, customs and tradition, was the prominent force for law and order in the country. Education was mainly run by religious institutions who taught reciting, memorising and understanding the Quran as well as the sayings of the prophet Mohammed (Peace be upon him [PBUH]). Traditions, cultures and specific skills pertaining to the family trade, such as pearl diving and fishing, were primarily passed down from father to son, which can be regarded as educational in the broadest sense.

With the first export of oil in 1946, a change in thinking gradually developed, beyond that of the traditional attitude, as more Western influence affected a greater number. Kuwait (and indeed the Arab countries generally) is renowned for its tradition of hospitality. As more and more Westerners were invited to Kuwait to help develop its oil industry, more and more families began to be influenced by the newcomers. This influence was not only on the financial aspects of Kuwaiti lives, but also on the cultural changes which affected educational, social, and community aspects in particular. On the educational level, education was made compulsory in 1946 and a curriculum was implemented which introduced a wider range of subject matters, beyond that of Arabic and Islamic studies, including science and sociology. Socially, women became aware of a different way of life than the one they were accustomed to, including the rights of women to pursue higher education and work outside the home and even a sense of fashion different than that of the traditional 'abaya'^a. As a result of these changes, the community outlook in terms of values and priorities also began to alter as Kuwait became financially stronger and began to adopt more materialistic values. Whereas previously Kuwaitis were mostly able to experience Western ways of thinking and lifestyles either indirectly through television or by travelling abroad, they now became more aware of them through meeting various expatriates and their families working in the oil industry. Westernisation was embraced by many who soon began to move away from traditional attitudes and behaviours, not only in terms of fashion, but particularly relating to the status of women. The Kuwaiti people, especially the women, began to question previously accepted ideas, attitudes and even

^a An abaya is a long black cape covering the whole of the women's body

behaviour such as that of the role of women in society. Traditional ideas about the role of women in society was that they should be merely housewives and the notion that they were to remain under the supervision of their parents or husbands, was no longer accepted at face value as had previously been the case. Status was sought through education and encouraged by the government and in 1952, sponsorships were granted to the first two female students to study abroad in Egypt.

This chapter will explore the beginnings of the theatre movement in Kuwait and how it has been perceived and approached until the present day. It will also examine the tension between the subsidised theatre companies and the commercial companies, which appear to have ‘tarnished the reputation’ of theatre. The Kuwaiti theatre movement currently seems to be experiencing a state of limbo between both apprehension and expectation: apprehension over the role that private theatres have had and anticipation for theatre to regain its rightful and recognised importance within a society which had once valued it as a beneficial, influential and an essential part of its cultural development. This dissertation will aim at suggesting methods of introducing and implementing Drama in Education guidelines, based on research examined in the previous chapters and in translating aspects of the British experience, into the Kuwaiti environment through which recommendations will be considered in the concluding chapter of this dissertation.

The Beginnings of Theatre Activity

Kuwait has always been a country which placed great importance on its religion and culture. Accordingly, its teachings were usually religiously orientated. Education was seen mainly as a method of passing on conventions, similar to Bolton’s reference to the ‘empty pitcher’ and Freire’s reference to

the 'banking' approach. Little information is available regarding the use of theatre before the 1930s, yet it is recognised that stories of religious and historical encounters were told and handed down by word of mouth from one generation to another. This form of 'storytelling' explored various religious and historical issues by encouraging listeners to envision themselves in the roles and situations described, a form of 'putting themselves in someone else's shoes' or what is now more widely referred to as 'role-playing'. The storyteller's main objective was to provide a religious and moral lesson to the listeners. Over time, as a way to involve the audience more closely, a more active engagement between the storyteller and the listeners developed. A more physical form emerged which involved the participants improvising the issues being portrayed and thus began to move the audience away from its traditional passive stance. In accordance with the priorities of its community, the stories presented were of a religious nature taken mainly from historical events and from which themes and questions were raised to tackle past issues relevant to the current situation at the time of the performance.

'When discussing the role of the arts in Kuwait, especially its beginnings, Hamed Al-Rujaib's name must be the first to be mentioned for he is the man who planted the theatre seed in Kuwait.'² Hamed Al-Rujaib, a school teacher considered to be the Kuwaiti pioneer in establishing school theatre, first initiated plays in schools in the early 1940s. Al-Rujaib strongly believed that theatre could have a great effect not only on the students, but also on the school environment as a whole. To a country which placed great importance on religion and history, Al-Rujaib's artistic philosophy and methodology of introducing school theatre, was viewed with both horror for what was believed to be an 'untraditional' method and fascination in his

determination to express his opinions and participate in such activities. Al-Rujaib's practise soon proved to be both popular and successful in 'getting the message across,'³ which at the time, in the 1940s, was mainly to promote Islamic history, values and teachings.

In the 1940s, local school teachers initially wrote and presented plays which were generally written in Classical Arabic, the formal standard language, since lessons were and still are generally taught in this way, rather than the local dialect. Classical Arabic was employed basically due to the fact that the majority of the teachers in Kuwait were Arab expatriates, from various states but mostly from Egypt and Palestine. It was also used in the hope of attracting a wider range of possible audience since all Arabs, regardless of nationality, understood it whereas the local dialect would only attract those able to understand it. One play presenting the history of Islam and emphasising the importance of an Islamic unity was the play *Omar Ibn Al-Khattab*. It was performed by the Al-Mubarikiya School in 1939. This experimental activity was performed by the students for their parents, teachers and various educational representatives and focused on the life and role of the first Caliph of Islam after the death of the Prophet Mohammed (PBUH). It was highly praised and encouraged by Sheikh Ahmed Al-Jaber Al-Sabah, the Emir (ruler) of Kuwait at that time. Of course, it must be mentioned that his son was one of the students and a participant in this particular historical play. Nevertheless, after attending his son's school play, According to Saleh Al-Ghareeb (*The Theatre Movement in the GCC Countries*, 1989) Sheikh Ahmed exclaimed ' "why have we not seen this before" and asked for this type of lesson and performance to be encouraged.'⁴ This event has led to various debates on whether or not the role of the Emir's son was the main reason behind the Emir's encouragement. Whatever the case, the Emir's approval

certainly gave theatre the start it needed in becoming a valuable asset to the educational institution. Yet, whether this argument has any substantial evidence to it or not, it cannot be denied that throughout history, theatre and indeed all the Arts, have always been dependant on patrons since the *Choragi* sponsored the Greek theatre in the fourth century up until and including the Arts Council of Britain today. In the 1940s, only four of the six schools^b formed their own school theatre departments. Performances were presented to school staff, parents and various government officials. Competitions were held to determine the best school performance and fierce competition between the schools soon ensued. Plays did not present imaginary characters or events, but were rather based on actual, historical events. As all productions were based on realistic situations, they were performed as such. The themes were predominately about male figures and if the need arose to include a female role in the play, then a male actor would take on that role. A lot of attention was paid to detail in order to make the production more realistic and naturalistic. Therefore, in addition to the actors, talented artists would assist in creating the scenery to make the whole atmosphere of the play as realistic as possible to help it gain authenticity.

School Theatre

Although schools competitions continued, there was no significant development in theatre education until 1954 when Al-Rujaib was appointed chairman of the Department of Social Affairs which worked closely with the Ministry of Education. In conjunction with the Ministry of Education and as a result of Al-Rujaib's efforts, theatre in schools took on a new role of promoting theatre activity, and in 1963 the School Activity Department was formally established. This department was in charge of all activities taking

^b Until 1946, there were only six school in Kuwait.

place within the school grounds, including those not directly linked to the curriculum such as theatre, academic and sport competitions between schools.

One of the first requirements the department implemented was for all schools to present performances for parents, teachers, and educational authorities at the end of each school term. This developed and, rather than remaining as an extra-curricular activity taking place only outside school hours, it became a voluntary lesson during recess in which students were both encouraged and permitted to attend. These extra-curricular activities were also aimed at helping students to understand the core subjects better. In *A Guide to Theatre Activity* (1975), although written fifteen years after the establishment of the School Activity Department in 1963, it was stated that the Department's main objective since its establishment was to introduce theatre as;

one of the beneficial educational methodologies in developing teaching standards and connecting the various school subjects with each other to allow the serious, difficult ones to become more meaningful and easier to understand. As such, theatre will aid all school subjects and in particular language and social subjects.⁵

Although not directly linked, these ideas of 'Theatre Activity' seem to echo the voices of Bolton and Heathcote particularly in their use of drama and their belief that 'theatre can create an impetus for productive learning *across the whole curriculum*.'⁶ In Kuwait, theatre for academic purposes was soon recognised and given 'credit as one of the most effective methods in helping students to develop to their full potential.'⁷ Its main priority was to help benefit the participants not just educationally but personally as well. Although during the research for this dissertation no direct link was found, this stance is fairly similar to the ideas of the early Drama in Education (DIE) practitioners in England such as Slade and Way, who strongly advocated the importance of drama in schools and its influence on its participants as they were concerned with 'introducing direct

experience into education.’⁸ Although the methodology might have differed, the ultimate goal was shared. Simply defined, the aim was for the students to experience and learn from their actions. Among the most essential criteria for the theatre activity to be successful, sincerity and absorption were encouraged and stressed to help make the activity not only more believable but also to help the participants experience the reality of the situation they were enacting.

The main objective of the ‘Theatre Activity’ in schools, which was directly supervised by the School Activity Department and was primarily concerned with all aspects pertaining to the actual theatre event, was to concentrate on the participants’ development in many important aspects regarding their personality, their ability to express ideas and to encourage and bring out their artistic creativity. It also aimed at developing the student’s imagination and creative input into the theatre performance. ‘Theatre Activity’ also appeared to have given important roles or duties to the quieter students in an attempt to help them overcome their fear or shyness. These roles were not necessarily acting roles, but were also technical roles according to each individual’s interest such as directing, artistic manager in charge of scenes and so on. This became one means of helping students gain more confidence in themselves and to help them to work together in groups to reach a mutual decision. Most of these approaches can be easily identified as parallel to the ideas of British DIE practitioners such as Way’s ‘individuality of the individual’ and Bolton’s and Heathcote’s stress on group collaboration. Kuwaiti theatre has and continues to play a crucial role in providing and contemplating social, financial and political issues, evident in the plays performed.^c

^c Some plays will be explored later in the chapter.

In 1948, Mohammed Al-Nashmi, one of Al-Rujaib's students, formed the Boy Scout Theatre Company (BSTC) and mostly recruited its members from the schools. The company was an extra-curricular activity similar to that of the British Beavers and Cub Scouts organisations. Among their various activities, such as that of camping and visiting the elderly, drama was seen as an essential and vital influence on the boys. For example, before visiting the elderly the boys would be taught about how things were in the 'old days' and how they as individuals would have been expected to behave. A situation would be introduced and the boys were to enact how they would deal with such an experience. The BSTC had a close relationship with schools not only because most of its members were students or ex-students, but also because both the company and the schools were under the supervision of the Ministry of Education. The BSTC were constantly invited into schools to present their performances and as it was educationally based, it was mainly government funded to assist schools in educating and presenting lessons through theatre. Its main objective was to help awaken moral and social consciousness through plays concerned with local themes. It abandoned using Classical Arabic and presented performances in the local dialect to give them more of a personal nature. This company did not depend only on the written text, as had its predecessors, but also gave leeway for improvisations and experimentation. Students were not only educated in issues pertaining to the curriculum, but also in aspects of dramatic art and the history of international theatre. This was mainly done as a lecture in which a teacher would provide a historical account of events pertaining to theatre such as the history of Arabic theatre.

This simple yet historical beginning of theatre activity and the BSTC granted many opportunities for the theatre movement in Kuwait to progress.

In a society which placed high importance on religion, history and traditions, theatre became a more educational and entertaining alternative for teaching and developing these morals and beliefs. Theatre was one of the main means of entertainment. Although cinemas had been present since 1954, they were mostly used to present theatre performances and have only become popular for showing movies in the last decade or so. Al-Rujaib strongly believed that theatre was a necessity for a developing country and further stated that 'theatre is not merely an art form established for entertainment . . . it is one of the foundations which has contributed to the development of intellectual thinking.'⁹ Although not denying theatre's artistic form, Al-Rujaib stressed that theatre can play a vital and important role in influencing the lives not only of the participants, but of all those involved in the activity, from the stage to the audience.

These early pioneers of theatre in Kuwait firmly believed that theatre could play a vital role in broadening people's awareness of both local events and issues as well as regional, national and international issues. They further felt that theatre can help to promote and develop both the individual and the community thought by the events and issues it questions and portrays. Their philosophy was that theatre could lead audiences to think in more positive ways so as to benefit not only themselves but their society as well. Theatre could depict scenes familiar and of significance to the audience such as oppression and racism and even relationships between employees and employers. Through such means, theatre can become one of the tools to help bring about change in the ideologies of people as can be seen with the introduction of the first Kuwaiti actresses on stage in front of a mixed gender

audience in the 1960s^d which helped to bring about a change in people's attitudes and beliefs towards women in public life.

Theatre has the ability to intervene socially and as a result can help to broaden the audience's mind. People should not be fooled by false consciousness in which ideas are implanted into us so we think them real, absolute and 'for our own good' while we explain and convince ourselves and others that our fate and circumstance is inevitable. We cannot and should not substitute ideologies with the truth. Just as Bertolt Brecht had once advocated theatre as a form of 'consciousness which does not merely picture the world but produces it'¹⁰ as well as helping the audiences to become more aware of the need for change within society, so drama and theatre can be used to project social, political and moral issues. They do not necessarily provide a solution, but rather explore various options and alternatives and can demonstrate how change can be in the hands of the participants themselves or as Boal states: 'theatre is a rehearsal for revolution.'¹¹ This revolution does not necessarily imply a political strategy, but rather as a trail of various experimentations with issues of relevance to society so as to benefit from them. The actions or solutions explored should not be regarded as absolute, they should simply be seen as one of many possible alternatives and factors of change.

The theatre activity could extract a dramatic formation in regards to 'fate' and how that fate has caused crucial divisions in society such as the link between national heritage, between the past and present, between poverty and wealth. This split was especially evident in the ideological structure which erupted from the economical change corresponding with the emergence of oil and which consisted of two substantial factors: the movement and struggle

^dThis issue will be explored further on in the chapter.

between the generations and the struggle between the social classes. The philosophy of the early theatre practitioners appeared to be employing theatre as an artistic methodology of portraying historical, social and moral education. They were particularly concerned with historical figures and how their experiences could not only teach lessons but could also encourage a sense of unity.

One way of revitalising this methodology but through a more conscious approach could be that which has been based on research of the early British DIE practitioners. Many aspects of the DIE movement, some of which have been examined in earlier chapters, have proven to be vital in preparing initial guidelines which can be implemented in Kuwait. Furthermore, they have provided a crucial understanding of devising a firm foundation of theoretical and practical methodologies based on the DIE experience. Before providing these guidelines, an examination of the historical process of the Kuwaiti theatre movement as it emerged into the public will be examined.

The Folklore Theatre Company

With the growing popularity of school theatre and the BSTC, the Folklore Theatre Company (FTC) emerged in 1956 when Al-Nashmi decided not to confine himself to performing only in schools. He not only encouraged, but was also successful in securing most of the members of the BSTC to form his new theatre company which became a crucial step in the transmission of theatre from schools and in to society. Al-Nashmi wanted the FTC to concentrate on the general public rather than on schools and further emphasised that 'theatre should be an independent body and not linked to any other form or activity.'¹² Bearing in mind that until the late 1940s, only schools held performances, the FTC was

considered to be an experimental theatre where folktales and plays in the local dialect were presented. This company is mostly noted not for the plays it presented but rather for the bold step it took in distancing itself gradually from the school environment and introducing broader subject material for dramatisation. The main objective was no longer to aid school subjects, nor was it to be confined to a particular style or language. Whereas in the past only issues directly relating to the school curriculum were portrayed, Al-Nashmi emphasised the fact that there were other issues relevant to society, such as the role of traditions and customs and their influence on society. This appeared to be the first step of distancing theatre away from schools and children and concentrating more on the adults. Its plays were successful not only in their presentations, but most importantly in their success within a reserved Kuwaiti society which had still not totally accepted the role of the performer outside of the academic environment. Regardless of the obstacles in its way, the FTC 'carried the candle of the theatre movement onto its shoulders and lighted the way towards an unclear path.'¹³

As Al-Ghareeb suggests, Al-Nashmi believed in the importance of theatre tackling issues not necessarily solely related to supporting the curriculum in schools as in Arabic and Islamic studies and historical events. He was more concerned with wider social issues and is considered to be the pioneer behind social theatre, outside of the academic environment, in which he presented his audiences with current themes of relevance to them. He also tackled problems affecting the community, such as the importance of culture and tradition, the disorganisation of the government, the swindling of government land and property evaluation, and the social changes which resulted with the discovery and export of oil. Because of the sensitivity of these issues many problems arose

between Al-Nashmi and various government officials. Yet despite the scarcity of government funding and financial difficulties, he maintained that the popularity of his plays, the support and the encouragement of the public were one of the leading factors behind the Ministry of Public Welfare's decision to officially fund his company. Al-Nashmi further stated that his work was mainly dedicated to 'theatre education aimed at contributing and resolving many of the social dilemmas present at the time.'¹⁴

Among the plays performed was *The Guilty Party* written by Al-Rujaib in 1947. A realistic approach was used to confront parents and guardians with their children's upbringing, through the use of religious teachings and the consequences of attitudes and actions. The play revolved around a rich father searching for his son who had recently stolen money from his own house and run away. When he finds his son, the father attempts to punish him but his nephew, a school teacher, intervenes and places the blame on the father. He states that the son's actions were the result of the father prioritising materialistic profits over his family's welfare. The theme of the story was the importance of teaching social and educational morals to children and providing them with time and love rather than only emphasising the value of money. This short play was seen to be giving a direct moral theme and lesson on the importance of instilling valuable religious and educational principles rather than materialistic ones at a time in which the influence of the discovery of oil had clearly altered people's previous perspectives and priorities.

Materialism played a major role in the late forties as this was the period in which oil began to be exported and therefore more money was being invested and coming into the country and available to citizens. Priorities began to shift from an emphasis on close family relations and values to that of how best to

obtain the most money possible and how to invest it. Over time, the general perception was that society was becoming more superficial as physical attributes such as clothes began to be seen as more important than the actual person and his or her qualities. The issue of increasing materialism became one of the main focal themes of much of the theatre activity at the time.

In the 1950s, the FTC tackled social issues in two different style of theatre: farce comedy and issue-based comedy (also described as 'serious theatre'). The first, farce comedy, presented deliberate stereotypes and did not attempt to portray real people. This form lightly touched upon the issues presented, exaggerated its bad points through caricatures and stereotypes and satirised society's outlook and attitude towards that issue. Issue-based comedies on the other hand, had the serious intention of reforming manners and morals. It was interested in portraying and analysing social issues in a specific light. This form presented issues with light, unexaggerated comedy which had a greater impact on its audiences and became a methodology often employed at the time. In these forms of theatre, there were two main social changes which were the focus of the plays produced. While one emphasised society's shift from the sea to the modern city, the other focused on the role of the villages whose work formed Kuwait's secondary source of income—agriculture. While the former depicted the role of urban life and its modernisation away from traditions and culture, the latter presented and praised the simplicity and conservative outlook of rural communities.

In 1946, with the discovery of a new national wealth and the export of the first oil cargo, both of these traditional forms of labour began to decline. This new, transitional event gradually began to change people's perspectives and the importance of materialistic manifestations such as designer clothes and fancy

cars soon began to triumph over the old, social and moral attitudes and values. People began to move away from the small villages to the city in the hope of earning more money and upon returning to the village, new ideas were introduced. Though not necessarily all bad, the older generation, who wanted to maintain their simple way of life, were wary of these changes. Theatre practitioners sensed this division and soon began to portray these insecurities on stage to help make people realise, recognise and become more aware of these changes. The role of theatre became one of the primary influences in helping society come to terms with both the positive as well as the negative points of this new shift in life. As a result, the FTC introduced a new form of dramatic theatre, which was concerned with introducing changed social norms and attitudes as plays began to deal with transitions and social differences

As indeed their name would suggest, the Folklore Theatre Company maintained that their main objective was to make people aware of their heritage, culture and traditions. It emphasised a role in preserving culture and tradition and, at the same time, found ways of suggesting slight reforms to enable people to benefit from them. One of the most noted characteristics of this company was the fact that Al-Nashmi did not encourage or indeed acknowledge the presence of a female role. Most of his earlier plays focused on male issues and if there was a necessity for a female role, then a male actor would play that role. This is clearly evident in his earlier plays which usually reflect the role women were expected to have at the time as being 'merely' housewives and mothers.

After the first oil export in 1946 and the opening of the country to other influences brought on by western nationals, women began demanding their right for higher education just as that of the men. For most of Kuwait's, and indeed most of the Middle East's history, women had struggled with social perceptions

of misconstrued religious beliefs of what the role of women in society should be. Women subtly, rather than directly, began to argue that it was a matter of custom and practise rather than through religious beliefs or legal requirements that their roles in society had been determined. The complexity and success of their endeavours was realised when they were able to argue and prove to their parents and husbands, both logically and religiously, that it was tradition and the fear of 'what other people would think and say' which was holding them back. By basing their beliefs on a religious basis, many were given the opportunity to leave their closed environment as no one was able to prove religiously that Islam required women to stay at home and take care of their houses, husbands or even children for that matter. Women acknowledged the fact that a change in attitude first needed to be established within their own family circle before it became possible for them to develop it into the wider social sphere.

Although at first the FTC continued its previous practise, it could no longer ignore the role of women in the idealistic society which it was attempting to portray. Eventually, with society's change of attitude towards women, members of the Folklore Company also began to embrace a new attitude towards the role of women and indeed roles for women. A clear example of this could be found in Abdul-Rahman Al-Zuwaihi's play *Oh People, It's Wrong* which was presented in 1965. The play focuses on Leila who represents a woman who has achieved her intellectual independence through education but is still deterred by social and cultural ignorance. The owner of the company for which her father, Abu-Ali, works as a janitor, asks for her hand in marriage. Abu-Ali is reluctant to agree as the owner, Abu-Waleed, is already married but he also knows he has little choice as his livelihood and that of his family depends on Abu-Waleed. When Abu-Ali informs Leila of Abu-Waleed's marriage proposal, she strongly

refuses to the shock of her stepmother, Om Ali, who thinks mainly in terms of the materialistic and financial benefits such a marriage will provide. Leila manages to convince her father to reject Abu-Waleed's marriage proposal through her rational thinking and through her simple yet logical arguments. Her insistence and the strength of her beliefs and actions can be seen as clear evidence of how education has changed the female perspective in issues to which women had previously rarely objected or even questioned.

Leila: No, stepmother, I do not have to obey you. I will not be forced to marry and I have the right to choose my own fate. Father, don't forget that Abu-Waleed is famous for polygamy and is much older than even you. He is not suitable for me neither age wise nor education wise. And stepmother, as for my aim in life, I am willing to marry a poor man as long as he is educated and can understand me.

Om-Ali: Do not forget that he [Abu-Waleed] wants to dismiss your father if you do not marry him. If that happens, how will we eat?

Leila: I am willing to work and let you rest, father. I hold a high degree and will be able to find a job easily as well as hold a high position.

Om-Ali: Abu- Ali, either you make her marry him, or you give me my divorce papers.

Abu-Ali: Calm down Om-Ali, (tries to persuade Leila) what do you say Leila?

Leila: Father, if you would like for me to live an unhappy life then I will if you force this marriage upon me.¹⁵

The father accepts Leila's decision and tells Abu-Waleed that his daughter does not wish to marry him. With the death of the father, Leila's 'traditional' uncle marries her to Abu-Waleed without even consulting her^c. This act seems to verify that a shift in traditional and social attitude and beliefs is not as immediate or as easily altered as that of financial and political values. It also shows that it is not simple to convince everyone and that education does not necessarily give women the same freedom as that of the men. Yet the playwright clearly shows that education can play a major role in society and in the change of such

^c Although in Islam a bride should be consulted and should approve of the marriage, unfortunately it was and still is possible for a bride's legal guardian to sign on her behalf sometimes without even her presence or even her knowledge. Although she can annul this marriage in court, very few do so because of family pressure and the fear of bringing shame onto their family's reputation.

thinking. By the end of the play, the ill-fated marriage between Leila and Abu-Waleed has many repercussions as her husband becomes threatened by her education and lashes out at her for not obeying him like a 'proper wife' who should be grateful to him yet knows that with her education Leila has nothing to be grateful to him for. Abu-Waleed accuses Leila of adultery which can have many repercussions not only for herself but her family as well, yet Leila is able to prove her innocence. She also directly addresses the audience and informs them that a marriage can only be successful if both parties are willing and suitable for each other. Leila states that her own marriage was doomed from the start since her uncle forced her into it. In her opinion, Abu-Waleed's own insecurities of having a wife who is better educated and more logical than him made the marriage even more unsuitable and worse.

It is clear that the playwright, Al-Zuwaihi, is against the repression of women as well as polygamy and further believes that women should have a choice to make their own decisions and to be able to choose the course of their own lives. Yet the old generation viewed this as a threat to their authority and were shocked by such a liberal and radical attitude. Rather than acknowledging the benefits educating women could have on society, men become threatened as women were not only able to hold the same degrees and the same jobs as men but were also able to support their own beliefs, which in turn helped them in becoming both intellectually and financially independent. This situation is clearly depicted in both Leila's and Om-Ali's arguments, each with their own intellect and beliefs, yet victory is given to Leila for she is more open-minded and logical than Om-Ali, as is portrayed when the father chooses to accept and stand by his daughter's decision. He feels his own sacrifice will be less harmful in that he sacrifices his happiness for that of his daughter although no sacrifice

should have had to have been made. Intellectual independence gave women, like Leila, the opportunity and awareness to see that there was more to their presence than merely being good wives and mothers. This play can be compared with Henrik Ibsen's *A Doll's House* in which the traditional role of women was seen as a fragile possession where their main, and indeed sometimes their only, importance and worth was in their role as wives and mothers. Just as Nora's attitude and final departure was seen as a scandalous affair in the nineteenth century, Leila's insistence on refusing the marriage and wanting to finish her education was shocking to Kuwaiti society in the twentieth century. Both plays appear to have challenged the accepted norm of society especially in their representation of women.

In *Oh People, It's Wrong* we see the different attitudes towards the role of women in society which is represented by the role of the 'traditional' woman, Om-Ali, and that of the more 'modern' woman. Leila represented intellectual independence achieved by education, social and cultural awareness, and the building up of a safe mind and soul, shown through various situations in which she uses rational and conceptual thinking, such as her arguments of why she would be an unsuitable match to Abu-Waleed. This dilemma, giving women the means to study and work outside their homes, mirrored the different issues and problems which Kuwaiti society began to face as a result of the influence that the discovery of oil brought upon it and which westernisation greatly encouraged. Although this play attempted to prove that the education of women should be seen as an added bonus and not a threat, most women were still denied this privilege because of traditional, social and cultural obstacles. Al-Nashmi struggled to convince the community that theatre could play a vital role not only in upholding the religion and culture, but also in educating and developing its

audiences. As a result of these experiments, the FTC was looked upon as a 'mother figure'¹⁶ and model to its succeeding companies. In 1961, Al-Nashmi left the company when difficulties and conflicts in opinions, ideas and techniques developed. While Al-Nashmi wanted to use more modern techniques, the FTC wanted to keep theirs as simple and basic as possible. Al-Nashmi's influence as he was clearly the force behind the company's success, became evident as the FTC greatly decreased its activities soon after Al-Nashmi resigned from the company and left for Egypt.

The Arabian Theatre Company

With the FTC's having built up audiences for theatre, their productions of fewer performances created a vacuum in the theatre field. It became essential for a new company to emerge to meet the demands of the audience who had begun to turn to theatre for entertainment, and in 1961 the Arabian Theatre Company (ATC) emerged. The aims of the ATC were stated in terms which distinguished it from those of the Folklore Theatre.

The present Folklore Theatre addresses the Kuwaiti audience in their native dialect, culture, traditions, and the course of their present lives. The Arabian Theatre, on the other hand, will undertake a different approach. It will revive Arabian triumphs and glory and extract important aspects of our history for the youths to learn from. Youth must link their present to their glorious past. If this link is not established, then the gap is not filled and those who neglect the past cannot live in the present.¹⁷

The ATC's main objective was to provide it audiences with religious, social and critical awareness. Unlike its predecessor, The ATC endeavoured to present wider issues to the general public and not only those related to Kuwaiti society. A return to the use of Classical Arabic in dialogues was also employed to encourage Arab expatriates to attend and take part. Issues of relevance to the Muslim and Arab community such as the lives, influences and

experiences of famous figures in Islamic and Arabic history and culture, rather than just the Kuwaiti community, were portrayed. This attempt was based on the philosophy that issues in Kuwait were important in so much as they were related to and influenced by the wider Muslim and Arab regions.

Another distinguishing aspect of the ATC was that it was the first company officially and publicly to announce, through the media, its interest in recruiting theatre practitioners. Among the applicants, and for the very first time, were two Kuwaiti women - Mariam Al-Saleh, who worked in the Ministry of Public Welfare, and Mariam Al-Gathban, a nurse. In the past, male actors had taken the roles of female characters whenever plays were presented to a mixed gender audience. Society deemed it unfit and unacceptable for a female performer to play a role unless it was presented to a school in which the other performers and audience consisted only of her same gender. Yet with the development of society becoming more liberal and open-minded, Al-Saleh and Al-Gathban were bold enough to apply officially as members of the ATC. Although their first performance was in *Saqer Quraish* (1962), a play focusing on a historical figure during the beginnings of Islam and in which they played minor 'respectable' roles, the mere presence of Al-Saleh and Al-Gathban on stage must have been regarded as a radical and outrageous step in the eyes of a society still largely dictated by its traditional culture and traditions. The Kuwaiti community was shocked that these 'educated' females would even contemplate leaving their respectable jobs to chase such an undignified 'hobby'. The emergence of the first English actresses in the 1660s, in which it was believed that 'no "respectable" woman became an actress. . . [and where the] spectator's first reaction would be to wonder about the morals of a woman who would allow herself to pursue such a profession,'¹⁸ mirrors the attitude held by the Kuwaiti

society almost three hundred years later. As a result of family and social pressure, which emphasised that it would only be socially acceptable for her to act in schools in front of a female audience, Al-Gathban withdrew herself from performing in public in front of a mixed audience. Yet with the encouragement of Al-Saleh, Al-Gathban was persuaded to resume acting once again.

As a result of their dedication and perseverance, Al-Saleh and Al-Gathban became the first Kuwaiti females ever to perform in front of a mixed audience. Although Al-Saleh and Al-Gathban were first viewed with disdain, it cannot be denied that they should be admired for their valuable input in helping to change people's perceptions about actresses and contributing to the 'reformation of society which helped change people's ideas concerning women both on and off stage.'¹⁹ This was a vital phase for the theatre which confirmed its role as an educational institution in which issues could be raised in various forms. Theatre can continue to play a major role in portraying and exploring divisions within society. Among many issues which can be examined is how wealth can affect personal ethics, or the rights of women in society and how they should be allowed to vote, or even arranged marriages in which both sexes have their partners chosen for them. If theatre can project these issues in an objective way, so as to make people critically aware, it can succeed in making them question their beliefs and actions, though not necessarily changing them. As such, theatre can prove to be an educational influence and can once more become an important role model in changing perceptions as can be seen with the appearance of the first Kuwaiti actresses.

The ATC employed a more independent working policy by employing its own technical crew rather than depending solely on schools and the Ministry for members. In addition to this, it also began to educate and provide its members

with workshops on different aspects pertaining to theatre. It held and sponsored various seminars in which it invited local, national and international theatre practitioners to give talks about their experiences and contributions in the theatre field. Throughout these developments, the Arabian Theatre emphasised the need for theatre always to have a purpose and be dependent upon the issues of the time: 'theatre must form a bond of trust between the performer and the audience. Thus theatre must present purposeful plays for although the viewer might not realise it, theatre unconsciously affects and influences its audience.'²⁰ The idea of theatre as a form of indirect confrontation or moral guidance is not a new one. Bertolt Brecht continuously used theatre for such purposes in many of his plays. It is not necessarily essential to show that theatre's main objective is to educate. On the contrary, it is through the entertainment factor that theatre can portray its educational influence on spectators, be it ideas, morals or even information. As Brecht firmly believed and stressed the need to find a 'type of theatre which not only releases feelings, insights and impulses possible within the particular historical field of human relations in which the action takes place, but employs and encourages those thoughts and feelings which help transform the field itself.'²¹ It is essential for theatre to maintain its distinctive quality as an entertainment and educational influence on society.

The playwright and actor Saad Al-Faraj's play *I Lived and I Saw* performed in 1964 is considered to be one of the most popular and well-known plays of the ATC. It was a portrayal of an idealistic picture of village life which focused on an agricultural community and its inhabitants who live by strong traditional relationships and values of which they have maintained, despite the changes brought on by the oil wealth. The play contrasts the lives of two villagers: Abu-Falah and Abu-Rashid. The former is a poor farmer who lives in

fear for his fields because of the scarcity of water and fertiliser. He is constantly worrying about his increasing debts which must be paid by the end of the season. Abu-Rashid, on the other hand, has no such worries for he is a rich man and can pay for the fertiliser and therefore receive it immediately. As he is rich, he is not worried either by threat of changes in the season or by finding himself in debt. The play also deals with the relationships between the villagers and portrays the utter simplicity and idealistic life in which the villagers co-operate with one another and help each other in times of need. Abu-Rashid constantly gives financial aid to the other farmers in their time of need and sees no difference between himself and Abu-Falah. In turn, Abu-Falah and his sons Falah and Salem, constantly offer to help Abu-Rashid in his field as he has no sons. This co-operative action is of their own accord and not based upon any conditions stipulated by Abu-Rashid in return for his financial help. This relationship between the social classes was based on actual agricultural communities and their relationship with one another in which they automatically co-operated and were even willing to help one another financially when the need arose.

This simple life is soon shaken by two factors, the first of which is through Salem, the younger son of Abu-Falah, who becomes the first educated person in the village. Besides the Mullahs (religious men), he is the only one capable of reading the Holy Koran and thus individuals in his community are in constant need of him for religious healing and reading their letters. Although he does feel that this distinguishes him from others in his village and gives him more significance than them, it does not appear to make him forget or become ashamed of his background, as the villagers had thought and feared education would:

Abu- Falah: Now that you are educated and will soon get your degree, what would you want of me?

Salem: No father. To hell with education and the degree if it will make me forget my own family. On the contrary, education will make me hold on even stronger to my family, culture and tradition. It will make me understand that I have an obligation towards my family, country and all those living in it.²²

Through Salem, the younger generation of villagers see a new life outside their simple community. Salem brings with him many tales of the 'modern city' and begins to introduce them to a different way of life, outside that of their direct environment. Yet many of them do not have the courage or the means to leave the environment in which they live. Education is shown to be a way out of oppression, which they had previously believed there was no way of overcoming. This introduces the second factor, revealed as an emotional one, by the pessimistic feeling that life has become an endless routine. This is portrayed through Mabrouk one of the workers, who feels he is leading a meaningless life in that all that he seems to be doing is work, making him suicidally depressive. In his refusal to accept an unchangeable life, Mabrouk decides to commit suicide whereby he believes it is better to die than to live in such a mundane way.

This negative act shocks the villagers who cannot believe Mabrouk could contemplate suicide let alone attempt it. As a result of his action, Mabrouk creates confusion and many questions arise among the villagers. The playwright discusses what happens when people look at the course of their lives and realise the need for change which the old generation cannot accept.

Salem: What is wrong Falah?

Falah: To tell you the truth Salem, this life is unbearable.

Abu-Falah: Our life is unbearable Falah?

Falah: Yes father, our life is unbearable yet we should think until we know the truth.

Abu-Falah: What do you mean?

Falah: I mean that when a man in our position thinks about his situation, he will see that Mabrouk had every right to commit suicide.²³

According to Abu-Falah's ideologies, the younger generation should be content in the way they live and that there is little need to broaden their horizons. He, like many others of his generation, feels threatened by change which he believes will deprive him of his children. Yet with his constant visits to the city to sell his crops, he begins to realise that it is essential for their future that his children go to the city and pursue their education so that they in turn will benefit not only themselves but their direct community as well. As a result, he decides to send his younger son, Salem, to the city to benefit from what it can teach him.

In the second act, the audience are shown other aspects which the city can provide for the farmers as a rich man comes from the city. Rather than the usual request for food, he requests that the villagers perform a traditional dance for which he will pay money and gifts. The village gradually changes from being a source of food to that of entertainment. This quiet community does not surrender itself or its values to this change immediately. Abu-Falah becomes symbolic of a community that cares little for wealth and is unwilling to become pretentious while trying to maintain its characteristics and in fear of change from the younger generation. This is clearly depicted when Abu-Falah refuses to wear 'borrowed' clothes to make himself appear richer than he is, as he goes to engage the daughter of the richest man in the village for his son.

The two main attractions of the play are clear: one is the city and change seen in terms of educational opportunities and materialistic values; the other is the village and maintaining close relationships tied to rural culture and tradition. These two struggles are illustrated by the different generations: Abu-Falah, who is illiterate; Falah, the elder son, who remains in the village to help his father, and Salem, who goes to the city to learn. The play portrays the struggle between the generations. The older generation feels that their children deny the trouble they

went through in bringing them up. Abu-Falah tells his children: 'you say that I am right although you think I know nothing.' Falah's wife illustrates the struggle between old and new thoughts and values in her relationship with her husband, Falah. She is stuck between pleasing her community and behaving in the traditional way, or pleasing her husband by engaging in conversations such as politics other than about the house and children. She has been brought up to believe and practise the old thoughts and traditions whereas Falah wants her to become more 'modernised' and form her own opinions. He wants more than a mere wife and mother for his children, he wants an intellectual wife who will speak for herself and follow her own thoughts. Their marriage suffers as a result of this because Falah sees himself as living in one century and his wife in another. Although Falah does not go to the city to learn, he appears to be a very intellectual individual who wants and expects to be able to hold meaningful conversations with his wife. He wants her to educate herself and take an interest in society rather than just contenting herself with the housework. His wife is in a dilemma because she was is not used to or even understands Falah's mentality and states to Falah in confusion: 'you [Falah] tell me one thing and my father-in-law tells me another and I do not know who to listen to.'²⁴

The play could have left the debate open but the playwright felt the importance of change and clearly portrays this through Falah's father-in-law, the rich man who has close connections with the city and is able to understand what is happening. He offers a convincing solution to the situation: 'We lived as we pleased in our time, allow others to live as they please in their time. . . if life does not obey you, obey it.'²⁵ This solution is a reasonable and satisfactory one which the older generation finally recognise. This statement also shows the powerful

struggle and the final acceptance that life cannot always remain the same and that change is inevitable.

Al-Faraj's love and dedication to theatre were a great force in his plays and performances which have now become minimal, as he refuses to act in plays which have no purpose and are not beneficial to society.

Theatre must always have a purpose and be dependent upon the issues of the time. Theatre must form a bond of trust between the performer and the audience. Thus theatre must present purposeful plays for although the viewer might not realise it, theatre unconsciously affects and influences its audience.²⁶

Performances should be entertaining for it cannot be denied that that is their intrinsic value and distinction, yet they could also be meaningful and beneficial to the audience. This belief appears to be an echo which the two previously mentioned theatre companies believed in and of which the two following theatre companies also stressed. Before the mid-1980s, Al-Faraj took part in many performances, whereas now, he is more selective in the roles he plays. Al-Faraj, like many of the pioneers of Kuwaiti theatre, believes in the importance of the content of plays.

The Arabian Gulf Theatre Company

With the establishment of two new theatre companies, the Arabian Gulf Theatre Company (1963) and the Kuwait Theatre Company (1964), the government began to take a greater interest in theatre activities. The Department of Public Welfare began to take a keen interest in the theatre movements, and, recognising its value in society, began to subsidise all four of the companies equally. As companies no longer had to depend on their own financial resources and they were all financially equal, it was their creativeness, subject matter and performance which distinguished them from each other. Undoubtedly, the funding was at first to keep a closer supervision on subject matter, yet it also

provided the companies with equal financial support and opportunity. Although the companies were wary at first of such sponsorship believing they would be restricted, constantly supervised and their material censored, they were soon assured that they still had a free hand in their subject matter. The only condition enforced was that they refrained from degrading any religion or ruler of any allied state.

The Arabian Gulf Theatre Company (AGTC) was founded in 1963 and like the Arabian Theatre Company, it also provided workshops and seminars so as to teach as well as learn from other practitioner's experiences. It also introduced international plays as it began to present translated versions of plays such as William Shakespeare's *Macbeth* and Henrik Ibsen's *A Doll's House*. The AGTC also wanted to distinguish itself from the other companies through their performances and activities as well as distinguish itself from the previous two associations. It competed with the associations who had previously proved their status and established loyal audiences, although the Arabian Theatre Company which was still considered to be the official theatre company in terms of technical standards and progress, now it dedicated more and more of its time to workshops and seminars rather than performances. As a result, the standard of ATC's plays soon began to decline and it began to be considered as presenting mainly farce comedies dedicated primarily to entertainment rather than its previous stance of upholding theatre as an educative activity. But as 'the Arabian Theatre Company neglected its purpose which it achieved in its first plays and began to present plays merely for entertainment, the Arabian Gulf Theatre Company was established and filled the gap.'²⁷ The AGTC re-confirmed and helped to re-establish the idea that it could be possible for theatre to be both entertaining and educational as it strove to present performances

which were both entertaining and meaningful. It also wanted to present plays which were part of the Kuwaiti heritage and out of which lessons could be gained.

One of the most interesting plays of the AGTC, and of the time, is Mahdi Al-Sayegh's *Revelations* (1981) portraying the past sea life when pearl diving was among the most essential trades in the country. The play portrayed the view of life at sea, its dangers and its relationships. *Revelations* connected the past way of living to that of its present time, that is the 1980s, especially in terms of social and economic classes. The Pearl Trader, one of the main characters, is in charge of the economic state as he provides income for the families; he owns the ships, employs the captain and divers, sells the pearls, and distributes the shares. He is portrayed as a kind, fair man living in a simple society. He takes an interest in the families of his employees while they are away at sea. In spite of all this, he is alienated from society as a result of his social status. He wants his daughters to get married, however no one approaches him to ask for their hand in marriage. His Clerk sees this as an easy opportunity for him to climb the social and financial ladder and marries one of the Pearl Trader's daughters. When the Pearl Trader dies, the Clerk, as he is the only man in the family, becomes the sole beneficiary of the Pearl Trader's position and the play becomes a contrast between the old way of life, represented by the Pearl Trader, and the new, materialistic way of life, represented by the Clerk.

Revelations was performed at the time of the Kuwaiti society's development of cultured pearls which virtually doomed the original pearl fishing trade. In the play, as in real life, cultured pearls did not really influence the Pearl Trader's heir who was wealthy enough to invest in other businesses, but it greatly affected others who did not have the same advantages as the Pearl Trader.

The audience see the economic changes that occur as the sea no longer remains the main source of income. The play also portrayed relationships within the small community. The positive aspects are shown through the Pearl Trader, who is respected by his employees as he is just and constantly donates money to the community, which he recognises as having helped him in his financial quest. The negative side of society is seen through the role of the opportunist who usurps his social position and imposes immoral rules on the employees, showing them no mercy as he makes them work in dangerous weather. This appears to be a sign of the materialistic values that people began to adopt as they became richer. Whereas, the Pearl Trader was of 'old money' and treated his employees well, the 'nouveau' opportunist believes that marrying into a rich family has made him a better person. *Revelations* appears to be teaching its audience a lesson as it illustrates the characteristics of the Pearl Trader and his fatherly and merciful treatment towards others. The playwright introduces the birth of a new class of society which climbs the social ladder, reaching the top of that ladder not by rightful claim but by opportunism. This class appears to hold different and dangerous values based purely on economic gain and the exploitation of others rather than of a clear sense of the importance of life and death which the dangers of the sea gives to the divers.

The relationship of the sea to the characters is communicated physically by the scenery and secondary characters wearing the traditional fishing clothes, and more emotionally as the characters discuss the role that the sea plays in their lives. Characters explore the dangers and uncertainty of the sea which becomes symbolic of their future as they choose to forget their basic values in their pursuit of profit or whether only to approach the sea when it is calm and peaceful and therefore spend more time with their family. The message appeared to relate to

the importance of people to maintaining their values and their honour and not allowing a person to hold a high position if he is unworthy of it; for in the end, if they merely sit back and allow it to happen, it will eventually affect their lives and ruin it. *Revelations* seemed to be giving a strong moral lesson to the audience, a step many theatre companies were trying to achieve without being too didactic. Theatre companies explored relevant issues through characters discussing or analysing how it affected them on a personal level and also on how it affected their direct community. For example, in *Revelations*, we see how the Pearl Trader's treatment of his employees provided them and their families with income and emotional security in that he was kind and just which on a larger scale helped to provide financial security for his community.

As the government began to realise the role theatre can play in society, the theatre movement in Kuwait became more and more important. A call for theatre to 'present issues of relevance to the Kuwaiti community and portraying its Islamic beliefs and philosophy while developing and educating its community'²⁸ was encouraged by the government who continued to emphasise the importance for theatre companies to focus on the subject matter of their performances. Al-Nashmi, having returned from Egypt, established the Kuwait Theatre Company in 1964 to develop and implement new activities and practises.

The Kuwait Theatre Company

The Kuwait Theatre Company (KTC) was the last subsidised theatre company to be established. Al-Nashmi wanted to tackle issues other than those from only a Kuwaiti perspective and wanted to become more universal in his productions. Yet the main direction of the company also seemed to be towards that of entertainment. In their performances, they presented issues by illustrating

paradoxes and comic elements; they did not attempt to analyse, technically observe, nor reveal the psychological and social roots of the issue. The KTC seemed to want to distance itself as far as possible from the other companies and since most of the primary issues were being presented by the other companies, the KTC decided to adopt a new approach. The main content of their plays appeared as jokes and asides and consequently, the company began to be referred to as the 'comedy company' rather than the theatre company. The main aim of using this technique was to attract audiences away from the previous companies, who tended to present more 'serious' performances.

The members of The KTC encouraged its practitioners to present and experiment with their ideas and performances in an artistic manner, and the company claimed that because its members were mostly 'unknown faces', it did not gain the popularity as the previous companies did. Yet it must also be recognised that this was also one of the primary companies which encouraged young playwrights and experimental theatre rather than recruiting and depending on existing practitioners. It began to move away from the former theatre companies which tended to present its performances in mainly realistic styles with issue-based educative aims. The company primarily looked upon theatre as an artistic form of entertainment. According to Al-Ghareeb, 'the Kuwait Theatre Company had little audience members because it suffered more than the other groups from a lack of writers, famous performers and dedicated directors.'²⁹ Yet, on examining their manifesto, they appeared to be indecisive of their own aims. On the one hand, they advocated 'the development and projection of artistic, social and cultural awareness'³⁰ but on the other hand they stated that theatre should not 'interfere in political or religious affairs.'³¹ The majority of the newspaper articles cited in Al-Ghareeb's, *The Activities of the Kuwait*

Theatre Company (1994) clearly indicate that the company struggled to honour their aims and found difficulty in implementing their manifesto as there was a link tying the two objectives with each other and can thus be criticised as being unrealistic. As a result, they began to concentrate more on performing international plays, but adapting them to the Kuwaiti context such as Moliere's *Bourgeois Gentleman*, and Marivaux's *The Game of Love and Chance*. With this new direction and their performances of 'serious plays', they soon began to experience the popularity which their predecessors enjoyed.

The Higher Institute of Dramatic Arts

In 1973, the Higher Institute of Dramatic Arts (HIDA), which originally developed from the College of Theatre Studies, was established. It is considered to be one of the most significant achievements accomplished by the theatre movement in Kuwait. The establishment of HIDA not only secured the public's interest in theatre but also provided the development and education of various theatre forms. HIDA currently has four departments: The Department of Theatre Performance and Directing, The Department of Theatre Culture and Criticism, The Department of Theatre Design, and The Department of Dramatic Arts^f. Its courses range from the history of theatre and the various philosophies pertaining to it such as Classical, Shakespearean, Absurd, Modern and so on as well as providing both theoretical and practical philosophies and methodologies. HIDA also promoted talents both academically and professionally through various seminars and projects based on academic and technical principles developed from national and international philosophies. By organising cultural seasons and

^f A translated version of HIDA's prospectus can be found in Appendix 17.

promoting it regionally through performances, it has greatly contributed to the enhancement of theatre awareness.

HIDA's main objective was to provide the Kuwaiti theatre movement with critically aware graduates who can help to promote and develop the movement. In the past, the subsidised companies consisted mainly of members distinguished by their talents, but currently HIDA has provided not only talented artists, but also those who are more aware of national and international theatre techniques and activity. The curriculum itself has been altered to envelop the growing changes in theatre thought. The recent establishment of the Department of Dramatic Studies appears to be a sign of HIDA's interest and encouragement of theatre education. As Hussein Al-Mussallam, the current Dean of HIDA, states:

The teacher must be familiar with education in drama and on the influence of drama and how to link drama with education and how to use drama as a teaching methodology. This is present in almost all the developed countries. It needs to be developed here in Kuwait as well. We need a plan, a guideline.³²

HIDA's interest in theatre as an educational activity can also prove to be a vital aspect in providing a course module based on teaching drama in schools and in encouraging drama and theatre in education in the Kuwait, as will be discussed in Chapter Six. Furthermore, it can begin that crucial process of training HIDA students to help implement drama guidelines into schools, a process the current Dean appears to be willing to help assist in and accomplish. This interest and encouragement from such an essential aspect of the theatre movement shows willingness and the fact that it can be possible to improve upon the current situation.

HIDA's role in the Kuwaiti theatre movement is currently very prominent. One of the most experimental and modern developments in

Kuwaiti theatre can be seen in Abdul-Aziz Al-Mussallam's performances. Al-Mussallam, who graduated from the Institute in 1982, refers to his type of theatre as the 'adrenaline theatre', a form of comedy and horror mixed in one and usually writes, directs and performs his own plays. He believes that 'through fear any information presented will remain in the brain of the spectator with the spectator questioning whether the information is right or wrong. In other words, the spectators open their brains, save the information, not think about it until the feeling of fear has diminished.'³³. Among his various plays is *The Haunted House*, which was classed as both a horror and a comedy, or as newspapers termed it 'The Laughing Horror Play'. The main story line concerned a new family who buy a house and in the first night of their stay they realise it is a haunted house and struggle to overcome the demons. The comic aspect is portrayed within the characters themselves as Al-Mussallam introduces characters with stereotypical features and gestures which the majority of the audience clearly found amusing. He also uses both light and exaggerated speeches and actions as characters struggle to escape the demons and internal conflict arise within the family over who should take responsibility. It cannot be denied that Al-Mussallam's performances are very popular especially with the new generation, as it appears to provide them with a new outlook while pulling them away from cinemas, which have become even more popular recently with the building of new multi-screen complexes from 1996. Yet, it cannot be regarded as having much educational potential except that it was a very unique theatre experience in Kuwait in terms of its artistic approach and productions.

Commercial Theatre

In the late sixties and with the popularity of theatre audiences increasing and the government's encouragement of theatre activity, theatre began to be valued as a beneficial and vital structure for the development of society. By 1988 theatre was described by Sheikh Jaber Al-Hamad Al-Sabah, the Minister of Information at the time, as playing 'an essential and larger role than merely being a means of entertainment for it is, more importantly, a means of education and cultural development. A country which is looking for progress and with foresight must concern itself with its theatre activity.'³⁴ Theatre was being recognised as an aid in exploring various issues which might be seen as radical while also recognising the role that traditions and culture had in solving particular issues. Social and cultural change cannot be achieved without being reflected on the people and theatre seems to be one of the best approaches.

This dissertation argues that alongside education, theatre can become a means of educational, social, moral and political development. Both education and theatre have a message which they can convey by realising the comprehensive and complementary development of both the individual and the community and their needs in society. In Britain, Citizenship Foundation has begun this process. When applied into the Kuwaiti context, it can become one of the most prominent approaches to deepening a sense of national and cultural identity, the importance of family, the adherence to Islamic traditions and social principles and the respect of understanding and cooperation for the welfare of the community. The theatre, in its educational speciality, can link the spectator with the surrounding environment and can work towards interacting with it, and can sometimes even be pushed to participate in providing solutions to existing problems in society, as is evident in Augusto Boal's forum theatre.

Dr. Sulaiman Al-Askari, General Secretary of The National Council For Culture, Arts, and Letters (NCCAL) in 1999, stated his belief that 'all forms of art developed from and through theatre. As society developed, so did theatre. What theatre encompasses is extremely significant and beneficial to our society.'³⁵ In Kuwait, as theatre became a form of education and culture as well as a force for social change, it also became an essential aspect of society. Theatre greatly influenced and was influenced by the Kuwaiti lifestyle since it became one of the main means of entertainment. While at first Commercial Theatre Companies were subcontracted by the government as a necessity to provide and meet the audience's demand for more performances, the growing area of commercial theatre increasingly became a profitable business, undertaken by artistic companies licensed to produce theatrical performances.

In 1993, Mohammed Al-Reshoud, a commercial theatre producer, presented *Vote for Om-Ali*, a play about a married women who decided to become a candidate for parliament. This play was performed at a time of great turmoil in Kuwait as women struggled to secure their rights to make their voices and opinions heard and considered and to be able to elect parliamentary members, a right which unfortunately has still not been granted. Interestingly enough, although this play, like many others produced by Al-Reshoud, presented strong social issues relevant to society at the time, he, like many of his peers, believes that the 'main priority is entertainment, I might introduce a bit of social issues, but my main objective will be entertainment so I can get the largest audience possible.'³⁶

Vote for Om-Ali was initially considered by many to be a breakthrough for women. Although the play did present many important issues such as the role of women in parliament and the election of unworthy candidates, it got lost

with the exaggerated comic aspect. The play was full of ridicule, jokes and innuendoes about the personal features of parliamentary members. I believe that had Al-Reshoud concentrated more on his content form as well as his comic aspects, he could have presented a more critical play not that different from that of Brecht. Unfortunately, for Al-Reshoud, it was a case of how much money can be gained rather than how best to present meaningful performances. Because of such an attitude and materialistic motive, Al-Reshoud, along with many others sharing this belief, do not allow the social subject matter the full value it can provide to the audience.

Commercial theatres now appear to have taken over the theatre field and have begun to alter the audience's taste in theatre. They are establishing new values in the theatre field in contrast to those of the national theatre groups. 'When a company is engaged on a purely commercial basis and the actors carry out their duties purely for financial gain or personal recognition, then the level of any shared values is low.'³⁷ This does not necessarily mean that we should return to conservative thinking but that it is essential to recognise the influence theatre can have on the spectator. As a result of the methods employed by the Commercial Theatre companies, social vetting of theatre performances has been implemented. Because these companies tend to sometimes resort to vulgarity to attract the younger audiences, they have received much criticism. As a result of their performances, social pressure has been put upon the government for stricter control and censorship in theatre activity.

Censorship

Originally very little censorship was enforced when the subsidised companies presented theatre productions. However, a stricter form of censorship is currently being enforced on all theatre companies, some of which is applied

unofficially by secular religious parties. These individuals attend the plays then put pressure on governmental officials to censor particular scenes or even some individual lines. Whereas before, performers were able to improvise some of their lines and actions during their performances to encourage audience participation, they now have to strictly adhere to the script or have the performance banned or sometimes even their licences revoked. This can make it almost impossible for a dedicated theatre practitioner to present serious and relevant issues to the audience for anything and everything seems to offend. Among the most contradictory censorship guidelines is that theatre must avoid raising doubts or encouraging ideas that are directed against the government, the governing system, the constitution, and especially common practices and traditions such as the role and treatment of women in tribes. Yet, at the same time, it is expected that theatre should present a valuable educational experience. A performance license is only granted after a full script has been presented to the NCCAL at least two weeks prior to NCCAL's general meetings. If and when a license is granted, then a final rehearsal has to take place at least five working days before the public performance in front of a NCCAL official. Thereafter, if the actors do not stick to the actual rehearsed script during the public performances, then a violation of the censorship law will be applied threatening future performances. These ideas seem to be a mirror of the censorship laws of Britain before 1968 in which scripts were to be presented to the Lord Chamberlain, the intention of which was that 'every word and action to be played out upon the public stage had to have the Chamberlain's sanction in advance of a play's performance.'³⁸

Early Kuwaiti theatre practice played a crucial role in the development of individuals and their awareness of situations occurring within their society. Yet

with these censorship laws, it appears as if theatre practitioners are now expected to present plays of no crucial significance other than that of what one governing body deems as appropriate. As a democratic state, the Kuwaiti theatre movement could be given the opportunity to question and explore issues relevant to the society as it had previously practiced in its early development. The early theatre movement introduced the new struggles within society such as the cultural spasm and the split between the conventional and the modern, the rise of social classes and the abandoning of a past culture to adopt a new Westernised one, resulting in tensions between generations. In this divided historical era, the essential birth of the theatre movement became more popular as the local play began to stand out as an artistic sample of the changing dynamics in society and a reflection of the current situation. Whilst also presenting these tensions, the theatre movement maintained its critical role to emerge as a place of freedom and a stage of democratic vision.

The roles and issues adopted by the theatre movement were seen to be one of the most controversial and influential factors in Kuwaiti society. The stage became a symbol of a microcosm of society contemplating and tackling issues of importance. Currently all this is now under threat as stricter censorship laws are being implemented. Mohammed Al-Mansour, an actor and the current head of Theatre Administration for NCCAL, voices the opinion that theatre performances should relate to:

- 1) Issues for or against the ideas and practices of those in authority
- 2) Intellectual rebellion, not in terms of an actual revolution against the authority but one that questions, raises and encourages the audience to think and take actions and change things for the better.
- 3) Theatre must present different issues like an oil painting which has many different colours but it is up to us [the individuals] to choose the one we like best and is most beneficial to us.³⁹

In a democratic society, these censorship laws seem to be a form of oppression not only against the theatre practitioners to present essential and influential issues to their community, but also against the audience for being given the right to judge for themselves and the freedom to decide what is appropriate to them. This freedom should not be seen as a violation nor a threat, but should be regarded as a fundamental right for individuals to present their ideas and question issues and actions affecting them. It is a measure of the maturity of society and the public have a right to know about the government's actions, be they good or bad.

Censorship could be applied for children's theatre as more care could be given especially with regard to the nature of children's theatre, as children need to be guided according to their level of awareness and understanding. Adults on the other hand, have the right to explore issues of relevance to them and decide for themselves which path to follow as long as they are not directly harming others. The people have a right to question the government and their actions and should not be expected to accept things as they are. The government should not be forced to inflict guidelines so as to please a particular group of people. As long as theatre practitioners do not offend religions such as Islam, Christianity and Judaism, just as any other educational form in Kuwait, theatre practitioners could be allowed to address various topics in a creative manner.

Conclusion

The current theatre in Kuwait has been described as a 'drug trade and current practitioners are the drug dealers. The government has to interfere and stop this farce. Commercial theatres should be stopped and only purposeful play of benefit to the society should be presented.'⁴⁰ The government needs to revise its censorship laws and allow theatre companies the freedom they had in the

early theatre movement. Because Commercial Theatre companies are opting for materialistic profit rather than meaningful performances, theatre now appears to be playing a major and dangerous role in occupying people's time and moving them away from social, economical and political awareness. Mansour Al-Mansour, one of the first practitioners, believes that the plays of the sixties up to the beginning of the eighties were the most purposeful plays. His main aim is to inform and educate his spectators as well as make them more aware of their surroundings and present situations. Many practitioners are attempting a return to this kind of philosophy. Saad Al-Faraj believes that 'it is important for us as practitioners to emphasise the importance of morals, values and love of our country. We have to make society aware and learn from past mistakes. By planting a good seed in our minds and hearts, we will benefit and change our lives for the better. Theatre should present and emphasise this seed.'⁴¹ The plays in the sixties presented issues and demanded rights which were later achieved. Although theatre was not the main force behind this, it did contribute to bringing about change.

Suad Abdullah, a distinguished performer since the 1960's now rarely performs on stage. She believes that 'after thirty years of working in this profession, acting has become a message, a responsibility. As a result I am not willing to perform in anything beneath this standard and that is not beneficial to society. I love and respect my work and I am not willing to jeopardise my reputation as a serious actress for the sake of money.'⁴² She voices the opinion of many of the original practitioners who are now rarely seen on stage. People in society are constantly experiencing political, social and economical problems and sometimes search for ways of escaping these dilemmas.

Commercial theatres in Kuwait have taken advantage of this and invite people to attend for pure entertainment, to shut their minds from their troubles. Contemporary audiences are no longer fully aware of the role of theatre as they were when the theatre movement first occurred in the 1960s, which is still considered the greatest and most significant era of the theatre movement. Yet, unfortunately economic gains have now triumphed over moral and humanitarian ones. As Saad Al-Faraj states 'an attempt to return to the old style of theatre needs to be undertaken. People are now searching for materialistic gains and not working for the theatre nor for the interests of society.'⁴³ Mansour Al-Mansour also confirms that 'real theatre should be a form of social change, give problems individuals are suffering from and ask for solutions. Theatre does not solve these problems, but merely places its hand on the wound.'⁴⁴ Among the many comments raised during the research was that 'theatre has now become an orphan and needs someone to adopt it'⁴⁵ for it is no longer an active tool in society and that 'theatre is a weapon with two blades, it has to be used well in the interest of society.'⁴⁶

It can be possible for plays to present moral, social and humanitarian issues which hold significant morals and values for society to adopt. The next chapter will examine how the Kuwaiti theatre movement can benefit from the experiences of the British DIE movements. Furthermore, it will suggest a way to implement those experiences into an organised, structured manifesto for change in Kuwait. Introducing drama and theatre into schools can prove to be a crucial process in changing the actual theatre movement in Kuwait as more and more people can come to understand the value and role drama and theatre can play in society and can thus become more accustomed to drama as a force for moral and social change.

Chapter Five Endnotes

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Chapter Six:

A Way Forward

Introduction

For many years Kuwait has been renowned as being at the forefront of the theatre movement in the Gulf Region. However, for the past decade or so the theatre in Kuwait has been on the decline due to commercial pressure. To overcome this decline and to enhance the strong movement of Kuwaiti theatre, this dissertation, the first to explore such an important issue in the Kuwaiti region, suggests that drama be introduced into the school system in Kuwait. Drama in schools can then also serve as an educational means for teaching religious, social, moral and cultural values. Yet before this can become possible, a firm foundation with government support as well as funding needs to be established. The guidelines at the end of this chapter provide one possible way of implementing drama into schools.

Since Plato, education and drama, inclusive of theatre, has been used to establish and emphasise religious, social and moral attributes of any given society. Understandably, each era held different values and found different issues more or less important, which have become evident in the drama of the time. Although the role of drama has altered over the centuries, this dissertation argues that it can still be possible for drama to influence participants and spectators in moral and social perspectives. The struggle to value drama as a distinct subject in Britain can be seen as a result of its success as a teaching methodology across the curriculum. The development of Drama in Education (DIE) in Britain since Peter Slade's *Child Drama* to today

has proved to be a continuous controversial issue in terms of its links not only with theatre, but also in its value as a subject in its own right. This dissertation argues that in the attempt to secure drama as a learning medium, drama has been further separated from becoming a distinct arts subject. In the fifties, Slade (*Child Drama*, 1954) was writing in relation to theatre play developed as a part of child's cognitive development through 'free-activity' and self-expression. In the sixties Brian Way (*Development Through Drama*, 1967) argued for the value in drama of bringing out the individuality of the individuals regardless of the presence of theatre. As Christopher Day states, 'theatre is part of drama. Whether child drama arises out of children's play or whether drama in schools arises out of a need to pass on our cultural inheritance of theatre, the two are inextricably parts of one whole-learning through enactment, as a member of an audience, as a participating member of the cast, in public and non-public drama work.'¹

As previously argued in Chapter Four, drama and theatre are part and parcel of each other. They share many similarities among which is their ability to educate through direct experience. Their contributions to the learning experience can be explored through both the drama activity or theatre performance. In the seventies, while Gavin Bolton (*Drama as Education*, 1984) was mostly responsible for the pedagogical methodology of drama, Dorothy Heathcote (*Dorothy Heathcote: Drama as a Learning Medium*, 1984) was mostly responsible for the clearer links with theatre methodologies and further acknowledged the roots of drama in theatre. Bolton's philosophy in the seventies was developed alongside that of Heathcote's practice, but he also began to question the path drama was following. Although Bolton appeared to share Heathcote's use of drama as a pedagogical tool as well as

recognising the relationship between drama and theatre, he maintained that 'drama is not purely a child-centred activity in practice and yet its theorists write as if it is and, further, that in giving the impression to others that it is unerringly child-centred drama teachers have unwittingly nearly brought about its demise.'² Accordingly, as a result of the early DIE practitioners' emphasis on drama as a form of self-expression, which many believed to be unstructured, drama was not recognised for its value as a pedagogical methodology with the possibility of becoming a distinct subject within the curriculum.

Drama was very much part of the child-centred movement from the 1960s, but with the conservative government of the 1980s, the ideology of child-centredness began to be questioned. In the 1970s, Heathcote's and Bolton's drama methodologies were evident in schools, especially that of Heathcote's 'teacher in role' and 'mantle of the expert' approach. Drama became a teaching aid to other subjects as it began to secure itself within the curriculum as such. Yet it must also be acknowledged that by this time, drama was already developing beyond a purely child-centred approach and putting into practice that sense of a continuum between drama and theatre. As discussed in Chapter Four, this relationship between drama and theatre became a focal point which began to be separated as drama became in danger of being seen not as an arts discipline but merely as a learning methodology. Although its use as a learning methodology is also important, drama consists of many other benefits. As this dissertation argues, drama can be a distinct subject as it is not only a learning methodology, but can also be an aesthetic and artistic one as well. In *Education in Drama* (1991), David Hornbrook argues that 'the time has come for drama to reclaim its rightful artistic territory

of theatre and text and to enter unequivocally into the community of the arts.’³ This dissertation further argued that drama was in danger of being separated from the arts and that educational drama practitioners attempted to re-establish the discipline with theatre. The catalyst for this change in thinking seems to be the Education Reform Act of 1988 which introduced the National Curriculum in which drama was placed in the English Curriculum and began to be recognised as a learning medium in other areas of the curriculum such as history. However it must not be forgotten that drama as a learning medium was clearly recognised in the 1988 Education Act. In *English 5 to 16*, it is clearly stated that drama was a method of ‘mediating other learning’⁴ while *Drama 5 to 16* confirmed that ‘dramatic methods can be applied to the teaching of other subjects.’⁵

This dissertation suggests that although drama can be used as a teaching methodology, it can also survive as a subject in its own right. The two approaches are not incompatible, but can develop side by side. To enable drama to become a subject, it could be used as a method of learning as well as that of the development of individuals. The strength of drama lies in its aesthetic quality to put human feelings into concrete issues and can only be fully valued and appreciated when one understands ‘the power of the art form in creating contexts embedded with feeling, meaning and motivation’⁶ and direct experiences. The need to recognise drama as an art form as well as that of a method of teaching and learning across the curriculum has been examined in previous chapters. In its link to theatre, it can develop to become performance with all the associated physical aspects of theatre be they stage settings, costume, stage design, lighting, and so on, or a consideration of other styles such as naturalistic, expressionistic, stylised, realistic, physical. Yet it is

in the internal similarities in which drama and theatre become more of a 'marriage of convenience'. It should be recognised that although this affiliation consists of various aspects pertaining to each drama and theatre, but emphasis can be placed on their identity as one, as their relationship appears to be a continuum rather than separate entities.

Brian Roberts' diagram takes into consideration and clearly shows some ways in which this continuum can be perceived.

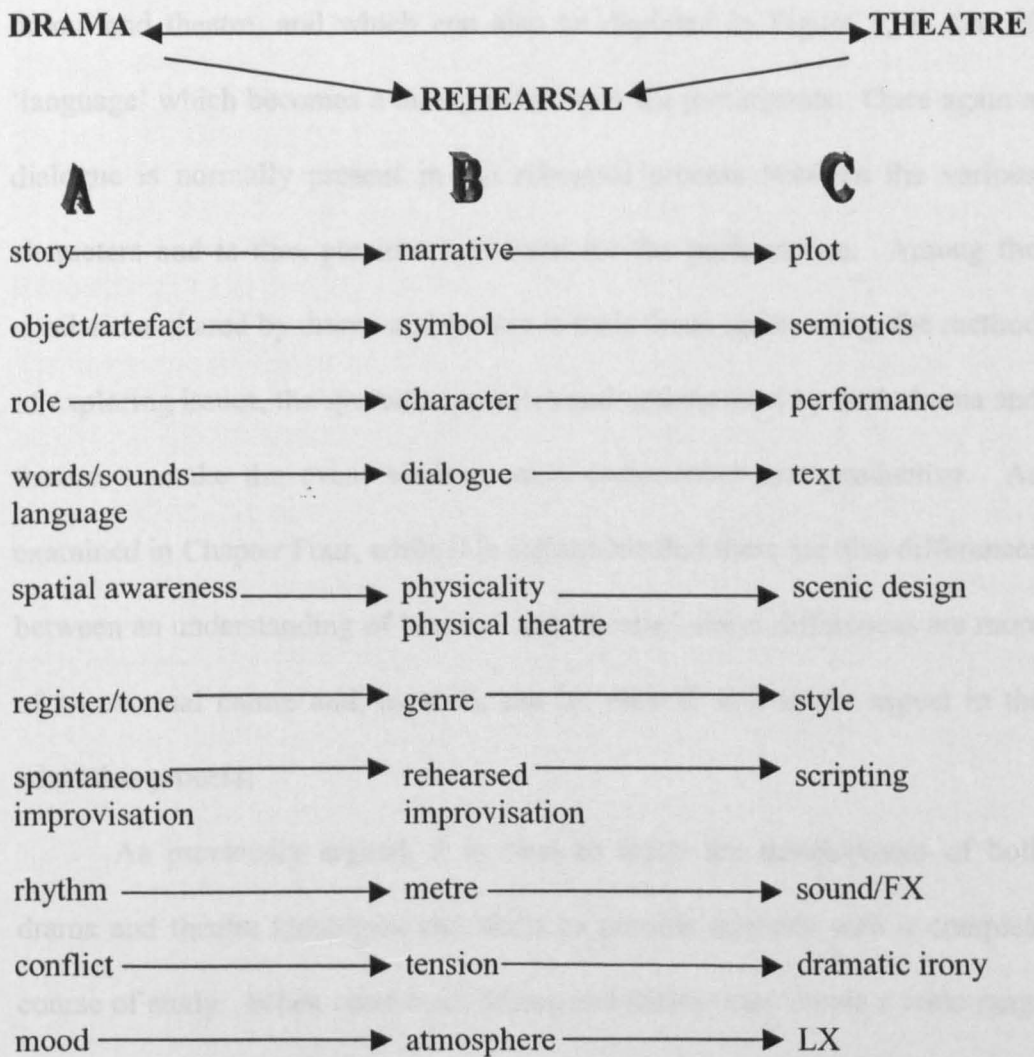


Figure 3: A Continuum of DRAMA into EDUCATION (taken from MA Theatre Education Documentation, Brian Roberts, Drama Department, Goldsmiths College, London).

As can be seen in Figure 3, drama and theatre are two points of a continuum. Although their terminology may differ, as drama is aimed at individual

experience and educational values while theatre concentrates on the presentation and production, their methodologies are similar. In a drama activity, spontaneous improvisation can be initially encouraged which is then developed and structured and rehearsed to achieve its desired effect. In theatre, a rehearsed improvisation normally takes place to determine the final script for the theatre performance. The continuum of drama is clearly depicted at the middle point, rehearsal process. Another point of overlap between drama and theatre, and which can also be depicted in Figure 3, is that of 'language' which becomes a dialogue between the participants. Once again a dialogue is normally present in the rehearsal process between the various characters and is then put into text form for the performance. Among the similarities shared by drama and theatre is their focus on meaning, the method of exploring issues, the symbolic gestures and actions used by both drama and theatre to make the event become more constructive and productive. As examined in Chapter Four, while it is undeniable that there are also differences between an understanding of 'drama' and 'theatre', these differences are more of an external nature and, as such, can be viewed as a minor aspect in the education process.

As previously argued, it is vital to teach the development of both drama and theatre ideologies and skills to provide students with a complete course of study. When combined, drama and theatre can 'create a wide range of learning opportunities across the curriculum,'⁷ and as Fleming confirms, teachers need to recognise that:

unless there is some grasp of the theoretical and ideological divisions within the subject, teachers will not have a secure foundation on which to base their practice. Whether drama is taught as a separate subject or used as a pedagogical method, the need for firm theoretical footing is the same. Unless teachers have considered and understood the central controversies, they will be vulnerable to such criticism that their work

is 'not drama', is 'out of date' or is 'indefensible' on educational grounds.⁸

Hornbrook appears to share Fleming's belief, cited above, and further develops it through his contributions. He acknowledges the important aspects of linking theatre to drama while also emphasising that theatre skills were just as important in drama and could be taught and practised. Hornbrook firmly believes that drama was separating itself from the arts as it secured its place as a learning medium for other subjects. He emphasised that students could learn through theatre as well as in drama, and emphasised the need for theatre to play a role within that process.

The British education system has recently introduced Citizenship Education (CE) which will become a compulsory subject by September 2002. The main subject matter of which will be teaching students social and moral behaviour and community involvement. The best method to explore such issues could be by learning through direct experience and drama would seem to be capable of introducing and encouraging such social and moral perspectives. However, there has been much controversy surrounding the approach of drama as a form of 'social engineering'. Without doubt, drama can play a large role in providing and examining social norms and practices of society, and its advantages can far outweigh negative criticisms and abuses. Drama can be and is generally used as a method of communication to help in the individual's development, not only within the school environment, but in society as well. By this definition alone, education as a whole can be regarded as a type of social engineering. Through drama, children can come to understand different aspects within their own society and different methods of changing their understanding. Drama cannot transform society on its own, but it can however, address and challenge unfounded prejudices and attitudes and

therefore indirectly contribute to social change. The idea of social engineering can be sinister in the sense of moulding students in a particular form which, to some extent, is present in the ideas of Citizenship Education. It needs to be recognised that through drama/theatre, issues can be also be addressed by discussing and questioning generally accepted educational, social and political aspects of society in the Kuwaiti context. Issues such as the current status of women can be addressed, especially considering the fact that women hold influential government positions in Kuwait. For example, although Professor Faiza Al-Khorafi is the Dean of the only university in Kuwait, she still does not have the right to vote. A referendum was raised in the last Kuwaiti Parliament, however, it was vetoed as the majority of the parliamentary members voted against it. A direct confrontation is not always necessary but if important issues such as this are introduced through drama activities in schools and in turn theatre, then a change in ideologies can be possible.

The process of developing drama into the Kuwaiti state schools could first begin by examining and learning from the history and experience of the DIE movement in Britain which has undergone many and various developments. From its initial stance as a form of 'self expression' to its ongoing complex relationship with the arts, and in particular theatre, to its current struggle to distinguish itself as a core subject, drama has maintained its credentials as an educative process. One of the most significant aspects of the DIE movement has been its flexibility; its ability to adapt to any given situation to make the activity more meaningful to the participants. In Britain, the idea of drama as a life-long learning process, rather than a traditional form of teaching, helped to promote drama activities in schools, and outside of the school environment, in youth clubs, industry and business as training

methodologies, as a popular subject choice of GCSE, 'A' level, and other access routes to universities and vocational courses. Drama's relationship with the other subjects within the curriculum was also an important step to help secure drama and helped to establish its academic credibility, yet, at the same time, creating restrictions for itself as a subject. By linking drama to the other curriculum subjects, mainly English, drama was further separated from the arts, especially theatre. This separation seemed to confirm drama's stance as a secondary subject rather than a subject in its own right. This dissertation would wish to argue that successful transposition of drama to the Kuwaiti context, and possibly its future survival in Britain, is dependent on gradually introducing it into Kuwaiti schools as well as maintaining and strengthening its relationship to the arts and in particular theatre.

There are many lessons which can be learnt from the British Drama in Education experience and which can be applied to the Kuwaiti context. What might sometimes seem idealistic in Britain, a country with a large multi-cultural population, can be possible in a Kuwait, a country which is culturally homogenous. The previous chapter has examined the role of theatre since its initial emergence in Kuwaiti schools to its current role. Within the various historical stages, the birth of the theatre movement was explored since its beginning when the local play began to establish itself as an educational and artistic sample of the changing dynamics within the Kuwaiti way of life.

Drama in the Curriculum

Drama in Education could be considered as one of the most modern educational methodologies due to its direct approach in teaching students in addition to helping them acquire an understanding of experiences, linguistic and social skills and how to benefit from them. At present, the role of the

Theatre Activity Department in the Ministry of Education in Kuwait is to provide theatre space in schools for companies and hold annual competitions for students in playwriting and performing. It now needs to play a more active and stronger role, alongside the Higher Institute of Dramatic Arts (HIDA), the National Council for Culture, Arts and Letter (NCCAL), and the English Department at Kuwait University, in preparing teachers with an ability to supervise students in drama and theatre skills and activities and to develop the student's perception and appreciation of drama and theatre. It can also train them how to employ various skills in their endeavours to accustom themselves with such type of activities in an attempt to realise drama's complete educational objectives. These ideologies can be used as a basis to introduce drama into the Kuwaiti school curriculum.

This dissertation argues that it can be possible to put education and entertainment hand in hand in Kuwait, but unfortunately the commercial theatres do not seem to be interested in such an action. Although most commercial theatre practitioners argue that it is not their responsibility to combine education with entertainment in theatre, as Jihad Al-Attar stated: 'don't blame me for producing comedies so I can take money off you and others. . . I am not a charity,'⁹ in the belief they will lose their audience and hence their profits, the validity of this theory can be challenged. The early Kuwaiti theatre movement has demonstrated that theatre can be educational to society as well as entertaining. There are many plays that have gained popularity among the people in Kuwait and are still remembered such as *The Guilty Party*, *Oh People Its Wrong*, *I Lived and I Saw*, and *Revelations*. These plays are just some examples of performances which both addressed relevant social issues of their time as well as entertained their audiences. Both *I Lived*

and I Saw, and Revelations depicted the ongoing conflict between the 'traditional' lifestyle and the 'modern' lifestyle represented by the characters and how they adapted to education and the change in status respectively. Plays such as *Oh People its Wrong* had a strong impact on its audience as they sympathised with the character Leila in her struggle with her ideologies and independence and her family's pressure in which her stepmother, uncle and husband considered her education was a threat to their traditional way of life. Currently, most commercial theatre companies believe that if any type of education is introduced into the theatre field, it will result in lower audience attendance. Therefore, although they do present social issues they tend to downplay them through the use of comedy as was evident in *Vote for Om Ali*. Hussein Al-Mussallam, the Dean of HIDA, confirms that 'if we look at drama as a theatre movement in Kuwait, unfortunately we will see that the outlook is different with no long-term organisation. . . the role of theatre has changed . . . [from] its original role of education. Drama is educational. Theatre shares the same views. . . the Kuwaiti theatre movement was very popular, not only in terms of its performances but also in terms of their subject matter.'¹⁰

This dissertation would argue that theatre could be based on objective, aesthetic and beneficial criteria, and continue to be entertaining. The process of introducing drama and theatre in schools is part of a long-term intention of changing critical awareness of theatre. The objective is also to begin producing a theatre which can be commercial, entertaining as well as educational in a broad sense. It does not necessarily have to be didactic, but it should address challenging issues of thoughts and feelings. Dr. Sulaiman Al-Askari, the General Secretary of NCCAL in 1996, acknowledged the fact the theatre was successful in establishing itself as a 'cultural and educational

institution assisting in the development of society.’¹¹ However, that role is currently being neglected. Mohammed AL-Mansour, the head of Theatre Administration for NCCAL, argues that it is essential to ‘develop the theatre movement not only in schools, but also in Kuwait. . . [to develop] an a Kuwaiti society who understands the importance and value of theatre.’¹² By introducing drama into schools, it can be possible to re-energise the Kuwaiti theatre movement towards an educational objective.

Furthermore, introducing drama into schools could be regarded as a creative activity with an intent to introduce individuals to different forms of activities depending on individual and group ideas and emotions. It can also aim to bring the plays out of their static text from the pages in the books, to a more active nature. In itself, drama as subject can include a means of educational and learning objectives. The subject matter needs to be approached according to the various activities it can employ, such as the methodologies and history of both drama and theatre.

Implementation Strategy

The future implementation and survival of drama in education in Kuwait is dependent on recognising its close ties with the arts, mainly theatre, rather than its traditional stance with literature. The need for drama to be recognised as an art form is an essential first step to realise its full value. It is also crucial to recognise drama as a distinct and valuable body of language which involves not only learning through drama but also learning about drama. Furthermore, it needs to be acknowledged that although drama is a learning methodology, it is also a body of knowledge. There are many skills to drama that can also be applicable to theatre. Students should be able to learn about the history of drama and theatre and the various schools of thought

pertaining to them since Plato to contemporary drama and theatre. Both learning 'through' and 'about' drama can have their own objectives but their ultimate aim can normally be shared: the development of the individual and of society.

Although there are difficulties in measuring and assessing the development process in drama, they are not impossible tasks. If we truly believe in the value, strength and privileges of drama, then we must be honest in the individual's development and not the actual end product. The guidelines included in this dissertation can begin the process to help establish a more artistically aware and appreciative generation, and can ultimately critically address the Kuwaiti theatre activity in a logical and practical way.

Before implementing drama into schools, the Kuwaiti educational system first needs to be considered. In Kuwait, students are expected to attend 14 years of compulsory school. The school system consists of four stages. Initially children have to attend two years of Kindergarten, then four years of Elementary school, similar to Key Stages 1 and 2 in Britain; four years of Middle School, Key Stage 3; and four years of High School, Key Stage 4. Upon graduation and according to preferences and grades, most students usually either apply to the Kuwait University, international universities or to the Public Authority for Applied Education and Training local colleges. Schools fall under Governorate Districts and there are five Governorates in total: Kuwait City, Hawalli, Farwaniya, Ahmadi and Jahra.

This dissertation, a pioneer, has allowed for the postulation of guidelines formulated that can be used for the implementation of drama in Kuwaiti schools. It suggests that the implementation should begin with the formation of an *ad hoc* committee, consisting of various members in the

Ministry of Education, NCCAL and specialists in the theatre field. The objectives of the committee could be as follows:

1. Laying the foundations for a new school theatre and identifying potential pilot schools.
2. Designing a policy to develop the plans, activities and facilities of the school theatre according to the approved educational policy and with a framework that achieves the designed objectives.
3. Taking into consideration the suggestions that help to develop the plans and the activities related to theatre in order to discover its importance and to identify its priorities and then submit what requires studying to the responsible committees.
4. Promoting the student theatre movement and recruiting qualified and trained persons in the field of theatre and the artistic field.
5. Providing and organising workshops for teacher training in the use of drama as a teaching tool and the exploration of the historical philosophies and methodologies of drama.
6. Inviting international scholars and specialists (e.g. British DIE practitioners) to run such workshops, assist in the assessment of the process, visit the pilot schools and provide suggestions and recommendations for the complete implementation and maintenance of drama in schools.
7. Introducing the various fields of drama and theatre into schools.

The committee will then be also responsible in supervising and assessing drama activities and the students' development after one year of implementation and annually thereafter. A pilot school scheme would initially be adopted for implementation into schools,. In its first stages, drama will be implemented into the schools according to an agreement between the committee and the head-teachers of the participating schools. This is not a new method of introducing new subjects into the Kuwaiti curriculum. In 1993, after the Iraqi Invasion, English was introduced in Elementary schools and its progress was assessed by monthly tests and representatives from the Ministry of Education visiting the schools and attending the English lesson.

Currently, English is a compulsory subject in all stages of the academic system.

Drama can be introduced to the elementary schools as a pilot project. As all public schools are single sex, two schools from each Governorate could be chosen, one boy's and one girl's. Initially drama could be introduced as a learning methodology for other subjects in the curriculum such as Arabic, English, History and Sociology. Preferably in the second semester, once both teachers and students are familiar and confident in using drama, a specific time for a drama lesson could then be set up. A formative assessment can be formed based on the drama activities rather than individuals. At the end of the school year, a summative assessment can then take place in which it will aim to demonstrate the progress and development of drama and the individuals in the drama experience. Students can also write their own assessment about the lesson and on how they feel about drama and how they feel they have benefited from drama. These assessments can also be available for other teachers and parents. To demonstrate what the drama activities had involved and what was learnt, theatre performances at end of the academic year can be.

As the first group of students to experience drama move through the system, the introduction of drama can follow them in the Middle Schools until drama and then theatre can become built in to the whole educational system. However, before implementing drama into schools, the key factors of teacher training and assessment need to be considered.

Teacher Training

Drama can become a strong part of the cultural and educational system in projecting moral and social values within the Kuwaiti society. Through drama, perceptions can be altered by participants addressing, questioning and

experiencing various issues and if employed strategically, the drama/theatre event can become more meaningful and constructive than other communicative forms which lack the physical aspect of a live interaction. However, I would argue that it is not as Jonothan Neelands claims, (*Making Sense of Drama*, 1984) that anyone can employ drama. In order to achieve a sincere reaction from the participants and maximise drama's potential, it is essential that specialists structure the teachings of drama/theatre.

As drama will initially be used across the curriculum, it is recommended that all teachers in the pilot schools attend a workshop for drama awareness organised by the *ad hoc* committee and British DIE specialists. This dissertation would suggest that intensive drama teacher training and workshops for both new teachers and experienced teachers is recommended to take place on a regular basis. These specialist drama courses should be held for teachers to help them acquire and become familiar with specific drama skills by being introduced to different structures and helping them to understand and utilise drama in their lessons. These courses and workshops could initially commence with inviting British DIE practitioners to share their experiences and input. Thereafter, Kuwaiti teachers can then adapt their drama skills and activities based on the specific needs or criteria of their schools. However, the British DIE input can prove to be crucial in the early stages of establishing a solid foundation for school teachers to learn from when applying drama activities in Kuwait. These courses could examine drama not only as a teaching methodology, but also exploring ways in which it can become a subject. Based on research conducted on the British DIE experience, priorities in understanding the drama experience have been noted.

The following general guidelines could form the key factors for teacher training in Kuwait. These points can be emphasised as:

1. Looking at various subjects such as Arabic, English and History within the curriculum which can be dramatised (drama as a learning methodology).
2. Explaining the ideas, objectives and the tools of drama and theatre as both a learning methodology and as a distinct subject.
3. Understanding the benefits drama can accomplish such as:
 - a. To transfer the subject matter from a static text to a form of storytelling type which is nearer to the emotions and sentiments, rather than the book language. This can, in turn, help to make it easier to understand and comprehend.
 - b. The students themselves are participating in the activities, using their imaginations in explaining the matters and interactions of controversial and social issues which can help achieve an assimilation of the subject matter to the students.
4. There are four important points that can be available for drama in the curriculum:
 - a. The drama activity can consist of a coherent organised structure which will also allow individual input and improvisations.
 - b. The simplicity of the drama activity.
 - c. An allocated place for the drama activity. Yet, it can also allow for flexibility in that there should be no conditions obliging the students to play their roles on stage. It can be made suitable for the drama activity to be processed anywhere even in the classroom, which can sometimes represent the best place for such purpose.
 - d. When distributing the roles, change and amendments can be applied each time so more students can participate in it and they can all share responsibility for the roles, which can in turn represent the subject material of the curriculum.

It is essential that all teachers who will be implementing drama into Kuwaiti schools understand these aspects of drama. They will also need to become familiar with the various philosophies and methodologies of drama in

education by attending regular courses and workshops so that they can employ the best methodology they feel is necessary in their classrooms.

It will be the responsibility of the *ad hoc* committee to train teachers with the following objectives:

1. Identify drama and theatre and their different aspects.
2. Assist the students in developing their perception and appreciation of drama and theatre.
3. Assist the students in developing individual awareness main issues and concerns in society and encourage them to formulate solutions and recommendations.
4. Organise theatre performances demonstrating their ideologies of social and current issues and the solutions produced.
5. Encourage the students to take responsibility and participate within an integrated teamwork.
6. Guide the students in acquiring skills in the field of culture, arts, literature and heritage through drama and theatre.
7. Train the students in acquiring manners, positive attitudes and objective criticism by carefully listening to and viewing other ideologies through drama and theatre.
8. Develop the ability to observe and recognise talents, skills and tendencies and identify them with the students and assist them in further developing them and truly benefiting from them.
9. Provide a healthy and scientific environment in the classroom for the students to express their emotions and ideas through drama and enrich the educational process through the attendance of regular held meetings and school organised social gatherings, theatre performances, with students and parents.
10. Encourage and train students in their confidence and abilities to improvise by performing live performances, express ideologies through writing manuscripts and develop critique through directing.

Assessment

It is essential that the teacher needs to be sensitive to the emotional demands that the drama lesson can make on its participants. As a result, the issue of examinations and assessment can be seen as a difficult stipulation to

implement. Yet it can also be argued that it is only through assessment that the idea of drama as a distinct subject area can have firmer grounds to become more readily accepted, a debate approached in Britain since the early 1980s. In John Nixon's *Drama and the Whole Curriculum* (1982), Barbara Lanning confirms that 'it cannot be denied that of late some teachers have seen the adoption of a CSE or O-level (now known as GCSE) programme as a means of securing their subject's place in a school curriculum.'¹³ This introduces the question of assessment undermining the original aims and objectives of drama which in turn is seen as contradicting the struggle and practice of what drama is attempting to demonstrate, that is that although it is different from the traditional stance of the curriculum, it is nevertheless beneficial to the curriculum. Although one of the main aims of drama is seen to be its spontaneity, it could still be structured. Assessing the drama lesson does not necessarily hinder or undermine its value. Yet many drama practitioners believe that by examinations, drama becomes closer to the traditional forms of teaching and in some ways loses its distinguishing identity. Before a proper curricula can be introduced into Kuwaiti schools, these issue and distinction as well as similarities between drama and theatre need to be addressed and taken into consideration. The Kuwaiti educational system, like that of many other countries, is dependent on concrete assessments and results. Initially, teachers can consider how the British DIE practitioners addressed this issue.

According to many DIE practitioners such as Gavin Bolton and Michael Fleming, if drama was often seen to be a spontaneous activity, in which there appeared to be no coherent structure, theatre was seen as more organised, as it normally requires the presence of a script, regardless of whether it is prewritten or devised. Theatre usually has a beginning and an

end it must reach, whereas drama only has a beginning since its end is structured by the participants themselves, with guidance from the teacher to decide what aspects they want to register in their drama or which aspects the teacher thinks is important to emphasise. Drama becomes a more relaxed approach than theatre as it has more flexibility; drama is more informal, whereas theatre is an 'ordered occasion'.¹⁴

These issues can all be put into consideration when translating them into the Kuwaiti system. They also address the fact that it is essential to recognise that there are many difficulties in measuring and assessing drama because the experience is largely internal and therefore can be seen as abstract. Theatre, on the other hand, can be seen as more capable of being readily measured against concrete attainment targets such as its physical characteristics. To assess drama, it needs to be recognised that it is most beneficial when it is a personal process. This process is mainly obvious to the direct supervisor and participants as up to a certain point, it is only the supervisor who can actually determine how the drama lesson has influenced each individual. It can be difficult for external examiners to be able to, accurately, assess individuals as they are unaware of that particular individual's characteristics and input during the initial drama lesson. Yet drama lessons can entail more than just an emotional release, they can also consist of other attributes. Among these is the knowledge and understanding of different approaches in the past centuries pertaining to drama such as classical drama and theatre. These characteristics are more in line with theatre studies such as the physical surroundings or event and the more general characteristics of a particular attitude or behaviour during a particular era. The process of drama is mainly aimed at the development of the individuals. It is

not only concerned with their development and role throughout the drama lesson, but also with their relationship to and with other roles and participants. Robert's diagram (Figure 3) clearly indicates the two points of continuum of drama into theatre. While drama focuses on the individual experience, theatre is more concerned with communicating that process and experience to others, the end product. Hence, it could be argued that drama is concerned with the internal development and theatre with the physicality of that development to which to can be assessed.

It is vital that drama becomes more identified and recognised for its value as an educational as well as aesthetic form. The value of drama can be found in its intrinsic dedication to the developing individual. Though drama is closely related to theatre as one of the basic arts known and practised by humans since ancient times, nevertheless it still maintains its own special philosophy and objectives which are compatible with its basic nature and task. Such philosophies and methodologies can be assessed in the traditional manner, that is an end of term exam evaluating the student's awareness of the ideologies required. By its very nature as a physical form, theatre could be more easily measured. Assessment is usually made against a certain set of criteria, attainment targets and objectives. The *ad hoc* committee in Kuwait can determine an end of year objectives for each academic stage which teachers need to consider. Assessment could then placed on whether those particular objectives were met. For example, in the Kindergarten Stage one objective could be that children are able to listen to a story and be able to answer questions on that story. In the final two stages, the Middle School and High School, students could be expected to write a critical assessment of the drama activity. This assessment will not only give teachers and insight into

how students considered the activity but also provide a written essay which can then be marked on structure and written form. The product or outcome from drama/theatre can be measured in this way, but there are many difficulties with measuring the actual process, except against a final product. The subjective/objective approach is not all that clear cut. When regarding the objective criteria of theatre as concerned with sensing the text, creating a realistic ambience, costumes in period, and so on, there can still be a measure of subjective evaluation over the totality of the production. By paying careful attention to theatre practice, teachers can include and assess it according to the framework in which they can focus on the quality of the dramatic products as well as the issues within it.

The Guidelines

The guidelines will include goals which could be sought by school theatre and different types of drama activities, while also highlighting the necessity of developing the best possible means of achieving and maintaining student interest. In these guidelines, drama will be addressed as a beneficial, distinct subject, inclusive of theatre skills. It is hoped that teachers may find assistance to base a framework to help regulate drama activities in Kuwaiti schools and be able to select suitable activities for each academic stage as well as encourage talented students to pursue drama/theatre in the future. The guidelines have been structured to be used and modified accordingly by an *ad hoc* committee formed, as previously stated, for introducing drama into schools by initially implementing them into the pilot schools.

Aims of the Curriculum

The aims of introducing drama into the Kuwaiti curriculum must initially be clarified to the teachers and are not meant only to help people

realise the importance of presentation, promoting diversity, cultural understanding, promoting creativity, embracing change, empowering ideas, and enabling people to play a more active role, but can also consist of broad and specific aims. The broad aims are:

- ◆ To acknowledge the arts and become more aware of theatre and its different aspects.
- ◆ To develop an artistic and critical awareness.
- ◆ To develop an awareness of problems existing in society and to search and explore various suitable and possible solutions.
- ◆ To help in discovering and encouraging abilities, tendencies and possible talents within the individuals which can also help to develop and educate them.
- ◆ To provide a suitable educational and social environment to develop the educational process throughout the meetings held during festivals and different occasions of religious, local, national and social events.
- ◆ To introduce theatre performances on a local, regional and international level.

The specific aims are:

- ◆ To train the students on bearing the responsibility and participation as an integrated team.
- ◆ To enrich the students with knowledge about the fields of culture, art, literature, sociology, heritage and the Arabic/Islamic history.
- ◆ To teach the students manners in the field of theatre as well as that of listening.
- ◆ To train students on the procedures of writing, preparing, performing directing and preparing theatre pieces and management.

Dramatisation and Subject Material

Drama as a learning methodology should not be confined to any particular stage of the Kuwaiti curriculum but could be accessible in all the different educational stages. The majority of subject matters can be available for dramatisation and can be jointly decided by the *ad hoc* committee and the

teachers in order to identify specific activities which are beneficial to the students. These matters can be obtained through subjects such as:

- a. History, addressing historical events, for examples those events which have defined the Kuwaiti culture.
- b. Religion, religious education with its stories, heroic events, and teachings to better clarify the morals and principles by which people adhere to.
- c. Health education, students can explore various health issues and their affects on individuals, their families and society as a whole. Among the issues which can be explored are cancer, AIDS and drug abuse.
- d. Current Affairs, (within Kuwait and national and international affairs) illustrate the effect of individual behaviour on society such as the increasing number of death tolls due to car accidents in Kuwait.
- e. Theatre history, explore the ideologies and methodologies that have contributed to the social engineering of other societies and cultures.

This dissertation strongly suggests that the *ad hoc* committee in Kuwait could be formed with an objective to design methods on how best to benefit from drama with a long-term objective of providing society with morals and values and respect for all, irrespective of religion, race, or gender. The idea of introducing drama into schools has been strongly supported by many of the interviewees such as Mohammed Al-Mansour, Dr. Khalid Abdul-Latif Ramadan and Suad Abdullah who all confirmed and stressed the need to build a 'strong foundation in terms of school theatre activity by forming a committee consisting of different, influential, and experienced parties,'¹⁵ the need to 'provide a plan and strategy with a long-term affect from both theatre and educational parties,'¹⁶ 'a strategy has to be adopted by the state. . . to set up a higher committee and it is a good step which will help change the present state of theatre.'¹⁷

Goals of Drama

There are many various aspects to drama. These aspects can assist in developing individuals and help them understand through experiencing and addressing issues through the drama activities. Drama can be seen as one of the beneficial educational means in improving the ways of teaching and linking the scholastic subjects together. Also it can make an uninteresting and dry subject more understood by students experiencing it for themselves and putting it into action. When implementing drama into Kuwaiti schools, the following major goals can be specified:

1. Empathy

Drama can aim to give all students the chance to experience various and different social perspectives and to comprehend the nature of people and their feelings. They should be encouraged to understand the traditions and habits, not only of their own society, but also that of others in order to help them value and respect themselves and others. For example, they can address the issue of domestic helpers coming to work in Kuwait.

2. Co-operation

Drama activities can aim to familiarise students to work co-operatively and to participate as members of a team in realising joint goals by co-ordination and distributing roles and responsibilities harmoniously. For example they can co-operate together in forming a fund-raising event for orphans.

3. Critical Awareness and objectivity

Drama activities can also aim to introduce objective issues and pay extra attention to problems within society regarding health and manners and how individuals can participate in teaching and maintaining sound

principles in a safe environment such as addressing the rising drug abuse in Kuwait.

4. Discipline

Theatre skills can be employed and assessed as one of the most important means of building self-confidence in students and helping them to develop individual characteristics within a structured and disciplined environment.

5. Reflection

Through reflection, learning can become more explicit as participants are encouraged to consider both critically and objectively the issues explored. After a drama activity, it would be advisable that students discuss the activity and question or even challenge particular aspects in it.

6. Creativity

Activities can aim to encourage and develop artistic talents and abilities. Through improvisations, participants can explore issues in a creative matter and can also be encouraged to employ theatre tools such as props and music. Students can be given particular responsibilities such as scenic design or sound control according to their interests.

7. Language Skills

Drama activities can aim to teach students good articulation as well as the construction of linguistic skills which can become clearer during the drama activity or theatre performance. Also the consequences of skills in the control of voice, such as exploring how the same sentence can mean different things according to how it is said, and the increase of language outcome need to be acknowledged and explored.

8. Group Work

Drama activity can also have a clear educational and entertaining goal, not only confined to the participants who are playing the role but also to those who participate in the preparation and arrangement of dialogue, preparation of the stage, scenes, costumes, theatre tools, and so on. This can then reflect on their ability to work as a team in achieving a common goal.

9. Movement

Drama can be seen as an artistic form of expression, not only by physical movements and speech but also through the movement expression which appears clearly in the walking, settings, gestures, face expression and encourages physical awareness.

10. Social

School theatre can aim at playing an important social role in spreading and encouraging social relations between teachers, students, parents and all those involved within the process.

Types of Drama Activities

Drama activities can be seen as an important basis of the education system and can cater for and accompany students step by step throughout their academic life. Drama can also aim at teaching students to understand and appreciate themselves and others and to become more aware and responsible for their own actions. Accordingly, drama can be divided into separate issues and exercises which can be introduced to the various stages of the curriculum:

1. Customs and Traditions

This activity could deal with the characteristics of a particular group of people such as their ways of dressing, their eating habits along with

some of their traditions and habits in a simple manner which can help student understand others and respect their way of life.

2. Behaviour

This type of activity intends to direct the students to the best standard of behaviour which they can follow to in their daily lives. Accordingly, these exercises can concentrate on behaviours such as respect and equal treatment of others regardless of their backgrounds and social status and to enhance their development of healthy and positive attitudes towards each other.

3. Manners

These activities can aim at representing the need to abide to values and ethics, human principles, goods manners such as integrity, honesty, justice, bravery, and helping those less fortunate than them.

4. Social Issues

These activities can address social affairs and why people act and react the way they do in various situations which might be reflected on the lives of the students. Throughout this activity, students can benefit from experiencing and living through the events of the activity in addition to contributing in the solution of social problems and contemplating individual and public issues in various situations.

5. Informational Activities

This activity can address different subjects within the curriculum to help students follow up on that particular subject by adopting an active role to help them understand the lessons better. This could even help slow learners by learning through experience.

6. Imaginative Activities

These types of activities can aim at benefiting participants by enriching their imaginary and interest side and teaches them how to listen to others and pay attention to details. They can also consist of two main parts:

- ◆ Legends and fairytale stories (Stages 1 and 2)
- ◆ Symbolic (Stages 3 and 4)

7. Plays for special occasions

These plays have their value within the school when students participate in the revival of some important occasion. These plays can lead to an authentic reaction and belief in such occasions. They are usually good presentations of the values and characteristics of the particular occasion portrayed, such the Prophet Mohammed's (PBUH) birthday, Kuwait's Independence day, Kuwait's Liberation day, and rewarding honorary students at the end of each school term. These plays are and can continue to be presented in all the various stages so as to encourage a sense of unity and to remind students of past and crucial influences.

Drama Aims and Objectives

There are four academic stages in the Kuwaiti school curriculum that need to have specific aims:

1. First Stage: Kindergarten (4-5)

By nature children in this stage are normally fond of stories which satisfy their imagination and encourage physical involvement. The range of objectives which can be included and which benefit the child at this stage can be summarised as:

- ◆ The preparation of the child for life by describing different aspects such as families and friendships.

- ◆ To accustom children to listening and displaying good behaviour.
- ◆ To help children memorise simple words and repeat them.
- ◆ To help the child become accustomed to projecting clear and sound expression.
- ◆ To learn basic drama vocabulary.

The Drama Lesson: *Little Red Riding Hood*

Children can be read *Little Red Riding Hood* as they all sit in a circle. At the end of the story, the teacher can ask students about particular scenes in the story. The teacher could also ask them to act out a particular scene or scenes. For example what Little Red did or felt when she saw the wolf the first time and how she felt when she saw him disguised as her grandmother. The teacher could also ask questions about Little Red's behaviour such as do the children think Little Red should have listened to her mother's advice.

At the end of the lesson the participants would have been:

- ◆ Encouraged to develop self expression
- ◆ Encouraged to think about actions and consequences for those actions
- ◆ Encouraged to develop artistic imagination
- ◆ Developed children's creativity

2. The Second Stage: Elementary School (6-9):

In this stage, children become more aware of educational time- tables and learn more skills. The objectives in this stage can be as follows:

- ◆ To introduce them to activities covering more articulated words.
- ◆ To encourage them to express their opinions.
- ◆ To present simple structures of various attitudes and manners by showing different aspects and examples that the children find which they can relate to.

The Drama Lesson: The Magic Door.

Children can be drawn a picture of a door. They will be formed into groups and told that once they enter this door, they will reach a place of their own choosing. The first time they 'enter' the door they will be expected to work together in their destination, through mime. After five minutes, they will be asked to sit together with their groups and discuss how they will present their destination to the rest of the class. Their class will then be asked to try and guess what that place was.

At the end of the lesson the participants will have:

- ◆ Spontaneously improvised a scene
- ◆ Planned a scene
- ◆ Taken on roles
- ◆ Presented their roles clearly
- ◆ Worked together as group

3. The Third Stage: Middle School (10-13)

During this stage, students become more and more mature and can be given more responsibility. At this stage the objectives could be:

- ◆ To encourage them to form a sense of drama and the role it can play in their lives.
- ◆ To encouraged them to make their own decisions.
- ◆ To introduce the history of theatre.
- ◆ To incorporate drama as a form of learning

The Drama Lesson: Domestic Staff

The students will be given a brief introduction to the arrival of a group of domestic staff from the Philippines. It is the first time these Filipinos have left their family and country. The class will then discuss why they think that these

Filipinos had to leave their country to work as domestic helpers. It will be up to them to decide where the drama lesson will lead. They will be able to work in groups with each group outlining what their objectives would be. They will then present a short performance for their classmates. Afterwards, they can discuss particular aspects of the lesson and what they felt they learned from it.

At the end of the lesson the participants will have:

- ◆ Taken responsibility for the drama activity
- ◆ Worked as a group
- ◆ Made their own decisions on what they wanted their drama to consist of
- ◆ Presented a performance using theatre tools to their peers

4. The Fourth Stage: High School (14-17)

In this stage, the student is more mature and self-expressed as well as tending to be defiant to social s rules. Therefore it is important for them to be more aware of their actions. In addition to theatre history, the objectives can be:

- ◆ To be taught theatre organisation and management.
- ◆ To examine various theatre performances critically.
- ◆ To give them more responsibility for drama activities.
- ◆ To introduce them to various forms of theatre.
- ◆ To encourage them to contemplate their individual characteristics and how it relates to their direct environment.
- ◆ To allow the drama activity to be more flexible so as to encourage them to express and explore their own ideas and creativity.
- ◆ To enrich the student's awareness on the value and influence of theatre

Drama Activity: Social Issues

The students will be asked to decide as a class a particular issue relevant to the Kuwaiti society such as polygamy, divorce, should women be allowed to vote, the drugs epidemic, family rifts or any other social issue they are concerned with. They will be expected to work together as a team and to research the topic and decide amongst themselves who and how the roles will be distributed including those needed for the final presentation. They would be expected to present a performance to the rest of the school.

At the end of this performance, participants would have:

- ◆ Demonstrated and presented a short performance depending on their talents and abilities but under the supervision of an already trained teacher within the school theatre section.
- ◆ Succeeded in distributing the roles as follows:
 - ◆ A team of writing, preparation and the selection of the suitable scripts.
 - ◆ A team consisting of actors and directors.
 - ◆ A team consisting of providing theatre scenes.
 - ◆ A team consisting of those in charge of decoration and accessories.
 - ◆ A team of lighting and technical tools.
 - ◆ A team of audio and theatrical impressions.
 - ◆ A team of theatre administrators such as the stage and seating arrangements.
 - ◆ A team of advertising and propaganda on the theatrical work in general and the student theatre in particular.

Introducing Drama into Kuwaiti Schools

Because of drama's direct relationship with the participants and audience, it is essential that educational and theatre practitioners should collaborate together for the most beneficial strategy in introducing drama into schools based on the guidelines in this dissertation. The guidelines can help

form an initial devised framework which can consequently be implemented into Kuwaiti schools. The long-term aims of this framework are to revitalise and re-energise the theatre movement in Kuwait to help people become more morally, socially and politically aware of their environment. It will provide practical ways of employing drama/theatre and how to include that within the Kuwaiti context. The primary aim is not necessarily to prepare students for future graduate or professional careers in theatre, although it can encourage them, but rather to help them become aware of the influence and role of drama/theatre and the impact it can have on their lives. The long-term aim of including drama into the Kuwaiti educational system is aimed at the progression of drama into theatre. That in itself will ultimately provide one of the ways through which the various aspects of reform through theatre can be realised and develop feedback into the Kuwaiti theatre movement. Introducing companies such as those of the British Theatre in Education (TIE) is also a long-term objective. Such measurements could then positively re-energise the theatre movement in Kuwait and retrieve its renowned influence on the social engineering of the Kuwaiti society in addition to its entertaining value. However, before this can be possible, this dissertation would suggest introducing drama into Kuwaiti schools as a necessary first step.

The Way Forward

The principles of the British DIE movement and practitioners have greatly assisted in formulating many of the ideas presented in the guidelines described in this chapter. Although it can be a long process, with perseverance and dedication, the Kuwaiti society can truly benefit from the British DIE experience. The role of drama and theatre as a social and moral educational force can be developed and re-established in Kuwait. The role of

many of the interviewees, who are in the field and some of whom hold influential government positions, could encourage and support the idea of introducing drama into Kuwaiti public schools and help to make the task more feasible. Moreover, many of the interviewees are highly dedicated to the theatre movement in Kuwait and were very willing to offer their expertise in order to re-vitalise the theatre movement by assisting in the formulation of a committee that would take the initiative and supervise the introduction of drama into schools as set out in this dissertation. Most of the interviewees in 1999 also referred to a committee to re-vitalise 'Theatre Activity' in schools which was supposed to be set up by the Ministry of Education. However, although this committee was not formed, in an official ministry letter addressed to all schools in September 2000, Dr. Mansour Gloom, the Undersecretary of Educational Development at the Ministry of Education in Kuwait, recognised that theatre is a 'clear sign of developing communities. . . and through theatre ideas, cultural, moral and social attitudes and behaviour can be encouraged and promoted to guide children in sound religious, humanitarian and behavioural practice.'¹⁸

Although he was referring to 'Theatre Activity' in schools, implementing drama in schools can also achieve this recognition. As was demonstrated in many of the interviews conducted in 1999, there are many practitioners and government officials willing to play a key role in promoting moral and social awareness through drama in schools. When presented with the proposals of this dissertation, many agreed that introducing drama at an early age in schools could prove to be very beneficial, not only for the individuals, but also to the Kuwaiti theatre movement. The guidelines set out in this dissertation can prove to be initial step of forming a clear strategy

implementing drama and theatre into schools through which the British DIE experiences and methodologies will be taken into consideration. Although a direct translation of the British DIE movement will not be appropriate to Kuwait because of the different culture, different views and different mentality, the British DIE experience has helped to shape the framework of the guidelines which will be dependent on the actual schools willing to take part in the pilot scheme. Once these schools are confirmed and accepted by the committee, the school schedule will need to be examined to determine where best to place drama in the curriculum or whether it should initially be introduced across the curriculum. However, the most important and most difficult obstacle has been crossed with the support, readiness and willingness of the practitioners and the Ministry of Education to take part in this crucial process of introducing drama into Kuwait schools. As Mohammed Al-Mansour rightly stated, theatre is a 'symbol of our culture, tradition, morals, behaviour and attitudes'¹⁹ and by introducing it in schools, drama and theatre can be preserved and promoted not only to benefit individuals, but also to influence the future role of the Kuwaiti theatre movement.

Chapter Six Endnotes

¹Christopher Day, 'Teaching styles in drama: theory in practice' in Christopher Day's and John Norman's (eds) *Issues in Educational Drama*, op cit, p. 81.

²Gavin Bolton, *Drama as Education*, Essex: Longman Group Limited 1984, p. 9-10.

³David Hornbrook, *Drama as Education*, London: The Falmer Press 1991, p. xi.

⁴Department of Education and the Sciences (DES), *Curriculum Matters 1: English from 5 to 16*, London: Her Majesty's Stationery Office 1986, p. 30.

⁵Department of Education and the Sciences (DES), *Curriculum Matters 17: Drama from 5 to 16*, London: Her Majesty's Stationery Office 1986, p. 21.

⁶Michael Fleming, *Starting Drama Teaching*, London: David Fulton Publishers 1994, p. 45.

⁷Brian Roberts, *Popular and Applied Dramatic Forms*, London: Goldsmith College 1994.

⁸Michael Fleming, op cit, p. 11.

⁹Jihad Al-Attar. In an Interview with Lamees Al-Bustan on 10/01/1999, Kuwait, Appendix 5.

¹⁰Hussein Al-Mussallam, In an Interview with Lamees Al-Bustan on 17/01/1999, Kuwait, Appendix 10.

¹¹Dr. Sulaiman Al-Askari, In an Interview with Lamees Al-Bustan on 23/04/1996, Kuwait, Appendix 4.

¹²Mohammed Al-Mansour, In an Interview with Lamees Al-Bustan on 07/1/1999, Kuwait, Appendix 8.

¹³Barbara Lanning's "Pupil assessment and the public examination system" in John Nixon's *Drama and the Whole Curriculum*, London: Hutchinson & Co 1982, p. 142.

¹⁴Peter Slade, *An Introduction to Child Drama*, London: University of London Press 1981, p. 2.

¹⁵Mohammed Al-Mansour, op cit.

¹⁶Dr. Khalid Ramadan, In an Interview with Lamees Al-Bustan on 14/01/1999, Kuwait, Appendix 16.

¹⁷ Suad Abdullah, In an Interview with Lamees Al-Bustan on 06/01/1999, Kuwait, Appendix 2.

¹⁸ Dr. Mansour Gloom, *Official Ministry Letter to Schools*, Ministry of Education, Kuwait, September 2000.

¹⁹ Mohammed Al-Mansour, op cit.

Appendices

Appendix 1

Interview with Suad Abdullah on 09/04/1996

Q: Could you please tell me your name and your role in theatre?

A: Suad Abdullah, I am an actress,

Q: When did you first begin acting?

A: In 1964 with the Kuwait Theatre company which is subsidised by the government.

Q: Why did you choose acting as a profession? Is it for the money, as a hobby, to become popular or to accomplish specific aims?

A: I began at a young age, therefore I did not really care much about money, I was about 14. Those who begin at this age usually do not have materialistic aims especially since we were living in a very content, simple society. We accepted very little and had not yet opened our eyes to greed. The sixties was an age of utter simplicity in everything such as our clothes, our food, and our social life. There was no ambition. It was my talent which drove me to act in children's programs in 1962 which is when my actual acting career began, whereas my professional career in acting began in 1964.

Q: At present, why do you act? Is it to deliver a message?

A: I believe that after thirty years of working in this profession, acting has become a message, a responsibility. As a result, I am not willing to perform in anything beneath this standard and that is not beneficial to society. I love and respect my work and am not willing to jeopardise my reputation as a serious actress for the sake of money. My feelings towards this responsibility are what have prohibited me from presenting anything recently. This responsibility has made me present very little.

Q: What is your understanding of the modern theatre and what are its aims?

A: There is no such thing as a modern theatre and a non-modern theatre. Maybe we as Arabs have begun to adapt the theatre to its time and frame it into a specific period such as the sixties or the seventies or the eighties. But the understanding of theatre is the same and does not change, it should maintain its understanding since the time of its establishment. When the theatre was established, it was known as a realistic theatre. There has always been theatre although most civilisations did not realise this to be because theatre has always been a type of ritual which only recently became to be known as a theatre like that of the Greeks and Romans. When theatre actually began, its aims were well known they were to reform society and tackle issues of importance to society.

Q: You are distinguished from other performers. What do you believe is the reason behind this?

A: Thank you for this compliment. I believe what distinguishes me from others is my seriousness in my work. I truly love my work and respect what

has been handed down to me. I believe I have achieved all this through the people who have come to love and respect me. I have to respect their taste. Therefore it is impossible for me to present anything beneath their logical and intellectual standards.

Q: Do you perform for specific social classes or for the general public?

A: No, there is nothing for specific groups. I present issues of significance to the society, is important to a group in the society which might consist of a big group or a small group which in turn consist of part of the society as a whole. Therefore, I am presenting to the public an issue of concern to them. For example sometimes I take on the character of a bourgeois or aristocratic women, that does not mean I am performing only for the bourgeois or the aristocrats, but it means that I am presenting this sort of character to the public.

Q: How do you choose the texts to participate in and what are the conditions you place upon such a choice?

A: I have not performed in the theatre for a long time because my ambition is to present something distinguished, something out of the extraordinary, something which discusses issues with utter honesty, something which tackles problems in society. I am not willing to merely perform for the sake of performance. I want to present a human issue, a human suffering with complete freedom.

Q: What is your evaluation of the present theatre in Kuwait?

A: I believe that the Kuwait theatre is the most developed in comparison to other Gulf theatres. It has reached a very high status but in the last period, the commercial theatre has invaded the theatre. I do not mean in terms of comedy for it is possible to present an issue through comedy. For example Shakespearean plays can sometimes be described as comic, yet they tackle many issues which are still relevant today. The issue should be of importance and benefit to the people. We are now living in a materialistic world, therefore theatre now presents what the audience want. They want jokes to make them laugh because they are living in a troubled world socially, economically and politically. Therefore they want to laugh and temporarily forget their troubles.

Q: What do you believe is the difference between television and theatre in terms of playing an effective and active role in society?

A: Their aim is one. Theatre is part of the communication process as is television. Obviously television is more widespread. It has entered our lives in an opportunistic way. It has taken over our lives even if we do not want it to. It has become a part of us. I do not believe that there is any house in the world in which just as children are present, so is the television set which is given attention and time just as anything else. Television has become part of the family, just as we give our children time and attention, we do the same for television. Therefore it is an effective tool just as the theatre is but the theatre is more informative and elevated.

Q: What do you think are the aims of the Kuwaiti theatre at present?

A: There are no specific aims of any theatre. The Kuwaiti theatre should present and discuss the Kuwaiti individual's issues, experiences, dilemmas,

pleasure, satisfaction and all that is related and significant. These are the issues of the theatre in Kuwait and the world as well.

Q: Have you heard of Bertolt Brecht?

A: Of course. His ideas are the summary of all that I am saying. There has to be an honest relationship between the performer and the spectator. There has to be a link.

Q: Do you believe that current theatre practitioners have heard of Brecht and try to implement his views?

A: It is assumed that any current theatre practitioner has had a theatre background not only in terms of Brecht but all other important theatre practitioners as well.

Q: Which plays do you believe are beneficial to society and its development?

A: There are many. I do not want to go into names. Mostly the plays of the sixties, seventies and the beginning of the eighties. There are some now as well, but they are very little in comparison to those of the past.

Q: Do you think we can change the society theatre?

A: By complete honesty. You change a person by confronting him with facts and evidence. I believe that simplicity and freedom in presenting an issue is the way to change any problems in society.

Q: Do you believe that the purposeful plays you presented have had the desired effect in changing society?

A: Nothing is easy. Things always need a continuity to be effective. This applies to everything for instance to teach you have to repeat the lesson enable for it to be understood and implemented. Yet my contribution and the contributions of those before me as well as those after me can in the long run play a major role. I do not mind performing to only one thousand spectators as long as even if one person is convinced of my solution and works towards it, then I will have fulfilled my goal. This is better than presenting something which is not beneficial to society.

Q: What are the obstacles of the Kuwaiti theatre?

A: They are many which we hope will require the minimum time possible to be resolved. We need theatres to perform in and to have more freedom in our presentation without being restricted in any sense. We need to be encouraged and given recognition for our active role in society.

Appendix 2

Interview with Suad Abdullah on 06/01/1999

Q: Can you give me a brief account of your interest in theatre?

A: My interests lie in the Arts: theatre, television and all that they entail.

Q: What is your background and experience in theatre?

A: I began in 1964 with my first play in school. I then continued my studies in the Higher Institute of Dramatic Arts in the Department of Performance and Directing and was awarded a B.A. when I graduated.

Q: Which playwrights or practitioners have influenced you?

A: All our predecessors whether Arabian or International have influenced us. Among them Tawfiq Al-Hakim, Salah Al Saboor, Moliere, Shakespeare and many others.

Q: How have they influenced you or your work?

A: I reject the word influence but they are a model for us to study and we might like a particular aspect of their philosophies or methodologies. For instance Sara Barnard.

Q: What are your philosophies, objectives, aims and hopes for theatre?

A: Our hopes are many. But do all dreams become reality. We try as hard as we can to achieve them but it is not always possible. But we try to present a work of Art in which we have a higher aim and objective than mere entertainment and making people laugh.

Q: Do you think there are educational aspects in theatre, whether in your own work or in the theatre field in general?

A: Not only in my work but in theatre in general. Theatre is an educational tool it is not only an entertainment tool. It is a cultural educational tool through which societies change, politics change, plans and solutions are placed so in the 1st degree theatre is a cultural tool.

Q: Do you think that emphasising and developing the relationship between theatre and education is important?

A: Definitely. There is a strong relationship between theatre and education. In most modern states inclusive of Kuwait, the Ministry of Education has ensured the presence of theatre in schools because the role of theatre is an educational and cultural role in the 1st degree. As long as it is present in school, it is clear evidence that theatre is an educational tool.

Q: How can we develop this relationship?

A: By encouraging the school theatre financially, morally and supporting it. Encouraging and training young talents and educating them in theatre studies.

Q: Do you think schools can play a role in this development?

A: It is a chain process. As theatre has a role in education and education has a role in theatre. It's a chain. Both influence one another.

Q: Do you think this role has changed and how has it changed?

A: Unfortunately the role and value of theatre has greatly changed to the worse. There are outside influences who believe that theatre has nothing to do with education and of course this is backward thinking. But they have influenced the role of theatre in school and its value and importance has lessened. But there are others who are insistent on returning it as it once had been and making it even more powerful than it once was. The School Theatre is no longer given importance as it once had been and we now need to find a way of giving it back its value. Perhaps your research will play a role in this development.

Q: How do you feel about these changes?

A: Sad, I wish that theatre will enter in all fields of the education and culture in the country. It is an essential part of our lives. In the West people make a budget to go to the theatre just as they do so for food and newspapers and so on. They dedicate a time of their life and salary for theatre and I hope we will one day reach a similar stage.

Q: How do you think the role of theatre has changed?

A: Through performances. Nowadays the performances do not satisfy our minds, intellectually or emotionally it is merely somewhat entertaining. The main objective has now become materialistic and this is not good at all.

Q: How can we change this present situation?

A: We can't do it through one meeting or performance. A strategy has to be adopted by the state. As individuals we can insist on this, but the state has to believe in it as well. At present, the state is trying to get up a higher committee for theatre and it is a good step which will help change the present state of theatre.

Q: What are the advantages of developing and strengthening the relationship between theatre and education?

A: It all depends on the state. It has to be convinced and in turn convince others. The state should not listen to those who say theatre is useless, or that it is against our culture and religion. It should have a strong stand without two faces. It must be convinced that theatre is an educational and cultural tool.

Q: What are the weaknesses?

A: There aren't any. Theatre is more effective and influential so it is essential that it is supervised by the state making sure capable people are employing it for the good of society.

Q: Would you like to add any other comments?

A: I am not only talking about Kuwait but the Arab region as well. With the introduction of commercialism into theatre, it has transgressed. It was at its height in the 60s, 70s and beginning of the 80s. And hopefully we'll be able to return it to its past glory.

Appendix 3

Interview with Abdul-Hussein Abdul-Reda on 08/04/1996

Q: Could you please tell me your name and your role in theatre?

A: Abdul-Hussein Abdul-Reda. I am an actor.

Q: When did you first begin acting?

A: Acting for me was a talent; I had it since I was young boy at school. I used to participate in school theatre in the fifties. The first play I ever performed in was a historical play.

Q: Why did you choose acting as a profession? Is it for the money, as a hobby, to become popular or to accomplish specific aims?

A: I am talented. When I began acting, I began in school. I still do not consider myself as a complete professional. I consider acting as a hobby.

Q: At present why do you act? Is it to deliver a social message?

A: There is no doubt that theatre has a responsibility towards society. It has a role in portraying and revealing the problems of society and to reform it. Therefore, the Kuwaiti theatre has contributed and become part of many social issues presented to the audience and solving them in the quickest way possible. We sometimes exaggerate yet we do so to emphasise the point even stronger.

Q: What is your understanding of modern theatre and what are its aims?

A: Theatre is a mirror which reflects all the problems of society. People see themselves on stage and thus feels the need to change the course of their lives. For the past fifty years the Kuwaiti practitioners have been able to make people aware of their presence and impact and they are the leaders of this field in the Gulf region. Theatre has now become an orphan and needs someone to adopt it.

Q: You are distinguished from other performers? What do you believe is the reason behind this?

A: I do not believe I am distinguished. Each performer has his own style and way of portraying his character. Perhaps I have a different style than others. There are many of the first theatre practitioners who are just as distinguished as myself like Saad Al-Faraj, Khalid Al-Nafeesi, Ghanim Al-Saleh, Ibrahim Al-Salal and many others. This preference is left to the audience. When the audience prefer one performer from the other it shows that performer is successful in his role by convincing and proving himself to the spectators.

Q: Do you perform for specific social classes or for the general public?

A: Of course I perform for the general public. Sometimes I am in support of the businessman and sometimes I am against him. Sometimes I support the government and sometimes I am against it. Everyone is liable to err. We are there to examine these problems. We even discuss the society and its

individuals. Since we are a part of this society, it is vital for us to reveal all the problems present, because theatre is a public benefit to society.

Q: How do you choose the texts to participate in and what are the conditions you place upon such a choice?

A: Without doubt there are very little playscripts not only in Kuwait but in the Arabian region as well. But as I said before, for the past fifty years or so Kuwaiti practitioners have been able to make people aware of their presence and impact and thus are the leaders of this field in the Gulf region. We have been able to tackle many issues and by the help of the Ministry of Information we have been able to present our performances outside Kuwait about our society and individuals in the society.

Q: What is your evaluation of the present theatre in Kuwait?

A: Without doubt all activities undergo a process in which they relapse, become static or become at loss. Not only the theatre does so. Everything is affected by political conditions in the country and the world as a whole because everything is related to each other. The small countries are in contact with the bigger ones through satellites, television etc. It is hard for someone to present something far from these shared problems. It is important for theatre to be realistic. The issues of the sixties and seventies might not be accepted today. Each period has its own issues. There is no doubt that the original practitioners have contributed a lot to the theatre but the young people might not accept it because they have not experienced similar problems. We cannot condemn the theatre because many others accept it.

Q: What do you believe is the difference between television and theatre in terms of playing an effective and active role in society?

A: They are both, but television in the first degree because television has enforced itself in every home. Theatre has its own spectators but as the play is recorded and broadcasted on television, it in turn will have the same effect. Television and theatre have the same influence.

Q: But don't you think that television is a medium between the spectator and the performance and therefore not as strong as theatre?

A: In that case, there is no doubt that theatre is a live meeting between the spectator and the performer, theatre is the balance. The performer will know if he is good in his performance by the audience's reaction to the issues presented. The theatre is the balance between the performer and his audience.

Q: What do you believe are the aims of the Kuwaiti theatre at present?

A: I think we can say that the aim is to deliver a message just as it is with journalism.

Q: How can that be the aim when we see that the majority of the plays nowadays have no social message?

A: It has no message but that is also the case with journalism. Unfortunately, some journalists distort the reputation of journalism with false and ridiculous statements. The same applies to theatre. There are some bad performances just as there are some good ones.

Q: Have you heard of Bertolt Brecht?

A: There are many theatre practitioners. There is the comedy theatre and the issue-based theatre. Each person has his own preference. I personally prefer the realistic theatre. I have worked in many different types of plays. If I participate in a comedy I have 10,00 spectators, therefore I obviously prefer the 10,000 to the 1,000. It is difficult for you as a performer to guide people directly. This is not acceptable. I cannot go on stage and guide people and tell them this is wrong. Direct confrontations are over. But I can tackle issues of benefit to the community.

Q: Do you believe that the purposeful plays you presented have had the desired effect in changing society?

A: It is not actually changing society. In our presentations we merely makes them aware. The past plays are suitable for present issues and can thus be used to re-emphasise the dilemmas which are still applicable today as they were then.

Q: What are the obstacles of the Kuwaiti theatre?

A: There are many. The top of which is the theatres to present our performances. We have been performing for almost forty years and unfortunately we still do not have enough theatres which are new with modern technology in which we can present a high performance play. This will help one to be creative and present a play with new technical aspects just as can be found in Europe or America. Unfortunately, the present theatres are very basic and not modernised. We hope to have four or five modern theatres just like other Gulf countries but unfortunately this has not been achieved yet. Another problem is that performers are no longer dedicated to the theatre only. Many practitioners have other jobs as well. This becomes an obstacle for the artist for he must be dedicated and not preoccupied to other than the theatre. But then even if he does become dedicated only to the theatre where are the theatres for him to perform in? We complain of preoccupation and the lack of modernised theatres. These two factors are the major ones behind the relapse of the development of theatre in Kuwait.

Appendix 4

Interview with Dr. Sulaiman Al-Askari on 23/04/1996

Q: Could you please give me your name and your role in theatre?

A: Dr. Sulaiman Al-Askari, General Secretary of The National Council for Culture, Arts and Letters of which the theatre is a part of. I am not the direct supervisor of theatre because the director is Dr. Khalid Abdul-Latif Ramadan, but because of my general knowledge and love of my work I might be able to answer some of your questions.

Q: What is your understanding of modern theatre and what are its aims?

A: The theatre is the father of all arts. From theatre all other forms of art developed such as cinemas, videos, dance and music. All forms of art developed from and through theatre. As society developed, so did theatre. What theatre encompasses is extremely significant and beneficial to our society. The theatre is the school in which society can be changed and developed. The influence of theatre is stronger in that it is a direct interaction between the performers and the spectators because the atmosphere of the theatre is stronger and more convincing than that of the cinema and television. The spectator is aware of the action on stage, reacts to it and is made critically aware of the situations around him.

Q: What do you believe was the theatre's aim in Kuwait?

A: Theatre in Kuwait began in the sixties and had a lot of aims. It hoped to become a cultural and educational institution assisting in the development of society. I believe it was successful in reaching its goal. The plays culturally and intellectually educated their audience.

Q: What is the role of the National Council for Culture, Arts and Letters?

A: Our role is to aid theatres in presenting good performances of high standards. For if good performances increase then there will be more spectators and more can be done, but nothing will be accomplished if one just sits back and expects miracles to happen. We are trying to encourage the Higher Institute of Dramatic Arts in presenting some plays to the audience within the year. They say we do not have the budget and we told them we were willing to assist them. They presented two distinguished plays. We are also hoping to bring theatre practitioners and researchers from abroad as to learn and gain more knowledge about theatre. Our role is also to fight against bad theatre. Education is the most dangerous of all weapons for when wrong ideas are taught we do not know who will adopt and try to implement them. Thus, sooner or later these wrong teachings will reflect back on society.

Q: Do you think we can change society through theatre?

A: Please do not use the word change but develop. We do not want to change society but to develop it as well as to develop old values or else they will become obstacles. Theatre is very influential in this sense because it can solve many issues of importance to society. The advantage of theatre is that it can present many issues in one play or even only one issue which is developed.

Both will attract audiences. Theatre is like a research searching for specific values and ideas. It is the people who have made theatre, therefore it should be used to their benefit.

Q: Many of the interviewees complained of a lack of theatre, what steps is the National Council taking concerning this problem?

A: The National Council is looking into building a theatre complex which will hopefully solve the problem of the lack of theatres.

Appendix 5

Interview with Jihad Al-Attar on 10/01/1999

Q: Can you give me a brief account of your interest in theatre?

A: I am a theatre director. I contribute in all festivals, whether in Kuwait or abroad, in the Gulf as well as internationally, such as those in Cairo. I have been awarded 'Best Director' in more than one festival.

Q: What is your background and experience in theatre?

A: That is not important, why do you want to know?

Q: Would you mind telling me anyways?

A: Do you really need to know? What, for general information? Oh well, my background is simple but rebellious. I graduated in 1983 from the Higher Institute but I also have a BA in Law. Then I became a director in Radio programmes. My first production was in 1984 of which I presented in Qatar if my memory serves me right, and we received 6 awards: 'Best Director', 'Best Performer', 'Best Theatre Design', 'Best Script', best, best, best, it was best everything.

Q: What is your understanding of theatre?

A: The reality is does the state want a proper theatre? Whenever there is an official conference in the country, the State requires a theatre performance. It is part of the conference schedule to have Kuwaiti theatre practitioners. The second point is that there is no money. If you do not give me money, do not expect me to perform for you. We do not do it for free, it costs us money. We are in Kuwait, we supposedly have millions and are regarded among the richest countries in the world. But where is the money? I will answer all your questions with my own personal opinions and honestly so I will probably tire you out.

Q: Actually that is exactly what I would like you to do, give me your honest opinions. What does theatre mean to you?

A: It is like they said 'a show and entertainment', that is it.

Q: Which drama playwrights or practitioners have influenced you?

A: The ideas are what is important and not the actual writers.

Q: What are your philosophies, objectives, aims and hopes for theatre?

A: There are many. I would hope that the Kuwaiti theatre movement develops and improves and that the government takes a bigger interest in theatre and in the artists. That is what I hope for. But this will not happen, neither now nor in the future. It will not happen.

Q: Do you think there are educational aspects in theatre, whether in your own work or theatre field in general?

A: Look, like I said have previously said, there is a difference between under-developed societies in the Arab countries without any exceptions. Well,

Kuwait is in some ways a diplomatic country, I guess. Theatre is, educational differs from guiding. Normally in third-world countries, theatre is dependent on guiding according to the sect or government. Even creativity is through particular ethics and as long as they these ethics govern the artist then there is no art.

Q: Do you think that emphasising and strengthening the relationship between education and theatre is important?

A: Establishing a new generation in the first degree, an audience critically and artistically aware from a young age, from early school stages, introducing them to theatre and encouraging them to take an interest in it and that theatre is important and can play a role in our lives and society. But I do not think this is possible because the world is developing and everything becomes fun for only a short period of time. When theatre was first established, it was regarded as an excellent aspect of society, but its importance was soon neglected as people moved to newer pastures like radio, television, cinemas, videos then on to computers and now the Internet. It still has a value and an influence but this value and influence has changed as it is presented in one way or the other. It will not happen even if we wish it to, it merely remains as hopes and ambitions.

Q: Do you think schools can play a role in this development?

A: Yes, of course.

Q: In what ways?

A: In an educational way. Through education, I mean the religious plays they are presenting based on religious events, Islamic figures and plays encouraging and promoting love and courage and strength and so on, through the use of these stories, educational I mean.

Q: Do you think this role changed and how has it changed?

A: Yes of course. It has changed. There is no longer something called school theatre. It has changed. There is no longer something called school theatre activities, there is no work, there is nothing.

Q: How do you feel about this change?

A: Frustration.

Q: How can we change this current situation?

A: It will not change.

Q: But nothing is permanent. Do you not believe that things do change and develop?

A: No way. True change is in the willpower of the individual or the willpower of those in charge of that individual. Theatre is expensive and no one person can do something on his own. Theatre is the responsibility of the government. If the government wants to establish and promote it, it will. If it doesn't, then it is merely the endeavours of the individuals and therefore it is the right of each individual working in this field to gain profit or loss. Don't blame me for producing comedies so I can take money off you and others. Because there is no way I can produce something in the range of sixty thousand, seventy thousand or one hundred thousand dinars without profiting.

I am not a charity. This type of charity should be paid by the government, not me. They should pay it to the artists and the arts. Theatre is a dangerous thing as you can see for yourself.

Q: What are the advantages of developing and strengthening the relationship between theatre and education.

A: Like I told you, that we establish a generation who loves the arts and loves theatre. And for your own information, if we believe theatre has an important educational role and an even more important role of guiding, then we can, all of us work towards this philosophy and ideology to guide theatre as we wish and establish an audience as we want. In other words, if you want a religious theatre such as that in Iran, they have art and religious theatre. The world guide, have you seen the students who have made a muhajjaba (veiled) Barbie? Isn't this an art. It depends on your own social and political ideologies and philosophies and beliefs. Through these you can establish an audience and theatre practitioners from an early age to love theatre, love their country and love the personal ideologies you want through guiding and education through theatre.

Q: So through this you can change the current situation.

A: Yes of course. Definitely.

Q: Because if I remember correctly, you said it is impossible to change, didn't you?

A: Of course it will change, but it will change according to how you guide it. I was talking from a practical point of view. I mean I am talking that from an early age, from Kindergarten until I graduate from university I have been guided to love theatre and theatre awareness and that theatre plays a role in our lives and so on. After you graduate, you want a job and a salary. Theatre will not pay for you food if you continue in this manner. Why? Because if the government does not want to build proper theatres then you will not gain anything. All that you have learnt is no good. I am lucky that I have funny and am well off otherwise I would present commercial theatre because your beliefs would not put even KD10. Then my beliefs in theatre are no good for me because it will not even feed me. If you have money then you can stick to your beliefs, if you don't then you won't.

Q: Would you like to add any other comments?

A: No not really. Say hello to your family for me.

Appendix 6

Interview with Saad Al-Faraj on 22/04/1996

Q: Could you please give me your name and your role in theatre?

A: Saad Al-Faraj, actor and playwright.

Q: When did you first begin acting?

A: At school, then it became a hobby and in 1961 or actually 1958 in the only Kuwaiti theatre, the Folklore Theatre. Afterwards I became a member of the Arabian Theatre established by the State. I began in the theatre then went abroad to England and America for specialised and intensive studies.

Q: When did you begin writing?

A: I began acting at a time in which all the plays were written in classical Arabic. I wanted to perform in a play of the local dialect which led me to write my first play in 1962 written with the Kuwaiti dialect. It was performed in the first Kuwaiti Independence Day and directed by the television director Adel Sadeq. The play which I named *Ana Mani Sahel (I'm not Easy)* consisted of one act. My second play was written in 1963 called *Istawrathoni Wa Ana Hai (They Inherited From Me While I'm Still Alive)*.

Q: So were you the first writer to write a play in the Kuwaiti dialect?

A: It was the first play for me but there had been previous attempts at the time before me by Hamad Al-Rujaib and Mohammed Al-Nashmi but in 1962 I was the first to write a play consisting of one act only.

Q: Why did you choose acting as a profession? Is it for the money, as a hobby, to become popular or to accomplish specific aims?

A: Money was never important at that time. In 1980 I wrote a play consisting of three acts which I then translated into English and presented in America with myself playing the main character. I received KD50 [about £100]. In 1964, the first soap opera was broadcasted and I received KD10 [about £20] for my role in that. It was not a matter of money but a matter of an interest and love of theatre. This was the only reason.

Q: At present, when you write a play do you have a message or is your goal just to write a good play?

A: There has to be a goal or an idea. I am a playwright who follows the school of Three Steps which begins with an idea, the solution, and finally the full play inclusive of lines and actions.

Q: What is your understanding of modern theatre and what are its aims?

A: In every time and place there is the issue-based plays and there are many attempts by outsiders to influence the purpose of theatre and to achieve goals other than those for public benefit but this is present everywhere. An attempt to return to the old style of theatre needs to be undertaken. People are now searching for materialistic gains and not working for the theatre nor for the interests of society.

Q: What do you believe is the reason behind this?

A: That is left to the audience. I do not believe myself to be distinguished. I try not to repeat myself and give the character his full right. I study my character well because I know the outcome of such a character and what he stands for.

Q: In this case is it possible to discover aspects of the character different from that as you were writing?

A: Of course because I become that character. When I write, I am a playwright but when I give the play to a director and work as an actor, obviously I will understand it better than the other performers since the play was my idea, I still learn from the rehearsals.

Q: Do you perform for specific social classes or for the general public?

A: I believe that a theatre which performs for specific people is very limited as is its message.

Q: How do you choose the texts to participate in and what are the conditions you place upon such a choice?

A: From the sixties up to date I can honestly say that 80% to 85% of the plays I performed in were my own or my own with another playwright. If not I contributed a lot in editing the text. This applies to almost all the plays I performed in save that of historical ones.

Q: What is your evaluation of the present theatre in Kuwait?

A: It is normal for the theatre as any other art form to undergo a period of ebb and flow. Perhaps the Kuwaiti theatre is now going through an ebb period but we are awaiting and in hope for the flow to come back which we hope to be in the near future.

Q: What do you believe is the difference between television and theatre in terms of playing an effective and active role in society?

A: We cannot deny the role of television in having the largest audience much more than those of the theatre, but we have to say that theatre is the father of all arts and that the role of theatre is more dangerous. The theatre is more influential because the action takes place before your eyes and you feel that the performers you have come to love influences you more than had they been in the television set. Theatre is the father of all arts and no matter how other art forms develop, it will always remain so.

Q: What do you believe are the aims of the Kuwaiti theatre at present?

A: Ever since the theatre was established in Kuwait, we have seen each period place its own aims as a result of situations at the time. For example what we have presented in the fifties cannot be presented in the nineties because theatre has changed since the fifties and sixties and even in the seventies as a result of the conditions and situations occurring in the region and especially in Kuwait. These conditions greatly changed our outlook as playwrights and performers and thus theatre also began to change to encompass these new shifts in life. Therefore, we see that with each new age there is a change in the style, technique and ideas of the theatre.

Q: Yet we see many plays presented in the seventies which we can revive and the issues tackled are still applicable today?

A: There is no doubt that many plays in which the issues tackled are applicable to every time and place which is why Shakespearean plays although written in the sixteenth century are still being performed, why? Because they have a value which can be applied to any time and place and there are many plays concerned with life and human nature and behaviour but this cannot be found in all plays. Even the issues of the black and white plays (before coloured television was created) can be applied to this age.

Q: Have you heard of Bertolt Brecht?

A: Of course. I am one of Brecht's followers in one way or the other. Brecht's realism and ideas are studied everywhere in the world. I am a believer of his theories.

Q: What plays do you believe were most effective in social change in Kuwait?

A: It is wrong to ask me that question being that I am a playwright therefore my answers might be biased.

Q: Do you think that we can change society through theatre?

A: Yes, through a good play concerned with reforming society and its attitude towards individuals as well as being loyal to the purpose of theatre as a means of delivering a social message.

Q: In the past Kuwait was considered the leader of theatre in the Gulf region yet now it has relapsed. What do you think is the reason behind this?

A: Kuwait still has the best performers in this field. Kuwait is the leader and at the forefront of the Gulf regions. I do not believe that any Gulf performer has reached or even risen to the level of that of the Kuwaiti performer. We are still the leaders. That does not mean we are not working or trying to maintain this standard otherwise any country can get ahead of us.

Q: Yet is this not we see at present, the first practitioners are not performing as they did in the past?

A: That is true but many things have happened since resulting to the present state of the theatre which will hopefully end.

Appendix 7

Interview with Mansour Al-Mansour on 11/04/1996

Q: Could you please tell me your name and your role in theatre?

A: Mansour Al-Mansour, actor and director.

Q: When did you begin acting and directing?

A: I first begin acting on stage in the year 1958 in school and then on the radio in 1959. I was among the first group of Kuwaitis to broadcast on the radio in the local dialect, before then everything was spoken in classical Arabic. Then in 1963 we established the Gulf Theatre and began acting in front of a live audience. In 1967 I first began directing. The first play I directed was the play *A Doll's House* by Henrik Ibsen. Saqer Al-Reshoud produced it and I directed it.

Q: Why did you chose acting as a profession? Is it for the money, as a hobby, to become popular or to accomplish specific aims?

A: I began acting as a hobby. Afterwards, I wanted to present something of significance to the audience: to give information, educate the audience, and make the audience aware of some issues being experienced by the Kuwaiti people. The role of theatre is to alert them of these issues.

Q: What is your understanding of the modern theatre and what are its aims?

A: The modern theatre is an extension of religious rituals. The modern theatre took these aspects and applied them to modern issues or issues other those of religion. The modern theatre has played a big role in lives in terms of societies. The modern theatre is the reason behind the revolution in France. Theatre in Kuwait has had a big role as well ever since its establishment by Hamad Al-Rujaib. It solved many issues of the time and tackled many important issues. The theatre was concerned with issues of significance. Yet now there are many plays which are no longer interested in the objectives of the past but in materialistic gains. The past plays main objective was to make society socially aware of the issues being experienced by the Kuwaiti public which are in need to be discussed and solved. We do not always put solutions but leave them open to the public. Real theatre should be a form of social change, give problems individuals are suffering from and ask for solutions. Theatre does not solve these problems, but merely places its hand on the wound.

Q: Have you heard of Bertolt Brecht?

A: Brecht's ideas are well known. His theatre realistic one and alienates itself from the audience as it shows them their dilemmas. His theory is also to present a performance which is natural and believable.

Q: Which plays do you believe are beneficial to society and its development?

A: There are many. All the plays of the sixties are issue based plays; it is impossible to find one in which to say it is not purposeful or convenient for society. Up until the early eighties this rule can be applied. The plays then had intellect, information and educated audience as well as being a high art. It was far away from low standards such as clowning, selfishness and mere materialistic gain. This applies from the time of the play *Isht Wa Shift (I Lived and I Saw)* produced by the Arabian Theatre. But now the plays are willing to do anything just to gain money. This should not be the case. Our objective should be to make the audience alert, to become the audience's eyes. Our role as performers should be to keep an eye on the mistakes of society, the requirements of society, and to alert the society in order to solve them. Theatre in the past has played a big role in doing so.

Q: Do you think we can change society through theatre?

A: We have to make the public aware of any wrong behaviour and wrongdoing by putting the spotlight on it through which a solution can be reached. But other tools should be used such as the television, newspaper and all other media means of communication as well that have contact with the audience and can influence them.

Q: What do you believe is the difference between television and theatre in terms of playing an effective and active role in society?

A: They both have influence over society. Television is not stronger but more it is more widespread. I believe that theatre is stronger because it is a direct interaction between the performer and the spectator. When it is such the influence is more probable and stronger. For instance, the meeting between yourself and me is more influential and beneficial than it would have been over telephone. There becomes a link between us in which ideas will come out stronger which is not possible through the telephone. Theatre is a direct relationship with the audience whereas with television, there is a barrier, a medium between the performer and the spectators who will accept and be influenced but not as strong as theatre. Television will affect all whereas television will only affect theatregoers. Most people would rather watch television because they are not in the mood to change and go to the theatre. Staying at home will give them the privilege and relax as they watch television. With theatre they have to adopt etiquette not necessary with television.

Q: What do you think are the aims of the Kuwaiti theatre at present?

A: The theatre in Kuwait at present is heading towards the lowest of low standards and if we are not more careful and if the government and in specific the National Council for Culture, Arts and Letters does not step in it will reach the lowest standard because the commercial theatre have increased. They present performances in which their only aim is a materialistic one. We rarely see a play whose aim is for society, education, and resolving problems within the community.

Q: What are the obstacles of the Kuwaiti theatre?

A: Money, serious playwrights, change the audience's attitude and make them more aware of theatre or else commercial theatre will ruin everything,

the government must step in and encourage the beneficial performances and try its best to stop the low standard ones, and finally performers must have auditoriums built for performances to be presented in.

Appendix 8

Interview with Mohammed Al-Mansour on 07/01/1999

Q: Can you give me a brief account of your interests?

A: In everyday life my interests are in general knowledge, music, sports, especially squash, but most especially in the arts and most importantly my love and interests lie in theatre and its development. Since taking the position of Theatre Department Director, it is my role to find the best and most successful means to develop and modernise all that has to do with theatre. It is essential to mention that our theatres are very old, built mostly in the 50s, for performances. Compared to then, we now have more performances whether they are from the subsidised theatre companies or the commercial theatre companies and now even the arts institutions are now licensed to present performances. The role of the National Council for Culture, Arts & Letters annually funds Al-Qurain Festival in which it organises and presents theatre activity, both local, regional and international to exchange cultures. This is similar to the festivals which used to be held for one week annually in the 60s and 70s in which the government held cultural activities but now we have extended it to a whole month to present experimental theatre and distinguished activities and performances. Because I love theatre, since a young age my brothers and I have shared a love of theatre, therefore I believe it is my duty to present this message as a performer in society to influence the audience by using their love for me and using my love and respect for the audience and presenting to it the best I can and not the worst.

Q: What is your background and experience in theatre

A: I began at a very young age, I was about 15 or 16 years old while I was in the Boys Scouts and really enjoyed theatre. In 1963 we went to Greece with my brother Mansour and Saqer Al-Reshoud. When we came back we helped to establish the Arabian Theatre Company. I used to play football in the Arabian Club. They took me away from this game to the game of theatre and I found that I loved it. It is a beautiful and sophisticated game. It is an intellectual game as it encourages the brain to think, how to communicate how to relate and how to respond to others. There are many benefits to theatre but it needs those who respect it rather than take advantage of it. I also studied music in the Teacher's Education Institute. Then I studied and worked in television and then I came back and studied in the Higher Institute of Dramatic Arts and graduated the top of my class. I then went to Egypt in 1983/1984 and did a Higher Diploma after which I did a Masters in theatre and titled it *Political Issues in Theatre Directing in Kuwait*. I will always love theatre and will always try to present the best possible work for theatre.

Q: Which theatre playwrights or practitioners have influenced you?

A: There are many, whether they be the classical writers since the days of Ibsen and Shakespeare as well as some Arab playwrights we have read or seen their plays such as Hamdi Abbas, Mahmoud Abdulrahman, Alfred Al-Faraj, Saqer Al-Reshoud, Abdulrahman Al-Zuwaihi, Abdul-Aziz Al-Surayea. These are but a few who have influenced and still do influence me. They have also

influenced the love the audience hold for me and the love I hold for them. I don't have any one specific playwright as I enjoy reading various subjects in addition to those of theatre and so in one way or another all that I have read has influenced me.

Q: Has there been any European or International influence and if so who were they and how have they influenced you?

A: Definitely yes, for sure. We cannot forget that the theatre originally began in Greece and Europe. We cannot forget that Aristotle, Plato and Euripedes for instance when they began addressing the people's intellect and the struggle of the gods, and then moved on to the Renaissance in which they began addressing issues related to society. These issues were of a social, political and financial nature. Then it transgressed into the Arabian Peninsula and affected them. There are many playwrights, practitioners, critics and researchers in theatre who believe that theatre was present in the Arabian peninsula from before such as the Mourning Era addressing the martyrdom of Al-Hussein and presenting many plays to prove there was Arabian theatre but I personally believe that theatre actually began in Greece then developed in the Arabian peninsula. We are greatly influenced but it is essential that we study these different schools since Greek times to date because theatre has to develop and change since by its own nature it is not stable, just like the ebb and flow of the waves. I believe that many of the practitioners who have been influenced by any playwright, there is a saying 'he with no history, has no present or future.' Therefore it is essential that we study and learn from the past so we can begin to develop and take advantage from the past whether it is through the works Piscator, Brecht, Chekhov, and many, many others. We must be influenced, whether this influence is coming from European or Arab playwrights and practitioners or influences from society. This influence must be studied because it is a responsibility. It should be linked with the authority. These performances should be related to three main aspects:

1. Theatre for or against through ideas of the authority
2. Intellectual rebellion, not in terms of an actual revolution against the authority but one that questions and encourages you to think and take action and to change things for the better.
3. Theatre presenting different issues like an oil painting which has many different colours in which it is up to us to choose the one we like most and is most beneficial to us.

There are many influences, so obviously we must also influence our society and this can only come from those who believe in the strength of theatre whether it is through theatre activities, playwrights, directors, performers or producers. There should always be an ulterior aim but this should not be a financial one as is now present in our theatres.

Q: What are your philosophies, objectives, aims and hopes for theatre?

A: Many and various. We want to try our best to preserve the importance of theatre. We do not want to forget that the Kuwaiti theatre is one of the main means of presenting critical, political, social, cultural issues, many neighbouring countries have been influenced by the Kuwaiti theatre because it the most outspoken of them all. We must preserve it like a jewel/pearl which is a symbol of our cultural, tradition, morals, behaviour and attitude. Our fathers and grandfathers used to place this jewel/pearl in a bag and placed it under the bed or even sometimes even buried it. This bag has now become a

safety box or sometimes in a glass case which no one can touch, but its original value has still not change and we must protect it. The theatre is the same. We have received a message and we must present this message in its honesty and purity and its importance must be protected and influenced. Many of our performances have moved away from theatre buildings for example, many of our plays of the 60s, 70s and early 80s are now being studied and taught and even MAs / PhDs, have been researched not only in Arab countries but even in England and America. Just as we have been influenced, we have influenced.

Q: Do you think there are educational aspects in theatre, whether in your own work or in the theatre field in general?

A: As a performer, it is essential that I educate myself as well as my audience. I have studied the arts in general but have specialised in music and theatre. I've also have an MA in theatre studies. I have taken advantage of my talent as a performer and developed it. So me, an artist is a moving encyclopaedia so I must continuously read and educate myself. I depend and see theatre as a message. I have received this message, and like participating in a marathon I must present this message to the next person like I've received it but I must protect it for the next generation. For instance if I rent a flat, I must return it in its original state while also developing and modernising it.

Q: Do you think that emphasising and developing the relationship between theatre and education is an important?

A: Definitely, therefore I have recently met the Minister of Education in the hope that the role of school theatre is re-established and re-implemented and also to have annual theatre competitions and prizes. When we present theatre activity in a good state, for sure society will develop and become better. We cannot forget that theatre in Kuwait originally began in schools. Even plays presented outside the schools were of an educational native. The school is the most essential benefactor, which gives a spectator, a playwright, a director, a performer and so forth. Therefore I will be happy in the future since I've re-established a strong foundation in terms of school theatre activity by forming a committee consisting of different, influential, and experienced parties. This committee should be sponsored not only by the Ministry of Education but also by the State of Kuwait. The committee should get together to develop theatre movement not only in school but also in Kuwait.

Q: Do you think schools can play an important role in this development?

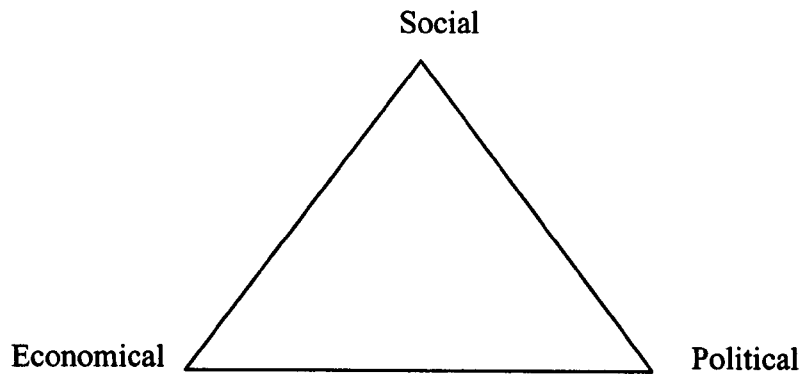
A: Definitely in the past but importunately not any longer. Like I've previously said, I will try to re-establish this role not only by myself but also with the previously mentioned committee. My colleagues and people like yourself who have an interest in the welfare of theatre enable to build an individual and a society with values, a Kuwaiti society who understands and appreciates the importance and value of theatre. Theatre is like a mirror which presents both good and bad points in a truthful manner. This mirror should not be scratched nor broken. Not a photograph but a real image. We must not forget that theatre activity in schools has a great influence on society. But one hand cannot clap alone, I need the help and co-operation of others to rebuild and re-establish theatre activity in schools.

Q: How do you feel about these changes?

A: Like they say 'Every age, has its state and men'. What has happened has changed greatly. It differs from one person to another. For instance we have a traditional dish, the 'Immowash', this same dish is present in different countries but differs a little. Each country values this dish because it has inherited it from generation to generation. Let us pretend this dish, which we put all our hopes, dreams inheritance in to used to be presented in a large dish as the only and main course, but now it is presented with other main dishes which you can choose from. But now it is no longer the most important dish. Unfortunately the same holds true to theatre. It is our role to preserve the theatre in its original state and importance. I believe in the strength of theatre. By employing the talents of theatre practitioners, I will be able to attract the audience I want to present a social, intellectual revolution and theatre can help me to achieve this. Nothing is perfect. When God created this universe, God gave everything organisation, there is reward and punishment so that we preserve our existence in this large universe it is our responsibility to preserve our existence and become a benefit to the society we are living in. I have a means of communicating, of course I do not compare it to God Almighty, but I have the strength of the theatre and its influences on society like that of magic. Through the contribution of the talented performer, be sure that the people will come to theatre. Many revolutions in Europe began as a result of theatre whether it was in Russia, or France. Like Moliere, when he personified the animal, there are many other symbolisations we can rise to reach such a revolution. I am not calling for a political revolution as much as I am calling for a moral revolution to achieve. For instance when I donate blood, my own blood is then renewed and I still maintain my energy. I must take advantage of this energy to the better, of course it is impossible to reach perfection because of the many obstacles in the way, but sometimes the wrong doers are more than the do-gooders. But, God knows, maybe there is a reason for this. For instance, like the wolf in sheep's clothes and you are mesmerised by their attitudes and behaviour but we must try as hard as possible. Like guiding a ship to a safe port, we have a trust which I must return to its rightful owner. I have people I'm responsible for, like the pilot of the airplane or the captain of the ship who have the responsibility of leading these people to safe grounds. Like they've learned to guide these people, we have also learned to guide them but through the vehicles of theatre and telling them this is the present situation and there are ways to change it but through our own attitudes and behaviours and using our artistic methods through this world I'm living in. This theatre world, this magical box. I must learn how to use it for the benefit of society. This box is full of many talents and lessons to be learned. Our hopes are many, but we face many obstacles but hopefully through our faith and honesty with ourselves, for if we are not honest with ourselves, it is impossible to be honest with others. The artist is not only about talents but a behaviour as well. For a star is the artist who has both a talent as well as has good behaviour. I've spoken too much haven't I?

Q: No, not at all, what you are saying is very interesting. How do you measure this change and how has it become better or worse?

A: We must not forget that life is like a triangle. Each point represents: financial, political and social. [draws a triangle]



This has been part of many generations since the beginning of time. We are now in an age where the leading principle is politics. In the 70s as I remember, it was financial. The financial period, in which we presented the movie “Bas Ya Baher” which was granted 8 international rewards because of its simplicity and honesty. This as our first movie steps but we were shocked by the financial situation in which people were more interested in the stock exchange and ignored intellectual, academic, social, humanitarian issue because the light of materialism was greater. A prime example from the 70s until now is that people are more interested in materialism and believe “if you have money you’re somebody, if you don’t you’re not”. We must change this philosophy. What is inside this individual whether it be attitude, behaviour, contribution to society, ideas is important and not the external attributes. We must strive towards making the social issue the leading principle of the triangle. We must turn the triangle so that we can re-establish our basic and honest culture, attitudes and behaviour of our society and State. This will take time. We do not have a magic wand, the triangle will slowly turn but we all have to contribute and help this turn. The world is not only a political or financial world, the social factor is more important. We will all die but don’t know when. I must leave a memory behind, it should be a good memory not necessarily based on financial gains as much as that of social and humanitarian ones. We must help the people to love the value of theatre and believe in its strength because it is not a cabaret but a school, a value to society which must have its place in society. We must preserve this value and aim. The theatre world is a small one but it must be a beneficial one. I remember a line in one of my performances:

Isn’t leading people trying to influence and with them? Oh but it is a difficult and dangerous task. I would love to hand it over to someone more worthier than me. But who would reach the throne and not want to sit on it?

I remember when we presented this performance, many were surprised by the strength of our words. Unfortunately most people are now searching for personal gains and no longer employ such strong ideas like many parties who try to enforce their ideas and beliefs onto others. They have no right to enforce this for ‘there should be no compulsion in religion’. My relationship with God is a personal one and should not be based on anyone else’s relationship. The key to heaven is not in my hands nor in theirs, it is in the hands of God. What ever I present, I will be accounted for. We must be honest with each other. I don’t want to compliment myself, I want others to compliment me because ‘he who compliments himself needs to be kicked’ so I

don't want to kick myself or be kicked but my love for theatre make me strive, present and sacrifice for the sake of it. Theatre is a small and large world and I am in its service.

Q: How can we change this current situation?

A: Enable for us to change this, we must change ourselves. The State, or the government or the authority's must realise the value and strength of theatre and what it can stand for. Since theatre can have strong influence over society, I must give it is full importance like I give the other arts, like I give the cinema or the television. These 3 media tools, theatre, cinema, TV, have a very strong influence on provoking and motivate society because they are one of the most important mass media vehicles. Theatre is the father of all arts because it has and is a direct, live relationship with the audience. Therefore its influence is greater than the newspaper, the cinema, television and so on. But the nature of theatre because of its rehearsals has fallen behind. Now television and satellite is stronger and is present at every moment. I am not against this, what I'm against is corruption, especially that within our Kuwaiti society. I must put emphasis on these points whether they be financial, political or social. But where can you start? There has always been corruption present since the days of Cain and Able to this date. I have a clean slate, I live in this clean slate, but it has been corrupted by others writing upon it. I must preserve my space maybe these writings are essential but the majority take over the minority and others keep writing on my slate. I must try as hard as possible to preserve the core and essence of my slate. I realise there is black and white but I must also notice the grey and other colours but not on the account of my culture, tradition, understanding, attitudes and behaviour. Change is inevitable but it has to come through a group through the State, through people who believe there is a message and that the most important part of this message is theatre, just like that of the importance of a candle in a blackout. They have to be people of authority, but they should not hold materialistic values as the most important aspect. But be sure that the sun, or reality, or the aims and objectives will be covered because it is clear. There will come a day hopefully when people will realise the value and importance of theatre.

Q: What are the advantages of strengthening and developing the relationship between education and theatre and what are its weaknesses?

A: Through the sharing of ideas, organising them and providing them with all the technicalities of this age then giving it the biggest chance to prove themselves through books, exchange of ideas and experiences, holding theatre festivals, this provides it with a movement and in turn it will help to gain people's love and support of the theatre. I must tempt them to give up some of their time therefore I must give them something beneficial. Through these action it will give it its strengths. I have noticed this in many countries, in Korea I visited a big building dedicated to the cultures and the arts. In Russia there are many building also dedicated to the arts. In Europe, of course London, in Denmark there are many. We must learn from them and try to employ their methods.

Q: Is there or should there be a role within the National Council for education and if so what is that role or what role should the National Council take?

A: Through plays in schools and school theatre. The most important role is to preserve and support the national theatre groups. As an administrator I believe it is essential that the theatre presented should be of high quality that goes for theatre as well. For instance lets say you came and asked for permission to present a performance I will come to your final rehearsal and record it on video to ensure that you stick to the script and actions which you've promised me. This is not the same as censorship but more as a supervision. We find many performers say or act differently then what the original script entailed and thus present a different type of performance then the one agreed upon. I do not know all the audience members, I do not know who will be influenced since theatre is an influential tool therefore I must restrict the performer to stick to the script in order that I am sure that a high standard is being presented which is also beneficial. Here I provide theatre with a strength because you are restricted, even freedom has its boundary. After a third warning the company's license will be taken away.

Q: What are the most important aims of this training and how might it be developed further?

A: It is essential for a committee to be established in which there is a detailed study by the State concerning the role of theatre. As theatre is a social activity I must get together with the different groups such as the Ministry of Education, the Ministry of Defence, the Ministry of Interior, Ministry of Health and so on. As I am presenting something to the whole of society, there must be a form of liaison between the different ministries so I can prepare a new generation who is more culturally aware, more intellectually aware, more politically aware, more socially aware and so on. I must build and develop a good citizen. In order to do this I must put a special budget, different than that of the ministries budget, because this is a budget for the development of a new generation. I can use this money to teach and train the individual. Just as I provide him with food and drink, I must feed him intellectually and culturally. Therefore I must spend money on him. This should not be an individual task there must be a committee to determine how best to develop the individual. For instance I can buy a watermelon from the supermarket, but there is a bigger difference in taste when I plant the seed myself and help it grow. When I see it grow day by day until it becomes ripe I will invite my parents, brothers, sisters, uncles aunts, cousins, friends and so on to. Isn't that right? I mean watermelons are easy to get a hold of but it is different when you plant it yourself, you will take more pleasure out of it. Even the taste will be different. We must preserve and protect our generation. If talented people are available, just like the watermelon, why don't you support and encourage them. The lack of interest in them has result in a bad reaction from these talents, with all due respect to the artists. They have now turned towards commercial theatres, towards materialistic profits and seem to have forgotten about their ethics. To bring up a good generation I must spend money on it knowing it will be money well spent. Just as you have studies abroad, why have you done so? So you can benefit yourself and your country. That is why it must come from those in authority. They must provide a special fund for cultural awareness with co-operation form the National Council so I can expand this awareness. I

will train him, teach him and so on. Sorry I spoke too much but you seem interested in all this which is a sign of encouragement for me. Perhaps when you return to Kuwait we can work together to try and achieve this. We need to teach values. If we continued in the standards of our work as we had since the sixties and seventies we would have received many rewards because we have many issues and treasurable stories from our own reality. This treasure became even greater since the invasion as a result of the humanitarian and heroic deeds people did. The State must become concerned in this. It must dedicate a ministry for culture, a special fund for cultural awareness and present theatre, cinema and televised works promoting this. Among issues we can promote is the love of the country and loyalty to that country. It is not a case of anyone who wears the khaki clothes [military] and raises the flag and says I am a citizen. The love of one's country is much simpler than that. I used to broadcast a show on the radio first thing in the morning and I said we must love our country and say things like I have been all over the world but I have never seen or smelt a beach like ours. This is the most valuable thing to me. By this I encourage people to love their country. I can tell them I have been in many countries' skies but my country's sky is nicer and bluer. If I act like a teacher and teach them directly they will not accept it, but by doing it in this way they will not only accept it but take delight in hearing it and begin to think about it. I need people who are interested and dedicated in these issues. I'll put my hand in yours and we will work together and develop a strategic plan to reach this goal, but please don't take too long in coming back.

Q: Would you like to add any other comments?

A: At the end of any meeting I always say, a meeting ends, an interview ends, words end and the music ends but my love for theatre and my love for the audience will never end.

Appendix 9

Interview with Abdul-Aziz Al-Mussallam on 14/01/1999

Q: Can you give me a brief account of your interest in theatre?

A: My interest is mainly in theatre, in the beginning my main interest was in horror theatre, or as I call it “adrenaline” theatre. It was a new experience in Kuwait and it was my dissertation for my BA, through the senses of sight and hearing. I want to release the spectator’s adrenaline hormone. It is a psychological process. I believe that through fear any information presented will remain in the brain of the spectator with the spectator questioning whether this information is right or wrong. In other words the spectators open their brains, save the information, not think about it until the feeling of fear has diminished. Since I have graduated, I’ve presented three plays of this kind *Blood Sucker*, *The Haunted House* and *The Age of Dracula*. These were the first plays of this kind in the whole Arab Region. Theatre depends on two aspects content and form. The first depends on what we have to say and the latter how we will present that content.

Q: What is your background and experience in theatre?

A: I began at the age of four, the year 1969. I went with my father. From 1969 – 1975 I continued performing. Then in 1975 I stopped then began again in 1982. I come from an artistic family: my father was among the pioneers who established theatre in Kuwait, he helped to establish the Kuwait Theatre Company, I have a BA from the Higher Institute of Dramatic Arts, my brother Adel has one as well, my wife also joined the Institute and is now in charge of theatre design, my uncle has a MA in Directing and Media from USA. We have been interested in the Arts for a long time. I believe the Arts consist of 4 aspects: taste, boldness, ideas and talent. When a performer has all four, then he or she is a star.

Q: What is your understanding of theatre?

A: Personally I see theatre like the Parliament. When the member of the Parliament talks there are many who will interrupt him, in the theatre there is really someone to interrupt. It began as a religious activity since the Greek times. Even when it ended with the emergence of Christianity, Christianity returned to it. It ended with the Roman Age, because few people continued to believe in the gods but the Church returned it not as theatre but as a religious activity presenting the birth of Christ. The church soon became too small for these presentations so they began to be held outside the Church. Soon the Morality plays developed and so forth until we have reached theatre as we know it today. From a serious point of view it is an art, a message dependent on the presenters. If they have an objective or an aim they can present it to the audience but through entertainment. There is a struggle in theatre between entertainment and education. It is educative but it also has to be entertaining. It is not the same as television theatre is the father of all arts. T.V. reaches all homes, whereas for theatre the people actually have to go themselves. Yet why should people bother to do this? They must be able to enjoy it. The older people grow, the more different their understanding of theatre will be.

Q: Which drama playwrights or practitioners have influenced you?

A: To be honest, there is bound to be outside influences. But to confirm who exactly has influenced me is difficult. The human being is a combination of different philosophies and cultures and a memory of unconsciously saved information. When I worked, I worked with my own identity, my own point of view and outlook so I can't really answer, I feel like I did it myself, but obviously its not 100% my own work. I've been influenced by British productions as well especially in their colouring and lighting. I've been to *Cats*, *Mrs Saigon*, *Oliver*, *Me and My Girl*.

Q: So then its mostly musicals?

A: Yes all musicals because they place great importance in quickly changing the scenery and lighting. I like musicals the most.

Q: What are your philosophies, objectives, aims and hopes for theatre?

A: There are many hopes. I hope that modern technology will enter the Kuwaiti theatre. I would love to have a moving stage but if this technology is employed we need good ideas to make use of it. We also need a critically aware audience. In Kuwait, the theatre is a business. My play *The Age of Dracula*, if you look at all the plays within the Arab Region you will not find a similar one of such height production. Unfortunately it was performed for only 6 months and no profit was gained. Therefore I won't repeat it. I am very precise in terms of details. Others aren't.

Q: Do you think there are educational aspects in theatre, whether in your own work or theatre field in general?

A: Of course. I define theatre with no message as a light snack, not as an art. This has its own audience. I don't present direct advice. I do it artistically.

Q: Do you think that emphasising and strengthening the relationship between education and theatre is important?

A: The presentation shouldn't be direct. Let's say as a playwright, I say the woman should be able to enter the Parliament. I can bring her, hold a campaign and have her win. But I refuse to do this. To educate, I must move the audience. I present her as a character who wants to become a candidate but there is stronger force obstructing her. I get her to gain the audience's sympathy but a larger force furthers her away until the audience will want to come up and beat this force. At the end I'll let her win. The struggle I planted within the audience through the woman wanting to become a candidate but her husband and family disapprove, then society disapproves but she has her goals and dreams, the audience encourage her and therefore learn. I cannot present a performance where I say this is right and this is wrong. I refuse directness. I like to present deeper humanitarian issues. For instance if a minister steals, I will not present a play just to say so and so stole. I will make it deeper. I will speak about envy and jealousy that makes a poor person steal. Don't be specific, be general. Talk about the build-up of the Kuwaiti, the identity of the Kuwaiti, jealousy and envy, our culture and tradition.

Q: How can we develop the relationship between theatre and education?

A: Through love. First, those in charge of theatre must learn to love and respect one another. They must get together to achieve one objective and

work towards reaching that objective. Only through this will we reach a solution.

Q: Do you think schools can play a role in this development?

A: If there is theatre from an early age, from primary school, students will become more confident and will be able to communicate better and more freely. Theatre must be adopted by the Ministry of Education. The students not only benefit from ideas but also by learning to work and respect each other. This is not present in schools. The feeling of competition ruins this because each school just wants to win.

Q: Do you think this role changed and how has it changed?

A: Each generation will claim their theatre was the best.

Q: Yes, but many people from our generation also believe that the theatre of the past was much better than when commercial theatre companies took over. The objective has changed from education and social awareness to that of profit.

A: If I bring someone from the 60s, they will refuse our theatre. Maybe even when I grow older I will not approve of the theatre 10 years from now and say in my days it was better. The 60s was a slow process. Now, in the 90s the process is faster. The general taste has changed. It's a big issue. We'll talk from the materialistic point of view. Many people have theatre licenses but they shouldn't cover those who really love theatre. Our aim is also business/materialistic but life is like that but businessmen who know nothing about theatre must be stopped. In the 60s plays would go on for 1-2 years. This means people enjoy it. My colleague presented a really ridiculous play which had a full house for 6 months. People went because they liked him and found him funny. I can't tell him your play is stupid and you are only interested in money.

Q: This is what I'm referring to; the objective has changed to that of money.

A: I'm against this, I want people to laugh but I also want them to learn.

Q: But don't you think that the value of theatre has also changed.

A: Who is in charge of the value of theatre? The State established theatre then completely removed their hands and funding. In the 60s every thing was free then in 1975 the Commercial Theatre evolved, only 16 companies were given license. Among them was Al-Funoon Theatre established by Abdul-Hussein Abdul-Reda, Al-Salam Theatre established by my father Abdullah Al-Mussallam, Saad Al-Faraj and many other. Now anyone can get a theatre license but where will they hold their performances? These are no places. Now everything needs to be paid for. We are like any other trade company who sell their product, our product is art. We need the support of the government, not necessarily financially. The most simple support is for the Minister of Information to hold a conference with the drama practitioners and give them the 5-year plan of the country and ask for our advice. But we don't know what's in his mind. There is no one aim. Theatre is mainly a mirror reflecting reality. Theatre is the people. If its bad people won't come, therefore you can't say today's theatre is bad because people are coming to see our performances.

Q: How can we change this current situation?

A: First by studying the problem then fixing the problems found. We must form a love of and for theatre.

Q: What are the advantages of developing and strengthening the relationship between theatre and education.

A: The presenter will be happy knowing that they've presented something beneficial.

Q: Would you like to add any other comments?

A: It is not impossible to reach our goals.

Appendix 10

An Interview with Hussein Al-Mussallam on 17/01/1999

Q: Can you give me a brief history of your interests in theatre?

A: Of course, the first and foremost is education, which is my specialisation. I graduated from the Teacher's Education Institute and began teaching. As for theatre, mostly directing and children's theatre, which I have also studied. I was also one of the pioneers of theatre directors in Kuwait. I was also Head of The School Theatre Department in the Ministry of Education.

Q: What is your background and experience in theatre?

A: I have a Diploma in Dramatic Arts from Cairo. I then joined the Higher Institute of Dramatic Arts [HIDA] about ten years ago when I began as an instructor and now I am the Dean of HIDA.

Q: Which playwrights or practitioners have influenced you?

A: To me, my main interest in theatre is that of love. I believe that every artist in drama has had some affect on me. There is no specific person. I specialised in drama out of interest and love and not for the actual Diploma. I have enjoyed learning about different theatre playwrights and philosophers.

Q: Has there been any European or western influence?

A: Of course. First of all, in terms of directing after I studied different styles of European and American directors, my own style changed. I greatly enjoy Shakespeare and perhaps he has had the most influence on me. I presented *King Lear*, *Hamlet*, *Macbeth* and others. I edited these plays into one play which I called *A Man and a Woman* in which I tackled the relationship between the two sexes. This was in 1984. This was a new method and was one of the plays nominated in the Cairo Experimental Theatre Festival as well as represented Kuwait in the Spring of Theatre Festival in Morocco in 1985.

Q: What are your philosophies, aims, ambitions and hopes regarding drama in education or theatre?

A: First of all if we look at the idea of drama as drama, I believe that HIDA is completely fulfilling its role, especially in the past few years and in a very developed way, if not as high as any other international academic institutions if not even better than them. If we look at drama as a theatre movement in Kuwait, unfortunately we will see that the outlook is different with no long-term organisation. There are many factors leading to this disorganisation among them is the introduction of the Commercial companies. In terms of the support for theatre movement, it still has the same ideas and organisation of the sixties. It has not developed and therefore is detrimental to the theatre movement as a whole. The role of drama has changed and is now part of the media rather than its original role of education. Drama is educational. Theatre shares these same views. In terms of the four national theatre companies they are subsidised by the government in terms of support and funding. Unfortunately we now see that the number of their performances has declined, as has the quality of their performances. Before, they used to present at least 2

plays a year now we are lucky if they present even one every five years. And when they do its not as great as their performances used to be. Some of them began since around 1956 and they are still under the same funding and decree of 1963, therefore neither the funding is helping them nor is the supervision. Therefore, it has led to idleness and lack of responsibility within the companies. As for the private theatre, because it is a commercial venture, the producer is mainly a businessman and usually has no idea of theatre. Therefore the performances presented are neither sound nor educational, especially in terms of children's theatre. Therefore, a new supervision has been enforced and it is mostly strict in supervising children's theatre. A new plan must be developed in co-ordination with the National Council for Culture, Arts and Letters [NCCAL]. Perhaps they have already begun this process. New guidelines and solid foundations need to be developed in terms of administration, funding, organisation and artistic work for the subsidised companies as they represent the country. However, in terms of optimism, I think it can be through committees set up by different organisations and the Institute and hopefully theatre can return to its golden era. As you know the Kuwaiti theatre movement was very popular, not only in terms of their performances but also in terms of their subject matter as they were very bold and outspoken.

Q: What is your understanding of drama?

A: I believe drama is life. When I say life, it means the human being. If drama is not related to the human or life then it will be like an accessory, just an artistic form. I believe drama must also be meaningful. This is not a strange perception, because drama began in the world with the individual, it lived with that individual in his ambitions, aims and even in his struggles. If drama does not fulfil this, then it is not drama.

Q: Do you think there are educational aspects in theatre, whether in your own work or in the theatre field in general?

A: To be honest with you, regarding what you told me about your dissertation, I believe that educational aspect which is present in HIDA is good and has developed. As for drama in education as you have explained to me, it needs to be as you rightly stated part of the educational system because for fourteen years of a person's life, he is in school. It needs to be realised that drama is an essential part of education and very important in the development of society. If this faith is not present, then I believe that the educational process will be lacking. That is the first point. As for the second point, the education process in general lacks long-term development. There is too much pressure on the student with the academic book which merely lets the student become an active part of society for thirty minutes. Therefore we are not developing the individual for the other seventy minutes. Because drama can psychologically and emotionally develop the student and develop his personality and help him adapt to problems and issues of his society, which the book does not achieve. If we study this carefully, we will find drama can do this. We need someone who can begin this process.

Q: Do you think that emphasising and developing the relationship between education and drama is important?

A: Of course it is, because as I said drama is an essential part of the individual and education is also concerned with the individual. Drama is also the way in

which the individual can communicate. There are many drama in education practitioners such as Dorothy Heathcote, Way and Slade who believe that drama is the best educational methodology because it directly relates to the individual and his thoughts and emotions. But there is currently no education methodology dealing with the student, with the student's emotions and the student's imagination. It is not present any where except in drama.

Q: How can we develop this relationship between drama and education?

A: To be honest with you, there must be interest from the Ministry of Education. Therefore, it is important for researches, publications, and the media to raise the issue regarding the importance of drama.

Q: Do you think schools can play a role in this development?

A: Of course and I still insist that it should be included in schools. I think as a subject, it is present in America. And if I am not wrong there is a great deal of interest in Britain, if it is not already a subject. There must be interest. The teacher must be familiar with education in drama and on the influence of drama and how to link drama with education and how to use drama as a teaching methodology. This is present in almost all the developed countries. It needs to be developed here in Kuwait as well. We need a plan, a guideline.

Q: Do you think the role has changed from its initial role back in the 1940s?

A: To be honest with you, it began in schools but now it is no longer given the encouragement and support it had been. But like I said, it began with the individual and I think drama will always be present but realising the aims and objectives of it is not always possible. It changes from one era to another. It has been written for example by Sophocles, Seneca and written by an Arab writer. It is about the same thing but written differently because the time and place is different. The philosophy has changed. There are now different philosophies. For example with Brecht, if I do not understand the philosophy or situation of the time I may not be able to fully appreciate his plays. Before he had a dramatic idea, he had a particular philosophy and applied it to theatre. This shows the relationship of drama to life because it influences him greatly. I can read and write about politics, economics, philosophy and it might not benefit society, but I can write one play carrying any of these issues and it can greatly influence society.

Q: How can we change the current situation?

A: By changing our idea of drama. Every person in authority, if he changes his outlook on drama and takes on a more positive stand with drama and understands its true value, I think things will become much better. Change cannot happen until the person's outlook on drama changes. This can either be through a high individual or ministry position.

Q: What are the advantages of developing and strengthening the relationship between drama and education?

A: The advantages are many. For example, the activities of the School Theatre was very active. It used to have many competitions inside schools. A lot of interest, time and dedication were applied for the final performances because it reflected the reputation of the school. Prizes were given to schools as well as to the individual students and was therefore the 'talk of the time',

the 'talk of the society'. People would ask 'where is your son?' and the reply would be 'he is at school rehearsing for the so and so play.' As he was acting, it meant his father came along to watch him, which meant there was a link between society and theatre. That is the first point. I mean society is represented by the father, the mother, the brother and there now was a force binding him to theatre. That is the first, meaning awareness. As for the second point, that this child since the age of six until the age of fourteen has participated in many theatre performances, and therefore they were preparing groups of children as future audiences. The children of today are the audiences of tomorrow, therefore when we develop this audience and their relationship with theatre, it means they will be more critical of theatre. It will also mean that there will be more interest and a more critical movement regarding the theatre movement. Currently, this critical input is not present. Many refuse to write about theatre saying 'I will not waste my time writing about a play that does not even deserve to be regarded as theatre.' This critical input is essential in the development of theatre and society especially in a country like Kuwait. Because the environment of Kuwait is a democratic one and therefore theatre needs its freedom. I regard this as being developed and distinct at the same time.

Q: What are the weaknesses?

A: The weaknesses are present because drama as an understanding is being ignored. The role of school theatre at present is not strong.

Q: Do you think HIDA should play an important role in developing the relationship between theatre and education?

A: Of course. HIDA has expanded its cultural role. First of all, we now present performances directly to the audience. You will find most of our performances have a full house whereas other performances search for audience members. The nature of our plays are also more academic rather than local or folk ones. We have established a bridge between society and HIDA, so the audience are more, and this was intentional link. We also hold seminars especially by presenting work related to the child and puppet theatre so there is a stronger relationship with society. We have also set up a liaison between HIDA and other organisations dealing with theatre such as NCCAL, with the Ministry of Information, with the Ministry of Education, with the national theatre companies. All this is because of our faith in that this can play a big role in developing the theatre movement. It has reached a point in which some schools come and seek advice from HIDA about some of the performances they want to present.

Q: Are there any plans for HIDA to provide for theatre in education and what would that role be?

A: I believe HIDA in its long-term outlook has looked into the students and graduates at the Institute and what society actually requires of them. Therefore we have established a new department in November of this year, the Department of Dramatic Studies. In it we have included theatre education. In it we teach about children's' theatre, puppet theatre, Introduction to School Theatre, Introduction to Directing so that the graduate has a general idea about the role of school theatre. The plan was originally presented it to the Minister of Education and he approved it.

Q: What are the main objectives of this training and how can it be developed?

A: This training will be through programmes and a study plan. It will be through an intensive four-year programme similar to any other Drama College in the world. After completing this programme, the student will be awarded a BA. It is not a training programme, it is of the same standard as that of a university. At the same time, this programme, like any other educational programme, has committees which rank it. Obviously as it has just been established, it cannot be ranked for another three years, but its establishment is a reflection of HIDA's high rank in terms of its teaching, its training and the bridges it has built in establishing cultural awareness in society and with financial organisations.

Q: Would you like to add any other comments?

A: I would like to thank you for your interest and the research you have gone through because it is an excellent and very important field of study. No one has actually researched the role of drama and education and we need this kind of research because this is an excellent solution to the current situation. It will make society more aware of the role of drama in developing society and education and once again I thank you.

Appendix 11

Interview with Mohammed Al-Reshoud on 06/01/1999

Q: Can you give me a brief account of you interest in theatre?

A: Theatre in general. Theatre as entertainment.

Q: What is your background and experience in theatre?

A: I began in 1982 at the age 16 and I've written about 15 plays.

Q: Which playwrights or practitioners have influenced you?

A: Saqer Al-Reshoud my brother. His honesty and tackling of social issues.

Q: What are your philosophies, objectives, aims and hopes for theatre?

A: The most important thing is to get more audience so it becomes important and a routine thing for them.

Q: Do you think there are educational aspects in theatre, whether in your own work or in the theatre field in general?

A: I am against directness and education. As theatre becomes direct and educational, it loses its significance and becomes a lecture and boring. I try as hard as possible to stay away from directness and education. There is a difference between the role of theatre and the role of the school and they should not be combined. The audience are adults and already know what is best for them. I don't try to guide them or enforce my ideas upon them. It is up to them to know what they want.

Q: So do you mean that, in your opinion, theatre should be a form entertainment with no educational input at all?

A: Yes, it must be entertainment only. Theatre is the father of all arts and as many different forms inclusive of education but that is not the form I want to employ. My main priority is entertainment, I might put a bit of social issues, but the main objective will be entertainment so I can get the largest audience possible.

Q: Do you think that emphasising and developing the role of theatre and education is important?

A: Education should be bound to schools only. Educational institutes should take on this role and not the public theatre.

Q: Do you think its possible for us to return theatre to its past role of the 60s and 70s in which it was both educational as well as entertaining, not only in schools but society as well?

A: It is difficult to do that. It needs specific mood specific time, specific atmosphere specific people. I don't believe we should. Every time you increase the educational aspect or awareness the less your audience will be. Like for instance, when one lessens his intake of food, the more weight he'll lose, it's the same with the audience and you'll have very little.

Q: What are the advantages of developing the relationship between theatre and education??

A: I personally believe education has its opportunity through schools, seminars religious groups, but as a whole, not for society.

Q: What are the weaknesses?

A: The audience will be less. They want to enjoy themselves not learn.

Q: What do you feel are the most important aims of theatre?

A: I think the most important aspect is entertaining people. Tackling social or political issues is sensitive so its essential not to go too deeply into them just briefly mention them.

Q: But isn't this also a form of education when you make people aware of the problem?

A: Yes I guess so but it is not direct.

Q: So do you think we should increase this type?

A: I like to employ different types and try to stay away from education as much as possible.

Q: Do you think the strength of theatre now is greater then it was in the past? And in what way?

A: Its stronger. We have more audience members.

Q: Would you like to add any other comments?

A: We should not make theatre stand for one thing only. It should be various. Theatre is now at its peak because it is more entertaining.

Appendix 12

Interview with Fuad Al-Shatti on 15/04/1996

Q: Could you please give me your name and your role in theatre?

A: Fuad Salem Al-Shatti; director and Chairman of the Arabian Theatre.

Q: When did you begin directing?

A: In the 1950's. In 1963, I was an actor and technician in the Arabian Theatre as well as a student in the College of Theatre Studies in 1964. I graduated in 1969 but did not begin as a director because I believe that a director must be experienced and have great knowledge and awareness. I went to continue my studies in the USA in which I specialized in directing in television and cinema in 1975. Through this I participated in many theatre workshops in Los Angeles. In 1975, I directed the play *Sultan Lilbei (Sultan for Sale)* and from this my directing career began.

Q: Why did you choose directing as a profession? Is it for the money, as a hobby, to become popular or to accomplish specific aims?

A: To tell you the truth, the theatre in our time was not for the sake of money, because of the little money gained from theatre. As for popularity, I had already been popular as an actor as well as a television director. I began directing as a result of my faith in becoming a successful director. Kuwait had many distinguished performers but not directors.

Q: What is your understanding of modern theatre and what are its aims?

A: In fact, theatre is no modern theatre or classical theatre. The role of theatre does not change even if it is termed as a modern theatre or a theatre associated to a specific school, but my faith is that all theatre activity is a high art regardless of its school or term. It is an art which has influence on spectators, through the direct interaction between the spectators and occurrences on stage. What differentiates theatre from other forms of art is that it is influential. It is also the art most capable of reaching to the audience because it is a live interaction. Theatre forms a bond with the spectators with the message portrayed through arousing the audience as a result of attitude and behaviour. I believe that theatre is entertaining but it also can change society not only socially but also economically and politically, and it is a tool for achieving public awareness in society.

Q: Do you direct for specific social classes or for the general public?

A: When I choose to direct, I put in mind to direct for all the society. The artist becomes satisfied when he has all types of social classes present and thus feels he has been successful and helps him to make his message more widespread. Unfortunately as a result of what has happened in terms of public taste in audience's acceptance of commercial theatre has made the kind of plays I am interested in directing to become theatrical performances for specific classes. I believe that theatre should be for everyone.

Q: What is your evaluation of theatre in Kuwait at present?

A: Theatre movement in Kuwait is active but unfortunately it is interested more in quantity than quality and is thus not of high standard.

Q: What do you believe is the difference between television and theatre in terms of playing an effective and active role in society?

A: Television is more influential in that it is more widespread and available to everyone. It is a dangerous communication tool and has its advantages and unfortunately disadvantages as well. Television is quick to influence but its influence quickly vanishes as a result of the vast amount of movies, soap operas, educational programs etc. The influence it has in quickly vanishes but in theatre, the influence is stronger in the long run because the magic of the theatre is achieved by the relationship between the spectators and the action on stage. Its continuity in the long run is better because of the humans love for socializing and group contributions which can be found in the theatre. A theatre spectator does not watch on his own, but along with many others of different social and intellectual classes.

Q: Do you believe that current theatre practitioners have heard of Bertolt Brecht and try to implement his ideas?

A: It is assumed that those working in theatre have heard of all schools of theatre and studied them from the beginning of theatre up to the present time. Brecht is one of those schools studied. Brecht came up with a different notion terms of theatre to that of Stanislavsky which works towards an actor complete transformation into the character and making it a real one. Brecht believed that when the spectator goes to theatre he knows he is watching a play and not real life. It is vital too for alienation and to make the spectator part of the theatrical game so he can critically think of the issues of the play both in and outside the theatre. Brecht also believed in simplicity in both his plays and in their performances. Brecht experience's have been adopted by the Arabian Theatre and have been applied. Brecht's ideas are a development Piscator's. It is important that theatre practitioners have a background of all these schools.

Q: Which plays do you believe are beneficial to society?

A: It is difficult to pinpoint any specific plays as to not succumb in neglecting any. But I can honestly say that the theatre in Kuwait had a big influential role in social change since the sixties and even up to date. But perhaps the beginning of theatre performances in the modern period of theatre with the establishment of the Arabian Theatre in 1961 which formed the advancement of issue based plays in Kuwait. For example, there are a series of plays presented by the Arabian Theatre such as *Isht Wa Shift (I Lived and I Saw)*, *Ignim Zamanak (Bestow Upon Your Time)*, *Het Hailhom Bainhom (Put Their Problems Between Them)*, *Tar Al-Tair, Het al-Tair (The Bird Flew, Catch It)*, *Al-Thalif (The Third)*, *Ishaq Habiba (Habiba's Lovers)*, *Hanthala, Nora, Kuwait Sanat Alfain (Kuwait in the Year 2000)* and *Al-Dar (The Room)*. All these plays discussed issues of concern to the Kuwaiti society. The Arabian Gulf Theatre presented *Tha Al-Deech (The Rooster is Lost)*, *Hafla Ala Al-Khazook (Event at the Base)*, *Al-Daraja Al-Raba (The Fourth Rank)*, *Inda Shahada (He Has a Degree)* and *Bait Al-Domya (A Doll's House)*. All these plays also had an influential role. The plays of the Folklore Theatre under Abdul-Rahman Al-Zuwaihi's supervision such as *Yumhil Wala Yuhmil (God's Mill Grinds Slowly But Surely)*, *Intakhiboni (Vote For Me)*, *Ras Al-Mamlook*

(*The Head of the Oppressed*), and *Al-Muharij (The Jester)* have also been influential. There were many plays of the Kuwait Theatre Company as well which were influential and active in social change such as *Deerat Bateekh (Chaotic Country)*, *Bogeinaha Tarab wa Sarat Nishab (We Wanted Pleasure, We Got Problems Instead)*, *Al-Sedra (The Tree)* and *Rasa'il Qathi Ishbilia (The Letters of Judge of Ishbilia)*. All these are important and significant plays. As for the private organizations, we have plays such as *Bani Samed (The Resistant Tribe)*, *Momathel Al-Shaeb (Society's Representative)*, *Daqat Al-Saa (The Clock Has Struck)* and *Haram Saadat Al-Wazir (The Status of His Excellency, The Minister)* all of which have also influenced social change in Kuwait.

Q: Do you think we can change society through theatre?

A: Theatre is one tool which can be used for social change but it is not the only tool so we do not give theatre more power than it actually has it because we live in an age in which there is a lot of media which has contact and influence over the audience. It is one tool which performances must be increased and must be complete with other forms of media as well as school enable to achieve social change. I believe that theatre is capable of such a feat whenever a performer who is aware and fully understands the importance of theatre as an art capable of addressing audience's conscience and intellect. This faith will be through the attitude as well as a creative and convincing performance. The audience's reaction to such a performance is important and effective. The problem does not lie with the who comes to the theatre but with the fact that we do not have the same facilities as the commercial theatres do to attract more spectators, but our spectators benefit more from our performances than they do of the commercial theatres' performances.

Q: Do you believe that the purposeful plays you presented have had the desired effect in changing society?

A: I think they had a role but that role is limited. We have to be reasonable. I believe that with the continuity of these plays and teaching students shows its importance which has made researchers turn to the issues portrayed on stage. Television needs to broadcast our plays more often. Theatre must be a beneficial art encouraged by cultural and educational institutions. The problem does not lie with theatre but with the cultural and educational institutions who must involve themselves and stand with the true theatre practitioners.

Q: What are the obstacles of the Kuwaiti theatre?

A: There are many which I have probably mentioned in my previous answers to your questions. Financial problems is the main obstacle. Expenses are rising everywhere and theatre practitioners need to be sponsored both financially and morally. The former by publicising beneficial plays through radio and television free of charge and the latter by motivations, encouragement and appreciation from the State through competitions which will inspire the performer to perform his best. The State also needs to renovate the theatres. Unfortunately, since the sixties no theatres have been built and the old ones are in very poor conditions and have very limited facilities. This limits creativity and distinguished performances. Other Gulf countries have built new theatres with modern technical equipment. Another thing is the importance of establishing a critical movement reviewing the plays

with criticism, guidance, evaluation and becoming part of the theatre movement. We do not have critics. Those discussing the plays are journalists and not critics. Another obstacle is the lack of encouragement on part of the state of female theatre practitioners by allowing them the social position of their standard so it can become possible for us to gain new female talents. These are the main obstacles of the Kuwaiti theatre.

Appendix 13

Interview with Fuad Al-Shatti on 03/01/1999

Q: Can you give me a brief account of your interest in theatre?

A: Actually and as a matter of fact the speaking or writing about the self is a very difficult thing to do. My main interests lie in my 34 years of the work in the theatre field, in particular, and television and radio work, in general. However, during the last thirty years or so I have concentrated on the theatre, as a director and theatre manager, managing several theatre establishments, both local and regional. Moreover, I have participated several times on an international level, as well as being chairman of the International Theatre Institute because of my strong belief in the characterised social role of theatre in service of the society problems in particular and the national problems in general. As such, the majority of my artistic works towards this end, is the trend of introducing the social, economical and political cases, etc. on the stage while defending those who are oppressed in society and attempting to portray and stand beside them in their justified causes covering all the local or Arab issues in general as well as any comprehensive humanitarian issues. For the artists is one who feels the hopes and dreams of mankind in general. He must have a comprehensive view in spite of his first steps to develop his environment and country to create a reaction between him and them before looking beyond the borders in depth towards the future, representing his Arabic traditions and culture, then to the more comprehensive human nature. These are the pivots of my interests in general.

Q: What is your background and experience in theatre?

A: Of course, during my study of theatre, there were such theatre practitioners whom I came upon their literal works and practised in applying them in my own systematic study and the sensing of this art which was founded 5000 years before the birth of Christ. It is noteworthy to say that this art has left a great effect since the Greek times until the present day. There were many major figures who in the art of theatre such as Aristotle, Euripides, Sophocles, Aristophanes who were the pioneer writers and musicians in theatre transcending throughout the different ages until the stage of Shakespeare, Moliere, Russell, Chekhov, Herald Pinter and Brecht. Also another sample group of a huge number of writers whom I've read are the earlier Arab writers in the art of theatre since the days of initiating the Arab theatre such as Maron Al-Nakkash before 150 year ago of the Arabic theatre age and other writers such as Mahmoud Taimour, Antoine Farah, Ali Ahmad Bakatheer, Tawfiq Al-Hakim, Nuaman Ashour, Saad Al-Din Wahbeh, Saadallah Wannous and Mahmoud Deyad. Upon referring to the Kuwaiti playwrights such as Abdul Aziz Al-Surraye, Sager Al-Reshoud, Hassan Yagoub Ali, Abdul Rahman Al-Zuwaihi, Abdul-Hussein Abdul-Reda, and Saad Al-Faraj. Each of these practitioners are ones whom we co-operated with them because their works have reflected and touched our daily life and the problems facing both our Kuwaiti and Arab societies as well. These names do not represent the whole. We have a huge vast number of playwrights in the theatre world that I cannot name them all in a meeting or an interview but what I have mentioned

represent samples of people with whom I have worked with as they have tackled humanitarian concerns in an artistic way.

Q: How have they influenced you or your work?

A: Actually, in the beginning, it was an ongoing influence but I must acknowledge that without their basic affect on the levels of writing, I would have missed the important influence of their work in the first degree. Here the effect is changeable as when we deal with their texts we abide to serve our problems and concerns. Moreover by dealing with these texts we add much of the concerns of our local environment from them and bring them closer to our audience in Kuwait, whether in form or content. From then on the effect is an exchangeable type when we take on these plays and appropriate them to our local audience in particular, and our Arabic audience in general. From a personal point of view, I also see art as a message full of entertainment and interest for both the intellect and vision. The interest found in all its meanings of astonishment, laughing enjoyment and also as a distinguished and visual characteristic where the beauty lies in the vision and the presentation depending on all the stage technology such as the lighting, cinema graphic, music and all the various tools of the theatre performance to create such enjoyment. Besides that, I concentrate on the actor as the main tool of delivering the meanings of the theatre show beginning with the gifted talent and relationship of the actor to extract and bring out of him the best acting possibilities. At the same time, throughout the message of theatre we should consider the problems and interests of mankind out of which such plays are introduced. In the first degree, theatre is for the wide public and is initiated to create this state of exchange in relation between the audience and the events taking place on stage. So the points of the actors on stage and the spirits of audience facing them should be mixed to create such a state between both the basic elements of the theatre, i.e. the audience element which is receiving and the actor and artistic work in the theatre. Such work should prepare and incite the public. From a personal point of view I do not find any objection for theatre to stand as a means of entertainment and as a state of luxury, but that should not always be the case. Yet such a situation is not acceptable every time but on occasion. Anyhow I deeply believe that it is, in the first and utmost degree, a case of necessity for mankind. It should comprise a part of the components of this cultural being. This notion represents my belief of how the theatre should be on the level of aims and ambitions. I strive for and desire that our local theatre rises to the technology available around the world in the level of theatres. But unfortunately and since the sixties and seventies of the last century we did not witness any construction for new theatres. What we have of show houses and theatre stages are only those already constructed during the sixties and seventies. It is essential to note that the existence of such run down theatres will not permit the theatre innovator to accompany the modern exercises. Furthermore, he could not implement in the whole area of his artistic and theatrical vision, image and creativity. What we hope for is to upgrade the new Kuwaiti generation since the beginning while in schools on the habit of experiencing the theatre and to visit performances. From this step we can have a new theatre generation who appraises the theatre in a real estimation and goes to theatre for theatre only and not to watch the actors he likes or being pushed to watch such an entertainment itself only. So as to create such a state in a citizen who loves the arts in general and theatre in particular, these are the total longing beside what I look for that the Kuwaiti

artist is obtaining the required appraisal and right of sponsorship and respect by the State in such a characterised degree equal to his status in the society.

Q: What are your philosophies, objectives, aims and hopes for theatre?

A: No doubt I believe that the birth of the Kuwaiti theatre was side by side with the birth of other Arab theatre movements as well as those theatre activities in the schools beside other activities came accompanying the educational process in Kuwait during the thirties, forties, fifties and sixties of the last century along with all those prominent social, economical, scientific and sporting factors are only the product of these scholastic activities. Unfortunately, during the recent years the interest in the artistic activities went down throughout several schools in Kuwait. These school began to act as a place where students are insinuated and their brains are crammed with the scholastic information and the scholastic curriculum away far from other activities which foster his artistic knowledge and aims to develop the aesthetic sense and develop his physical construction as a sports man. We find that might be the overwhelming of other artistic activities throughout the schools of Kuwait such as the musical activities. The art of theatre is only the products of the new trend which began taking its role in the local mileage. From here on came their neglect to the feasibility of artistic activities in general and the theatre activity particularly in the schools. Undoubtedly, upon my personal reading, we should put an end to this trend and fight against it. We should try our best to introduce the arts education curriculum of different types in the curriculum of the Ministry of Education. Meanwhile we should concentrate on the art of theatre as being one of the live art forms within this pattern. This is one point, the other point is that we in Kuwait were the pioneers in our Arab world who looked after the teachings and qualifications of the theatre practitioner in the academic level. We are considered the third Arab country which established an institute to study the acting when the College of Theatre Studies was established for the first time in 1964. This college grew and expanded until it became the Higher Institute of Dramatic Arts in the beginning of the seventies. This institute is concerned about graduating those interested in the art of theatre throughout different sector with an academic qualification that can qualify them to work in the theatre and its techniques such as the decoration section. Also in general, it is concerned with following up on what is going on in theatre performances in the country by subjective and objective criticism and evaluating these shows through establishing the Criticism Department. As for the private sector, there is the educational offer in the theatre performances, it is not a direct one but indirect. Regarding myself, on the application standard, I deal with theatre throughout what is called the theatre workshop. All the practices being performed in my theatre works and the manner of my direction of the theatre work, I direct towards the experimental process and the group participation process of all the theatre performances of the work itself. Besides, there is the exchange of thoughts and information, the process of training the actor in concentration and continuous procedure until upgrading the levels of performance in him. There are many things in terms of education, but the most important is the teaching within the pattern of theatre work organisation, not outside it. In summary to these experiments, we can say they are theatre works containing much of enrichment to the composed thought. Moreover, it has much of visual entertainment whether on the level of form. Any practitioner in theatre depends on the process of compliance between the form and content.

Q: Do you think there are educational aspects in theatre, whether in your own work or in the theatre environment in general?

A: Each the education process and theatre arts are complementary to each other as each of these two sectors has its own role and message in life. If the educational process represents the art of developing the individual, the process and role of theatre works on the maturing of man and completing the maturing of his thought and intellect. While in an aesthetic sense, the creation of man is better in the service of the society. The process is a complementary action, there should be co-ordination between these two public establishments, i.e. between the education establishment and the theatre establishment. They are two faces of one currency with a very thin difference along with an additional characteristic counted for the favour of theatre. It is a result of a voluntarily effort by the receiver, while in regard of the educational process, sometimes it becomes a compulsory one. We know that in several times man needs to experience before getting something instead of it being imposed on him. Here the attraction state in the theatre, which is represented in this particular experience. Besides, in the theatre we find the entertainment side in the reception of the audience and the insinuation in the theatre comes indirectly and attractively. It is not as in the case of education where it is compulsive and therefore sometimes rejected. The educational process may benefit from the theatre. One of the theatre tools is the utilisation in the service of educational process throughout the schools.

Q: Do you think that emphasising and developing the relationship between education and theatre is important?

A: The developmental process is not realised by single efforts but throughout the strategies and scientific methods under the responsibility of all the sectors in the country until its complete and communicated with each other. This matter does not come into realisation until such committees are formed. These committees should contain educational people and concerned people in the science of sociology, theatre and culture in general. Also they are experienced in the drawing of a studied strategy for the creation of this state of integration between the educational status and the cultural status in general and the theatre status in particular. This process as I believe is in need of people who believe in the role of arts first as a process of raising the human sense in man and for people who believe in the importance of long term planning. Unfortunately, even on the educational level there are no clear and long strategies but only short-term strategies. The outcomes of the education in Kuwait give a proof of the short sightedness of the people in charge in this process. Also this situation is applicable also on the cultural affairs which are the result of what we see of degradation in the theatre of Kuwait. It is because of the short sightedness of the people in charge of these affairs who do not comprehend the importance of these arts and their role in the service of society.

Q: Do you think schools can play a role in this development?

A: The teacher should have an integral role in the creation of this state of integration as I mentioned before. We are in need for the new generations in Kuwait to stand on such complimentary intellectual and physical aspects. Also the importance of entry and concentration on the school activities when considering the integral subject covered by the educational curriculum. There are marks for it and are calculated within the grand total. The scientific procurement of the student is added so as to create new generations which can

comprehend the value of arts and sports. Accordingly they comprehend the value of theatre. This is the situation which should live in us and present our reality. Unfortunately this reality and any related matter has no existence here or they will be buried in the school. The school began to appear as a factory and laboratory of dictations and filling the brains of students with void information of no use to the students who grow up and enter the real world.

Q: Do you think this role has changed and how has it changed?

A: Unfortunately, as I have previously mentioned the role is degrading. The process now has no existence at all. From now on we ask for the foundation of the role of art and developing it in the long run due to its importance so as to create a better man dealing positively with life. This is the basic goal of education and consequently the goal of theatre.

Q: What are the advantages and disadvantages of strengthening the relationship between theatre and education?

A: What we see on the surface of our society of these negative talents moving within particular secular groups and try to bring the time index back while confining the limits of individual freedom. *These retreating proclamations* even come to us from within the parliament from time to time. For example the singing shows are being cancelled by order. At the same time these people are trying to bury all these things which stand as a dangerous effort against their political trends, they are trying to fight them using all the possible effort as well as other people in charge are calling such degraded opinions trying to impede society and limit it from the growing feel of freedom. This fact can summarise the crisis of our society which has been accustomed to freedom and the several opinions where every individual has the right to express his opinion in Kuwait.

Q: How can we change the current situation?

A: By perseverance and having faith in our work and ideas and hoping that the majority of the people begin to realise the values of theatre and education and that the present situation of theatre must be stopped.

Q: Would you like to add any other comments?

A: Theatre is essential in the development of not only the individual but society as well. It is full of values and importance must be realised because theatre is a mirror reflecting social and internal issues. Thus we call for the support of the government and academics to help us return it to its past glory.

Appendix 14

Interview with Abdul-Amir Al-Tirki on 11/04/1996

Q: Name and theatre activity?

A: Abdul-Amir Al-Tirki, I am a playwright and director.

Q: When did you begin directing?

A: In 1965 I directed *Al-Aila (The Family)*, a kind of farce comedy dependent upon paradox. I then stopped directing. Ten years later, I directed *Harem Saadat Al-Wazir (The Status of His Excellency, The Minister)*. The next play I directed was *Momathel Al-Shaeb (Society's Representative)*.

Q: What is your understanding of modern theatre and what are its aims?

A: The present theatre is a cabaret, a circus. Theatre in Kuwait must have strong laws enforced upon it because I think that theatre is the most dangerous activity in Kuwait. The present theatre is now preoccupying the people. Instead of providing the audience with high beneficial art, it now provides them with an entertaining performance similar to that of a circus. I think that the playwright in general plays a major role in voicing the feelings and requirements of the community. The playwright has no personal gain in this presentation but hopes to benefit society. The theatre in Kuwait has reached the lowest standard possible. It is wrong to call it theatre. I view it as a distortion of the original theatre practitioners who have laid the foundations of theatre in Kuwait. The present practitioners are merely concerned with financial gain in any way possible. This kind of theatre will most probably diminish with the next few years but its present continuity is being encouraged and must be put to a stop.

Q: How do you choose which texts to direct?

A: All the plays I have directed have either been my own or a joint writing with Saad AL-Faraj. I consider myself a writer in the first degree although I have actually studied directing. I do not want to be a jack-of-all-trades, I believe in specialisation. If I find a theatre director who is understanding, open-minded and fully aware and understands the principles of theatre, I would not direct. I would like a new outlook on my work although when I direct my plays I try my best to forget that I am the playwright and change some aspects in the play. Thus, I refuse to allow the performers to say anything or act outside the text. The plays I present are not in need of this.

Q: What do you believe is the difference between television and theatre in terms of playing an effective and active role in society?

A: I believe that both have an active role. Theatre has its advantages just as television does but theatre has more freedom in its presentations.

Q: In what way?

A: In political ways and even social ways and in terms of censorship. Television is subject to more censorship in its presentations because it enters every home. As for theatre only specific people go. From two million people,

maybe only 100,000 will go to the theatre whereas with television all of Kuwait as well as aboard will see it. Therefore, in terms of freedom, theatre has a larger impact. Also because of the direct relationship between performers and spectator, the message reaches quicker. Television has influence but not like theatre. Television has an impact because it is supposedly 'absolutely free'. I do not think it is free. All the television budgets in the world are paid for by the spectators because the channels depend totally on advertisements and who do you think pays for these advertisements? The commercial companies. Where do they get their money? From the consumer. We are paying for this budget, therefore it is not free. We are paying the price of watching. They will not give us anything for free. In the end, we are paying for viewing. Viewers pay more to channels than they do for going to the theatre although theatre is more influential.

Q: What is your evaluation of the present theatre in Kuwait?

A: After the liberation of Kuwait from the Iraqi aggression, the Kuwaiti theatre's percentage of flaws is rising until it has reached the lowest standard possible. It has no role in society except for ruining it. The performances are mostly directed at youths who have nothing better to do but to share jokes with performers. Yet, unfortunately it is not to their benefit. The theatre is not used to reform but for financial gain. The most dangerous audience in the Arabian region is the Kuwaiti audience. They have theatre awareness because there is little else activity to get involved in.

Q: Have you heard of Bertolt Brecht?

A: I am a follower of Brecht and Chekov. Brecht doesn't believe in dramatisation whereas Chekov does. I have made a play combing the two schools. Brecht is not to be read, but to be seen. I omitted dramatisation in the play because that is the directors' job. I believe that with the phase Kuwait is going through socially, economically and politically, nothing will influence it except for Brecht's kind of theatre. It is the only school which will affect Kuwait and it is important to abandon the traditional Aristotelian theatre. With Kuwait, confrontation is the best method to use. It is possible for theatre to tackle many issues of significance to the audience. Unfortunately, in terms of the past efforts of the government with theatre activity and the efforts of the original practitioners and their ability to establish a theatre audience, the last phase has ruined all this.

Q: Do you think that we can change society through theatre?

A: Yes, the theatre can change many social norms.

Q: Is it just by presenting the issues?

A: Yes and finding solutions for them, when you present the issue and reveal its hidden aspects, the solution becomes easy. My job is to reveal this and leave the rest to the audience. Theatre was behind the revolution in Ireland. I consider theatre to be the only tool capable of changing social norms. Theatre is a weapon with two blades, it has to be used well in the interest of society. Television is an advertising tool, whereas theatre is not. Television reflects the norms of society unlike theatre. For if theatre does so, it will lose its honesty and influence and turn people away from it. The advantage of theatre is that it cannot be turned into an advertisement tool. Unfortunately Kuwait

has turned it into one. It has now become merely for entertainment and to preoccupy people.

Q: What are the obstacles of the Kuwaiti theatre?

A: The same government that had first encouraged the establishment of a theatre built upon foundations in the past has now become an obstacle to the theatre movement in terms of enforcing the present attitudes and norms of society. The present practitioners are not qualified and have turned the theatre into commercialism. It is vital to make people socially, economically and politically aware of their rights in society. Theatre plays a significant role in the preoccupation of people while taking them away from their rights, from broadening their knowledge and from political awareness. It is vital for the concerned party to step in and put a stop to this.

Appendix 15

Interview with Mohammed Khalid on 12/01/1999

Q: Can you give me a brief history of your interest in theatre?

A: I'm a writer, director and producer. I believe theatre is a message and the 4th authority in the country. We have freedom in our presentations as long as our scripts are conservative. Theatre is educational, cultural and entertaining.

Q: What is your background and experience in theatre?

A: I began in 1974 as a spectator then entered the private theatre sector [Commercial Theatre]. In more recent times, I have an interest in essential elements of theatre such as the script, the performer, the director, the design, lighting, sound effects, light effects and so on. During this period I became more dedicated to theatre and gained a large experience. I have studied abroad in Britain, but not in theatre studies. My interest in theatre developed initially as a hobby. As a result I studied theatre by reading books and attending seminars and gained a bigger experience. I then became an assistant director. Soon after I became a director and in 1984 I began writing for children and adult theatre and am still doing so. So I've been working in theatre for almost 24 years which is long period of time and I have gained much experience in theatre and am now skilled and know my directing capabilities very well.

Q: Which playwrights or practitioners have influenced you?

A: Of course because we are Arabs, it is obvious that Arabic writers have greatly influenced us. Among many of which who have influenced us are Zaki Tolaimat, Jawad Al-Sharqawi, Al-Ramli, Sager Al-Reshoud, Fuad Al-Shatti. They have all influenced me, as has Shakespeare.

Q: How have they influenced you or your work?

A: I believe that every age has its men and culture. They are the pioneers and we are an extension of them. There are many changes occurring in the world and because we are humans we are affected by these changes whether they are political, economical or cultural. The theatre of the past is not the theatre of the present. Life has changed and priorities have changed. Many things have changed. Even the performer, playwright, or director needs to pursue and portray these changes.

Q: What is your understanding of theatre?

A: I believe theatre is a message which I must present truthfully to its owner, the audience. As it is a valuable message, it should have a cultural objective and explore political and social issues.

Q: What are your philosophies, objectives, aims, and hopes for theatre?

A: Of course there are many ambitions. Like any subject of study, it has its fundamentals as well as its special visions held by the playwright or director. What those visions are is what the playwright or director tries to convey to an audience. This audience should be a critical one as well as journalists who should develop a critical awareness of theatre.

Q: Do you think there are educational aspects in theatre, whether in your own work or in the theatre field in general?

A: Of course. As I have previously stated, theatre is an educational, cultural and entertainment tool. If the playwright or director is good, then he should attempt to portray these aspects or as we say hold the stick in the middle by presenting the ideas behind his theatre and entertaining the audience. Many revolutions have been caused by one play so theatre does have a major role and has many beliefs which can be portrayed and guide the audience. I have many ambitions and I am trying to reach them in my work.

Q: Do you think that emphasising and developing the relationship between education and theatre is important?

A: Yes it is an important aspect and I wish that it would be taught in schools. Currently the Ministry of Education has once again began to encourage School Theatre but there is much more as it plays an important role in the media such as journalism, television and so on.

Q: Do you think schools can play a role in this development?

A: It will not be easy. But generally speaking, we must establish an awareness, an awareness of the role of theatre. We can first start in schools and teach the child the role of theatre. Journalism can play a role, television plays a role, and therefore we should teach the children that theatre also has a role. It is not only a performer performing, there are many other aspects to it as well.

Q: Do you think this role has changed and how has it changed?

A: In what way?

Q: Basically what I mean is that there are many people who say that the theatre of the 60s and 70s and the beginning of the 80s was at its peak but is now suffering from retrogression because of Commercial Theatres companies. How do you feel about this comment?

A: You are noting two important points. The theatre has a big role. In the 60s it had its place and now it has its place. It is a short period of time. In terms of the role of theatre, in the 60s and 70s there were many things hidden from the audience, which people would rather not want to mention because there were things which could not be said, such as political issues. Only a courageous and bold performer would say it, about political issues or a particular Ministry or person and the audience would applaud him. It was done through comedy or facial or body gestures and movements, or even by a particular costume. Things which were hidden because the media was not telling us the truth. Currently, we are seeing things via the satellite. We are seeing comedy, theatre and so on through television. There is nothing to hide, we can see and read everything in the newspapers, on television and on the Internet. In the past, we would hear about them either in Diwanias [men's gathering] or through theatre. But things are much more clearer now. In terms of the Commercial Theatre, there is no work or project, I consider theatre to be a project, if there is no one to support it or its budget it will not be successful. The project has its budget, you call it Commercial I believe even if it was not commercial it still needs financial backing so the performer can wear a costume, there can be scenes, and we can use tools such as sound and

lighting and so on. Therefore it needs backing, when I say commercial, it means even I am supporting this issue as a producer. I must make a budget to present the project properly. But what is happening between the project and the budget is that there are performers who have suddenly become popular for one reason or another. But does that mean their presence on stage is right? What is their role? Have they had the proper training? What is their relationship to the audience? To the director? To the other performers and many other questions arise. At the end of the day, as a Commercial Theatre company, I am the owner of a private company and it is important for me that my project is successful. Therefore, I use the best of my abilities to present a good project in terms of performance and audience. Any commercial venture needs financial backing, needs advertisements like any other business venture whether it is intellectual or entertainment. What is presented is a different issue and dependent on the directors and performers just as they are on journalists. Censorship has a role and the audience have a role. If the audience are satisfied they will stay to watch, if not they will leave and will say it was nice it was so and so or it was not nice it was so and so.

Q: How do you feel about these changes?

A: I always say even the previous performers, directors and producers had their own visions. They say their presentations were better and we say ours is. I would say to them we are an extension and continuation of your work. You taught us about theatre and we agree with you but we now know much more than you did. The changes that are occurring are having a psychological affect on us. Therefore, when we write we are writing about what is influencing us. For example, an artist takes his brush and paints. If we bring four painters we can end up with four different interpretations of the same thing. For example if we ask them to paint the sea, one can draw the waves, one can draw a calm sea and so on. The same thing applies to the theatre practitioner it is a matter of feelings, interests, knowledge and culture. The theatre is now more of a youth thing and event and I feel what we are presenting is best.

Q: But is it not true that whereas before the priority of theatre was placed on intellectual and cultural aspects, whereas now its more towards materialistic profit, how many people can I get to attend rather than as you said present a message?

A: You are right. I cannot deny that. But as I said, the performer is an artist and is influenced by his environment. We are now in an materialistic era whether it money or a tangible one such as my car, my clothes, my jewellery and so on. Materialism is the most important aspect of our lives. In the past, the performer took part in theatre because of his love for it. For example if twenty performers were involved all of them would present an excellent role because of their love and dedication to theatre. Currently, as I have already mentioned, materialism is the most important aspect, the individual will say I have a telephone and mobile phone through which I make many calls which costs so and so and a car which costs so and so and I have responsibilities and therefore I need money. Before there was maybe only one performance a year, now the performer might perform in two different plays in the same day while also rushing to take part in television dramas. They have responsibilities and want money.

Q: How can we change this current situation?

A: We must start from the beginning with new techniques. The theatres we currently have do not meet our requirements. I have many ideas but cannot present them because of poor facilities.

Q: What are the advantages of developing and strengthening and developing the relationship between theatre and education?

A: Of course there are many advantages. We need to know from a young age what is theatre and education needs to play a major role in this. There is a saying: life is one big stage. The theatre is a reality and a fantasy and it can be between the two. We have to play and present our roles in life properly. So of course it has its role. Every era has its benefits and keeps changing we do not know when the change occurs. Some things which make us laugh now but might make us cry later and vice versa. It is difficult to present it properly. But theatre has a big role it can play so we must present it properly, theatre without its performers is nothing, without its directors is nothing, without the proper stage and tool is nothing so the government must support it. I can present a play with important issues and information, that is a good thing and hopefully will happen some day and I will have given theatre its true value.

Q: What are the weaknesses of the developing and strengthening the relationship between theatre and education?

A: The disadvantages can be avoided if we plan it safely and properly. But someone needs to adopt this plan and direct it in the proper direction. The simplest disadvantage is when I as an audience member come and sit on a very uncomfortable chair for one or two or three or four hours or so. Another thing is that I see a performer who is comical. It is an art to make people laugh and not a simple thing to do. There is an idea behind it as the audience say I like this performer or this performer made me laugh. This is what should happen but unfortunately we are seeing the opposite. The child is enjoying the gestures he sees from the performer and enjoying and laughing at them so the performer wants more children to come and begins to exaggerate in his performance. As for adult theatre, it should not be a direct confrontation. For example I will not say don't smoke but I will say these are the side effects of smoking and so on. I would do it through a dialogue between the performers showing why smoking is bad. The word 'No' is refused the word 'forbidden' is also refused.

Q: Would you like to add any other comments?

A: There are many aspects of theatre that people need to be aware of. Good luck with your work. I wish you all the best and hopefully we will all benefit from what theatre has to offer.

Appendix 16

Interview with Dr. Khalid Abdul-Latif Ramadan 19/01/1999

Q: Can you give me a brief account of your interest in theatre?

A: Theatre is definitely at the core of my interests. I began acting during my primary year at school at Al-Najah School. I continued this hobby through to the middle school then joined the Teacher's Education Institute's dramatic arts team. I then became a teacher in 1969 and supervised the dramatic arts activity in school. I wrote as well as directed during this time. In 1974 I moved on to the School Activity Committee and soon became in charge of School Activity and in particular the Drama Programme which planted my love for drama and helped me in my decision to further my studies in specialising in drama. My interests in theatre is various: theatre administration, production of theatre through my contributions in Arabian Gulf Theatre company, my supervision over school activity, the Arts Department and as the chairman of the Department of Colleges and the Arts in charge of theatre in the Ministry of Information. In addition to the administrative side, I also wrote plays as well as theatre criticisms. I also participated in many seminars both in Kuwait and abroad and I have many reports and researches in theatre and theatre criticism.

Q: Which playwrights or practitioners have influenced you?

A: Almost every person during the beginning of his development reads everything that falls into his hands. I've read Sophocles, Euripides, Shakespeare, Ibsen, Brecht and many others. As for the Arabian playwrights, I've read Saadallah Wanoos, a distinguished Arab playwright, and even before him I opened my eyes to literacy writing though Tawfiq Al-Hakim, Nooman Ashoor tackling social issues and Saadallah Wanoos.

Q: How have they influenced you or your work?

A: Of course, the influence is indirect. A person reads other people's writing and the information is unconsciously saved then when one starts writing, a lot of information saved up from previous writings influences his own development and understanding. Unintentionally and unconsciously, this information benefits the writer when he writes.

Q: What is your understanding of theatre?

A: My understanding of theatre is one colour of the human creativity dependent on critical thinking and entertainment. Theatre provides and presents the audience with ideas through entertainment therefore theatre is the most effective and dangerous influential benefactor, more than the newspapers and books. The audience have a direct and live relationship with the performers. This relationship is both intellectual as well as emotional through the issues and subject matter of the performance and the audience become an active part of that performance. Thus, the audience learns from the various actions and dialogues in the play which remain in their memory. We find many repeating parts of the performance they have previously attended years

before, whereas one might read an interesting article yet soon forget it, but the influences of theatre is stronger.

Q: What are your philosophies, objectives aims and hopes for theatre?

A: In Kuwait?

Q: Yes, or even in general.

A: In Kuwait and the Arabian region, in general theatre is suffering from retrogression and negligence as a result of many different factors, the most important of which is the current financial and political Arab situation. Most of the Arabian countries are currently facing financial problems, there is no longer a major difference between poor countries and countries which were previously rich. Even oil – wealth countries are now facing financial difficulties. The stock market in the Arabian region does not give much freedom and is limited. This does not help the playwright or director or producer to present and fulfil his full talent and potential. Also, there is the problem of other media competing with theatre such as the television. Dramatic television has invaded every home. It reaches the spectators while they relax at home without moving or paying while presenting them with the stars they love. Theatre, on the other hand, needs transportation, buying expensive tickets which has led both the stars as well as the spectators to move to television and the cinemas which presents international movies at reasonable rates. In Kuwait, the price of a cinema ticket is 1/5 that of the theatre. Meaning that a family will pay only 20% of what it would have done had it gone to the theatre. At present, most of the performances that family will see will be superficial, trivial and ridiculous whereas in the cinema, they will view the best movie production. This has led people to lose faith in theatre and has led them to move on to cinemas and television. In turn, it has led to theatre experiencing retrogression and recession especially since even the ‘serious’ theatre groups have been forced to join the commercial theatres and present superficial entertainment.

Q: Do you think there are any educational aspects in theatre, whether in your own work or in the theatre field in general?

A: In general, theatre guides, teaches and enlightens its participants and audience. This is the message of the theatre since ancient times. Through entertainment, it presents an idea or issue to the audience and helps to make them critically ware of it and encourages them to change their reality. The theatre is an enlightening tool and is considered as an educational tool to the audience.

Q: Do you think that emphasising and developing the relationship between drama and education is important?

A: Yes, of course. Especially in children’s theatre. It is a dangerous type of theatre and is in dire need for only the State to adopt it and be the only one to present children’s theatre because it is in charge of developing the attitude and behaviour of the child and his academic and intellectual development. Therefore it is dangerous to leave this for the commercial businessmen who present performances at random without thinking how it might influence the young spectators. Children’s theatre is need of people who will combine the experiences of the drama practitioners and the educational experience. It should be a combined experience, there is dramatic art as well as educational.

They should be the only ones to present children theatre and not commercial companies. The school theatre workshop should also be in charge and developing the individuals and providing them with good, strong morals, as well as developing theatre audience.

Q: Do you think this role has changed and how has it changed?

A: In the past, in the 50s theatre in schools played a major role. The school was in charge of developing the individual and used drama as the most effective and influential tool in doing so. Not only in the mornings, but also in the afternoons as well in adult education theatre consisted of theatre activity. There were many aspects dedicated to theatre. There was a teacher dedicated to drama, there was a theatre workshop, and there was a special budget for theatre performances. All this has been lost as a result in the change of the curriculum. The interest in school theatre has been lost and therefore has retrogressed from its previous role.

Q: How do you feel about these changes?

A: Of course they are dangerous. We no longer have new practitioners brought up from an early change to understand and love theatre and there is no longer a critically aware audience. Theatre as a whole has deteriorated and its full value cannot be regained without the re-emergence of the theatre activity in schools.

Q: How can we change the current situation?

A: We must provide a plan and strategy with a long-term affect from both drama and educational parties. Ministry of Education, in charge of theatre activity in schools, the Public Authority for Youth and Sport, in charge of youth theatre, Kuwait University, in charge of theatre activity in the University, the Higher Institute of Dramatic Arts and the National Council for Culture, Arts and Letters. It is essential for all these parties to get together under one umbrella and form a committee to develop and change the current stance and to evaluate it and draw a plan to promote theatre in society. Its first emphasis and priority should be placed on school theatre because it is the first step in building and developing the theatre movement.

Q: What are the advantages of developing and strengthening the relationship between theatre and education and what are the weaknesses?

A: Of course when there a strong relationship between theatre and the educational institutions will benefit in providing a more effective tool for teaching and learning and providing and presenting new ideas and experiences. Drama will benefit from establishing theatre practitioners from a young age in order to promote the theatre movement and enlightening it as well as establishing a more critically aware audience.

Q: What are weaknesses?

A: I don't believe there are any weaknesses. But every time we strengthen the relationship, all parties benefit.

Q: Do you think the National Council for Culture, Arts and Letters should play an important role in developing the relationship between theatre and education?

A: The National Council is considered to be the tool put in charge of the theatre activity through the government. It is the authority in charge of evaluating theatre and supervising the theatre movement in all its different forms. There is a need of forming a higher committee to supervise this.

Q: Are there any plans for the National Council to provide for theatre in education and what would that role be?

A: This is one of the tasks of the National Council to supervise the different forms of theatre through training, workshops, seminars, etc... Also by co-operating with the Ministry of Education in training the teachers in charge of theatre activity. The National Council can play a major role in training and preparing the youth in theatre.

Q: What are the main objectives of this training and how can it be developed?

A: The National Council can not take on the role of training on its own but it must cooperate with the Public Service Commission who is in charge of training in the State but it can request necessary seminars and workshops to develop and reform the current role of theatre.

Q: Would you like to add any other comments?

A: To be honest, the current situation of theatre is very discouraging but this is a situation we are currently experiencing as are many other countries. But for sure, it is bound to change. Theatre will return to its original state, value and importance. Theatre has lived for many thousands of years since the Greek times and it will not die out. Eventually theatre will return.

Appendix 17

The Higher Institute of Dramatic Art's Prospectus

The Higher Institute of Dramatic Art's transcript of course titles, number of hours and lectures and grades.

Department of Theatre Performance and Directing

Subject	First Group		Second Group		Third Group		Forth Group	
	Number of Hours	Grade	Number of Hours	Grade	Number of Hours	Grade	Number of Hours	Grade
First: Specialist Subjects								
Training for Performance (Practical)	6	200	-	-	-	-	-	-
Performance (Practical)	-	-	12	300	16	300	14	300
Speech Presentation (Practical & Theoretical)	4	100	4	100	2	100	-	-
Physical Movement (Practical)	4	100	4	100	4	100	4	100
Improvisation (Practical)	4	100	4	100	-	-	-	-
Production Project (Practical)	-	-	-	-	-	-	8	300
Second: Major Subjects								
Voice Training (Practical)	2	50	2	50	-	-	-	-
Theatre Development (Theoretical)	2	50	2	50	-	-	-	-
Fundamentals of Directing (Practical & Theoretical)	-	-	-	-	2	50	4	100
Drama	2	50	2	50	2	50	2	50
Theatre Schools (Theoretical)	-	-	-	-	2	50	-	-

Radio (Theoretical & Practical)	-	-	-	-	2	50	-	-
Television (Theoretical & Practical)	-	-	-	-	-	-	2	50
Arabian Theatre (Theoretical)	2	50	2	50	-	-	-	-
Introduction to Theatre Design	2	50	2	50	-	-	-	-
Theatre Production (Practical)	4	50	4	50	4	50	-	-
Third: Cultural Subjects								
History of Art (Theoretical)	2	50	2	50	-	-	-	-
Music Appreciation (Theoretical & Practical)	1	50	1	50	1	50	-	-
Arabic	2	50	2	50	2	50	-	-
English	1	50	1	50	1	50	-	-
Psychology	1	50	1	50	-	-	-	-
Total	39	1050	45	1150	40	950	36	950

Department of Theatre Culture and Criticism

Subject	First Group		Second Group		Third Group		Forth Group	
	Number of Hours	Grade	Number of Hours	Grade	Number of Hours	Grade	Number of Hours	Grade
First: Specialist Subjects								
History of Drama	6	200	-	-	-	-	-	-
Plays	4	200	6	300	8	300	10	300
Drama Theory	2	100	2	100	2	100	2	100
Arabian Theatre	2	100	2	100	2	100	4	100
Eastern Theatre	2	50	-	-	-	-	-	-
History and Theory of Criticism	2	100	2	100	2	100	2	100
Applied Criticism	2	100	2	100	4	100	4	100
Research Paper	2	-	-	-	-	-	4	300
Second: Major Subjects								
Playwriting	2	100	2	100	2	100	2	100
Radio	2	50	-	-	-	-	-	-
Television	-	-	2	50	-	-	-	-
Journalism	2	50	2	50	2	50	-	-
Research Methodology	-	-	-	-	2	50	-	-
Fundamentals of Performance and Directing	2	50	2	50	2	50	2	50
Introduction to Theatre Design	2	50	2	50	-	-	-	-
Theatre Development	2	50	2	50	-	-	-	-
Theatre Production (Applied)	4	50	4	50	4	50	-	-

Third: Cultural Subjects								
History of Art	2	50	2	50	-	-	-	-
Music Appreciation (Theoretical & Practical)	1	50	1	50	1	50	-	-
Arabic	2	50	2	50	2	50	-	-
English	1	50	1	50	1	50	-	-
Psychology	1	50	1	50	-	-	-	-
Total	39	1450	39	1450	36	1250	32	1250

Department of Theatre Design

Subject	First Group		Second Group		Third Group		Forth Group	
	Number of Hours	Grade	Number of Hours	Grade	Number of Hours	Grade	Number of Hours	Grade
First: Specialist Subjects								
Fundamentals of Design	8	200	-	-	-	-	-	-
Theatre Design	-	-	8	300	10	300	14	300
Theatre Production	-	-	4	200	4	200	5	200
Graphic Design	3	200	3	200	-	-	-	-
Production Project	-	-	-	-	-	-	6	300
Second: Major Subjects								
General Drawing and Design	6	100	4	100	-	-	-	-
Television Design	-	-	-	-	3	100	5	100
Interior Design	-	-	2	10	3	100	-	-
History of Fashion	2	100	2	100	2	100	-	-
History of Embroidery	3	100	3	100	-	-	-	-
Materials and Measurements	-	-	-	-	2	50	-	-
Theatre Lighting	-	-	-	-	2	100	2	100
Computer	-	-	2	50	2	50	-	-
Theories of Directing	-	-	-	-	2	50	2	50
Theatre Development	2	50	2	50	-	-	-	-
Drama	2	50	2	50	2	50	2	50
Arabian Theatre	2	50	2	50	-	-	-	-
Theatre Performance	4	50	4	50	4	50	-	-

Third: Cultural Subjects								
History of Art	2	50	2	50	2	50	-	-
Music Appreciation (Theoretical & Practical)	1	50	1	50	1	50	-	-
Psychology	1	50	1	50	-	-	-	-
Arabic	2	50	-	-	-	-	-	-
English	1	50	1	50	1	50	-	-
Total	39	1150	43	1550	40	1300	36	1100

Department of Dramatic Studies

Subject	First Group		Second Group	
	Number of hours	Grade	Number of Hours	Grade
Fundamentals and Design	4	100	4	100
Critical Theory	2	100	2	100
Performance Training	4	100	4	100
Presentation	4	100	4	100
General Drawing and Creation	3	100	3	100
Theatre Development	2	50	2	50
Drama	2	50	2	50
Arabian Theatre	2	50	2	50
Education & Psychology	2	50	2	50
Introduction to Theatre Directing	2	50	-	-
Introduction to Television Drama	-	-	2	50
Introduction to Radio Drama	2	50	-	-
Introduction to School Theatre	2	50	-	-
History of Art	1	50	1	50
Arabic	2	50	2	50
English	1	50	1	50
Music Appreciation	1	50	1	50
Total	36	1050	32	950

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