

The Utilization of Theater-in-Education for Social Development Changes Experiences and Future Trends, International and Regional Experiences with the Implementation of Children's Strategies and Programs, and the Role of Local Governments and NGOs.

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Abstract:

This paper presents the Noor Al Hussein Foundation experience on the innovative effective of the multi media methodology it has adopted for 12 years, in its implementation of strategic national programs. The programs seek to improve the overall quality of life of Jordanians, especially children and women, by responding to their socio-economic needs.

These programs, conducted by the Performing Arts Center, serve as a national resource and a regional and international model for incorporating the arts in all levels of education for aesthetic, academic, cultural and personal development of children and youth. This is achieved in close cooperation with public institutions, civic societies and several UN agencies.

The Performing Arts Center (PAC), which was established in 1987 to develop an understanding and awareness of the value of the arts in the educational process and their usage for social development purposes, applies a unique methodology. It is based on Theater-in-Education (TIE) which is the use of theater and participatory drama methodology to teach areas of the curriculum, social issues, life themes, and concepts. Although it usually has a theater performance component, TIE invariably engages young people and adults feelingly with the subject matter of the TIE program through their active interaction with the actors in role. TIE programs are devised for specific age ranges and specific objectives, and have effective impact on changes of attitudes and practices, specifically on children and youth.

Also, the TIE has been employed to assist the Foundation's Institute for Child Health and Development which was founded in 1986, to contribute to the national efforts of improving the quality of maternal and child health care services in Jordan. The multi-media approach also assists in creating awareness on reproductive health issues as well as introducing healthy habits to mothers-to-be and youth.

Introduction:

The Performing Arts Center of the Noor Al Hussein Foundation will share its experience on the innovative effective multi media methodology that it has adopted 15 years ago in its implementation of strategic national programs. The programs seek to improve the overall quality of life of Jordanians, especially children and women, by responding to their basic development needs.

These programs, conducted by the Performing Arts Center (PAC), which was established in 1987, serve as a national resource and a regional and international model for incorporating the arts in all levels of education for aesthetic, academic, cultural and personal development of children and youth. This is achieved in close cooperation with the Noor Al Hussein Foundation's other programs, as well as public institutions, civic societies and several UN agencies.

The PAC is the only institution in Jordan that offers professional training in theater arts and dance to children, youth and adults. Courses offered are accredited by The Royal academy of Dance, Great Britain, The John F Kennedy Center for The Performing Arts, Washington DC and the Ministry of Education.

The PAC has received recognition for the valuable cultural and educational services offered to children by such institutions as The Higher council for Children, UAE, 1997 and The Grozdanin Kikot International award for the Development of Drama Education from Mostar Youth Theater, Bosnia, 2001.

The Performing Arts Center (PAC) aims to promote and develop an understanding and awareness of the value of the arts in the educational process and their usage for social development purposes, through the application of a unique methodology. This approach is based on Theater-in-Education (TIE), which is the use of theater and participatory drama methodology to teach areas of the curriculum, social issues, life themes, and concepts. Although it usually has a theater performance component, TIE invariably engages young people and adults' feelingly with the subject matter of the TIE program through their active interaction with the actors in role. TIE programs are devised for specific age ranges and specific objectives, and have effective impact on changes of attitudes and practices, specifically on children and youth.

The PAC has established the first National TIE Troupe in Jordan that utilizes the TIE methodology to address various issues related to social development. The TIE Troupe has toured extensively in Jordan and the region.

The PAC has also devised several successful participatory theater plays for two major programs of Noor Al Hussein Foundation which are The Quality of Life Program and The Institute for Child and Health development to assist in their comprehensive multi media awareness campaigns on national and regional levels.

The Quality of Life Project, the most widespread community development project of the Noor Al Hussein Foundation, applies the TIE methodology to assist young Jordanians in attaining a sustainable improvement in their quality of life, in line with the national strategy. This has been achieved by providing them with knowledge and skills to prepare them for the challenges of living in a rapidly changing and demanding world. The topics include:

- Civic responsibilities, healthy life-styles and the environment
- Communication with peers, boys with girls, and parents/higher authority
- Gender concerns
- Democracy and human right; children's and girl's rights
- Leadership capacity
- Entrepreneurial spirit. To provide them with options to a less traditional form of employment, touching on the "culture of shame" stigma related to menial labour.

As for the foundation's Institute for Child Health and Development which was established in 1986, TIE has been employed to contribute to the national efforts of improving the quality of maternal and child health care services in Jordan. The multi-media approach assists in creating awareness on reproductive health issues as well as introducing healthy habits to mothers-to-be and youth.

Since 1989 the PAC has produced several TIE plays for all ages such as, Time Impressions, Gadara, The Moment, Family Planning, Humanity.go, Journey to Kanafeesh, A Drop of Water, Healthy Life Style, Smoking Hazards, Unemployment and the Cultural of Shame.

Theater-in-Education Programs (TIE) were also produced for the public primary and secondary schools in the Kingdom. The PAC in cooperation with the Ministry of Education conducted several training workshops on the methodology and practice of Theater-in-Education for teachers, educational supervisors and theater artist which were followed by the production of numerous Theater-in-Education programs that were performed for students of all ages in different parts of the Kingdom since 1989 to date. The TIE programs are devised and performed by the National Theater-in-Education troupe, of the PAC which conducted several training workshops and performances in Lebanon, Palestine, Greece, Oman, the United Kingdom, United States of America and Germany.

The unique methodology, which will be described in detail in the report is based on Theater-in-Education (TIE) which is the use of theater and participatory drama methodology to teach areas of the curriculum, social issues, life themes, and concepts.

The Origin of Theatre-in-Education

Theatre in Education is usually regarded as having begun in Britain in the mid-sixties, but its origins lie in the early years of the last century, when companies such as Bertha Waddell's in Scotland and Esme Church's in the north of England were formed. Their aims were to create in children a love of the theatrical experience, to stimulate their imagination and to give them an enjoyable time.

In 1937, Glasgow's Director of Education allowed Bertha Waddell's company to perform in junior schools in school time. Soon after the Second World War, Aberdeen Education Authority created and sponsored a team of speech and drama specialists to work in schools, employing techniques of both educational drama and live theatre. Around that time, too, companies were formed in Birmingham and London, who wanted to work in co-operation with the schools and to use theatre for educational purposes in those schools. In the 1940, Brian Way stated formally that the second of the three aims of his company was to assist teachers in all types of schools with methods of approach to drama in education. This company was in the forefront of early experiments with children's direct participation in a theatrical experience.

Although in most areas of England there were amateur theatre groups made up mostly of teachers who aimed to introduce theatre to children, the main thrust in the development of TIE came from the number of professional companies who took theatre into schools.

In secondary schools they usually presented excerpts from Shakespeare's plays.

Probably the most important factor, which helped the establishment of TIE was the dynamic, changing concept of education, which reached its apogee in the nineteen sixties and culminated in the publication of the Plowden Report. As a result of a new understanding of the process of learning, there came about a search for fresh and more stimulating way of adapting and presenting to children the content of the school curriculum. The "problem-solving" basis of the primary school approach to education ensured that in the early stages of schooling, at least, the methods of TIE companies would be welcomed warmly.

Drama has long had a foothold in the curriculum of most British schools as a part of literature, and the school play has always been encouraged, but during this period there emerged a new concept of drama as an educational tool. This drama was very much influenced by the realization of the exploratory and educative nature of children's own games and it drew more on the dramatic content and experience of children's play than on adult drama. As a result, in contemporary educational drama situations of dramatic conflict, imaginative projection and role-play are set up to help children

explore, through improvisation, the problems and possibilities of their identity, their surroundings, other people, and the interplay of all three.

In the mid sixties, these new educational and dramatic forces combined to create the dynamic new medium of Theatre in Education. The work began at Coventry, in the Civic theatre, the Belgrade.

Theatre personnel, in consultation with teachers and supported by the local education authority, there established as a pilot scheme, “a performing company committed to an audience of young people for a single session, licenced to stimulate ideas and images”. The work for which they used the term “Theatre in Education” was designed to operate within the school system. Theatre in Education was to bring the techniques of theatre into the classroom, in the service of specific educational objectives. It aimed to be entertaining and thought provoking and also to encourage the habit of theatre going. It based itself both on an extension of child’s play and on a combination of theatricality and classroom techniques.

Theatre in Education sought to provide an experience, imaginative in its own right, with actors in dramatic role and costume providing both a stimulus and a context not normally available to teachers in schools. From these roots grew the techniques that give TIE its unique identity today.

The Development of Theatre in Education

Anthony Richardson, director of the Belgrade at the time of TIE’s inception there, had a significant influence upon its development.

He wanted children from the age of three to become interested in the theatre. He believed that theatre should be a meeting place for young and old. Richardson conceived of theatre as making a more direct contribution to the life of the community and he wanted a scheme which would create a whole new kind of theatre audience who would be reached through educational programmes, so the area of work which became most important to him was the development of the theatre’s relationship with schools.

Consequently, young people were specially invited to see plays, which were designed to gain their interest. They were also encouraged to participate in theatre holiday sessions, which included sessions on lighting, production, make-up, costume, writing a script, and the general working of a theatre. This led to the formation of a group of young people called the Young Stagers, a group who were more committed and wanted to work on a more regular basis in the theatre.

However, another man who had a seminal influence upon the development of theatre in Education at Coventry was Gordon Vallins, who was assistant to Richardson. Vallins (1980) described how his experience as a teacher enabled him to communicate with schools about the concept of TIE.

Current developments in TIE

Until the early 1990’s years there has been a remarkable growth not only in TIE and young people’s Theatre companies but of “fringe”, alternative and community theatre companies and all share the same objectives and values.

Many community companies have ventured into TIE and equally many TIE companies have taken up community theatre work as a natural extension of their activities. TIE, even if on an infrequent basis, is available in most of the major centres of population in Britain, and in many of the rural areas as well. There have been, since the early 1970’s a wide expansion of TIE as well as a diversification.

Although TIE began and initially developed through the establishment of TIE units attached to regional repertory theatres, funded by the Arts Council and local authorities via the Theatre Board, there have since emerged several alternative patterns. Many companies, especially those who have widened their area to include community and young people's work generally, have chosen to go independent, setting themselves up as limited liability companies, non-profit making, and receiving grant aid from the local authority and the Arts Council or in some cases from the regional arts association. Other TIE teams such as the Cockpit in London have been set up directly by the local education authority itself. Also, there are several authorities who have established DIE (Drama in Education) teams consisting of drama teachers who, from time to time, work together as TIE units. Moreover, it can be said that TIE companies covered the complete educational spectrum: from infant schools to further education colleges, from summer play schemes to work on A level examination text.

A further important step was taken with the foundation in 1975 of the Standing Conference of Young People's Theatre (SCYPT) to represent the interests of TIE and young people's theatre to funding bodies and at major national and international conferences, and also to promote debate, the sharing of ideas and experiences and the furthering of the general aims of the movement.

Theatre-in-Education specialists who were the founders of SCYPT and greatly contributed to the development of TIE in theory and practice and made it thrive in other parts of the world are mainly Geoff Gillham, Roger Chamberlain, Iyan Yeoman, Chris Cooper and Ceri Townsend.

Geoff Gillham, (play write and director) who unfortunately died in 2001, worked extensively with the Performing Arts Center of the Noor Al Hussein Foundation to develop and strength our Theatre-in-Education program since 1990-2001.

Gilham founded and chaired the International Center for Theatre in Education ICTIE in 1996, of which the PAC is a prominent active member.

The ICTIE, is an international initiative of the Standing Conference of Young People's Theatre (SCYPT) in response to the increasing demand from practitioners and trainers outside the UK, for training in the theory and practice of Theatre-in-Education (TIE) as developed since 1965 by SCYPT and its member theatre companies in the UK. The ICTIE also serves as meeting point for theatre practitioners from all over the world who are using theatre for educational purposes with young people or adult communities, to share experience and methodology.

Since 1996 the ICTIE has held 6 international courses and Two international conferences, The first was held in Bradford, UK in 1996 entitled: "The Culture of the Child" in which the PAC national TIE troupe was a key contributor. The second international conference was held in Jordan at the PAC entitled: "People in Movement". The conference was held in August 2000 under the patronage of Her Majesty Queen Noor Al Hussein.

The conference was a major achievement in the history of TIE as it hosted TIE practitioners from (23) countries, *United Kingdom, Brazil, Iceland, Greece, Macedonia, Australia, United States of America, Sweden, Bosnia and Herzegovina, Netherlands, Algeria, Morocco, Tunisia, Croatia, Federal Republic of Yugoslavia, Albania, Vietnam, Egypt, Lebanon, Iraq, Syria, Palestine, Jordan.*

The program of the conference included key speakers, performances and workshops on the following themes: Theatre and Culture in the Era of Globalization, Theatre and Cultural Context, Theatre and Social Development, Theatre and Education, Theatre and Change.

TIE has even begun to appear as a subject on drama and educational syllabuses in higher education. TIE also exists in Australia, Canada and the West Indies, and in the United States and a number of countries in Europe. If there is still much to be learnt and much to be developed in TIE, then wider international recognition and closer contact between practitioners working in different cultural contexts must surely foster and strengthen that development. The nature of Theatre in Education's achievement and its working method needs to be made widely known and understood internationally in educational and theatrical circles and in the community beyond.

Theater in Education (TIE) and the School System in Jordan

Theater in Education, TIE, is the use of theater skills to create a rich learning process that sets out to examine and further comprehend issues affecting the real world in which we live in and with which people have to cope. It is this search for issues to be questioned and the subsequent transposition of them into an exciting theatrical form, which is the function of a TIE team. Such a team comprises largely of actor-teachers, that is, persons with both pedagogical and performance skills. Thus, in a TIE programme, theater techniques are used for an educational purpose and a dramatic experience is created, through which pupils come to a fresh understanding of what it means to learn. One very important distinguishing feature of TIE is that it allows children to participate in the drama and to become involved in decision making which could affect the outcome of the "plot".

In many of Jordan's public schools, there is a lack of excitement and motivation to learn. From the elementary level to the secondary level, students are didactically taught or 'spoon-fed' information. As the education system itself is in a state of constant change and development, TIE can enliven the process of education and bring to children a level of excitement, curiosity and a motivation to learn purposefully in schools.

Through employing the services of TIE teams, Jordanian educators can break right away from the desk-bound, cerebral, silent, dominant, magisterial approach and see education as taking place through heart, mind and body, catching, harnessing, and extending the imagination. Education is either the means whereby we instill the inadequacies, contradictions and frustrations of one generation into the next, or it is concerned with enabling each child to develop to their full potential, in order to be able to shape their own lives and world. Since the majority of the population in Jordan consists of children and young people, it must be our duty to make education as exciting, creative and rewarding as possible, because from these children will come the future developers and leaders of our country. TIE can help in this process of development, for it is concerned with personal growth of the child and its social education. TIE teaches the following skills:

- Social skills, including sensitivity, empathy and listening skills;
- Language skills; including speech, thinking, reading, writing and research skills;
- Movement skills;
- Skill in doing drama, including working with selectivity, economy and sense of form.

We should be wise enough to make use of a profitable method of learning, by incorporating it into our own educational system. One of the problems faced by the Arab system of schooling is that important, relevant, educational issues are presented in such a way as to block opportunity for personal judgment by the children, whose opinions frequently merit respect. A class is used to being in a schoolroom for the purpose of learning what the teacher imparts to the students. Various kinds of activities may happen to facilitate the learning. For example, the class may be required to discuss, to watch a film, to paint, sew, cook, or question a policeman on road safety. Yet these activities do not actively engage the children in the heart of themselves. They are accepted as they are perceived; children are rarely encouraged to ask questions about what they are doing. Similarly, lessons like

geography, history English, mathematics are passively received and learnt by the children, because they have been delivered by a teacher.

Students sit examinations and frequently forget what they have learnt after the tests are over. Some of the children who do not recognize the purpose of learning or school or who choose to deny their validity, will be bored in class, will misbehave, will fail to pass exams and will be consequently considered as unintelligent students by their teachers and sometimes by their parents. Children need time to weigh newly presented issues against their own values. One of the functions of TIE is to open doors to further inquiry, not close them with arguments so strongly riveted as to make personal interpretations or further questioning by the children unlikely or redundant. In this context it can be a meaningful and interesting activity to question actors dressed as Galileo or Urwa bin Al Ward, or to go to work in a simulated car factory. The children may recognize that they are in a contrived situation but they accept it and it in no way hampers their engagement with the action. In fact, being able to see and speak to Galileo or Urwa Bin Al Ward and to feel with them, or to be in a factory as workers are all powerful theatrical devices and images, which reinforce their belief and deepen the learning experience. Most of these situations are beyond the resources of a class teacher to devise. For this reason it is valuable to have teams of actors working with children in small groups in schools to give the children the opportunity to participate and express themselves to the fullest in an imaginary situation which nevertheless has relevance to the real world.

TIE does not amount to manipulating children into adopting a particular attitude. Programmes often include role-play and discussion where team members, in role, answer the children's questions about aspects of the programme's content. This is an enjoyable way of learning that the children will remember for a very long time. Such well researched programmes can be spring-boards for further work to be undertaken by the children and their teachers with the curriculum. Programmes are often based on exciting aspects of the curriculum, for example, episodes from history or science or subjects of current concern which do not normally appear on the school's official curriculum, e.g. Peer Pressure and Discrimination against Girls. When the teacher is left with a learning package after the team's departure, he has complete autonomy over the decision to continue the work or curtail it.

By taking specific objectives that relate to the school curriculum, and by moving out of the theater into the schools, by taking account of the specific needs of particular groups of children in restricted localities, at very precise age levels in certain types of school and by taking account of the wishes of teachers, advisers and school programme planners – TIE has found a function beyond itself. It has a purpose. The formulation of specific objectives, group devising of TIE programmes and integral pupil participation are the principal features of effective TIE programmes.

Devising A TIE programme:

Theater in Education differs in fundamental ways from traditional children's theater and nowhere is that difference more apparent than in a TIE team's approach to the content and creation of a programme. The major aim of most TIE programmes is to strengthen pupil's understanding of the world as it is now and shed light on issues affecting their day to day lives. Consequently, the actor/teachers who comprise a TIE team are concerned that their work should have relevance to the world of school, the world of work and current social issues. The term Actor/Teacher is said to "indicate two whole skills united rather than two half-skills awkwardly married."

The devising process which is unique to TIE usually comprises of the following stages:

- a. The material is usually specifically chosen and shaped to suit the social and cognitive needs of the children who will make up the 'audience'. The team decides on the content of

the program, the 'problem' to be examined, and the age group to be catered for. Thus the preparation of a topic is undertaken with the following objectives in mind: (i) educational values (ii) an awareness of the learning process (iii) dramatic effect. A well devised programme, presented in an exciting and stimulating way, should lead to a valuable learning experience for the children that can be followed up by the teacher after the team has left.

- b. Once a topic is chosen and material related to the programme is gathered, then the team devises a structure for presenting this material, taking into account the following factors: (i) the age range of the audience. Children are often asked to participate in roles and, within the context of the programme they learn skills, make decisions and solve problems, so the programme's structure has to be flexible enough to respond to the children's contribution to the drama.

To create, through this participation, an involvement which will significantly aid the learning process requires a small audience, so that the children's contribution may be maximized. (ii) Educational objectives. A TIE programme aims to engage the children's feelings, so that they are ready to argue for or against the programme's message. This enables the teacher to follow through with constructive discussions after the team has left.

A programme needs to have an open-ended structure to allow for these discussions to take place. The TIE team holds preliminary workshops with teachers before taking a programme into schools. The TIE team also provides suggestions for ways in which teachers can follow up the themes that have been dealt with in 'performance'.

- c. Performance. This is the vehicle through which a TIE team communicates and in final analysis, upon which it is judged. Performance can take many forms. It can be a conventional presentation of a play, with an audience receiving a theatrical message through its eyes and ears, or there can be a total participation by the audience, where the dividing line between actors and audience almost disappears. Because most TIE programmes involve participation, seventy per cent of the programme can be rehearsed, while the remaining thirty per cent is an unrehearsed section which can change according to each audience's reaction. The research period is an important stage in the devising process, therefore, each member of the team needs to have a complete understanding of the programme and of the other characters, in order to be able to carry out the thirty per cent part of the programme and to answer questions in role, realistically and factually. All these elements are harnessed to an educational purpose which could involve teaching something about road safety, for example, or about various aspects of rights and responsibilities. However, its most vital purpose is to kindle the imagination and to bring about a new understanding of important concepts.

The Actor Teacher:

Actor Teachers are as likely to come from colleges of education or universities as they are from drama schools, for they are wedded both to education and the theater. The actor/teachers' most important quality is their adaptability, and an essential element in that adaptability, is their capacity to perceive and respond to the needs of the audience, so that they can fully communicate with them. They need to have the intellectual capacity to understand how children can learn through the medium of TIE and possess the artistic skill, which will enable them to translate intellectual knowledge into a dramatic event. The actors/teachers have to know how to pose questions effectively. Not only do they have to ensure that the children understand, they have to challenge them to think at a deeper

level, so that they can enlarge the children's perceptions of what is taking place. They need to hold and maintain the attention and interest of all the students. They must have an extra commitment not only to their character within the drama but also to their role as teachers if they are to serve the needs of TIE. Such a profession requires not only excellent performance skills of its members, but also physical and moral stamina.

The Facilitator in a TIE programme:

In a participation programme the 'Facilitator' figure is the key character who leads the children through the course of events, challenges their ideas, puts forward the problems and persuades them to make certain decisions. It is important that a facilitator does not exert too much pressure on the children, when the programme's context requires them to make these decisions, for the purpose of a participatory programme is to give children the experience in making decisions for themselves, and not to induce them to accept decisions that have been made by other people, i.e. the exciting characters within the drama.

Educational Aims of TIE:

In TIE, as in all forms of theatrical presentation, an imagined or re-created situation is performed to an audience. Early children's theater was designed to be presented to a passively involved, often partially receptive audience, seated in a school hall or theater; this type of theater used the dramatic context and the theatrical power of the medium to achieve the artistic and pedagogical effect. However, TIE has combined with educational drama techniques to bring about much fuller audience participation in the drama. This involvement can be both physical and vocal, where the child is part of the play itself, taking on roles not only important to the structure but also crucial to the dramatic conflict, becoming characters acted upon, reacting to and actively influencing the continuation of the play.

A TIE programme is always enjoyed by students who are usually excited by the idea of actors coming to schools. This is a strong motivational factor. Thus the actor/teachers start their educational purpose with this great advantage: they have their audience's attention. They have too the advantages of the natural motivational forces of drama, theatre and participation which are not readily available to the class teacher. Such factors make learning more interesting to the students. It is a truism that in education seeing is better than hearing and doing is better than seeing. Whether the audience takes part actively in a TIE programme or whether the children just sit and watch a presentation, they are understood by doing as much as by seeing. Their emotions are actively engaged, and they are responsive to the tensions and humours of the action. A team must always start from where the child is, because a child needs the immediate satisfaction of recognizing that the situation in some way ties in with his perception and knowledge of his world, so that he can respond to what is happening, otherwise he will detach himself from the experience, which means nothing to him. So the content, however vitally important to the actors or the writer, will have an impact on the children only if it is recognizable to them. If they understand where the action starts from and are aware throughout of why it is progressing as it is, then they will follow it attentively for a long time. Thus a TIE programme must aim at satisfying the children's understanding. It must provide a suitable, exciting experience form which the children can benefit. The situation can be open-ended, but it must also be clear, in order to achieve its educational aims.

It is apparent then that motivation and deep involvement are necessary factors, which promote learning through drama and theater in education, whose techniques when used in combination, produce the phenomenon known as TIE.

Example of major TIE plays produced by the PAC:

- “Time Impressions”, the first Theater-in-Education play in Jordan performed for the public and toured schools in the Kingdom 1990–1991.

The play dealt with significant historical Arabian characters and events that directly influenced people’s morals and beliefs. The play was a mélange of historical and contemporary situations.

- “Sarkha, A Cry for Life”. A choreo-presentation. Produced in cooperation with UNICEF for a seminar entitled “Children of War..Where to” organized by the Middle East Council of Churches.
Amman-1992.

- “Flashes” a Commedia del’ Arte play presented jointly by a group of Jordanian artists and the British theater company, The Right Size.
Amman-1994.

- “Gadara”. A Theater-in-Education play tracing the rise and fall of various civilizations that passed through Jordan.
Amman-1995.

- “The Moment”. A play that tackles the subject of the dilemma of choice. Belonging to that is ruled by an iron hand and treats its citizens as numbers but feeds them and provides them with a decent living or remaining poor but in touch with traditions and human behavior.
Amman- 1997.

- “A Drop of Water”. A Participatory play for children and youth that highlights the importance of water conservation.
Amman-1999, Oman -2000 , Lebanon -2001.

- “A day in the life of a family”. A participatory touring play tackling issues of reproductive health.
Jordan -1993/2002.

- “Hazards of Smoking”. A participatory touring play for youth.
Jordan -2000.

- “Humanity.go”. A play for adults and youth that portrays the decline of humanity as people become more and more driven by materialistic gains and lose their sense of empathy and compassion.

- Performed during the opening ceremony of the International Theater-In-Education Conference “People in Movement” .
Amman -2000.

- The “Second Festival of Women Creators of the two Seas: The Mediterranean and The Black Sea” Organized by UNESCO.
Thessaloniki – Greece, 2000.

The XVIII International Festival “Sarajevo Winter”.




Bosnia -2002.

- “SAHA SAHTAIN”. A puppet show for children age 7-11. Promoting the healthy lifestyle of children.
Jordan – 2001/2002.
- “Healthy Mind... Healthy Body”. A participatory play for youth age 12-16.
The Theme of the play tackles issues relating to health, gender and the wellbeing of children and youth.
Jordan – 2001/2002.
- The Performing Arts Center Theater In Education Troupe presented 2 drama scenes using the participatory theater approach, one on “Adversities of Smoking” and the other on “Unemployment and the Culture of Shame” as part of the Regional Workshop conducted by the European Commission’s initiative on Democratization and Human Rights.
Amman-2002.

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Appendix: Participatory Theater In Action

	<p>The “Gadara” Theater-in-Education Program</p> <p>a. The audience gets introduced to the characters of the play and its location by the facilitator. The students are in role as archeologists whose task is to set up an exhibition about Gadara which is an archeological site situated in the north of Jordan</p>
	<p>b. The audience are welcomed by “TYCHE” the goddess of fertility in Gadara</p>
	<p>c. TYCHE introduces Her actors who will perform in depiction style, various stories of the civilizations that passed through Gadara... Greek Roman, Byzantine, Islamic, Ottoman and Present time</p>







d. A depiction from the Byzantine Empire



e. A depiction from Palestine, 1948 war



f. The exploration process starts by the students in role, trying to understand the meaning of historical events

	<p>g. TYCHE's Wheel of fortune helps the students to identify major historical events of abundance and catastrophe, ascent and decent, and their effect on human life.</p>
	<p>h. The students are deeply engaged in compiling the information needed to set up the exhibition</p>
	<p>i. They interact with TYCHE's actors to discover hidden meanings</p>
	<p>j. The students discuss with the facilitator, our present civilization from a humanitarian and economic perspective in relation to ancient civilizations.</p>