



Review of theatrical presentations of curriculum plays for second-level school audiences

Seóna Ní Bhriain

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CONTENTS

EXECUTIVE SUMMARY	4
1 INTRODUCTION	6
1.1 Purpose of the review	6
1.2 Context of the review	6
2 METHODOLOGY	7
2.1 Overview of the review process	7
2.2 Advisory Group	7
2.3 Visits to models of practice	8
2.4 Desk research	8
2.5 Discussion paper and stakeholder submissions	8
2.6 Meetings and focus groups	8
2.7 Forum discussion and workshop	9
3 CURRENT POLICY AND PROVISION	10
3.1 Arts-in-Education Framework	10
3.2 Arts Council provision for young people and theatre	10
3.2.1 Young People, Children and Education (YPCE)	11
3.2.2 Approach to the funding and development of theatre	11
3.3 Recent and emerging initiatives in Ireland's arts-in-education sector	12
3.3.1 Theatre for Young Audiences	12
3.3.2 Encountering the Arts	12
3.4 Second-level education and the curriculum	13
3.4.1 Overview of second-level education and the curriculum	13
3.4.2 Drama as a subject at second-level	13
3.4.3 Prescribed material, suggested material and choice	14
3.4.4 Key skills	15
3.4.5 Literacy and Numeracy for Learning and Life	16
4 CURRENT PRACTICES	17
4.1 Full professional production of a play on the curriculum	17
4.1.1 Touring company presenting prescribed plays on the Irish syllabus	17
4.1.2 Touring company presenting prescribed plays on the English syllabus	17
4.1.3 Productions by companies based in the UK	18
4.1.4 Once-off productions by Arts Council funded organisations	18
4.2 Workshop-style presentations of Shakespeare plays for school audiences	21
4.3 Semi-professional presentations involving young people as theatre makers	22
4.3.1 Professional theatre company working with a young ensemble	22
4.3.2 Youth theatre presenting plays on the curriculum	22
4.3.3 Third Level institutions, school plays and other contexts	22
4.4 Activities that enhance and support a production	23
4.5 Relevant practice	24
4.5.1 Theatre as a Resource and similar models	24
4.5.2 NAYD Young Critics Programme	26
4.5.3 Educational theatre companies	27
4.5.4 Continuing Professional Development (CPD) for teachers	27

4.6	Online resources and digital technology	28
4.6.1	Resource materials online	28
4.6.2	Initial teacher education and continuing professional development online	29
4.6.3	Workshop presentations and performances online	29
4.6.4	Digital recordings of full theatrical presentations	30
5	STAKEHOLDER RESPONSES	31
5.1	General issues/observations	31
5.1.1	Audience experience	31
5.1.2	Not one model	31
5.1.3	Timing and logistics	32
5.1.4	Relationships matter	32
5.1.5	Defence and criticism of a traditional approach	32
5.2	Issues/observations from theatre and arts practitioners	33
5.2.1	Selected extracts	33
5.2.2	Artistic and educational aims	34
5.2.3	Resourcing	34
5.2.4	Presenting to young audiences	35
5.2.5	Marketing, communication and feedback	36
5.2.6	Venues	36
5.3	Issues/observations from teachers	36
5.3.1	Expectation that presentations of curriculum plays will be available	37
5.3.2	Workshop-style presentations	37
5.3.3	Factors influencing school trips to the theatre	38
5.3.4	Introducing students to theatre in a variety of forms	38
5.3.5	Continuing Professional Development	38
5.3.6	Resources accompanying a theatrical presentation	38
5.3.7	Live theatre as a way of overcoming language difficulties	39
5.4	Issues/observations from students	39
5.4.1	Value of a professional performance for young people when studying a play	39
5.4.2	Choice and audience engagement	40
5.4.3	A creative approach and the teacher's role	40
5.4.4	The Leaving Certificate and critical engagement	41
5.5	Issues/observations from partners in education	42
5.5.1	National Council for Curriculum and Assessment (NCCA)	42
5.5.2	DES Post-Primary Inspectors of English	42
6	ANALYSIS OF KEY EMERGENT ISSUES	45
6.1	Challenges	45
6.1.1	Lack of commitment and coordination between arts and education at national level	45
6.1.2	Increasing ambition, diminishing resources, and digital technology	45
6.1.3	The context of a high stakes exam	46
6.1.4	Making the compulsory compulsive	46
6.1.5	Lack of coordination between artistic planning and the development and circulation of prescribed lists	47
6.2	Opportunities	47
6.2.1	Arts-in-education momentum	47
6.2.2	Shared aims and principles underpinning the work of the formal education sector and the arts sector in terms of young people's experience	48
6.2.3	Junior cycle short courses and transition units	48

7	RECOMMENDATIONS	50
7.1	Provide funding opportunities for theatre artists and companies presenting high-quality work for second-level school audiences	51
7.2	Pilot a National Performing Arts Learning Service (PALS)	52
7.3	Incentivise initiatives that connect schools with theatre (and other art forms) through digital technology	54
7.4	Pilot a local performing arts-in-education partnership scheme	55
7.5	Present these proposals to the Department of Education and Skills (DES) and Department of Arts, Heritage and the Gaeltacht (DAHG)	56

APPENDICES

Appendix A:	Advisory Group	57
Appendix B:	List of performances attended	58
Appendix C:	References: publications, documents and websites	59
Appendix D:	Discussion paper and call for submissions	62
Appendix E:	List of formal submissions received	71
Appendix F:	List of meetings, conversations and emails	72
Appendix G:	Young Critics focus group participants, 13 April 2012	73
Appendix H:	Forum participants and outline, 21 April 2012	74
Appendix I:	Suggested drama resources and plays, Junior cycle	77
Appendix J1:	Prescribed Lists for Leaving Certificate English, 2012	78
Appendix J2:	Prescribed Lists for Leaving Certificate English, 2013	88
Appendix J3:	Prescribed Lists for Leaving Certificate English, 2014	98
Appendix J4:	Amendments to the Irish Language Leaving Certificate Syllabus 2012–2014	107

EXECUTIVE SUMMARY

This report sets out the challenges and opportunities facing the Arts Council when considering how best to address the provision of quality theatrical presentations of prescribed curriculum plays for second-level school audiences.

Section 1 frames the report in the context of Ireland's current financial difficulties and the need to balance these constraints with the responsibility to foster young people's participation in cultural life and the arts, and to provide them with an education that enables them to reach their full potential.

Section 2 details the methodology of the review process, which included the establishment of an Advisory Group; desk research; gathering submissions from a range of stakeholders in the arts and education sectors, including young people; and a forum discussion with a cross-section of these groups.

Section 3 outlines current policy and provision, drawing attention to Arts Council policies relevant to arts-in-education and audience engagement with theatre, and related developments within the arts sector. This section also provides an overview of the current school curriculum in relation to drama/theatre, prescribed plays, and relevant strategic developments in the Department of Education and Skills (DES) and National Council for Curriculum and Assessment (NCCA). While drama/theatre is not currently a subject in its own right for most students, it is integral to the English syllabus. Plays are not currently prescribed at junior cycle, and the NCCA's new framework for this level provides schools with increasing flexibility across subject areas. The prescribed lists which form part of the English and Irish language syllabuses at senior cycle are revised annually and provide some flexibility and choice for teachers and students. The national strategy, *Literacy and Numeracy for Learning and Life* (DES, 2011) will impact on curriculum developments over the coming years.

Section 4 outlines the current practices of theatre companies presenting plays which tie in with the school curriculum. These range from full-length presentations of plays on the prescribed lists to workshop-style presentations of key moments in those plays; the provision of digital and online resources; and programmes which connect second-level school audiences with professional theatre in a manner which supports other aspects of the curriculum. In several cases, theatre companies plan their artistic programmes to deliberately target school audiences (e.g., Second Age, Fíbin), while other publicly funded organisations have presented plays appearing on the prescribed lists without always being aware of the connection (e.g., Druid, Pan Pan, Dublin Theatre Festival).

Section 5 describes the input from various stakeholders gathered over the course of the review including theatre and arts practitioners, teachers, and students. It concludes with an outline of the submissions made by the NCCA and the DES Post-Primary Inspectors of English as part of the review process.

Section 6 presents an analysis of the challenges and opportunities emerging from the review. The lack of a coordinated approach at national policy level to facilitating arts-in-education experiences has presented a serious difficulty. However, the Arts-in-Education Charter currently being developed by the Department of Arts, Heritage and the Gaeltacht and the Department of Education and Skills suggests there is a commitment by the current Ministers to address this issue. Many of the principles underpinning the school curriculum and best practice in arts-in-education are shared and opportunities to make these connections more explicit are apparent. Digital technologies have the potential to provide dynamic and cost-effective access points to live theatre for students. There is also potential for the Arts Council and the NCCA to develop curriculum modules to connect schools with local professional arts performances and programmes. Transition year units and short courses proposed in *A Framework for Junior Cycle* (2011) offer flexibility in this regard.

Section 7 proposes a number of recommendations regarding how the Arts Council might approach the provision of quality presentations of curriculum plays. Targeted initiatives are proposed to support young people's engagement with professional theatre in a manner which ties in with various aspects of the curriculum, including the presentation of prescribed plays. A Performing Arts Learning Service (PALS) is proposed to connect school audiences with the artistic programmes of professional arts organisations in a manner which will ensure a more coordinated use of expertise and public resources. Schemes to promote local arts-in-education partnerships between performing arts organisations, schools and other partners; and to connect schools with theatre and other art forms through digital technology are proposed. The Council is urged to ensure adequate provision of theatre for current second-level audiences is maintained in the short term through existing funding mechanisms while these pilot initiatives are developed. The Council is encouraged to share the report and recommendations with the Department of Education and Skills, the National Council for Curriculum and Assessment and the Department of Arts, Heritage and the Gaeltacht with a view to building on the potential offered by the Arts-in-Education Charter currently being developed and agreeing joint actions.

1 INTRODUCTION

1.1 Purpose of the review

The purpose of this review is to assist the Arts Council in considering how best, in current circumstances, to address the provision of quality theatrical presentations of prescribed curriculum plays for second-level school audiences. How might the Arts Council ensure that second-level students in Ireland have the opportunity to engage in a meaningful way with theatre in the context of the plays they are studying at school? What models currently exist or might be developed with regard to this particular area of provision?

1.2 Context of the review

The review has taken place at a time when the Arts Council, along with other national agencies and government departments, faces difficult choices due to reduced available resources. Recent cuts to a range of arts organisations, including theatre companies presenting work for school audiences, threaten to have a disproportionate impact on the access to professional theatre of over 350,000 young people in Ireland currently in second-level education.¹

Overall, the Arts Council budget has diminished by more than twenty percent over the past four years from 85 million Euros in 2008 to 63 million in 2012. The budget for theatre, excluding The Abbey, has been reduced by more than forty percent from just over 11 million in 2008 to 6.3 million in 2012. The Abbey's funding has been reduced from 10 million in 2008 to 7.1 million in 2012. Young People, Children, and Education (YPCE) has seen a modest allocation of 3.7 million reduced to 3 million over those years. Both Theatre and YPCE receive other funding amounts under the Arts Council touring scheme, and through supports made available to venues, festivals, and local arts.

The need to provide at a policy level for opportunities for young people to engage with quality arts experiences is recognised by the Arts Council.² There is an obligation on the State, enshrined in the UN Convention on the Rights of the Child, to protect and promote young people's right to participate in arts and culture, as well as to provide them with an education that enables them to develop their personality, talents and abilities to their fullest potential.³ The recommendations in this report seek to assist the Arts Council in addressing these responsibilities in the context of current financial constraints.

¹ [Key Statistics 2010/2011](#) published by the Department of Education and Skills, updated in March 2012 and available on the Department's [website](#), show that there were 356,107 young people at 729 second level schools in the 2010/2011 academic year.

² *Developing the Arts in Ireland, Arts Council Strategic Overview 2011-2013*, Arts Council, p.9

³ UN Convention on the Rights of the Child, Articles 29 and 31

2 METHODOLOGY

2.1 Overview of the review process

Arising from the review brief, and discussions with Arts Council staff and members of the Advisory Group appointed to oversee the process, the overall goals of this review were agreed as follows:

- to examine existing models of practice, i.e., the manner in which professional arts organisations and theatre practitioners currently present plays on the school curriculum;
- to solicit input from a diverse range of stakeholder groups about their experiences;
- to identify any problems and issues arising, as well as current resources and opportunities;
- and to propose potential strategies through which the Arts Council might continue to support this area of work.

A number of 'expert' views have informed the review process, including students, teachers, theatre professionals, arts-in-education professionals, and representatives of groups with responsibility for shaping and implementing policy in the education sector. Quality input from a limited but diverse range of stakeholders has been prioritised over larger-scale research. For example, a comprehensive survey and mapping of the experience of all students and teachers across Ireland was not carried out.

2.2 Advisory Group

The Advisory Group was an expert group made up of seven members, including representatives from the arts and education sectors. The members of the group are listed in Appendix A.

The Advisory Group met in February 2012 to identify key issues of relevance to the review. The group assisted in shaping a discussion paper and collating a distribution list of interested parties to contact in relation to the review.

Follow-up was carried out with individual Advisory Group members by email and phone. In particular, throughout the course of the review, Advisory Group Chair, Dr. Michael Finneran, provided ongoing advice and assistance.

Six of the seven Advisory Group members participated in a forum discussion and workshop on 21 April. Their input at the forum event is integrated with other feedback from that process.

Members of the Advisory Group provided further feedback in the process of finalising this report.

2.3 Visits to models of practice

During the course of this review, several theatre companies were touring in Ireland with presentations of plays on the school curriculum. A list of performances attended is included in Appendix B. The call for submissions detailed below provided an opportunity for those companies, along with others whose productions did not coincide with the review, to outline their models of practice. Desk research on international models of practice was carried out. In addition, a site visit was made to the Royal Shakespeare Company in Stratford-upon-Avon.

2.4 Desk research

Desk research included an examination of relevant policies, programmes and research undertaken by the Arts Council, the Department of Education and Skills (DES), and The National Council for Curriculum and Assessment (NCCA). The NCCA *Curriculum Online* resource, together with research and reports on curriculum development accessible through the NCCA website, provided a clear and helpful indication of the current curriculum at second-level and proposed developments. The websites of a number of arts organisations, including companies based overseas provided an insight into national and international models of practice. A list of all material referenced over the course of the review is included in Appendix C.

2.5 Discussion paper and stakeholder submissions

With the assistance of the Advisory Group, a discussion paper was developed and distributed to a range of stakeholders across the arts and education sectors, along with a call for submissions. Groups contacted included: arts organisations; local authority arts offices; the NCCA; the DES Inspectorate; State Examinations Commission (SEC); higher education institutes involved in teacher education; education centres; the Professional Development Support Service for Teachers (PDST); and the support service for Irish language teachers (*an tSeirbhís Tacaíochta Dara Leibhéal don Ghaeilge*). The discussion paper is included in Appendix D.

Nineteen submissions were received, the list of which is included in Appendix E. The content from these submissions has informed Sections 4 and 5 of this report.

2.6 Meetings and focus groups

In addition to the formal written submissions received, a number of one-to-one meetings, conversations and follow-up emails with different stakeholders took place. A list of these inputs is included in Appendix F, and the feedback is incorporated into Sections 4, 5 and 6 of this report.

A focus group was held with sixteen young people from across Ireland participating in the National Association of Youth Drama (NAYD) Young Critics programme. Participants are listed in Appendix G and their feedback is incorporated into Section 5 of the report.

An online focus group was initiated through The Irish National Organisation of Teachers of English (INOTE). Information on the review process was distributed to over 740 INOTE members. Teachers who responded provided input by sending a written submission and/or attending the forum event on Saturday 21 April (see 2.7 below).

A targeted effort was also made to solicit the input of Irish language teachers through the Irish Language Support Service for teachers (*An tSeirbhís Tacaíochta Dara Leibhéal don Ghaeilge*). Information about the review was sent in Irish to several teachers identified by the support service. While these teachers were not able to participate in the process, a representative from the support service provided input by phone and email and attended the forum on 21 April (see below).

2.7 Forum discussion and workshop

A forum discussion and workshop was held on Saturday 21 April. A range of stakeholders attended including representatives from the Arts Council, the DES Inspectorate, NCCA, NAYD, Association for Drama in Education in Ireland (ADEI), Professional Development Service for Teachers (PDST), *an tSeirbhís Tacaíochta Dara Leibhéal don Ghaeilge*, higher education institutes, teachers, arts practitioners, and second-level school students. Please see Appendix H for an outline of the day and full list of participants.

3 CURRENT POLICY AND PROVISION

3.1 Arts-in-Education Framework

Theatrical presentations of prescribed curriculum plays are addressed in this report within the broader framework of arts-in-education policy and provision.⁴

The current Arts Council strategy, *Developing the Arts in Ireland 2011–2013* builds on previous plans and *has a dual focus on supporting artists and arts organisations and on seeking to increase public engagement and participation in the arts*. The document includes a commitment to build on the 2008 Report of the Special Committee on Arts and Education, [*Points of Alignment*](#).

Points of Alignment identifies a number of needs and actions of relevance to this review, such as:

The need for policy and structures to be so designed as to secure the commitment and support of education and arts policy-makers and funders nationally, while ensuring that local models of partnership and provision are facilitated, resourced and looked to when national policy is being reviewed. Particular attention to be paid to existing and evolving structures and resources such as Vocational Education Committees, education centres and local authority arts departments which, acting independently or in consort with others, may provide organisational solutions and delivery systems that are appropriate to local circumstance while consistent with national policy and guidelines.

The legitimate expectation that primary and post-primary schools address, and are funded to address, the arts as part of a 'whole-school' plan and policy has its equivalent in the expectation that publicly-funded arts organisations need to address arts-in education, and/or the wider education agenda, explicitly and in a policy-based fashion that forms part of their claim on the public purse. (4.6)⁵

The recommendations and actions developed in *Points of Alignment* require a dual commitment by the Department of Arts and the Department of Education to be acted upon. To date, these recommendations have not been implemented, due in part to increasing financial constraints across all government budgets. However, an Arts-in-Education Charter currently being developed by both departments suggests there is momentum to build on the principles set out in the Special Committee's report.

3.2 Arts Council provision for young people and theatre

The Arts Council currently provides funding to a range of arts organisations, venues, festivals, local authorities, and individual artists and practitioners creating work with,

⁴ **Arts-in-education** refers to the interventions by artists and arts organisations into the life and learning of young people, via visits, residencies, projects etc. Such interventions can occur within or outside of the school building/timetable. It might be said that the artist is central to the mediation of arts-in-education experiences, and that responsibility for this field of endeavour falls more on arts policy-makers and providers. **Arts education** on the other hand is understood as the education of a young person's artistic and aesthetic intelligence and responsibility for it lies within primary and post-primary curriculum provision. It might be said that the teacher is central to the mediation of the arts education of a young person and the remit for this lies with education policy-makers and providers.

⁵ *Points of Alignment, The Report of the Special Committee on the Arts and Education*, p. 20, 21 (Arts Council, 2008)

for and by young people in and out of school. The arts practice area of direct relevance to this review is Young People, Children, and Education. However, the Arts Council's approach to funding and developing theatre, its policy on touring, arts audiences, and supports and initiatives across festivals, venues and local arts are also relevant to the consideration of how theatre is accessed by school audiences.

3.2.1 Young People, Children and Education (YPCE)

Arts Council funding earmarked for Young People, Children, and Education (YPCE) is disbursed across a range of arts organisations and individual artists creating work specifically for and with children and young people. A range of funding mechanisms, including recurring annual funding, non-recurring programme support, and project-based initiatives – some of which are financed in conjunction with partner agencies – facilitate work within the sector. The work includes a range of art forms, including theatre, and targets children and young people from 0–23 years of age, in and out of school.

In addition to direct funding to organisations, the Council has developed ethical practice guidelines for artists and arts organisations working with children and young people as well as [Artists~Schools Guidelines](#) (2006) to encourage best practice in delivering arts-in-education programmes. Other resource tools include an *Arts-in-Education Directory* (2007) and a research digest, *Arts, Education and Other Learning Settings* (2008).

3.2.2 Approach to the funding and development of theatre

Supporting the production and presentation of theatre – A new approach (2010), outlines the Arts Council's detailed objectives and strategies in theatre. A core objective listed is

to enable the creation, presentation and dissemination of excellent, engaging work which connects with audiences... (p.3)

The Arts Council has moved towards facilitating partnerships through which a wider range of high quality professional artistic work can be created and presented, while narrowing the number of theatre companies in receipt of core funding. Companies which continue to be supported with core funding are required to meet a list of measurable outcomes, which include the expectation that companies offer *programmes for audience enhancement/engagement* (p.5).

Meanwhile, project-based, touring and resource-sharing initiatives encourage arts organisations including venues, festivals and networks to support the work of individual theatre artists and companies not in receipt of core funding. Artist awards such as the theatre artist-in-residence award, provide opportunities for theatre artists to develop their practice and *to support the delivery of programmes intended to enhance audience engagement with professional theatre*. (p.6)

3.3 Recent and emerging initiatives in Ireland's arts-in-education sector

3.3.1 Theatre for Young Audiences

Theatre for Young Audiences (TYA), which comprises a diversity of practices, has become an increasingly cohesive area of work in Ireland over the past few years. This has been facilitated by the emergence of a membership-based structure TYA Ireland. The organisation is comprised of companies across the island of Ireland, with international links through Assitej, the international association of theatres for children and young people. This network provides a forum for discussion and skills-sharing across the sector, facilitated specifically through TYA Ireland's annual Gathering event, through which members examine issues of shared relevance. At the time of writing this report, only one of the current member companies represented by TYA Ireland offers presentations of prescribed curriculum plays to second-level school audiences (Fíbin, which presents plays on the Irish language curriculum). However, a number of professional theatre companies and individual theatre artists within the TYA network deliver programmes and performances for second-level school students which tie in with other areas of the curriculum. Many of the companies involved in TYA Ireland receive some level of funding from the Arts Council and initiatives of TYA Ireland have also received modest support through the Small Festivals Scheme and the Travel and Training Award.

3.3.2 Encountering the Arts

Following the publication of *Points of Alignment* (2008), a number of events took place in which members of the arts and education communities came together to discuss how the recommendations and actions emerging from that report might be implemented.⁶ A development arising from these initiatives is an informal *Encountering the Arts* working group which is made up of representatives from arts organisations, cultural institutions and educational bodies. The group has been gaining momentum as a lobbying group in the broad area of arts and education and represents the will among many members of the arts and education sectors to ensure greater coordination in this area, and to seek greater policy cohesion at national level. Recent advocacy has focussed on the proposed DES/DAHG Arts-in-Education Charter. Information on the events leading to the formation of the working group is included in the report from the *Encountering the Arts* conference, which took place in November, 2010.⁷

3.4 Second-level education and the curriculum

3.4.1 Overview of second-level education and the curriculum

There are more than 350,000 young people in second-level education in Ireland. They follow a national curriculum, which is determined by the Minister for Education and Skills. The Minister is advised by the National Council for Curriculum and Assessment (NCCA). The curriculum is implemented by teachers across the 729

⁶ [Creating Conversations](#), colloquium led by Mary Immaculate College in January 2010; [Art-Youth-Culture FYI](#), consultation with young people led by the Arts Council with support from the European Commission in March 2010; and [Encountering the Arts](#), led by a steering group comprising a cross-section of interested parties in November 2010.

⁷ Barnard, I. *Encountering the Arts, A Report on the Encountering the Arts Conference. The Irish Museum of Modern Art 5 November 2010*, Dublin 2011 http://www.artscouncil.ie/Publications/Encountering_the_Arts_Final_ReportMarch2011.pdf

second-level schools (including secondary, vocational, community and comprehensive schools) in the country, overseen by the Department of Education and Skills.

Second-level education comprises two cycles – junior cycle and senior cycle. An optional Transition Year (TY) is offered as part of the senior cycle. According to the NCCA, approximately 75% of schools currently offer the TY programme, and in most cases, the year is optional for students.

3.4.2 Drama as a subject at second-level

Students entering second-level education have usually had some experience of drama in their primary school years. Process drama – which focuses on drama to explore feelings, knowledge and ideas leading to understanding – has been part of the primary curriculum since 1999.

For most students, drama or theatre is not a subject in its own right at second-level. However, English, which is a core subject at junior and senior cycle, includes aspects of drama and theatre studies. Most students will have some exposure to drama and/or dramatic texts as they prepare for their Junior Certificate and Leaving Certificate English examinations, taken at approximately ages 15 and 18 respectively. The opportunity to study dramatic texts also features on the Irish language syllabus.

In Transition Year, schools are encouraged to provide opportunities for students to

develop an awareness and appreciation of visual art, music, dance, drama, photography, etc. Critical reading, viewing, listening and exposure to the living arts are worth promoting.

DES Transition Year Guidelines for Schools

Schools have the option to develop and offer drama or theatre modules as Transition Units, along with other customised programmes of study.

The new framework for junior cycle, which will be introduced for students entering second-level education in 2014, will allow a similar approach, and it appears that schools and partner organisations will have the option to develop their own short courses in a range of areas, including theatre/drama. As part of the new framework, the NCCA plans to develop a number of exemplary short courses which schools can choose to deliver. One of these will be a course in 'artistic performance'.⁸

Currently, the Leaving Certificate Applied course, which is offered as an alternative to the Leaving Certificate (Established) course, and is designed for students not planning to enter higher education directly after school, offers arts education modules, including drama.

The absence of the option of theatre/drama as a subject in its own right for most students was identified as a drawback in the Irish education system by a variety of stakeholders providing input to this review.

⁸ The current status of short courses as part of the framework for junior cycle was confirmed in conversation with John Halbert, NCCA representative, as part of the review process.

3.4.3 Prescribed material, suggested material and choice

At junior cycle, the current English syllabus includes opportunities for students to participate in drama activities in class, as well as studying dramatic texts. There are no prescribed texts for the Junior Certificate English examination. Indeed the Teacher Guidelines state, *Creative, integrated English teaching can provide a rich context for classroom work, easing the stress and resentment frequently occasioned by limited and prescribed courses* (Junior Certificate English Guidelines for Teachers, p.1). The guidelines for teachers include suggested texts, and the list of plays and drama resources is included in Appendix I.

At senior cycle, prescribed texts for the Leaving Certificate (Established) English examination are announced and disseminated to all schools annually in advance of students beginning the two-year programme leading to the exam. For example, the list of texts which will be examined in the Leaving Certificate in 2014 was published early in 2012. Students choose one text to study on its own (sometimes referred to as the 'single text') from a list of about nine texts. In addition, students choose three texts to study in a comparative manner from a longer list (approximately 40 texts in recent years). In the case of the comparative texts, students are required to study their three chosen texts according to prescribed comparative modes, such as cultural context, theme or issue.

The set texts from which students and teachers may choose include plays by Shakespeare and other playwrights, including Irish playwrights, alongside novels and (in the case of the texts for comparative study) films. Higher level students must study at least one Shakespeare play. The submission from the Department of Education and Skills Post-Primary Inspectors of English informing this review emphasises the choices available for teachers and students, and the rolling nature of the 'prescribed' material.

The Junior Certificate English course is an open course. Consequently, there are no prescribed plays which students **must** study. In the context of Leaving Certificate English, while higher level candidates must study Shakespeare, there are always at least two Shakespearean plays from which they may choose. Beyond this, while the Department of Education and Skills does issue a circular letter each year setting out prescribed material to be studied, this comprises a list of a wide range of texts **from which teachers may choose** in order to fulfil the requirements of the syllabus and to suit the context of their students. This list does include a number of plays, but it is left to individual teachers to choose whether these will or will not be included in the selected texts for their students.⁹

The element of choice for teachers is important as it means there is no single play that every student in the country must study in a given year. However, as all higher level students must study Shakespeare for the Leaving Certificate, either as a single or comparative text, and Shakespeare is also optional at ordinary level, the Shakespeare play which appears on both the single and comparative list tends to be the largest common reference point for students across different schools.¹⁰

⁹ Submission from the Department of Education and Skills Post-Primary Inspectors of English, as part of the review process.

¹⁰ There is usually one Shakespeare play on the list of texts which may be studied on their own. This play also appears on the list of texts which may be studied in a comparative manner, along with one or two additional Shakespeare plays.

Please see Appendix J1, J2 and J3 for the Prescribed Lists for 2012, 2013 and 2014.

The Irish language syllabus also includes prescribed material at senior cycle, but again there is scope for choice and teachers/students may choose not to study a play at all. Recent amendments to the Irish language Leaving Certificate syllabus, including information on prescribed plays for 2012–2014, are included in Appendix J4.

3.4.4 Key skills

There is an increasing emphasis at second-level on key skills, which are expected to be integrated across the curriculum. The coincidence between these key skills and those which young people learn by participating in drama and theatre activities is striking. The NCCA website states

As well as learning knowledge, learners need to develop skills to create new knowledge and to deal with and navigate their way through this new world. There are five skills identified as central to teaching and learning across the curriculum at senior cycle. These are: critical and creative thinking, communicating, information processing, being personally effective and working with others. As learners develop competence in each of the five skills in an integrated way they also develop competence in learning how to learn... In order that learners benefit from their interaction with the key skills, it is important that they would encounter them frequently and in an integrated way right across the curriculum.¹¹

Similarly, each syllabus at junior and senior cycle outlines the skills and competencies students are expected to develop, and there is a lot of flexibility in how teachers might assist students to develop these skills. The senior cycle syllabus is presented here to draw further attention to the context in which prescribed material is expected to be studied. Rich engagement with theatre and drama is clearly compatible with the approach to learning as outlined in the syllabus. Extracts from the Leaving Certificate English syllabus, which builds on the Junior Certificate syllabus, are included below.

- The term 'language' includes verbal and visual forms of communication. In this syllabus the role of the media, film and theatrical experience will be significant. Developing students' powers of discrimination and interpretative abilities in relation to these media and the encouragement of performance and of creative productions will be integral elements of this syllabus. (Leaving Certificate English Syllabus, p.4.)
- The Aesthetic Use of Language – Students should encounter a wide range of texts in a variety of literary genres for personal recreation and aesthetic pleasure. This would include engaging with fiction, drama, essay, poetry and film in an imaginative, responsive and critical manner.
- Students should be able to:
 - Develop appropriate stances for reading and/or viewing in all literary genres. This means students should approach drama scripts from a theatrical perspective, view films as complex amalgams of images and words and read poetry conscious of its specific mode of using language as an artistic medium.
 - Engage in interpretative performance of texts.

¹¹ http://www.ncca.ie/en/Curriculum_and_Assessment/Post-Primary_Education/Senior_Cycle/Key_Skills/ Also see the full publication, *Senior Cycle Key Skills Framework*, NCCA, 2009

- Develop an awareness of their own responses, affective, imaginative, and intellectual, to aesthetic texts. Explore these responses relative to the texts read, generate and justify meanings and build coherent interpretations.

Leaving Certificate English Syllabus, p.14

3.4.5 Literacy and Numeracy for Learning and Life

The introduction of the government's new strategy, *Literacy and Numeracy for Learning and Life – the National Strategy to Improve Literacy and Numeracy among Children and Young People*, (Department of Education and Skills, 2011) will impact on the second-level curriculum in the coming years. The strategy describes literacy as follows

Traditionally we have thought about literacy as the skills of reading and writing; but today our understanding of literacy encompasses much more than that. Literacy includes the capacity to read, understand and critically appreciate various forms of communication including spoken language, printed text, broadcast media, and digital media. Throughout this document, when we refer to “literacy” we mean this broader understanding of the skill, including speaking and listening, as well as communication using not only traditional writing and print but also digital media.

Literacy and Numeracy for Learning and Life, p.8)

There is clear evidence to suggest that by engaging in high quality arts experiences, students are more likely to develop both the core and higher level literacy skills which they need to succeed at school.¹² While the place of theatre and other art forms within the overall strategy is not explicit (unlike other areas such as digital media) there is nonetheless space within the strategy's working definition of literacy to promote a connection with the arts. For theatre and other arts practitioners concerned with providing quality arts experiences for young people in school, and for the Arts Council when advocating for these experiences, the literacy and communication skills which young people develop through engaging meaningfully with the arts, whether as makers, viewers or listeners, may be worth emphasising given the policy framework set out in *Literacy and Numeracy for Learning and Life*.

¹² Bamford, A. (2006) *The wow factor: global research compendium on the impact of the arts in education*, Germany: Waxmann Verlag GmbH

4 CURRENT PRACTICES

A number of distinct though related models of practice currently exist in Ireland when professional theatre companies present plays on the school curriculum.

4.1 Full professional production of a play on the curriculum

4.1.1 Touring company presenting prescribed plays on the Irish syllabus

Fíbin is an Irish language theatre company in receipt of Arts Council funding which presents plays on the Irish language syllabus. The company recognises that for many young people, Irish texts on the syllabus are very difficult to understand, and as a result the plays are highly visual and use large puppets and a range of comic and theatrical devices to engage the audience. In addition to the issue of language, Fíbin has found that it is often difficult for young people to connect with the overall content and historical context of the plays, and the company aims to make productions of a high artistic standard that are enjoyable and relevant for students. In response to research and planning with Irish language teachers, the company has presented the plays *An Triail* and *An Cearrbhach MacCába* as well as a version of the story *Fiche Bliain ag Fás*.

4.1.2 Touring company presenting prescribed plays on the English syllabus

There is currently one professional company in Ireland offering full-length productions of prescribed plays on the English syllabus in a regular and deliberate fashion. This company, Second Age, describes their model of practice as follows

Second Age presents dramas primarily from the Leaving Certificate syllabus to audiences throughout the country. The productions mounted are fully professional and presented in traditional theatre spaces, and not in schools or other educational settings. This is an important point for us. Allowing students to experience theatre outside of a school context will change the nature of their engagement with the play. A performance schedule that allows teachers and students the option to either attend during school time or outside of school time is provided. Audiences at our evening performances are often a mix of a general non-school audience and student audiences. Feedback from teachers tells us that this mix of audience also plays a significant role in their students' engagement with the play. Students not only experience the production that is being staged, but can also witness and observe how a non-schools audience behaves at the theatre.

When designing and planning our programme of events we broadly speaking work according to the following priorities

1. Produce the Leaving Certificate Shakespeare / single text drama. The production is focused on
 - 1.1. Delivering the highest possible professional standards.
 - 1.2. Placing the text at the centre of the work. Clarity is the number one objective.
 - 1.3. Making the production as widely available as possible so that students regardless of their geographical location have the opportunity to experience the play.
2. Produce a 2nd non-Shakespeare production
3. Provide resource and ancillary activities to students and teachers through post-show question and answer sessions, podcasts, and resource notes available for download from the website.
4. Provide actor training to help improve the standard of actors working in verse.¹³

¹³ Written submission from Second Age Theatre Co. as part of the review process.

During this review, the company was touring with a production of *Macbeth* directed by David Horan. The tour was funded in part by the Arts Council's Touring and Dissemination of Work Scheme. The tour visited eight regional venues and reached an audience of approximately 20,000 students/teachers.

In its submission to the review process, the company noted that the touring grants it has received, which have been in addition to a separate Arts Council grant it received until recently as a Regularly Funded Organisation, have made the productions feasible. They further observed

The touring grants have been enormously beneficial, facilitating some of the best work we have created: *Philadelphia Here I Come* (2007), *Dancing at Lughnasa* (2010) and our most recent tour of *Macbeth* (2012).¹⁴

The primary source of income for Second Age is box office sales. The submission states

Without the large volume of sales, it would not be possible to mount productions at the scale and professional quality that we achieve.¹⁵

4.1.3 Productions by companies based in the UK

Another production of *Macbeth* offered by a UK-based company, Icarus, toured in Ireland at the same time as Second Age's production in 2012. In the absence of an Irish-based professional touring company producing plays on the curriculum, or a coherent model of provision in this area, it is possible in the short-term that UK-based touring companies offering productions of Shakespeare plays might fill the gap in the market. It is also possible that an increasing number of ad hoc local professional and amateur productions may emerge in recognition of the viable market for this kind of work. The Arts Council would have no role in assuring the quality of work presented by companies not in receipt of Arts Council funding.

It is also worth noting that some exceptional work which happens to be on the curriculum in Ireland is presented by world class production houses and venues in the UK. In occasional circumstances, Irish school groups may visit a theatre overseas as part of a school trip, such as the National Theatre in London or the Royal Shakespeare Company in Stratford-upon-Avon. Increasingly, the digital offers by these companies in providing filmed versions of plays and other resources provides the potential to make these productions more accessible to Irish school audiences. This practice is described in Section 4.6 below.

4.1.4 Once-off productions by Arts Council funded organisations

From time to time, arts organisations in receipt of Arts Council funding have staged plays on the school curriculum as part of their overall programme. In some cases, these organisations have made a deliberate effort to attract and engage school audiences. In other cases, there has been no direct engagement with schools.

The Abbey has produced plays which have appeared as suggested or prescribed texts on the school curriculum. The Abbey website includes some of the resource material generated as an aspect of those and other productions which remain available for

¹⁴ Ibid.

¹⁵ Ibid.

download. The choice to present these works is not driven by the curriculum. Rather, the Abbey's artistic programme is designed to further its mission *to create a world-class theatre that actively engages with and reflects Irish society* and their education and outreach work responds to and builds on that programme.¹⁶

The detailed submission to this review process by Phil Kingston, Education and Community Manager at the Abbey, includes the following note about Abbey programming

While it's not the Abbey's policy to program curriculum based plays as a matter of course, some have appeared (e.g. 'Romeo and Juliet') because they have coincided with the theatre's wider vision of its 'conversation with the nation'. If the Abbey were given around four years notice of what was going to be prescribed then those texts could be part of that vision and maybe have more chance of being included.¹⁷

This points to a logistical difficulty around timing, which is discussed in Section 6.1.5 of this report.

Some of the educational programmes and workshops either currently or previously run by The Abbey, and in particular the Theatre as a Resource programme described in Section 4.5.1 below, offer examples of how an artistic programme might be presented in a way that supports and enhances the school curriculum, regardless of the specific play or plays students might be studying.

During the course of this review, two of the major theatre companies in receipt of regular funding from the Arts Council – Pan Pan and Druid – presented plays – on the prescribed lists for the Leaving Certificate English examination in 2012. Pan Pan staged a production of Henrik Ibsen's *A Doll House* in Dublin's Smock Alley Theatre in April 2012. Students could choose to study *A Doll House* as a single or comparative text in 2012. Tom Murphy's *A Whistle in the Dark* ran as part of Druid's *DruidMurphy* cycle in late May and June 2012, with three performances in the week before the Leaving Certificate English exams. *A Whistle in the Dark* is one of the texts which students could study in a comparative manner.

In neither case were the companies aware that these plays were on the prescribed lists for the Leaving Certificate in 2012. The timing of these productions so close to the exams was not ideal for a schools audience (typically schools will visit productions in fifth year¹⁸, so for example, the tours of *Macbeth* in spring 2012 are popular because *Macbeth* appears on the prescribed list for 2013) but nonetheless, the missed opportunity is striking.

Druid has run education programmes with schools, and while these have not been a consistent feature of the company's work, they are reported to have been engaging and rewarding for the young people and theatre artists involved. More details on the company's engagement with school audiences are included in Section 4.5.1 below.

¹⁶ Written submission from Phil Kingston, Community and Education Manager, The Abbey.

¹⁷ Ibid.

¹⁸ Fifth year refers to the fifth of six years in second-level education. The Leaving Certificate examination is taken at the end of the sixth and final year.

The Dublin Theatre Festival (DTF) has programmed productions of plays that have appeared on the curriculum. For example, Pan Pan's *The Rehearsal*, *Playing the Dane*, an interpretation of *Hamlet*, was programmed in 2010 and was prescribed for 2012. This timing was potentially ideal for students entering 5th Year in 2010. The National Association of Youth Drama (NAYD), which organises the Young Critics programme in association with the Festival, brought young people to this performance. However, there was no targeted marketing to school audiences, and according to Pan Pan and DTF, the curriculum did not factor in their artistic planning. In 2011, the Festival programmed an international company to perform *Othello*, *C'est Qui? Othello* is on the list of prescribed texts for 2014, although this list was not available until early 2012.

While these specific examples emerged over the course of the review, it is likely that there are other companies or venues who have presented or are planning to present work that is on the curriculum, without necessarily being aware that it has a particular relevance for second-level students. A submission from Cian O'Brien, Artistic Director of Project Arts Centre, in relation to this review, noted

One of the strands of programming in which I hope to engage over my time here at Project Arts Centre is to re-engage our audiences with canonical texts. To present this work in a new light and to encourage young artists to use this work as a springboard to develop new ways of staging these texts.¹⁹

He also observed

Part of the challenge with the presentation of work for second-level students (in my opinion) which has gone on in the past is that some of the productions they are seeing are conservative and merely stage the play, rather than offer insights into the dramaturgy behind the plays. For example, there are many ways of staging a Shakespeare play, of deconstructing the text, presenting it in a new context which can bring clear meaning to plays which are often dense and difficult to read.²⁰

It is worth noting that the approach suggested by O'Brien, and demonstrated by Pan Pan in productions such as *A Doll House*, *The Rehearsal – Playing the Dane*, and *Macbeth 7*, shares some attributes with the workshop presentation model detailed in Section 4.2 below.

Generally, members of the theatre community who provided input to this review felt the school curriculum should not dictate an artistic programme. However, they recognised that arts organisations could do more to engage with schools when their artistic plans align with plays on the curriculum, or with other aspects of the curriculum more broadly. Representatives from the arts organisations referenced in this section suggested they were willing and interested to actively engage with school audiences, but that this would require bringing in appropriate expertise.

All of the arts organisations providing input to this review recognised that engaging with young people in and out of school is valuable. However, this area of work has not been prioritised where it is not considered central to the mission of an organisation.

¹⁹ Written submission from Cian O'Brien, Artistic Director of Project Arts Centre, as part of the review process.

²⁰ Ibid.

4.2 Workshop-style presentations of Shakespeare plays for school audiences

In recent years, a number of theatre companies have begun to offer workshop-style presentations of Shakespeare plays, which are either prescribed for the Leaving Certificate or suggested at Junior Certificate level. Cyclone Repertory offers a menu of Shakespeare 'Sessions' to schools. During the course of this review, 'Sessions' based on *Romeo and Juliet*, *The Merchant of Venice*, *Hamlet*, and *Macbeth* were presented by the company.

The submission from Cyclone Repertory states

The Cyclone approach to Shakespeare's plays, which includes interaction, participation and discussion, invites the learners into active engagement with Shakespeare's world and helps them to make sense of complex language and themes in a post-modern presentation that is enjoyable and aids the learner in making connections between text and performance. This was aptly commented on by Tracy Irish, Royal Shakespeare Company's Educational Branch Director, as: *A three-dimensional essay of Shakespeare's plays*.²¹

In describing the company's artistic and/or educational aims, Cyclone notes

A significant factor in aiding learner experience and appreciation of Shakespeare relies on how it is transmitted. For example, is it the modern learner-centred mode of interaction (inviting the learner to participate)? Or is it the old-fashioned dogmatic form of presentation, keeping the learner at a distance from the presenter (i.e. as a performer who does not connect with the audience or as a teacher imparting knowledge)? Our approach is the former, learner-centred form. With this in mind our artistic and educational aims are:

- To inspire in learners an enthusiasm and enjoyment of the theatrical experience
- Enable learner understanding of challenging texts
- Enhancing and stimulating learner understanding of central themes by promoting learner connections between the texts and their own personal experiences
- Inviting learner interaction, participation and discussion during performance in order to establish a less dogmatic education and theatrical model²²

In choosing to describe young people as 'learners' as opposed to 'students' the company emphasises that

A learner is a person who is an active participant and contributor rather the old order version of a learner (aka student) who is seen as someone who is expected to follow instructions without questioning, absorb the information like a sponge and regurgitate it on exam papers.²³

Similarly, the approach of Theatre Royal in Waterford to presenting Shakespeare plays is

²¹ Written submission from Cyclone Repertory as part of the review process.

²² Ibid.

²³ Ibid.

...selective and interrogative rather than a staging of the full play. To that end our practice has been to select a number of key scenes in the play in consultation with teachers and to animate these in live performance interpolated with a very focussed commentary around theme, character and context both textual and theatrical...The house style that we have developed is to stage the scenes simply and economically with some key pieces of furniture and props and place all this in a stage environment heightened by the use of strong theatre lighting and utilising the restored 18th century backwall of our theatre as a dramatic backdrop to the action...We open up the whole space so the audience can see the mechanics of the stage and by placing and utilising costume rails, prop tables and having the stage management complete with their laptops on stage we create the laboratory style atmosphere of an advanced rehearsal into which the audience have been dropped.²⁴

4.3 Semi-professional presentations involving young people as theatre makers

4.3.1 Professional theatre company working with a young ensemble

In their submission to the review process, Red Kettle described how their production of *Romeo and Juliet* attracted a school audience. The production included a cast of young actors who had been involved with the company for a number of years through the Little Red Kettle programme. While the potential connection with the curriculum was not the driving factor in selecting the play, the company recognised the opportunity for connecting with schools, and offered a programme of workshops led by members of the creative team, which tied in with the production.

4.3.2 Youth theatre presenting plays on the curriculum

Clare Youth Theatre, an initiative of the Clare Arts Office and a member of the National Association for Youth Drama (NAYD), has developed and staged adaptations of plays on the curriculum. During the course of this review, members of Clare Youth Theatre presented extracts from *Dancing at Lughnasa*, *Sive* and *The Lonesome West*, all researched and adapted by the young members of the cast. In the past, the youth theatre has staged an adaptation of *To Kill a Mocking Bird* and, *Searching for Shakespeare* described by Artistic Director, Eleanor Feely, as

a reworking in a modern idiom of several of Shakespeare's masterpieces, *Hamlet*, *King Lear* etc., again all researched by the young people themselves and created in conjunction with myself as director.²⁵

Young people involved in these productions brought posters to their schools and helped to market the productions to their peers through word of mouth, but there was no direct engagement with teachers.

4.3.3 Third Level institutions, school plays and other contexts

While a number of alternative models of presenting plays on the curriculum exist, including school plays, productions by students in third-level institutions, and amateur productions, the examination of these models is beyond the scope of this review.

²⁴ Written submission from Ben Barnes, Artistic Director of Theatre Royal, as part of the review process.

²⁵ Email from Eleanor Feely, Artistic Director of Clare Youth Theatre.

However, it is worth noting that third-level institutions in particular represent an important resource in terms of both teacher and actor training, with the potential to drive significant initiatives in the manner in which theatre professionals and teachers develop the skills to deliver successful arts-in-education programmes, which tie in with the curriculum.

4.4 Activities that enhance and support a production

To a greater or lesser extent, companies offering presentations of plays on the curriculum may include resource material and other activities to enhance student and teacher engagement with the play.

As noted in Section 4.1.2 above, Second Age provides resource and ancillary activities to students and teachers through post-show question and answer sessions, podcasts, and resource notes available for download from the website. Discussions with the company confirmed that these are considered valuable but not essential to the theatre experience and a lack of funding was cited as a reason such programmes have not been further developed. Further, time constraints for schools, and the demands on a cast and crew mounting eight performances in a week, leave little time for enhancement activities. Finally, it is the company's view that many of the high calibre actors whom they wish to attract to perform in productions may not be interested in participating in educational activities to assist young audiences in their appreciation and analysis of a performance or production.²⁶

Regardless of these observations, Second Age, in its most recent tour of *Macbeth*, demonstrated excellent use of some such resources. A small number of question and answer sessions with members of the creative team were scheduled, and these were recorded and made available as audio files online. The company's Facebook page provided a forum for students to ask questions of the creative team and read their responses. These fairly low-cost exercises provided a 'way in' to the production process, accessible to students and teachers in their own time.

There appears to be some reluctance among members of the theatre community to spend limited resources producing educational notes for students, which potentially replicate other available material and are not considered central to a company's artistic work. However, companies engaged in rehearsing and developing a production of a play offer a unique insight into the richness of that process, the difficulties encountered, the choices made, the interpretations explored, abandoned and discovered as part of the collaborative theatre-making process. Providing students and teachers with a window into that process has the potential to greatly enrich young people's experience as audience members. In this way, the creative choices made in a production can become opportunities for constructive and critical engagement, and the theatre experience becomes situated within a vibrant process of possible interpretations. These types of activities are compatible not only with the aims of the school curriculum for young people as learners, but with the Arts Council's concern with young people's personal response as part of any quality arts experience.

²⁶ Meeting with Alan Stanford and Linda Keating of Second Age.

In the UK, companies such as the Royal Shakespeare Company in Stratford-upon-Avon and The Globe in London provide a wide menu of opportunities for teachers and students to engage with productions in an in-depth way through workshops, seminars, talks and tailored performances. These programmes targeting school audiences are explicit in their connections with the curriculum, detailing the key skills that workshops will help students to explore and demonstrating an in-depth knowledge of the educational outcomes sought by teachers and students. Appendix C includes the websites of overseas theatre companies visited in the course of this review which demonstrate expertise in tailoring programmes for local school audiences. It is worth noting that while similar methodologies in presenting theatre to young audiences apply across different international contexts, the language used to describe the skills learned tends to be tailored to meet the particular terminology used in the relevant school curriculum. Describing a theatre programme in the language of the relevant curriculum does not diminish the richness and uniqueness of the work offered by arts organisations.

Relevant practices in Ireland detailed in Section 4.5 below, and online resources described in Section 4.6, provide further information on this area of work.

4.5 Relevant practice

The Abbey's Theatre as a Resource (TAR) programme, NAYD's Young Critics programme, and other approaches to engaging young people with theatre in and out of school offer rich methodologies and approaches that could be applied to students' experience of curriculum plays.

4.5.1 Theatre as a Resource and similar models

The Abbey has run a number of education and outreach initiatives of various scales and levels of ambition over the years. The submission to this review by Phil Kingston, Community and Education Manager at the Abbey, provided details on some of these initiatives, and in particular on the company's Theatre as a Resource (TAR) programme. TAR was grant aided through the DES programme, Delivering Equality of Opportunity in Schools (DEIS), and aimed to give schools in disadvantaged areas access to a main stage production. Transition Year students and their parents at twenty schools were initially involved, and the programme varied from year to year in response to available funding, the Abbey's artistic programme in a given year, and the lessons learned from the ongoing implementation of the initiative. Building around a single production on the main stage, elements of the TAR programme included meetings with school personnel, resource packs, training of teachers and pre-show workshops which included actors performing a scene from the play. The latter were reported by Kingston as being particularly successful

...this presentation of pure performance was very popular with both students and their parents. This has reinforced a principle of the Abbey's that we involve some element of performance in our outreach work, feeling there is no better introduction to theatre **short of participants performing themselves**.²⁷

²⁷ Written submission from Phil Kingston, Community and Education Manager at the Abbey, as part of the review process.

Kingston identified a combination of elements as determining the effectiveness of TAR. These included giving students the opportunity to engage directly with the process of making theatre, combined with the opportunity to experience live performance. He observed that where teachers at a school were committed to the process, the benefits for the students were far greater. He also noted

...As the Abbey's programming wasn't in line with prescribed texts it was useful to remind students how patterns of meaning in our work were reflected in works they already knew. This is a very basic pedagogic practice but I think helped remind facilitators of the academic context in which the students were operating.²⁸

Kingston also commented on the value of

preparing students for the ritual of theatre-going, both by introducing the play and the meaning behind the protocol of being an audience. This has little to do with wanting people to behave (though their co-operation is necessary) and much more to do with exploring beforehand the power of a collective experience. As all workshops are also collective experiences this is a straight-forward level of awareness to add to a pre-show session.

DEIS funding was withdrawn after three years, but the programme was continued for a further year with a small number of schools. Kingston reports

The fourth and last project on *Macbeth* (2010) took place after external funding stopped and so we had to reduce its ambition accordingly. Picking the best we could from previous approaches we held

- A weekend workshop for teachers with Andrea Ainsworth, the Abbey's voice coach, former tutor at Trinity College's acting course and frequent collaborator on education projects.
- A resource pack analysing the play, introducing Shakespeare and preparing the students for the pre-show workshop with the students
- Involved actors from the production in the delivery of the workshop – we were lucky that the leads, Aidan Kelly and Eileen Walsh, were enthusiastic about this sort of work and they really caught the students attention.²⁹

In response to this review, Druid highlighted the successful education programme which they ran to coincide with their production of *The Silver Tassie* in 2010. On that occasion, Druid collaborated with the Head of Education from Oxford Playhouse to run workshops in twenty schools leading up to the production. Facilitators conducted workshops together with members of the creative team. All members of the cast participated, and different actors visited different schools. According to the company, the feedback was very positive from young people, teachers and the actors, who appreciated the opportunity to engage with young people through the workshops.³⁰ Project Arts Centre, in its submission to this review, stated that while Project does not currently have an official education programme, the centre

...has a long relationship with certain school groups who come to see work presented

²⁸ Ibid.

²⁹ Ibid.

³⁰ Conversation with Tim Smith, General Manager at Druid.

at the centre. The work we present is rarely on the curriculum. One good example of a long-term relationship is with Mount Temple School, whose parents fundraise for their Transition Year students to attend performances at Project Arts Centre – the students then pay 5 Euro for tickets. We also organise talks, workshops and tours for the students each year.³¹

These programmes point to the potential for theatre companies and venues to add value to their artistic programmes by providing opportunities for school audiences to engage with theatre in a meaningful way. The value of these programmes appears to be recognised by the teachers and schools involved who commit to integrating quality theatre experiences into the school curriculum. However, the withdrawal of financial support from the DES in delivering initiatives such as these has been met with dismay by theatre practitioners working in this area.

4.5.2 NAYD Young Critics Programme

The National Association for Youth Drama (NAYD) Young Critics programme offers an opportunity for members of youth theatres across the country to see professional performing arts productions and to participate in related workshops and panel discussions. The Young Critics develop their own skills as theatre critics and have the opportunity to share their responses to the plays they have seen with theatre professionals, members of the theatre-going public and their peers. Partnerships with the Dublin Theatre Festival, The Abbey and Cork Midsummer Festival ensure young people's access to world class productions and bring a valuable youth perspective to the critique of the programmes on offer.³² While the programme takes place entirely in an out-of-school context, this approach to developing young people's critical skills in the context of professional theatre performances represents an example of good practice, which is relevant to the skills students are expected to develop at school.

Examples of productions the Young Critics have seen, in the context of a facilitated programme of workshops and related presentations, are listed below. In each year, a group of approximately 16 young people participate and view all of the listed productions.

2011

Othello C'est Qui – Dublin Theatre Festival

Juno and the Paycock – Abbey/National Theatre of Great Britain

I Heart Alice Heart I – Project Cube/Hotfortheatre

No Romance – Peacock

Lay me Down Softly – Project/Wexford Arts Centre

2010

Macbeth – The Abbey

Les Liasons Dangereuses – The Gate

The Rehearsal, Playing the Dane – Pan Pan

Deciembre – Project Cube, Dublin Theatre Festival

Phaedra – Rough Magic

³¹ Written submission from Cian O'Brien, Artistic Director of Project Arts Centre.

³² Similar Young Critics initiatives have been developed by cultural institutions, galleries and festivals in the visual arts, with a cross-over to the performing arts, but NAYD's programme is referenced here as it is of closest relevance to this review.

4.5.3 Educational theatre companies

There are two companies in Ireland (TEAM and Graffiti) with a track record of consistently presenting plays to second-level school audiences, which are not prescribed on the curriculum. Their programmes make clear connections with other areas, and often multiple areas of the curriculum, be it in English, SPHE (Social, Political and Health Education) or others. While the 'educational theatre' model will not be explored in any depth here, it is worth noting that these companies have significant expertise in presenting professional theatre to second-level audiences. In the company's submission to this review process, Graffiti's mission is described as follows

The primary purpose of Graffiti Theatre Company is to provide a high quality educational theatre/drama experience to young people. To this end, we engage with many specialist artists in a creative process which honours the creativity of the whole team. We seek to place at the heart of each programme of work an innovative piece of theatre which is specifically designed to mediate the experience between the art work and its particular audience. All Graffiti's work – central educational theatre, youth theatre and outreach drama – is informed by a philosophy which validates the aesthetic, personal and social experience of young people.³³

Similar to the case of The Abbey's Theatre as a Resource programme, Graffiti and TEAM formerly received funding from the DES through the DEIS programme but this grant has been withdrawn.

The withdrawal of DEIS funding for theatre companies serving second-level schools represents a considerable set-back in providing inclusive opportunities for young people to participate in quality arts experiences, as well as threatening the overall sustainability of these initiatives. The submissions from the DES English Inspectorate and the NCCA informing this review process suggest that students' access to quality theatre experiences is an important aspect of delivering the English syllabus, where possible. Ensuring that these possibilities exist and are not largely determined by young people's socio-economic conditions is a real challenge.

4.5.4 Continuing Professional Development (CPD) for teachers

Professional theatre artists and companies currently play a limited role in the provision of Continuing Professional Development for teachers. The Abbey has facilitated workshops for teachers as part of its education programmes. Of particular relevance to this review are workshops led by Andrea Ainsworth, Voice Director at The Abbey, in conjunction with the Professional Development Service for Teachers (PDST), which focus on close readings of small sections of Shakespeare texts. The approach of these workshops is to support teachers as creative people, to enable them to explore small sections of text in the way an ensemble of actors might, and then adapt these techniques for their own classrooms. These are similar to workshops run by the Royal Shakespeare Company in the UK. The approach emphasises how language is linked to experience, and uses speaking and listening exercises to explore the meaning of dramatic texts. These interventions are considered to be valuable by the PDST and the Irish National Organisation of Teachers of English.

³³ Written submission from Emelie Fitzgibbon, Artistic Director of Graffiti Theatre Company, as part of the review process.

Higher education institutions involved in teacher education play an important role in ensuring English and Irish teachers are equipped with the skills to facilitate dynamic explorations of dramatic texts in their classrooms. The work of higher education institutions has not been examined in detail as part of this review. However, given the dominant role of the teacher in shaping young people's experience of the plays on their curriculum, both in the classroom and – where the opportunity exists – as audience members, the significance of teacher education, initial and continuing, should not be underestimated. It should also be noted that teachers in other relevant subject areas require appropriate training if they are to incorporate drama into the delivery of the key skills and principles of the curriculum.

Similarly, teachers and other education specialists have an important role to play in assisting theatre practitioners to develop excellent programmes for schools. Theatre companies working in this area place value on the input and feedback received from schools and teachers in the design and evaluation of their programmes. Theatre artists wishing to engage with school audiences, and indeed with young audiences outside of school, require the opportunity to develop the necessary skills during their initial and continuing training.

4.6 Online resources and digital technology

Increasingly, arts organisations, including theatre companies, are making use of the Internet and digital technology to connect with audiences. The use of these media is of particular significance when considering school audiences as it provides the potential for a wide number of schools to access resources and programmes that might otherwise be difficult for them to reach. Further, initiatives involving digital media have the potential to tie in with the increasing focus on digital literacy as part of the DES strategy, *Literacy and Numeracy for Learning and Life*. While the 'live' element of theatre is undoubtedly impacted by digital mediation, the increasing use of these technologies for general audiences suggests a recognition by theatre practitioners that exposing more people to a digital experience of theatre serves to build rather than diminish audiences for live theatre.

4.6.1 Resource materials online

As mentioned above, Second Age made excellent use of digital technology as part of its 2012 *Macbeth* tour by recording audio interviews with members of the creative team and making these available for all students and teachers online.³⁴ In addition, the company's presence on Facebook provided students with an opportunity to ask questions in relation to the production and for the creative team to share their responses.

The Abbey's website includes resource material from previous productions. Some of these relate specifically to the production in question (e.g., transcribed diaries and interviews with members of the creative team), and others provide rich drama methodologies, developed by expert practitioners, for teachers and students to

³⁴ Second Age Theatre Company; Audio interviews with members of the creative team as part of *Macbeth*, directed by David Horan, 2012: www.soundcloud.com/secondage

explore the text at the centre of the production. Plays which have appeared on the curriculum in recent years and for which the Abbey has created resources include *A Doll's House*, *Hamlet* and *The Playboy of the Western World*. Some of these resources can be of use to any group of students exploring a play, irrespective of whether they have seen or will see a particular production.³⁵

Online resources created by international theatre companies are also accessible to Irish school audiences. For example, The Globe Theatre's Playing Shakespeare programme has an extensive online resource designed to tie in with the curriculum in UK schools, but adaptable to other contexts.³⁶ Similarly, the Royal Shakespeare Company's *Resource Bank* contains a range of resource material, including suggested activities, videos of key scenes and an exploration of relevant themes, for several Shakespeare plays.³⁷ Please see Appendix C for a list of relevant online resources.

While the Internet makes it possible to access information and resources generated by international companies, online resources such as these are likely to be most beneficial when used in conjunction with a related live theatre experience. Further, the teacher plays a crucial role in determining whether and how to make best use of the resources to generate dynamic classroom activities.

4.6.2 Initial teacher education and continuing professional development online

In addition to classroom resources available to teachers online, the development of distance learning modules provides further possibilities for teachers to develop their skills in how they introduce students to plays at school. The Royal Shakespeare Company has partnered with the University of Warwick to deliver the *Teaching Shakespeare*³⁸ programme, which comprises a range of accredited courses and teacher resources, some of which can be carried out entirely online.

The development of online teacher education resources related to Irish theatre, developed by a higher education institute in partnership with a leading theatre company or companies in Ireland could be a valuable national resource in this area. In addition, such an initiative could potentially generate international interest in Irish theatre from teachers of English in other countries.

4.6.3 Workshop presentations and performances online

At the time of writing this review, The Royal Shakespeare Company was preparing for a production of *I, Cinna*, a one-man show written and directed by Tim Crouch, specifically for young people aged 11+. The play focuses on the experiences of the character Cinna, the poet in Shakespeare's *Julius Caesar*. A filmed version of the production was to be made available to 3,000 schools in the UK on one date as part of a live interactive webcast, followed by a live question and answer session with the writer and director. Several theatre practitioners and educators providing input to this review process referenced the increasing possibilities of connecting rehearsal rooms or performances with classrooms through whiteboard technology. There appears to be great potential in this area.

³⁵ Abbey theatre resource packs: http://www.abbeytheatre.ie/engage_and_learn/resource_packs/

³⁶ Globe Theatre's *Playing Shakespeare*: <http://www.playingshakespeare.org.uk/>

³⁷ Royal Shakespeare Company (RSC) Resource Bank: <http://www.rsc.org.uk/education/resources/bank/>

³⁸ RSC and University of Warwick's *Teaching Shakespeare*: <http://www.teachingshakespeare.ac.uk/>

4.6.4 Digital recordings of full theatrical presentations

In 2007, a DVD Box Set of *DruidSynge* (Druid's staging of all six of Synge's plays on the same day) was made available to every school in Ireland with the support of the then Department of Arts Sport and Tourism. Similarly, DVDs of Shakespeare plays are available from companies in the UK. While a filmed version of a play will not replicate a live theatre experience, it nonetheless provides an insight into productions that an audience has not had the opportunity to see. Watching a filmed version of live theatre is not equivalent to experiencing a live theatre event. However, these resources may be useful as part of a menu of activities. For example, the presentation of video recordings of key scenes from a prescribed play might be combined with the use of drama methodologies in the classroom, and attendance at a live performance of a different play, to provide a worthwhile experience for students.

5 STAKEHOLDER RESPONSES

Over the course of this review, a wide range of stakeholder responses were received through formal submissions, meetings, conversations, focus groups and the forum discussion and workshop on 21 April. The responses are organised below initially as general observations across all groups followed by specific observations by different stakeholder groups, including theatre practitioners, teachers and students. Finally, submissions from some of the Arts Council's key partners with a remit in developing and implementing education policy – the NCCA and the DES English Inspectorate – are included in Section 5.5.

5.1 General issues/observations

5.1.1 Audience experience

Most stakeholders agreed that in the case of full-length presentations of curriculum plays, a mixed audience, including general members of the theatre-going public and school students, is ideal. Also, most stakeholders recognised that when students choose to go to a production rather than feeling 'forced to go' they are more committed to the experience. It was suggested by young people, teachers and theatre practitioners that the quality of the experience for young people (and for everyone) is compromised when the audience is made up entirely of school groups, including students who don't want to be there. However, there was also a recognition that for both venues and schools, it makes sense financially and logistically to programme specifically for school audiences. If young people are experiencing theatre with a group of their peers from their own school and other schools, and if the audience includes young people who are not particularly interested in going to the theatre, then strategies to ensure their interest and engagement become all the more important. For these reasons, workshop-style presentations were seen as positive, as well as pre-performance workshops or resources that enhance students' understanding and engagement.

When teenage audiences are engaged intimately and personally with the theatre-event in a way which is designed to engage them at that moment, then they are a wonderful audience. I think that what can be underestimated – particularly by venue managements – is the hormone factor!! If schools are packed in together then the drama is in the audience and not on the stage!!

Emelie Fitzgibbon, Graffiti Theatre Co.

Seeing Macbeth with my school was really distracting because everyone was messing and I couldn't concentrate on the play.

NAYD Young Critic, 18

I was in to see Macbeth on Wednesday for the matinee... Can I be first to apologise for my peers idiotic behaviour and congratulate the company on a fantastic show.

Feedback sent by a student to Second Age through social media

5.1.2 Not one model

The responses suggest that the various models of presenting theatre for young audiences are valuable, and there is no single practice which can be identified as the 'right' one. Even theatre practitioners who felt passionately about their own particular

model of presenting plays recognised that ideally students would be exposed to a variety of experiences. For example, if resourcing were not an issue, it was suggested that a workshop presentation might work well as young people begin to study a play, and then a full-length production might work well at the end. In all cases, attention to both the quality of the theatre presented and the quality of engagement for the audience is important.

5.1.3 Timing and logistics

Timing and logistics were a concern for all stakeholder groups. A company may not know what the prescribed plays will be at the time of developing an artistic plan. Similarly, the timing and announcement by arts organisations of productions which happen to be plays on the curriculum is not always ideal for teachers or young people. Teachers bringing school groups to plays outside of school are under pressure for time. Timetabling can also make it difficult for teachers to engage in drama activities within the classroom. Maintaining an understanding of these logistics and the mechanics of programming in a way that will enable and incentivise schools to attend theatre performances is a time-consuming and essential aspect of the work.

5.1.4 Relationships matter

At all levels of engagement between artists or arts organisations and schools, whether this involves an in-depth customised arts-in-education initiative which has been planned by the school together with artists, or is a pre-packaged programme made available to a wide number of schools, relationships matter.

Across all models and practices, there is a need for a basic relationship between a contact at the school and a contact representing the company or arts organisation to ensure there is an awareness of particular needs and clarity of expectations. Key individuals at the school, whether the English teacher, Home School Liaison teacher, Junior Certificate Studies Programme (JCSP) Coordinator, or other, are instrumental in making sure a programme happens. The recognition of a company's name and familiarity with their model assists teachers in deciding whether or not to participate in a programme. Theatre practitioners who do not regularly work with schools recognised their lack of contacts as a difficulty. Without a clear system through which information on their programmes or productions can be universally accessed (or noticed) by schools, the task of undertaking direct marketing can be daunting. Further, it was noted that where there is no existing relationship between an arts organisation and a school, programmes can fail to happen, even after considerable time and resources have been spent. It is clear that the best practice happens when a company or arts organisation has a strong and ongoing relationship with a school and can develop innovative and in-depth programmes in collaboration with teachers.

5.1.5 Defence and criticism of a traditional approach

Stakeholders considered it valuable for students to experience a full-length play which would be enjoyed by a general audience. For many, it is important that students have the opportunity to have a traditional experience of theatre, and that it may develop in young people a longer term interest in and love of theatre as an art form. However, a number of submissions and observations suggest that if theatre is presented to young people, and in particular to large school groups, without any reference to the experience and interests of a younger age group, or of audience members who have no prior interest in theatre, it can be an uninspiring and even disenfranchising

experience. The danger is that the experience will lead to many of these new audience members concluding that theatre is 'not for them'.

Some teachers appreciate clear, traditional presentations, which seek to faithfully present the play as it is written. For others, a traditional approach to presenting theatre can mislead students to presume there is such a thing as the correct 'live version' of a play. Rather, the active process of deconstructing, interpreting and re-interpreting a text 'on its feet' provides greater insights for students as an introduction to theatre.

A theatre performance for a general audience might deliberately provoke audience members to make their own meaning, and reject the notion of audiences as passive consumers of art in the same way that learner-centred pedagogy rejects the notion of students as consumers of knowledge. Yet the prior experience of audience members, including their familiarity with a traditional approach to presenting theatre, is likely to influence their appreciation of a more experimental piece. What emerges is that the range of approaches to live theatre in a contemporary context cannot be represented by one consistent, traditional approach to presenting classic texts. The more experiences audiences have of theatre, the greater will be their capacity to interpret each experience and to make their own meaning in a layered and nuanced way.

5.2 Issues/observations from theatre and arts practitioners

Theatre and arts practitioners provided details on their models of practice in response to the specific questions addressed to them in the discussion paper, and these have informed the description of practices in Section 4 above. Further details and perspectives shared by theatre and arts practitioners, including responses to the broader questions raised in the discussion paper, are included in this section. The quality of the submissions, together with the general collegiality and shared purpose demonstrated by the range of theatre practitioners in attendance at the forum on 21 April, suggest an experienced and committed community of theatre artists and arts organisations who are ambitious in their vision of what young people's engagement with theatre can and should be while in second-level education.

5.2.1 Selected extracts

A Vision – Here's what I'd like to see:

It is the opening night of the Abbey's touring production of *Hamlet*. The auditorium of the Cork Opera House is full of the usual mix of adults and young people, all ready to be engaged and excited by the production. The young people are confident in their theatre space; they're looking forward to comparing this production to their own staging of a radical Homage to *Hamlet*. They are studying the latest play from Ray Scannell for their Certificate exams and are fascinated by the twist and turns of language in both plays. The adults are happy that there are so many young people in the auditorium and looking forward to chatting with them at the interval about their 'read' on the production. We have the largest young population in Europe but we have no coherence between agencies (a) to ensure access to cultural provision in general, (b) to enable sustained development of policy, (c) to encourage the acquisition of a vocabulary of the arts and of theatre which would in twenty years' time make the opening image a possibility.

Emelie Fitzgibbon, Graffiti Theatre Company

A dedicated senior officer within the Department of Education and Skills with a brief to coordinate and lead policy on arts in the formal education system is still needed. The current Department of Education funding of arts activities and programmes can be impromptu with often little transparency.... There will always be a gap in the market for a theatre business to produce curricular plays as a commercial enterprise. Perhaps it is inevitable that at some point live streaming will deliver curricular plays into the classroom. Perhaps there will be a healthy choice of talented troupes performing the ascribed canon for schools to pay to go to and see. Perhaps some of these will be tremendously theatrical and beguiling enough to encourage many of those student witnesses to engage with the arts and with theatre in the future. But perhaps they will not. What if they do only serve to tarnish young people's view of theatre as being something inextricably linked to learning, study and compulsion. How do we change I have to to I want to when considering a visit to the theatre? Committing resources to developing a more holistic approach to the provision of theatre in schools is a very valuable placement of resources.

Theatre Lovett

We don't believe introducing students to theatre-making necessarily means 'forcing' the shy to perform, or encouraging the already outgoing to trumpet their extroversion. There are subtleties, sensitivities and insights within any written scene or devised piece that can be approached in ways inclusive to all temperaments. In fact, drama is such a rich and versatile medium that it can be adapted to a wide range of learning styles. When students are involved/exposed to rehearsal room techniques, speaking text out loud-animating the text-this engagement with the spoken forces them out of their comfort zone, develops their confidence and builds on oracy and language skills.

Phil Kingston, The Abbey

5.2.2 Artistic and educational aims

All of the theatre practitioners articulated a clear ambition to create work of a high artistic quality and to give young people a positive and engaging experience of theatre. Additionally, workshop style presentations paid particular attention to the educational outcomes students need in preparing for their exams.

5.2.3 Resourcing

Theatre practitioners were concerned by the lack of policy-driven support from the DES to facilitate young people's engagement with theatre. They noted that it is increasingly difficult for schools to bring students to see a performance. On the other hand, workshops and performance models which are suited to more intimate settings and could be successfully presented at a school, require adequate resourcing in order to facilitate a greater number of smaller groups.

A clear tension emerged between keeping ticket prices low and numbers reasonably intimate while offering performances with high production values. This is a particular difficulty with large-scale productions, which are costly to stage.

Considerable time is spent on the marketing and administration which surrounds school performances, and this appears to be a strain on smaller companies trying to carry out multiple roles in producing, marketing and performing. Venues reported making use of in-house resources to enable students to experience how lighting and other production elements influence a production, and to give them the experience of live theatre in a professional theatre setting.

Companies reported that they generate funding through a variety of sources, including local authority and Arts Council grants and box office sales. The withdrawal by the DES of DEIS funding for arts organisations serving disadvantaged schools has been a considerable set-back in the provision of theatre for school audiences.

5.2.4 Presenting to young audiences

Overall, theatre practitioners considered young people to be a sophisticated audience and felt it was important for performances not to be condescending in any way. For some this meant not making any distinction between second-level students and a general adult audience, but for others, it meant ensuring material is presented in a way that is specifically designed to be relevant and exciting. Theatre practitioners welcomed that, when the conditions are right and when a performance succeeds, young people can be more appreciative and engaged than a typical adult audience. On the flip side, they acknowledged that young people are also less forgiving if a production falls short, which means any complacency on the part of the creative team is simply not an option. Practitioners recognised that playing to large school groups is a challenge, and that the element of compulsion for young people means some members of the audience can be less than willing to engage with a performance in those circumstances. Companies presenting workshop-style presentations described breaking the fourth wall and engaging directly with young people in order to make the theatre experience meaningful and empowering for them. For companies not producing plays that are prescribed on the curriculum, the choice of play is important, and the value of commissioning plays especially for the age cohort was underlined.

The RSC's *Young People's Shakespeare*, and the Globe Education project, *Playing Shakespeare*, offer international examples of Shakespeare performances designed, edited and performed specifically for school audiences. These target younger students in upper primary and lower second-level education, rather than those at the equivalent of Leaving Certificate level. Older students are given the opportunity to engage in workshops and other enhancements surrounding productions by these companies aimed at a general audience.

According to the RSC

This work forms part of our belief that young people get the most out of Shakespeare when they:

- Do Shakespeare on their feet – explore the plays actively as actors do
- See It Live – participate as members of a live audience
- Start It Earlier – work on the plays from a younger age.³⁹

The Abbey submission to this review described an ambition to bring tailored performances from the canon of Irish theatre to primary schools, suggesting a similar approach to the RSC.

Some specialists presenting work for young audiences observed that this area of work has a low profile among the general professional theatre sector in Ireland. However, it was also observed that many professional theatre makers who are not primarily youth or education specialists enjoy having the opportunity not only to present work

³⁹ Royal Shakespeare Company website: <http://www.rsc.org.uk/education/yps/>

to young people, but to engage with them through facilitated activities. Appropriate training and up-skilling for actors and other theatre practitioners was identified as being needed in this area. In addition, it was noted that rehearsal and performance schedules need to be carefully planned and managed to allow educational/engagement initiatives to succeed.

5.2.5 Marketing, communication and feedback

Companies reported spending considerable time marketing their productions directly to schools by talking with teachers one-to-one by phone, presenting their programmes at teacher conferences, etc. In some cases, companies communicate the educational goals of the company's approach at the marketing stage. For other companies, there is ambivalence about making curriculum links explicit for schools. Theatre Lovett states

We do not respond to direct requests to cover x, y or z from the curriculum. This is not our company remit. However, through our work we often provide a practical demonstration of the intentions of the curriculum.⁴⁰

Companies gather feedback from teachers and students through formal feedback forms and also informal conversations. They consider audience feedback to be very important in developing their programmes.

5.2.6 Venues

Several of the organisations making submissions operate as venues as well as production houses. In addition, the role of venues programming work that has not been developed in-house was considered to impact on the overall experience young people have in the theatre. Theatre Lovett observed

Venues own policies in relation to work for young audiences seriously impacts on the whole experience. Front of house (FOH) and or volunteers 'handling' of young audiences needs to be seriously considered and addressed by each venue according to their own particular space, skills and personalities. 200 teenagers trooping into a venue can put many FOH staff on the back foot unless they have been up-skilled in this area of facilitation.⁴¹

For venues receiving touring productions, a lack of choice and a lack of familiarity with companies presenting work for young audiences can be a problem. The cost for venues to bring in large-scale productions can be prohibitive, especially for smaller-sized venues that have a policy of keeping tickets for young audiences at a low price.

5.3 Issues/observations from teachers

The input of teachers was sought and represented through the Irish National Organisation of Teachers of English (INOTE) the Professional Development Service for Teachers (PDST) and *an tSeirbhís Tacaíochta Dara Leibhéal don Ghaeilge* – the support service for Irish language teachers. In addition to the input of teachers gathered in this way,

⁴⁰ Written submission from Theatre Lovett.

⁴¹ Ibid.

companies touring with productions of curriculum plays at the time of the review were invited to share information about the process with their teacher contacts. The English Department of a school which had recently attended a Cyclone production provided a written submission. Second Age gathered input from twenty-two teachers and four students through a survey designed especially to tie in with this review. The efforts of these companies to share information about the process and gather input is greatly appreciated.

5.3.1 **Expectation that presentations of curriculum plays will be available**

Teachers (and students) felt it was important to have the option to see the play they were studying performed live.

I think it is invaluable as it brings it alive for them. I have shown films of plays and it does not have the same impact (often bored and disengaged). Their response frequently surprises me (and them) as the power of the drama comes alive and the characters become real people. Very often this is their first introduction to the theatre and the sets and costuming and music etc. make sense, often for the first time.

Teacher submitting a response via Second Age

Some of the questions in the Leaving Certificate examination assume that students have seen a full presentation of a play they are studying, although these are questions that students can avoid if they have not seen the play performed.

For some teachers, prescribed plays are prioritised for school visits to the theatre as they find it can be difficult to justify the cost of going to other productions.

Teachers identified some problems with regard to bringing students to presentations of curriculum plays. These included the disappointing and sometimes disruptive nature of an all-schools audience, having to travel considerable distances, the cost when tickets and travel are combined, and the difficulty in not knowing what to expect from a production and therefore not being able to prepare students to maximise their experience. These factors resulted in teachers in some cases favouring smaller, local, workshop-style presentations over the full-length presentation model. Yet the opportunity to see quality full-length presentations of curriculum plays was still considered important. After a criticism of recent experiences of full-length plays, a submission from the Irish National Organisation of Teachers (INOTE) states

I would like to see theatre companies who will be aware of their specific school audiences and give the students an awareness of production elements, themes, etc. but ultimately will offer a thrilling performance.

Mary O'Farrell, INOTE Chair

5.3.2 **Workshop-style presentations**

The teachers providing input responded positively to workshop-style presentations. They welcomed initiatives that show an understanding of the themes and issues students need to explore for their exams, and that make this analysis lively and engaging for students. Both Cyclone and Theatre Royal's approach were referenced independently by a number of teachers as offering an engaging model for students.

Teachers felt that local companies offering engaging experiences in local/regional venues, or directly in schools, should be supported.

5.3.3 Factors influencing school trips to the theatre

A number of factors influence a teacher or school's decision to bring students to a performance outside of school. One submission (echoed by others) put it as follows

These factors include:

- a) Substitution cover for teachers.
- b) Proximity of venue to the school
- c) Cost of tickets and/or travel
- d) Reviews of the production and past experience of the quality of theatre on offer.

Larry Cotter, INOTE

Recent cutbacks in the DES budget make it increasingly difficult to provide substitute cover for any school trips including visits to the theatre. The overall cost when time, travel and ticket prices are combined, presents a problem.

5.3.4 Introducing students to theatre in a variety of forms

The teachers providing input to this review considered it important for young people to experience theatre in a variety of forms, including presentations of prescribed and non-prescribed plays.

I believe it is essential that students at second level experience drama as a valuable formative experience across the entire curriculum. Drama is a core component of English and I think all students benefit from the experience of enacting plays and being part of the audience at a production of prescribed and non-prescribed plays. In my school we endeavour to give the students an opportunity to see a production of the play they study for Junior and Leaving Cert. We also facilitate theatre visits as a key part of Transition year.

Larry Cotter, INOTE

Given the difficulties outlined in 5.3.3 above, the commitment of teachers and school administrators to facilitate young people's experience of theatre is noteworthy.

5.3.5 Continuing Professional Development

Teachers agreed that there is a need for more in-service training at second-level to assist teachers in using simple and effective drama techniques when approaching the study of plays. The teachers who contributed ideas to this process had an interest in theatre, however they pointed out that some teachers are not comfortable with drama exercises. Having a staff member at the school with a background and interest in drama can be a resource for other teachers and their students, though timetabling can be a difficulty in arranging to co-teach or swap classes. Teachers viewed the workshops offered by The Abbey in conjunction with the Professional Development Service for Teachers (PDST) as worthwhile.

5.3.6 Resources accompanying a theatrical presentation

Teachers considered resources that accompany a theatrical presentation to be useful, though not all considered them essential. A lack of information about what to expect from a particular production was cited as a difficulty for teachers in planning lessons

around a visit to the theatre. Well-facilitated workshops with students in advance of (or integrated into) a production were considered highly valuable. Teachers were enthusiastic about opportunities to see actors rehearsing a scene or to learn about other aspects of the creative process leading to a production, whether in person, online, or in the classroom via whiteboard technology. Teachers would welcome more opportunities to engage with professional theatre productions in these ways.

5.3.7 Live theatre as a way of overcoming language difficulties

Teachers noted that an engaging experience of live theatre can assist students in overcoming unfamiliarity or difficulty with a language, whether in the context of Shakespeare's plays, or in the context of any plays, novels, or other aspect of the Irish language curriculum.

5.4 Issues/observations from students

Twenty young people from a wide geographical spread provided input to this review process. Sixteen participated in a focus group, and four participated in the forum discussion and workshop alongside other stakeholders. All of the young people had some experience of theatre outside of school in addition to studying plays as part of the curriculum. This meant that students could reflect on their engagement with theatre at school in the context of other experiences. While students with no interest in theatre were not directly canvassed, the young people consulted were conscious of their peers in the observations that they made. All of their comments were clearly influenced by their overall experience at school and awareness of the dynamics among their peers, including those who do not have a particular interest in theatre.

5.4.1 Value of a professional performance for young people when studying a play

Young people considered it important to have the opportunity to see the play they are studying at school performed. It was striking that in a focus group of 16 young people who are members of youth theatres across Ireland, a majority had seen a Second Age production of either *Macbeth* or *Hamlet*, and a small number had seen the recent production of *Macbeth* by UK-based touring company, Icarus. Others who had not seen any performance felt this was a disadvantage and was not ideal.

The 16 young people at the focus group were gathered to attend two professional productions as part of NAYD's Young Critics programme, and some youth theatre groups actively encourage the young members to attend professional theatre. However, the plays on the curriculum still clearly emerged as an important access point for young people to professional theatre. When describing other performances they had seen at the arts venue nearest them, it appeared that, with some notable exceptions, these were mostly by local amateur groups or the local youth theatre, and that for many young people, seeing a performance of the play on the curriculum can be their only experience of professional theatre. Young people expect good production values and strong performances when they go to the theatre. In their observations, they did not make an explicit distinction between professional and amateur theatre and welcomed all opportunities to see interesting and relevant plays.

Having studied several plays in school – Romeo and Juliet, Sive, Macbeth – I absolutely feel getting to see a production of these plays would contribute to our knowledge of the plays.

NAYD Young Critic, age 17

It's very difficult to remain interested when we don't get to see and talk about productions which we have to study for the L.C. [Leaving Certificate] course...Not everybody has a massive interest in theatre, so it's not possible to ask everyone to enjoy productions. However, theatre has no limits – it can be for everyone. Schools should introduce different styles and types of theatre which appeal to everyone.

NAYD Young Critic, age 16

5.4.2 Choice and audience engagement

As mentioned in Section 5.1 above, while young people felt they should have the opportunity to see a play they are studying, they also felt that the experience of going to the theatre with a school audience can be frustrating and disappointing. Disruptive behaviour by their peers in their own or other school groups can undermine the whole experience. Students reported that they enjoy going to the theatre with their classmates if they are part of a group that has been given the choice and opted to go. Having a non-schools audience present further validates the experience and influences their perception of the quality of the work presented.

The young people consulted were eager to point out that not all young people are interested in theatre. Opportunities to go to theatre performances or workshops should not be prioritised over other opportunities to explore music, film or science, for example, in more depth. When it comes to these types of activities, students should be given a choice.

It was also emphasised that young people who wish to see a play they are studying performed should not be denied the opportunity just because some of their peers are not interested in theatre.

5.4.3 A creative approach and the teacher's role

Young people welcomed creative approaches to studying plays in the classroom. A young person who is interested in a play, will not, for example, put their 'heart and soul' into reading a passage out loud in a class where nobody else appears interested. The experience of getting the play off the page in the classroom needs to be properly facilitated.

For the most part, young people involved in youth theatre saw no direct correlation between their experiences of theatre in and out of school. While they described a positive experience with their youth theatre, ultimately their experience of studying plays or attending plays with their school was heavily influenced by their teacher. Several young people remarked that when a teacher has no interest in a play, this gets passed on to the students.

At school my English teacher reads through the plays and explains them. There is no discussion or opinions shared which I think is a shame. My youth theatre experience is very different to study at school – it is much better.

NAYD Young Critic, age 17

I'm in TY and this is my first year attending plays with my school and it was very enjoyable. My English teacher was great in that she got us to research different aspects of the shows so we got interested. Also, she organised us to have a Q&A with different actors in the play.

NAYD Young Critic, age 16

I went to see Macbeth with my school but we literally were brought there and back – had no preparation or talked after. We were just told to write a review with no help or prep. Waste – we could have gotten more benefit.

NAYD Young Critic, age 16

While the teacher's role was considered to be crucial, the theatre community's part was also acknowledged.

I think that if we learned how much goes into putting on a production, it would help to give a better idea of the meaning behind the texts that we are studying. This could be done if someone involved in the production came in to talk to the class.

NAYD Young Critic, age 18

5.4.4 The Leaving Certificate and critical engagement

In the context of the Leaving Certificate, young people are focussed on maximising their points. While they want to have rich and rewarding experiences, as one young person put it

At the end of the day, I still want to get my Leaving Cert.

Student, 16⁴²

When asked about using an approach like NAYD's Young Critics programme at school, one young person observed that it

...might take away from the course work a bit as a review is only worth 20 marks, so it wouldn't benefit the exams much, as there's over 200 marks going.

NAYD Young Critic, age 16

My youth theatre experience has given me a far greater interest in plays than studying them for exams. With exams, there are things you have to learn, it's a very static process and doesn't encourage much of an interest/love of theatre. The youth theatre approach is much more active and encourages a more personal engagement and exploration with the text.

NAYD Young Critic, age 18

Yet some young people recognised the skills they were learning as valuable in exam situations.

I feel that critical thinking is a necessity for young people, especially in exam situations. Schools can often draw only textbook answers from students, whereas this course [Young Critics] encourages critical analysis. English classes would benefit greatly from open discussions and workshops that I have experienced.

NAYD Young Critic, age 16

⁴² Comment by a young participant at the forum on 21 April. All other direct quotes in this section are from the NAYD Young Critics focus group.

5.5 Issues/observations from partners in education

5.5.1 National Council for Curriculum and Assessment (NCCA)

The submission from the NCCA highlighted the various ways in which drama is presented on the curriculum.

The NCCA through its work on developing syllabuses and general guidelines to accompany them encourages student engagement with drama both in the classroom, and where possible in a live theatre context.

Student-participation and activity-learning are central to the junior cycle English syllabus and drama as a methodological approach is expected to pervade the English classroom. Drama approaches should and can be employed successfully by all teachers no matter how limited their experience may be in this area.

The *Teacher Guidelines for Junior Certificate English* state that drama in education is essentially concerned with engaging students in the process of 'living out imagined experience' whatever its source or context rather than in producing performances for an audience. Drama, in this context, is concerned with developing the students' confidence and self-awareness by encouraging participation in classroom drama in diverse forms.

At senior cycle in the past, the approach was predominantly academic, emphasising detailed reading, re-reading and analysis; the understanding and knowledge thus gained was expressed in the essay form.

The 1998 (current) syllabus for Leaving Certificate English brings a different perspective to the study of drama. Now the single text and the comparative texts can be approached as events to be performed, interpreted and transformed in a variety of ways. Active methodologies engage the students with the experience of the text as art in a way that traditional methodologies find more difficult to achieve.

NCCA Submission

5.5.2 DES Post-Primary Inspectors of English

The submission from the DES Post-Primary Inspectors of English in response to the discussion document observed that

The aims of the document are consistent with many of the aspirations of both the junior cycle and senior cycle English syllabuses.

The submission highlighted the choices available to teachers and students within the curriculum. Even within the context of the material on the prescribed lists for the Leaving Certificate, teachers and students have a relatively wide choice of plays and other material to study. While the Inspectors acknowledged, *Wherever possible, an experience of a live performance of a studied play is recommended*, they also observed that other theatrical experiences are equally valid.

Whether a play is on a prescribed reading list or not is immaterial. The purpose of bringing students to a play is to enrich understanding and appreciation of English and of language. Beyond this, the nature of choices made and the artistic process

underlying such choices, in any play, could further enhance students' awareness of the nature of the play they are studying as a text which offers a multitude of possible choices and interpretations.

Further the Post-Primary Inspectors noted that

In the context of the junior cycle syllabus, the limited number of modern plays that work for an adolescent audience is a practical difficulty for teachers of ordinary level and higher level English classes.⁴³

It is worth mentioning here that submissions from the theatre sector suggest there is an appetite among specialists in the area of Theatre for Young Audiences to respond to the challenge of presenting relevant work for teenage audiences.

It is very important that young people can see original work by top class writers written for them...Ireland is down to seeing TWO original plays for teenagers performed professionally in the whole country. This is astonishing from an international perspective. What kind of a view of theatre are we giving to young people - that professional theatre never engages with their experiences? It is important to retain a view that Theatre is a multiplicity of voices, engagements, modes.

Emelie Fitzgibbon, Graffiti Theatre Co

With regard to *Literacy and Numeracy for Learning and Life*, the Post-Primary Inspectors noted that theatre can support students' speaking and listening skills and further suggested that the Arts Council could encourage the use of new forms of literacy, such as blogs, social networking and texting, as a means to assist students in engaging with theatre. The use of online resources and recordings

could highlight (or encourage students to discuss/discover) the process undertaken in creating a theatrical production, along with the choices made, thus supporting the development of students' critical literacy – a key aspiration of both the junior cycle and senior cycle syllabuses as well as the national strategy.

The workshop approach (in both a digital and live form) can have very great benefits for students in gaining an understanding of how drama works. Such approaches may entail students travelling to the theatre or professional actors and directors visiting schools, or, indeed, digital media supporting similar functions.⁴⁴

The Inspectors noted that Continuing Professional Development (CPD) offered by The Abbey has been very helpful for teachers and that ways of extending this type of provision, perhaps with the use of digital technologies, is worthy of consideration.

While not included in the formal submission, in a follow up conversation with Kevin O'Donovan, DES English Inspector, he highlighted that *Literacy and Numeracy for Learning and Life* recognises the essential role of families and communities in supporting literacy development. In Section 3 of the Strategy, *Enabling parents and communities to support children's literacy and numeracy development*, it is stated that

⁴³ Submission from the Department of Education and Skills Post-Primary Inspectors of English as part of the review process.

⁴⁴ Ibid.

Literacy and Numeracy for Learning and Life has been drafted to integrate fully with this approach in the National Children's Strategy. Actions under both strategies will strongly support the delivery of better literacy and numeracy outcomes for children... A key part of the work of the Department of Children and Youth Affairs will be to collect information about the broad range of initiatives and projects that support families in various ways, to identify the approaches that have the most beneficial effects on the lives of families, children and young people, and to seek to coordinate and improve the services that are provided. We have to ensure that the interventions we prioritise make a real, measurable and positive difference to the lives and learning successes of children and young people.⁴⁵

The Home School Community Liaison teacher in each school is an important point of contact in developing programmes that connect students and their parents with community initiatives, including theatre and other arts programmes, which support the DES strategy.

⁴⁵ *Literacy and Numeracy for Learning and Life, The National Strategy to Improve Literacy and Numeracy among Children and Young People, 2011–2020*, Department of Education and Skills, 2011, p.19–21

6 ANALYSIS OF KEY EMERGENT ISSUES

6.1 Challenges

A number of challenges emerge when the issues and observations raised by stakeholders (detailed in Section 5 above) are analysed in the context of existing policy and provision (outlined in Section 3) and current practices (Section 4). In order to avoid repetition, some observations by stakeholders are presented in this section, which have not been highlighted earlier. The challenges are set out along with potential solutions.

6.1.1 Lack of commitment and coordination between arts and education at national level

The failure to implement the recommendations made in *Points of Alignment, The Report of the Special Committee on Arts and Education* (2008) has been a significant obstacle in the development of sustainable arts-in-education initiatives.

There is a sense of frustration within the theatre community of the low priority given by the Department of Education and Skills (DES) to ensuring young people have access to theatre or other arts experiences. In the case of this review, submissions by the DES and the NCCA acknowledged clear connections between the goals of the Arts Council in supporting theatre for young people and the goals of the curriculum. However, in practice the resources and supports are not in place to facilitate the kind of rich engagement which is desirable by all parties. Instead, this type of engagement happens only in an ad hoc manner and as a result of initiatives taken by individual schools and arts organisations. In many cases, schools struggle to bring students to performances and programmes outside of school, and funding supports for arts organisations working in schools have been cut.

The Arts-in-Education Charter currently being developed by the Department of Arts, Heritage and the Gaeltacht and the Department of Education and Skills, offers the possibility of making genuine progress in this area (see *Opportunities* in Section 6.2 below).

6.1.2 Increasing ambition, diminishing resources, and digital technology

There is a willingness and appetite among theatre companies to engage with school audiences. The variety of models of engagement in existence and the generally positive response to this review, attest to this. The various models currently on offer are valuable and it is evident that increased support and incentives are needed to improve and develop this area of work. The reality is that not everything can be supported, or supported to the extent that it should be in order to ensure the richest engagement by a wide number of students.

Large-scale productions are expensive to mount, and rely on large box office in-take, but the quality of experiencing these productions is undermined when they are presented to large school audiences. Participating in carefully designed pre-performance workshops and other activities for smaller groups of students in advance of attending a production is likely to enhance young people's experience when they go to the theatre, and mitigate against some of the difficulties identified, but this is also expensive to arrange. Similarly, workshop-style presentations, while they include strategies to actively engage the audience, also require limiting the audience numbers at each presentation to ensure the success of the model.

Digital technologies could play an important role in resolving this conundrum. The possibilities of providing a wide number of students with dynamic access points to live theatre through digital technology deserve further exploration. The approach should not be to replace a live theatre experience but rather to stimulate interest and engagement in that experience.

6.1.3 The context of a high stakes exam

Whereas the curriculum allows and encourages rich learning to take place, the reality of a high stakes culminating exam can work against this. While rich learning and good results are of course not mutually exclusive, when the emphasis for teachers and students is placed on how to get the most points in the final exam, the learning experience can be compromised. Significantly, the personal response of students, the importance of which on the one hand is emphasised in the curriculum, and prompted in the relevant exams, is not fostered by a high stakes exam process.

In total, the Leaving Cert English exam is around six hours. In that time, you are tested on pretty much everything except what you personally get out of it. Most of the time, if you are writing a personal response, it's somebody else's personal response because your own feels inadequate.

Student, 18⁴⁶

This difficulty is echoed in concerns among the higher education community that the Leaving Certificate does not provide students leaving school with the critical and creative skills necessary to succeed in third level education.⁴⁷ On the one hand, while the Leaving Certificate is likely to overshadow students' experience of any play they see which is prescribed for the exam, there is also a strong case to be made for the particular role of high-quality arts experiences to allow students to experience their curriculum in the richest possible way. In reality, for students to develop the skills which are required by the curriculum, they need to participate in creative and engaging experiences, which allow them to go beyond the exam before potentially channelling those skills back into their answers.

6.1.4 Making the compulsory compulsive

In the forum discussion with a range of stakeholders on April 21, a key issue raised by Martin Drury, Arts Council Arts Director, was *how can we make the compulsory compulsive?* It seems logical that if young people feel forced to go to the theatre, and if they have no interest in the play they are studying, they will not necessarily get the most out of the experience. On the one hand, there is an onus on the theatre community to recognise this challenge and to take additional steps to facilitate a positive engagement for young people attending a performance. On the other hand, it is also evident that while young people deserve the opportunity to see the play they are studying performed, individual students should also be given the opportunity to make an informed choice about whether they wish to attend. Further, ticket prices should not be the determining factor for a student when making a choice, and theatres and schools need to ensure mechanisms are in place to ensure equal opportunity.

⁴⁶ Observation by a young participant at the forum discussion on 21 April

⁴⁷ Áine Hyland (Emeritus Professor of Education, University College Cork, and Chairperson of the Commission on the Points System 1999), *Entry to Higher Education in Ireland in the 21st Century: Discussion Paper* for the NCCA/HEA Seminar 21st Sep 2011

6.1.5 Lack of coordination between artistic planning and the development and circulation of prescribed lists

Representatives from education bodies attending the forum discussion on 21 April confirmed that there is room for the theatre sector to suggest plays to be included on the prescribed lists. Anyone can make a submission to the English Syllabus Committee in the NCCA by writing or emailing the Education Officer for English at the NCCA and requesting that the suggestions be considered by the relevant sub-committee.⁴⁸ To date, it would appear that no organisation representing the theatre sector has suggested a list of plays to the NCCA, but this is something that should be encouraged.

It would be worth exploring with the NCCA the possibility of including productions presented by a number of approved companies or festivals as comparative texts on the prescribed lists. The inclusion of films for comparative study on the prescribed lists is a very positive development, and allowing a similar option for theatre would be beneficial. Similarly, it would be helpful for the theatre community to be aware of the prescribed lists when they are published each year. Companies can find this information by consulting the DES website, but it would be worth drawing attention to the lists by ensuring they are referenced in relevant arts community newsletters at the time of their circulation (usually February each year).

Greater coordination and joined up thinking could lead to a diverse range of offers by theatre companies of relevance to the prescribed lists. It should be acknowledged that while theatre companies, festivals or venues may have long-term plans of what plays they would like to present, the timing will ultimately be impacted by available funding, availability of desired artistic personnel, and other factors. Even as these are being worked out behind the scenes, it may not be desirable to announce an artistic plan too far in advance depending on the company's overall marketing strategy. Any coordination between the theatre and education sectors would involve working around these types of constraints.

6.2 Opportunities

6.2.1 Arts-in-education momentum

The positive and collegial approach of the diverse range of stakeholders who participated in the forum on 21 April suggests there is a strong community of interested parties wishing to develop the role of the arts (including theatre) in education in Ireland. The emergence of groups such as the Encountering the Arts working group, Theatre for Young Audiences Ireland, and Meitheal na mBeag⁴⁹, points to the resourceful approach of skilled practitioners to coordinate their efforts to develop young people's experience of the arts in and out of school. The grassroots collaboration evident across the arts and education sectors indicates a growing readiness for a coordinated approach to implementing targeted arts-in-education initiatives. Significantly, the Arts-in-Education Charter currently being developed by the DAHG and the DES suggests there is momentum at national policy level to move towards greater coordination across the arts and education sectors.

⁴⁸ Emails from Kevin McDermott, PDST and Declan O'Neill, NCCA as a follow up to the forum on 21 April.

⁴⁹ Meitheal na mBeag is a network and resource organisation for performing arts groups presenting work for young audiences in the Irish language, which has received support from Foras na Gaeilge and Ealaín na Gaeltachta.

6.2.2 Shared aims and principles underpinning the work of the formal education sector and the arts sector in terms of young people's experience

The extracts from the curricular documents included in Section 3.4 above, and the submissions from the NCCA and DES Post-Primary Inspectors of English detailed in Section 5.5, point to the shared principles which underpin the school curriculum and young people's engagement with quality arts experiences.

The five skills identified as central to teaching and learning across the senior cycle curriculum - critical and creative thinking, communicating, information processing, being personally effective and working with others⁵⁰ – are integral to any meaningful engagement with theatre. Similarly, the key skills announced by the NCCA in *A Framework for Junior Cycle* – managing myself; being creative; working with others; staying well; communicating; managing information and thinking⁵¹ – are congruent with all good arts-in-education practice.⁵²

The artistic processes described by theatre practitioners in their submissions to this review suggest that they create rich opportunities for students to experience the core principles and practice the skills which underpin the curriculum. Further, these experiences support literacy development, and while explicit reference to the role of the arts is notably missing from the Department's strategy, *Literacy and Numeracy for Learning and Life*, a persuasive argument can be made that quality engagement with theatre and other art forms by young people and their families will assist in delivering the strategy.

There is a need for arts organisations working with schools to articulate the richness of the experience they offer to young people with direct reference to the principles and skills informing the curriculum. The National Campaign for the Arts has demonstrated the value in articulating the role of the arts in delivering other government priorities, in particular, by making the economic case that the arts create jobs, attract tourism, and are essential to economic growth. A similar approach would be valuable in continuing to advocate for the role of the arts within the educational system, by emphasising and articulating the shared principles and aims across the arts and education sectors.

The formal education sector faces considerable challenges in delivering the ideals articulated in the NCCA's curriculum documents. This makes it all the more important to document and highlight the learning outcomes for students as a result of participating in strong arts-in-education initiatives. The Arts Council could play a leading role in advocating for the invaluable contribution of rich artistic engagement in the context of existing education policy, while seeking to continue to shape and refine the manner in which the arts are represented within that policy.

6.2.3 Junior cycle short courses and transition units

As part of the new junior cycle which will be introduced for students entering second-level education in 2014, the NCCA is proposing the development of new short courses.

⁵⁰ *Senior Cycle Key Skills Framework*, NCCA, 2009

⁵¹ *Towards a Framework for Junior Cycle*, NCCA, November 2011

⁵² *Artists~Schools Guidelines*, Arts Council, 2008, provides details on the principles underpinning best practice in arts-in-education.

While planning for the short courses is at the initial stages, it appears that schools and other organisations (including arts organisations) will have the opportunity to develop customised courses on a range of subjects, including drama/theatre. What has been agreed to date is that as an initial phase, the NCCA will develop five to six short courses as exemplary modules. One of these will focus on artistic performance. There is an opportunity for the Arts Council to work with the NCCA to ensure this module draws on the best examples of arts-in-education practice and other relevant practices outside of school, such as youth theatre. The NCCA also appears to be particularly interested in receiving input on the development of short courses in the Irish language. The potential to develop an innovative module which combines the development of theatre and other creative skills with Irish language proficiency, would be worthy of exploration.

In addition, the NCCA website includes information for schools and interested organisations on how to develop transition units for Transition Year students. There is flexibility in Transition Year to allow for rich learning opportunities, which can be assessed in an appropriate manner and are not tied to a state examination. The Arts Council could play a role in encouraging a wider number of arts organisations to work with local schools in developing exemplary transition units

7 RECOMMENDATIONS

A number of suggestions are outlined below, which draw on the information gathered over the course of this review and the analysis presented in this document. Overall, it is recommended that the Arts Council take a number of decisive measures to ensure that best practice in arts-in-education, including exemplary presentations of plays prescribed on the curriculum, is supported and encouraged.

The prescribed lists for the senior cycle English syllabus offer a clear common point of reference between the arts and education sectors. These lists have scope to include (and currently include) high-quality dramatic texts, which continue to hold currency with the contemporary arts community, and which teachers and students have the option to make central to their English studies in their final years at school. However, presentations of prescribed curriculum plays should not be prioritised over other rich forms of theatrical engagement which tie in with other areas of the second-level school curriculum. For example, focussing all Arts Council support on a single annual production of a play appearing on the prescribed lists would undermine the aspects of the curriculum which encourage choice and variety in student experience, and may lead to the neglect of strong artistic programmes which connect with other areas of the curriculum. The recommendations below are therefore intended to encourage best practice in connecting theatre with the curriculum, including but not solely through the presentation of plays appearing on the prescribed lists.

In the current climate, it may not be possible to ensure all second-level students have the opportunity to experience rich, relevant and varied theatre experiences. However, providing a range of targeted national and local initiatives to support students' meaningful engagement with theatre would be a good approach. Strong arts-in-education practice needs to be actively fostered and developed at local level. In addition, the Council should seek to ensure that arts-in-education becomes a more consistent and integral part of the work of publicly-funded arts organisations, particularly those in receipt of significant public funds. In order to ensure this happens in a meaningful way and to avoid a tokenistic approach to engaging with young audiences, it is proposed to provide arts organisations with access to the expertise of specialised practitioners in this field, as described in Section 7.2 below (to pilot a Performing Arts Learning Service).

While new approaches to supporting quality theatre experiences for second-level school audiences are being piloted, there is a need to ensure that current provision is maintained at adequate levels. In 2013 and 2014 the Arts Council could take steps to ensure that at least one play on the prescribed lists is presented to a high standard with the assistance of Arts Council funding. This might be done by introducing a specific scheme or by incorporating this strategic objective into the Touring and Dissemination of Work scheme. It will

be important to ensure that any such production has the capacity to reach a wide number of schools, and that appropriate mechanisms are incorporated to facilitate young people's meaningful engagement.

In the longer term, the Arts Council's support for theatrical presentations of prescribed plays should continue to form part of a coherent arts-in-education policy. Highlighting the aspects of the current school curriculum which are congruent with good arts-in-education practice, the Arts Council should continue to seek to influence the manner in which students might encounter the arts at school. Building on the momentum of the Arts-in-Education Charter currently being developed by the Department of Arts, Heritage and the Gaeltacht and the Department of Education and Skills, the Arts Council should continue to advocate for a more coordinated and efficient approach to delivering high quality arts experiences as an integrated aspect of students' learning.

7.1 Provide funding opportunities for theatre artists and companies presenting high-quality work for second-level school audiences

The Arts Council has a number of mechanisms in place through which companies and individual artists wishing to create work that ties in with the school curriculum can be supported. Current Theatre and YPCE supports (from recurring support to project and artist-in-residence awards) should continue to be flexible in allowing strong examples of practice to be supported. A strategic objective to encourage stronger connections with school audiences could be incorporated into the published criteria for these grants.

In particular, the Touring and Dissemination of Work Scheme provides a mechanism to incentivise a high-quality touring production of a play on the curriculum. It is recommended that in the short-term and until adequate alternatives are in place, the Guidelines should make explicit reference to this strategic priority. The Arts Council should ensure applications are assessed with reference to best practice in arts-in-education. Published criteria in relation to young people's engagement with quality arts experiences and the need to demonstrate appropriate expertise in this area should be clear. Applicants might be referred to the Arts Council's *Artists~Schools Guidelines* and other relevant resources when developing proposals.

7.2 Pilot a National Performing Arts Learning Service (PALS)⁵³

The overall aim of the National Performing Arts Learning Service (PALS) would be to add value to the existing artistic output of publicly-funded performing arts organisations by providing an appropriate education or mediation service connecting high-quality productions with school audiences. In effect, this service would take a similar approach to that of the education departments of large-scale arts organisations and cultural institutions, which build their activities around an organisation's artistic programme. However, in this case, the combined artistic programmes of a number of publicly-funded organisations would influence the service's activities. A small number of core staff with appropriate expertise would lead a flexible team of artist facilitators to develop and implement the service's programmes. The service would also facilitate better communication and information sharing between the arts and education sectors, including for example, ensuring publicly-funded arts organisations are aware of the plays which appear on the prescribed lists (or lists of suggested texts, in the case of the Junior Certificate), and advocating for the inclusion of exemplary plays and productions for inclusion on these lists.

This proposal for an arts learning service draws on the evident expertise and maturity of the arts-in-education sector in Ireland. The service would be expected to broaden and mainstream the reach of exemplary practice, rather than duplicate or replace such practice where it already exists. Arts organisations with strong education programmes might for example choose to be associated with PALS while continuing to offer their own programmes for schools.

The Performing Arts Learning Service is not envisaged as a resource-heavy, stand-alone initiative. Rather, the approach of the service would by necessity be collaborative. Participating arts organisations, schools, education centres or other education partners would inform the design and implementation of PALS programmes in which they are involved. The service would have an administrative function, rationalising the burden which would otherwise fall on individual arts organisations and schools to effectively communicate and sustain relationships. However, primarily the remit of PALS would be to ensure specialist arts-in-education expertise is available to publicly-funded arts organisations seeking to engage in a meaningful way with school audiences.

In its pilot phase, the Performing Arts Learning Service would be expected to:

-
- 1 Act as a mediating service providing specialist skills in arts-in-education for a select number of publicly funded theatre companies, festivals or other arts organisations.
-
- 2 Identify, in collaboration with publicly-funded arts organisations and

⁵³ Given the scope of this review, the proposed Performing Arts Learning Service pertains to theatre in particular. However, the term 'Performing Arts' is used as there is potential for the service to play a role in connecting schools with professional dance or performances incorporating multiple art-forms. Current provision for music education, which is already the focus of a national programme led by Music Network and Music Generation, should not be understood to be impacted in any way by the proposed service.

education partners, appropriate productions or other aspects of an artistic programme as a focus for education activities.

- 3 Develop innovative education programmes which connect selected productions or programmes with schools, in particular second-level schools.

- 4 Provide initial and continuing professional development for teachers and artists in partnership with appropriate third level institutions (including Colleges of Education) and Education Centres to promote the skills necessary to successfully implement arts-in-education programmes.

- 5 Facilitate coordination where possible between the education and theatre/performing arts sector, e.g., suggest plays to the NCCA for inclusion on the suggested/prescribed lists leading to the Junior and Leaving Certificate examinations; advocate for the inclusion of performing arts productions (in addition to written plays) on the prescribed lists for comparative study; advocate for and explore resourcing possibilities to ensure low-cost ticket prices for second-level school audiences; design theatre modules for Transition Year and as part of the new junior cycle; communicate prescribed plays to the broader theatre sector; communicate relevant theatre or other performing arts programmes to teachers and schools.

Several avenues might be explored to ensure adequate resourcing for this service:

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- Seek secondments from the Department of Education and Skills as part of the service's core staffing structure.
-
- Seek a commitment from publicly-funded arts organisations to ensure adequate in-house resources are directed to working with the service to ensure the success of projects, e.g., organisations must commit to ensuring members of the creative team will be made available for training and participation in schools workshops, and that their workload will be adapted as appropriate.
-
- Potentially request participating publicly funded arts organisations to commit a 'per cent for learning' towards the service's budget.
-
- Consider having PALS operate in association with (and potentially in residence at) appropriate third level institutions (including Colleges of Education) and Education Centres with relevant in-house expertise. In addition to maximising the use of existing resources, this would assist in ensuring initial and continuing professional development are an integrated part of the service's activities.
-
- Explore philanthropic and business partnerships, particularly with businesses that place a high value on creativity, to provide support for the service, or for specific initiatives carried out by the service. For example, the support of a foundation or business might be sought specifically for presentations and workshops that make use of digital technologies to reach a wide number of schools; another might be approached to facilitate free or low-cost tickets

for second-level school students; another might potentially address transport to arts performances; and another might be interested in attaching its support to programmes connecting young audiences with the work of a specific high-calibre performing arts company, festival or venue

In inviting proposals to design and pilot this service, it is strongly recommended that Theatre for Young Audiences Ireland, the National Association for Youth Drama, the Encountering the Arts working group, Irish Theatre Institute, Theatre Forum and relevant education institutes, should be among the groups consulted.

7.3 Incentivise initiatives that connect schools with theatre (and other art forms) through digital technology

Introduce a scheme to add value to the artistic programmes of publicly-funded arts organisations through digital interventions targeting school audiences. Seek the collaboration of the National Centre for Technology in Education (NCTE), which operates under the Professional Development Service for Teachers, in developing and implementing the scheme. Prioritise proposals that have the capacity to engage second-level students in high-quality arts experiences while making clear connections with the digital literacy components of the school curriculum and *Literacy and Numeracy for Learning and Life*.

Support for digital recordings and presentations of high-quality theatre productions for school audiences should be balanced with the use of these technologies to promote young people's active engagement with artistic processes through open rehearsals, interviews with the creative team, live online workshops, etc.

The use of digital technologies should also (or alternatively) be promoted through the work of the Performing Arts Learning Service as described in Section 7.2 above.

7.4 Pilot a local performing arts-in-education partnership scheme⁵⁴

Introduce a pilot scheme to support local arts-in-education initiatives which foster partnerships between schools, local arts organisations, and other key arts and education partners at local level. The proposed scheme would focus on providing students with opportunities to experience the performing arts locally as an integrated aspect of their learning at school and would comprise the following elements:

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- The scheme would target initiatives undertaken by a performing arts venue, festival, production company, or other arts organisation, together with one or more strategic local partners, and a minimum of three schools.
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- Key strategic partners at local level might include the local arts office, Education Centre, local Vocational Education Committee (VEC), local development company or partnership, or an appropriate local third level institute involved in teacher and/or artist education.
-
- Initiatives would be expected to demonstrate financial support from other sources, including the Department of Education and Skills. For example, participating schools might commit a portion of their school budget to supporting an initiative (through the Junior Certificate Schools Programme (JCSP), School Completion, or other relevant programme budget). Participating schools might also demonstrate the staff time which will be allocated towards a proposed project. Local arts and education partners would be expected to demonstrate the in-kind or other resources they will commit to delivering a proposed initiative.
-
- The scheme might promote initiatives that connect young people's experience of the arts across formal and informal education settings. For example, initiatives involving a local youth theatre or youth arts group working in partnership with local schools could be supported.
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- The scheme could potentially prioritise initiatives which support specialised curricular modules such as transition units or short courses as part of the new junior cycle.
-
- Initiatives might involve a mentorship model, whereby for example, schools or arts organisations with limited experience in delivering arts-in-education programmes would draw on the advice and support of partners with relevant expertise.

It is recommended that the Arts Council seek the advice and input of the Department of Education and Skills and the National Council for Curriculum and Assessment in developing the proposed scheme. In addition, the input of the Department of Children

⁵⁴ It is not proposed that this scheme should replace existing local arts partnership schemes in music education and other areas. Rather the recommendation proposes that the Arts Council continue to build on these good examples of arts-in-education provision.

and Youth Affairs (DCYA) and partners in local development might be sought with regard to arts initiatives that create links between formal and informal education settings. The anticipated educational and artistic outcomes of the scheme will be strengthened if these are jointly articulated and agreed. In addition, the Arts Council could explore resourcing options with its partners, including the potential for schools and other education partners to draw on complementary resourcing mechanisms available through existing channels.

7.5 Present these proposals to the Department of Education and Skills (DES) and Department of Arts, Heritage and the Gaeltacht (DAHG)

The Arts-in-Education Charter currently being developed by the DES and DAHG suggests that it is timely to present the above proposals to the relevant government departments for their consideration. The support of both departments will assist the Arts Council in implementing the recommended initiatives. Secondments could be sought from the DES, along with targeted support from the DAHG to assure the viability of PALS. DES support for the proposed local arts-in-education partnership scheme and digital technology scheme might take the form of matched funding and/or an agreement to identify areas of school budgets which can be directed towards these schemes and to communicate these to schools (for example, through an official circular).. Similarly, the DES might communicate with schools to indicate relevant areas of their budgets that may be directed towards PALS or similar arts-in-education initiatives.

In driving the proposed initiatives, it is strongly recommended that the Arts Council seek to ensure ongoing coordination and communication between the Council's Young People, Children, and Education team and equivalent staff at the NCCA, PDST and relevant senior officers in the DES, DAHG and DCYA where appropriate. The Council should seek to build on the relationships and conversations developed over the course of this review with partners in education. In particular, it is recommended to continue discussions with the NCCA with regard to the development of short courses for junior cycle, and particularly the proposed course on artistic performance.

The Arts-in-Education Charter currently being developed by the DAHG and the DES suggests a growing commitment on the part of both Ministers to ensure the arts become a more integrated and consistent feature of young people's experience at school. It is recommended that the Arts Council share this report with the relevant departments and national agencies at the earliest opportunity with a view to informing the Council's ongoing dialogue with these partners.

APPENDICES

Appendix A:

Advisory Group

Dr. Michael Finneran (Chair)

*Head of Department of Arts and Physical Education, Mary Immaculate College,
University of Limerick*

Kevin Mc Dermott

*National Coordinator for English and Modern Languages, Professional Development
Service for Teachers (PDST), Department of Education and Skills*

David Grant

*Lecturer in Drama and Director of Education, School of Creative Arts,
Queen's University, Belfast*

Emer McGowan

Director of Draíocht, Blanchardstown, Dublin

Annabelle Comyn

Artistic Director, Hatch Theatre, Dublin

Richie Ball

Former English teacher, St. Patrick's Classical School, Navan

Marc Atkinson

Dublin University Players, Trinity College, Dublin

Appendix B:

List of performances attended

The following performances were viewed over the course of the review:

The Hamlet Session,

Cyclone Repertory, Director Peadar Donohoe, The Helix, Dublin.
(Performance, 31 January 2012)

The Romeo and Juliet Session,

Cyclone Repertory, Director Peadar Donohoe, The Helix, Dublin.
(Performance, 3 February 2012)

The Macbeth Session,

Cyclone Repertory, Director Peadar Donohoe, Samuel Beckett Theatre, Dublin
(Performance, 9 February 2012)

Macbeth,

Second Age Theatre Company, Director David Horan, The Helix, Dublin
(Performance, 9 March 2012)

Macbeth,

Icarus Theatre Collective, Director Max Lewendel, An Grianán, Letterkenny
(Performance, 26 Mar 2012)

Twelfth Night,

Royal Shakespeare Company (RSC), Director David Farr, Royal Shakespeare Theatre,
Stratford-upon-Avon
(Performance, 17 April 2012)*

*This performance was preceded by a day-long conference for sixth form students on *Twelfth Night* led by members of the RSC's creative team, and a talk by Director, David Farr. These events were also attended.

A Doll House,

Pan Pan Theatre, Director Gavin Quinn, Smock Alley Theatre, Dublin
(Performance, 21 April 2012)

Appendix C

References: publications, documents and websites

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Smyth, E.; Calvert, E.; *Choices and Challenges: Moving from Junior Cycle to Senior Cycle Education*; Liffey Press and ESRI, Dublin, 2011

Circulars, guidelines and syllabuses published by the Department of Education and Skills (formerly Department of Education and Science)

Transition Year Programmes – Guidelines for Schools

NCCA, Transition Unit Template

Home School Community Liaison (HSCL) – Guidelines for Schools

Junior Cycle English Syllabus

Junior Certificate English Guidelines for Teachers

Junior Cycle Gaeilge Syllabus (An Teastas Sóisearach)

Leaving Certificate Gaeilge Syllabus (Cláir na hArdteistiméarachta)

Leaving Certificate English Syllabus

Prescribed Material for English in the Leaving Certificate Examination in 2014, Qualifications, Curriculum and Assessment Policy Unit, Circular Letter 0001/2012, Feb 2012

Prescribed Material for English in the Leaving Certificate Examination in 2013, Qualifications, Curriculum and Assessment Policy Unit, Circular Letter 0004/2011, Feb 2011

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Department of Arts, Heritage and Gaeltacht: <http://www.ahg.gov.ie/>

Department of Education and Skills: <http://www.education.ie>

Arts Council <http://www.artscouncil.ie>

National Council for Curriculum and Assessment: <http://www.ncca.ie/>

State Examinations Commission: <http://www.examinations.ie/>

Websites and web resources of arts organisations

Royal Shakespeare Company (RSC) in Stratford-upon-Avon: <http://www.rsc.org.uk/education/>

Teaching Shakespeare (Courses and professional development for teachers offered by the RSC in partnership with University of Warwick): <http://www.teachingshakespeare.ac.uk/>

RSC example of interactive web performance and workshop for schools:
<http://www.rsc.org.uk/whats-on/i-cinna/interactive-webcast.aspx>

RSC Resource Bank: <http://www.rsc.org.uk/education/resources/bank/>

Shakespeare's Globe in London: <http://www.shakespearesglobe.com/education>

Playing Shakespeare (Tailored website for young people operated by Shakespeare's Globe in London): <http://www.playingshakespeare.org.uk/>

National Theatre (UK) Discover: <http://www.nationaltheatre.org.uk/discover>

BBC Bitesize resources: <http://www.bbc.co.uk/bitesize/>

BBC Bitesize resources for second-level English:
http://www.bbc.co.uk/schools/websites/11_16/site/english.shtml

Creative Arts Team at the City University of New York (CUNY):
<http://www.creativeartsteam.org/>

The New Victory Theater, New York: <http://www.newvictory.org/educationMain>

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<http://www.bam.org/view.aspx?pid=35>

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Second Age Theatre Company; Audio interviews with members of the creative team as part of *Macbeth*, directed by David Horan, 2012: www.soundcloud.com/secondage

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Appendix D:

Discussion paper and call for submissions

Review of theatrical presentations of prescribed curriculum plays for Irish second-level school audiences

Discussion paper and Call for submissions

Table of Contents

- 1 Background and context
 - 1.1 Introduction
 - 1.2 Purpose of the review
 - 1.3 Context of the review
- 2. Key considerations
 - 2.1 Artistic quality
 - 2.2 Educational outcomes
 - 2.3 Public service – equality and access
- 3. Submissions
 - 3.1 Overview of the submissions process
 - 3.2 Your interest in this discussion
 - 3.3 Essay question
 - 3.4 Stakeholder-specific questions
 - 3.4.1 Questions for current or recent second-level school students
 - 3.4.2 Questions for teachers and other professionals in the field of education
 - 3.4.3 Questions for theatre or other arts professionals engaging with school audiences

1. Background and context

1.1 Introduction

The Arts Council has commissioned a review of theatrical presentations of prescribed curriculum plays for second-level school audiences. Submissions are invited from all interested parties to inform the review process. Second-level school students, teachers, theatre artists, theatre programmers, teacher-educators, arts-in-education specialists, and others are invited to share their experiences in this area. The review will examine current models of practice and potential ways the Arts Council might continue to support students' theatrical engagement with plays on their school curriculum. Submissions may be made in writing and/or by arranging to speak directly with the researcher appointed to carry out the review. The deadline for submissions is Wednesday, 4th April 2012 at 12 noon. Contact information is included below, and on the accompanying submission form.

1.2 Purpose of the review

The purpose of this review is to assist the Arts Council in considering how best, in current circumstances, to address the provision of quality theatrical presentations of prescribed curriculum plays for second-level school audiences. How might the Arts Council ensure that most second-level students in Ireland have the opportunity to engage in a meaningful way with theatre in the context of the plays they are studying at school? What models currently exist or might be developed with regard to this particular area of provision?

The purpose of this discussion paper and call for submissions is to ensure that all interested stakeholders have an opportunity to inform the review process by providing information on their current practices or experiences, and sharing their ideas on how this type of work might be presented, developed or supported in the future.

1.3 Context of the review

The Arts Council is the national agency for funding, developing and promoting the arts in Ireland. The Council carries out its work in partnership with the arts sector and a range of other national bodies, government departments and local authorities. The current Arts Council strategy, *Developing the Arts in Ireland 2011–2013*, builds on previous plans and 'has a dual focus on supporting artists and arts organisations and on seeking to increase public engagement and participation in the arts.'

The Arts Council provides funding to a range of arts organisations, venues, festivals, local authorities, and individual artists and practitioners creating work with, for and by young people in and out of school, and has developed [Artists-Schools Guidelines](#) to encourage best practice in delivering arts-in-education programmes.¹

¹**Arts-in-education** refers to the interventions by artists and arts organisations into the life and learning of young people, via visits, residencies, projects etc. Such interventions can occur within or outside of the school building/ timetable. It might be said that the artist is central to the mediation of arts-in-education experiences, and that responsibility for this field of endeavour falls more on arts policy-makers and providers. **Arts education** on the other hand is understood as the education of a young person's artistic and aesthetic intelligence and responsibility for it lies within primary and post-primary curriculum provision. It might be said that the teacher is central to the mediation of the arts education of a young person and the remit for this lies with education policy-makers and providers.

Developing the Arts in Ireland 2011–2013 includes a commitment to build on the 2008 Report of the Special Committee on Arts and Education, [*Points of Alignment*](#). The recommendations and actions developed in that document require a dual commitment by the Department of Arts, Heritage and Gaeltacht (Department of Arts, Sport and Tourism at the time the report was developed) and the Department of Education and Skills (then Education and Science) to be acted upon. To date, these recommendations remain largely unimplemented, due in part to increasing financial constraints across all government budgets. Despite this, *Points of Alignment* provides a strong rationale for supporting arts-in-education practice and remains an important reference for the Arts Council's ongoing commitment to this area of work. Theatrical presentations of prescribed curriculum plays, which are the subject of the current review, must be addressed within this broader framework of arts-in-education.

While this review has been commissioned by the Arts Council, the policy landscape and current priorities within the Department of Education and Skills (DES), and the National Council for Curriculum and Assessment (NCCA) are clearly of relevance. The NCCA is currently developing a new framework for Junior Cycle which will be introduced for students entering school in 2014. This will include a new English syllabus, as well as the introduction of short courses which can be designed by individual schools (and may include theatre). Overall, the development and implementation of the curriculum over the coming years will be influenced by *Literacy and Numeracy for Learning and Life – the National Strategy to Improve Literacy and Numeracy among Children and Young People*, published by the Department of Education and Skills in 2011.

2. Key considerations

2.1 Artistic quality

A key consideration for the Arts Council across all art forms and arts practices is quality. The Arts Council broadly considers artistic work to be of a high quality when it is ambitious, original, technically competent, and connects with people in a lasting way.²

A theatrical presentation for young audiences might be considered ambitious and original in the production choices made. In aiming to create the highest quality theatre, the direction and concept (including design, casting, performances, etc.) may be significantly informed and enhanced by a company's knowledge of its target audience, impacting on the overall ambition and originality of the work.

Similarly, a venue or festival may be ambitious and original in the manner in which it programmes and contextualises plays for young audiences. For example, a number of high quality performances might be made available specifically for young audiences, or rich and engaging complementary programmes might be offered for teachers and students. A venue might play an important role in fostering a relationship with local schools and with young people in an area, thus facilitating their experience of live theatre.

As described above, the overall quality of a theatrical presentation will depend on the manner in which it resonates with its audience in a lasting way. Second-level students attending a performance may be well placed to connect with the experience in an in depth way if they are in the process of exploring the play through class discussions and assignments. On the other hand, not all school students attending a play will have a prior interest in theatre and may view the experience primarily as a vehicle to assist them with their exams. This presents a potential challenge in ensuring a performance will resonate with these young people on a personal and imaginative level.

While the theatre experience in itself must successfully engage the interest and imagination of the audience, it may also be argued that the manner in which that experience is mediated, whether by the teacher, or by arts-in-education specialists on behalf of a theatre company or venue, or by some combination of these, is likely to impact on the overall quality of the engagement for the young audience. For example, if students have had the opportunity to engage with a script 'on their feet' as an ensemble of actors might, or if they have been introduced to the process of interpreting a play for the stage, they are perhaps more likely to be able to engage meaningfully with a performance as audience members.

The same quality considerations can be applied to any model of artistic engagement targeting second-level students and their teachers. An artistic process which does not include a presentation or performance would be considered to be of a high quality if it is artistically ambitious, original, and technically competent in its design and delivery, and connects with the participants (teachers or students) in a lasting way.

²This understanding of quality is referenced in the Arts Council's various award guidelines. It was developed by Francois Matarasso: *Weighing Poetry – exploring funding criteria for assessing artistic quality*, Matarasso, F., The Arts Council (2000).

2.2 Educational outcomes

The Arts Council's goals in providing quality theatre and arts experiences for young people appear to be broadly compatible with the Department of Education's goals for young people as learners following the second-level school curriculum. It seems logical that young people who have the opportunity to engage in a meaningful way with theatre as a live art form will be in a better place to understand and explore dramatic works on the curriculum. More broadly, there is clear evidence to suggest that by engaging in high quality arts experiences, students are more likely to develop both the core and higher level literacy skills which they need to succeed at school.³ However, the extent to which all young people might have access to quality arts provision depends not only on the quality of programmes made available by the professional arts sector, but on the extent to which these are considered an essential part of a student's learning experience at school. This raises the following questions:

- From the point of view of delivering the curriculum, and the study of prescribed plays in particular, what level of engagement with live theatre, if any, is essential for young people to experience?
- What should the role of the professional theatre community and arts-in-education specialists be in facilitating that experience?
- Does the curriculum pre-suppose that students will be able to fully appreciate a dramatic text on their English or Irish syllabus without seeing it performed live? Is it acceptable that students might explore their dramatic texts purely as literary works? Or is it sufficient for them to see filmed interpretations of prescribed plays, where these exist?
- From an educational perspective, is it important that all young people should experience professional theatre as audience members at some point as second-level students?
- If students experience a high quality live performance of any play, which is not necessarily prescribed on the English or Irish syllabus, how might this experience assist them when approaching the prescribed plays?
- Are activities and programmes that introduce students to the process of making theatre essential in developing students' literacy skills both as audience members, and as readers of their prescribed dramatic texts?
- Acknowledging that drama/theatre is not currently a subject in its own right at second-level, what common goals might exist for artists, teachers and students in relation to theatre and the school curriculum?
- In what ways might members of the theatre and education communities work together (or continue to work together) to support young people to engage in quality theatre experiences, which assist them in meeting their curriculum goals?

³Bamford, A. (2006) *The wow factor: global research compendium on the impact of the arts in education*, Germany: Waxmann Verlag GmbH

2.3 Public service – equality and access

The Arts Council aims to ensure equal access to quality arts experiences for young people.

“There are some one million citizens who might be characterised as the ‘target population’ of Young People, Children, and Education (YPCE) provision. Their number and their economic dependence, combined with the critical, developmental nature of childhood, are factors that continue to inform YPCE policies that are aimed at establishing equal access to quality arts experiences...” (Arts Council website: YPCE.)

When considering reaching the widest number of 12-18 year olds, the potential demand for theatrical presentations of plays prescribed across all second-level schools in Ireland is significant. Yet the current budgetary constraints across the arts and education sectors require realistic targets regarding what models of provision might reach an acceptable number of students. With regard to making quality artistic experiences as widely accessible for young people as possible:

- Should presentations of prescribed plays be prioritised for support by the Arts Council when considering theatre provision for second-level audiences?
- What models of provision would ensure that the widest number of second-level students would have access to the richest forms of engagement with theatre?
- If a variety of professional theatre ‘offers’ for second-level students and teachers are to be supported by the Arts Council, what educational outcomes would ensure an appropriate demand and interest from schools?
- Overall, what should the role of the professional theatre community and of arts-in-education specialists be in facilitating second level school students’ exposure to and experience of theatre, in the context of the plays they are studying at school?

3. Submissions

3.1 Overview of the submissions process

Submissions are invited from all interested parties in response to any aspect of this discussion paper, and in particular to the questions posed in Section 2 above (Key Considerations). You are invited to offer your perspective on any of these issues based on your own experience, and to raise any pertinent issues which you feel the Arts Council should keep in mind when considering the findings of this review. While all observations are welcome, contributors are encouraged to focus on potential solutions to some of the questions raised.

A submission form is available on the Arts Council website and is divided into three parts:

1. Your interest in this discussion
2. Narrative response
3. Stakeholder-specific questions

All submissions should indicate in which capacity you wish to participate in this discussion. Please see 3.2 below for more details. School students may prefer to frame their narrative response as a short essay following the prompts in section 3.3 below. In addition, in section 3.4, students, teachers, and theatre/arts professionals are invited to answer specific questions relating to their own experiences.

Written submissions can be sent by email to: seonani@gmail.com and must be received by Wednesday, 4th April 2012 at 12 noon. If you wish to set up a time to speak with the researcher, please send an email to seonani@gmail.com as soon as possible indicating your interest and how you can be contacted.

Your input into this review process is greatly appreciated.

3.2 Your interest in this discussion

(See part 1 of the submission form.) Please preface your submission by indicating which of the following – or which combination thereof – applies to you and is relevant to your response. On your submission form, please indicate if you wish to contribute to this discussion as:

- A current second-level school student in Ireland
(Please indicate whether you are a 1st, 2nd, 3rd, 4th, 5th or 6th year.)
- A former second-level school student in Ireland
(Please indicate the year you finished school.)
- A school teacher/school principal
- A parent/primary carer
- An audience member/member of the theatre-going public
- A theatre professional
- An arts-in-education specialist
- A teacher-educator
- An academic
- Other (Please specify.)

3.3 Essay question

(See part 2 of the submission form.)

You may prefer to frame your submission as an essay in response to one of the following prompts.

“A play does not live on a page. It needs to be performed to be appreciated.” Discuss, with reference to any play or plays you have studied at school.

OR

“Who needs live theatre when you can watch a film?” Discuss, with reference to any play or plays you have studied at school.

3.4 Stakeholder-specific questions

(See part 3 of the submission form.) Taking account of the current practices and experiences of key stakeholders is fundamental to the review process. If you are a student, teacher, theatre professional or arts-in-education specialist, please take a few moments to describe your experience in response to the questions below.

3.4.1 If you are a **current or recent second-level school student** (please indicate which year you are in):

- What plays have you studied in school? Have you seen these plays performed? If so, where and when?
- How did your experience of live theatre impact on your understanding of the play?
- What were the most exciting or engaging aspects of the play you saw performed?
- Do you feel it is essential for all students to view a professional production of the plays you are studying? Why/Why not?
- Have you been to see theatre performances of plays you are NOT studying in school? If so, how would you describe those plays? How did your experience of those plays compare to your experience of the plays you are studying at school?
- Do you have an interest in theatre or performance outside of school? If so, please describe your experience (for example, are you a member of a youth theatre?).
- Does your experience of theatre outside of school help you in any way with your school studies, or do you view it as completely separate?

3.4.2 If you are a **teacher or other professional in the field of education** (please indicate your subject or area of work):

- In your opinion, is a live theatre experience essential for second-level students to fully engage with their prescribed curriculum plays? If so, why? Or if not, why not?
- How often do you bring your students to see professional theatre? Are the productions always of prescribed plays? Please list any recent productions they have attended, and the company or venue presenting the work.
- Do you introduce your students to theatre in any other way? For example, do you conduct drama activities in your classroom when studying the prescribed plays?

- Have you experienced any other models or programmes offered by the professional theatre community for students and/or teachers? If so, please describe this experience.
- Do you find it helpful if a theatre company or venue offers workshops with teachers and/or students, compiles a theatre resource pack, or mediates a production in any other way? Do you consider these aspects to form an essential part of the theatre experience, or not?
- What are your aims in bringing your students to live theatre productions?
- Has your students' experience of professional theatre helped them to meet their curriculum requirements?
- What models or programmes would you like to see offered by the professional theatre community for students and teachers?

3.4.3 If you are a theatre or other arts professional engaging with school audiences:

- Please describe your model of practice when engaging with schools (i.e. what do you do?)
- Do you present plays which are on the school curriculum? If so, which ones?
- What are your artistic and/or educational aims?
- What resources (financial and otherwise) facilitate your work?
- What challenges do you experience in developing, presenting or programming work for second-level audiences?
- In what ways, if any, do you consider an audience of second-level students to differ from a general theatre-going audience?
- Does the manner in which you approach the development and presentation of work for an audience of second-level school students differ in any way from work targeted at a more general audience? If so, what is distinctive about the way you develop work for an audience of second-level school students?
- How do you market your performances/programmes to school audiences?
- How do you gather feedback from schools and in what way does this impact on the plays you programme or develop?

Appendix E:

List of formal submissions received

(Listed alphabetically, arts sector first, then education sector)

Organisation/Affiliation:	Submitted by:
Abbey Theatre	Phil Kingston, Community and Education Manager
Cyclone Repertory	Peadar Donohoe, Director; and Marcus Bale, Company Manager
Draíocht	Emer McGowan, Director*
Fíbín Teo.	Darach O Tuairisg, Stiúrthóir Bainistíochta
Graffiti Theatre Co.	Emelie Fitzgibbon, Artistic Director/CEO
Independent/Actor	(Anonymous – has worked with Team and Second Age)
National Association for Youth Drama	Michelle Carew, Director
Project Arts Centre	Cian O'Brien, Artistic Director
Red Kettle Theatre Co.	Ben Hennessy, Artistic Director
Second Age Theatre Co.	Linda Keating, Company Manager
Theatre Lovett	Muireann Ahern, Co-Artistic Director
Theatre Royal	Ben Barnes, Director
Department of Education Skills Post-Primary Inspectors of English	Kevin O' Donovan, Literacy, Numeracy, Curriculum and Assessment Unit
Irish National Organisation of Teachers of English (INOTE)	Mary O'Farrell, INOTE Chair
National Council for Curriculum and Assessment	Declan O'Neill, Education Officer for English
Scoil Dara English Department, Kilcock	Audrey Hughes
Teacher (Newtown School Waterford)	Edward Denniston
Teacher (Former Chair, INOTE)	Larry Cotter, Former INOTE Chair
Teacher (Member of INOTE)	Róisín Ní Mhoráin

*Also member of Advisory Group

Appendix F:

List of meetings, conversations and emails

In addition to the formal submissions received, representatives from stakeholder and expert groups shared information, perspectives and clarifications through in-person meetings, telephone conversations and emails.

Abbey Theatre	Phil Kingston, Community and Education Manager; Andrea Ainsworth, Voice Director
An tSeirbhís Tacaíochta Dara Leibhéal don Ghaeilge	Ide Ní Mhoráin
Arts Council	Martin Drury, Arts Director; Gaye Tanham, Head of YPCE; John O’Kane, Arts Director; David Parnell, Head of Theatre
Clare Youth Theatre	Eleanor Feely, Artistic Director
Department of Education Skills Post-Primary Inspectors of English	Kevin O’ Donovan, Literacy, Numeracy, Curriculum and Assessment Unit
Dublin Theatre Festival	Willie White, Artistic Director
Druid	Tim Smith, General Manager
Home School Community Liaison (HSCL) Teacher, St. Tiernan’s Community College	Mary Fagan, HSCL Teacher
Irish Film Institute	Alicia McGivern, Head of Education
National Council for Curriculum and Assessment (NCCA)	Declan O’Neill, Education Officer for English
NCCA	John Halbert, Director (Re: Junior Cycle Short Courses)
Pan Pan	Gavin Quinn, Co-Artistic Director
Poetry Ireland	Jane O’Hanlon, Education Officer
Professional Development Service for Teachers (PDST)	Kevin Mc Dermott, National Coordinator for English and Modern Languages*
Royal Shakespeare Company	Miles Tandy, Head of Education Partnerships and Tracy Irish, Education Programme Developer WSF
Second Age Theatre Co.	Alan Stanford, Artistic Director and Linda Keating, General Manager

*Also a member of the Advisory Group

Appendix G:

Young Critics focus group participants, 13 April 2012

National Association for Youth Drama (NAYD) Young Critics Focus Group
Focus Group facilitated by Alan King and Seóna Ní Bhriain
Marino Institute of Education
Friday, 13 April 2012

Focus Group Participants (Name, Age and County)

Aaron Mullaney (17)	Roscommon
Amaka Atttoh (17)	Louth
Aoife Marie O'Donnell (17)	Mayo
Aoife Lanigan (17)	Clare
Art Kelleher (18)	Cork
Caroline Allen (16)	Sligo
Eimear Deery (16)	Monaghan
Kim Molloy (18)	Kildare
Luke Casserly (16)	Longford
Madi O'Carroll (16)	Wexford
Megan Moroney (16)	Louth
Niamh McCormack (16)	Kildare
Robert Galvin (17)	Cork
Sarah Brett (16)	Dublin
Sadhbh Keating (16)	Kerry
Sarah McGoohan (17)	Donegal

Appendix H:

Forum participants and outline, 21 April 2012

Forum discussion and workshop

Saturday, 21 April, 2–5pm

Smock Alley Banquet Hall, Dublin

Facilitators: Andrea Ainsworth, Dr. Michael Finneran and Seóna Ní Bhriain

The forum discussion and workshop provided an opportunity for stakeholders from the arts and education sectors to discuss their experiences and perspectives on the review topic in a collaborative setting. The feedback generated informed Section 5 of the report.

Forum Participants

Abbey Theatre	Andrea Ainsworth
Abbey Theatre	Phil Kingston
Arts Council	Gaye Tanham
Arts Council	Martin Drury
Arts Council	Liz Coman
Association of Drama in Education in Ireland (ADEI)	Annie Ó Breacháin
Cyclone Repertory	Marcus Bale
Cyclone Repertory	Peadar Donohoe
DES English Inspectorate	Kate O' Carroll
Draíocht Arts Centre	Emer McGowan*
Dublin University Players	Marc Atkinson*
Fíbin	Darach O Tuairisg
An tSeirbhís Tacaíochta Dara Leibhéal don Ghaeilge	Íde Ní Mhoráin
Graffiti Theatre Co.	Sile Ni Bhroin
Mannyman Comics	John Ruddy
Mary I, University of Limerick	Michael Finneran*
National Association for Youth Drama (NAYD)	Michelle Carew
National Council for Curriculum and Assessment (NCCA)	Declan O'Neill
Professional Development Service for Teachers (PDST)	Kevin McDermott*
Queens University	David Grant*
Red Kettle Theatre	Ben Hennessy
Second Age	Lianne O'Shea
Second Age	Linda Keating

Student	Maria Forrest
Student/ Dublin Youth Theatre	Eric Moran
Student/ Dublin Youth Theatre	Hannah Dempsey
Student/ Dublin Youth Theatre	Becca Grogan
Teacher	Elaine Dobyn
Teacher	Cathy Devis
Teacher	Ann O'Meara
Teacher	Edward Denniston
Teacher	Michael Brennan
Teacher	Richie Ball*
Team Theatre and NAPD Creative Engagement	Derek West
Team Theatre	John Breen
Theatre Forum Ireland	Irma McLoughlin

*Advisory group members

Forum Outline

- Welcome by Martin Drury, Arts Director, The Arts Council/An Chomhairle Ealaíon.
- Introduction to the review process and format of the day by Seóna Ní Bhriain.
- Workshop with Andrea Ainsworth, Abbey Theatre – exploring dramatic texts.
- Small groups, session one: goals, resources, barriers.
Forum participants divided into four stakeholder groups – teachers; students; arts professionals; third level institutions and national agencies. They responded to the following prompts:

In the context of curriculum plays,

- What are our goals?
- What current resources/infrastructure do we have that can assist in delivering goals?
- What current obstacles/barriers do we face?

Short break

- Feedback from small groups, session one, Chaired by Dr. Michael Finneran
- Small groups, session two: partnership, training, support
Participants formed three groups, each with a different question to discuss:
- Group one: How might the Department of Education and Skills, Arts Council, NCCA and other national bodies work in partnership to further mutual goals?

- Group two: How can teachers be supported to provide rich and engaging theatre experiences for students while delivering the curriculum?
- Group three: How should the Arts Council support artists and arts organisations to create/present high quality theatre experiences for second-level students?
- Feedback and plenary discussion, Chaired by Dr. Michael Finneran

Several participants attended Pan Pan's production of *A Doll House* by Henrik Ibsen, which played at the Smock Alley Theatre that evening.

Appendix I:

Suggested drama resources and plays, Junior Cycle

The following information is extracted from 'Junior Certificate English – Guidelines for Teachers'. The full document may be accessed through the Curriculum Online section of the National Council for Curriculum and Assessment website.

Drama 1st Year – Suggested Resources (p. 8)

<i>The Windmill Series</i> (6 One Act Plays)	(Heinemann)
<i>Play Ten</i> – 10 Short Plays	Edward Arnold
<i>It's Your Choice</i> – Six Role-playing Exercises	Michael Lynch (Edward Arnold)
<i>Drama World Series</i>	S. Fitzpatrick (Cambridge Educ.)
<i>Plays Plus Series</i>	(Collins Educational)
<i>100+ Ideas for Drama</i>	Scher & Verrall (Heinemann)
<i>Another 100+ Ideas for Drama</i>	Scher & Verrall (Heinemann)

Drama 2nd and 3rd Year – Suggested Resources (p.13 and p.16)

<i>The Tinker's Wedding</i>	J.M. Synge
<i>Riders to the Sea</i>	J.M. Synge
<i>The Shadow of a Gunman</i>	S. O'Casey
<i>On the Outside</i>	T. Murphy
<i>The Pot of Broth</i>	W.B. Yeats
<i>The Proposal</i>	A. Chekov
<i>Julius Caesar</i>	W. Shakespeare
<i>Henry IV, Part 1</i>	W. Shakespeare
<i>The Merchant of Venice</i>	W. Shakespeare
<i>Romeo and Juliet</i>	W. Shakespeare
<i>The Royal Hunt of the Sun</i>	Peter Shaefer


Appendix J1:

Prescribed Lists for Leaving Certificate English 2012

*Rannóg Pholasáí, Cháilíochtaí,
Churaclaim agus Mheasúnachta,*
An Roinn Oideachais agus
Eolaíochta, Bloc 2 (Urlár 2),
Sráid Maoilbhríde,
Baile Átha Cliath 1



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and Assessment Policy Unit,*
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Science, Block 2 (Floor 2),
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Circular Letter 00013/2010

To: Management Authorities of Second Level Schools

Prescribed Material for English in the Leaving Certificate Examination in 2012

1. The Department of Education and Science wishes to inform the management authorities of second level schools that the prescribed material for English in the Leaving Certificate Examination in 2012 is as indicated on the attached list.
2. Please bring this circular and the attached list to the notice of the teachers concerned.
3. Please provide a copy of this circular to the appropriate representatives of parents and teachers for transmission to individual parents and teachers.

Margaret Kelly
Principal

February 2010

Leaving Certificate Examination, 2012

English

Herewith is the list of prescribed texts for the Leaving Certificate Examination, 2012

As the syllabus indicates, students are required to study from this list:

1. **One text on its own** from the following:

AUSTEN, Jane	Emma (H/O)
BALLARD, J. G.	Empire of the Sun (H/O)
BINCHY, Maeve	Circle of Friends (O)
FRIEL, Brian	Dancing at Lughnasa (H/O)
IBSEN, Henrik	A Doll's House (H/O)
JOHNSTON, Jennifer	How Many Miles to Babylon? (O)
MCDONAGH, Martin	The Lonesome West (O)
SHAKESPEARE, William	Hamlet (H/O)
TREVOR, William	The Story of Lucy Gault (O)

- One of the texts marked with H/O may be studied on its own at Higher Level and at Ordinary Level.
- One of the texts marked with O may be studied on its own at Ordinary Level.

2. **Three other texts** in a comparative manner, according to the comparative modes prescribed for this course.

- Any texts from the list of texts prescribed for comparative study, **other than the one already chosen for study on its own**, may be selected for the comparative study. **Texts chosen must be from the prescribed list for the current year.**
- At Higher Level and at Ordinary Level, a film may be studied as **one** of the three texts in a comparative study.

3. The Comparative Modes for Examination in 2012 are:

Higher Level

- (i) Theme or Issue
- (ii) The General Vision and Viewpoint
- (iii) Literary Genre

Ordinary Level

- (i) Relationships
- (ii) Theme
- (iii) Hero, Heroine, Villain

4. Shakespearean Drama

At **Higher Level** a play by Shakespeare **must be one of the texts chosen**. This can be studied on its own or as an element in a comparative study.

At **Ordinary Level** the study of a play by Shakespeare is **optional**.

5. Poetry

Higher Level:

A selection from the poetry of **eight** poets is prescribed for Higher Level.

Students will be expected to have studied **at least six poems** by each poet.

Ordinary Level:

A total of **36 poems** is prescribed for Ordinary Level.

Texts prescribed for comparative study, for examination in the year 2012

AUSTEN, Jane	Emma
BALLARD, J.G.	Empire of the Sun
BINCHY, Maeve	Circle of Friends
BOWEN, Elizabeth	The Last September
BRANAGH, Kenneth (Dir.)	As You Like It (Film)
BRONTË, Emily	Wuthering Heights
CHEVALIER, Tracy	Girl with a Pearl Earring
CURTIZ, Michael (Dir.)	Casablanca (Film)
FITZGERALD, F Scott	The Great Gatsby
FRIEL, Brian	Dancing at Lughnasa
FULLER, Alexandra	Don't Let's Go to the Dogs Tonight: An African Childhood
GAGE, Eleni	North of Ithaka
HAMID, Moshin	The Reluctant Fundamentalist
HARDY, Thomas	Tess of the D'Urbervilles
HARRIS, Robert	Pompeii
HOSSEINI, Khaled	The Kite Runner
IBSEN, Henrik	A Doll's House
ISHIGURO, Kazuo	Never Let Me Go
JOHNSTON, Jennifer	How Many Miles to Babylon?
KEANE, John B	Sive
MCDONAGH, Martin	The Lonesome West
MCEWAN, Ian	Atonement
MACLAVERTY, Bernard	Lamb
MEIRELLES, Fernando (Dir.)	The Constant Gardener (Film)

MURPHY, Tom	A Whistle in the Dark
NGOZI ADICHIE, Chimamanda	Purple Hibiscus
O'DONNELL, Damien (Dir.)	Inside I'm Dancing (Film)
PETTERSON, Per	Out Stealing Horses
PICOULT, Jodi	My Sister's Keeper
QUINN, Marian (Dir.)	32A (Film)
ROSOFF, Meg	How I Live Now
SALVATORE, Gabriele (Dir.)	I'm Not Scared (Film)
SHAKESPEARE, William	Hamlet
	A Winter's Tale
SHIELDS, Carol	Unless
SOPHOCLES	Oedipus the King
TREVOR, William	The Story of Lucy Gault
WOLFF, Tobias	This Boy's Life
ZUSAK, Markus	The Book Thief

Poets Prescribed for Higher Level

BOLAND, Eavan

The War Horse
Child of Our Time
The Famine Road
The Shadow Doll
White Hawthorn in the West of Ireland
Outside History
The Black Lace Fan my Mother Gave Me
This Moment
The Pomegranate
Love

FROST, Robert

The Tuft of Flowers
Mending Wall
After Apple-Picking
The Road Not Taken
Birches
'Out, Out-'
Spring Pools
Acquainted with the Night
Design
Provide, Provide

HEANEY, Seamus

The Forge
Bogland
The Tollund Man
Mossbawn: Two Poems in Dedication (1) Sunlight
A Constable Calls
The Skunk
The Harvest Bow
The Underground
Postscript
A Call
Tate's Avenue
The Pitchfork
Lightenings viii. (The annals say...)

KAVANAGH, Patrick

Inniskeen Road: July Evening
Shancoduff
from The Great Hunger Section I
Advent
A Christmas Childhood
Epic
Canal Bank Walk
Lines Written on a Seat on the Grand Canal
The Hospital
On Raglan Road

KINSELLA, Thomas

Thinking of Mr D.
Dick King
Mirror in February
Chrysalides
from Glenmacnass
VI *Littlebody*
Tear
Hen Woman
His Father's Hands
from Settings
Model School, Inchicore
from The Familiar
VII
from Belief and Unbelief
Echo

LARKIN, Philip

Wedding-Wind
At Grass
Church Going
An Arundel Tomb
The Whitsun Weddings
MCMXIV
Ambulances
The Trees
The Explosion
Cut Grass

PLATH, Sylvia

Black Rook in Rainy Weather
The Times Are Tidy
Morning Song
Finisterre
Mirror
Pheasant
Elm
Poppies in July
The Arrival of the Bee Box
Child

RICH, Adrienne

Aunt Jennifer's Tigers
Uncle Speaks in the Drawing Room
Power
Storm Warnings
Living in Sin
The Roofwalker
Our Whole Life
Trying to Talk with a Man
Diving Into the Wreck
From a Survivor

Poetry Prescribed for Ordinary Level

ANGELOU, Maya	Phenomenal Woman
BOLAND, Eavan	Child of Our Time This Moment Love
DURCAN, Paul	Going Home to Mayo...
FROST, Robert	The Tuft of Flowers Mending Wall 'Out, Out –'
HARDIE, Kerry	Daniel's Duck
HARDY, Thomas	When I Set Out for Lyonesse
HEANEY, Seamus	A Constable Calls The Underground A Call
KAVANAGH, Patrick	Shancoduff A Christmas Childhood
KENNELLY, Brendan	A Glimpse of Starlings
KINSELLA, Thomas	Thinking of Mr D. Mirror in February
LARKIN, Philip	Ambulances The Explosion
LEVETOV, Denise	What Were They Like
MCGOUGH, Roger	Bearhugs
MACNEICE, Louis	Meeting Point
MONAGHAN, Noel	All Day Long
MULDOON, Paul	Anseo
MURPHY, Richard	Moonshine

OLIVER, Mary	The Sun
PLATH, Sylvia	Poppies in July Child
RICH, Adrienne	Aunt Jennifer's Tigers Uncle Speaks in the Drawing Room Trying to Talk with a Man
SHELLEY, Percy Bysshe	Ozymandias
SHUTTLE, Penelope	Jungian Cows
STAFFORD, William	Travelling Through the Dark
WILBUR, Richard	A Summer Morning

Appendix J2:

Prescribed Lists for Leaving Certificate English 2013

Rannóg Pholasáí, Cháilíochtaí,
Churaclaim agus Mheasúnachta,
An Roinn Oideachais agus
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Street,
Dublin 1

Fax (01) 8892040

Circular Letter 0004/2011

To: Management Authorities of Second-Level Schools

Prescribed Material for English in the Leaving Certificate Examination in 2013

1. The Department of Education and Skills wishes to inform the management authorities of second-level schools that the prescribed material for English in the Leaving Certificate Examinations in 2013 is as indicated on the attached list
2. Please bring this Circular and the attached list to the notice of the teachers concerned.
3. Please provide a copy of this Circular to the appropriate representatives of parents and teachers for transmission to individual parents and teachers.

Margaret Kelly
Principal Officer
February 2011

Leaving Certificate Examination, 2013

English

Herewith is the list of prescribed texts for the Leaving Certificate Examination, 2013

As the syllabus indicates, students are required to study from this list:

1. **One text on its own** from the following texts: -

BINCHY, Maeve	Circle of Friends (O)
BRONTE, Emily	Wuthering Heights (H/O)
FITZGERALD, F. Scott	The Great Gatsby (H/O)
JOHNSTON, Jennifer	How Many Miles to Babylon? (O)
KEANE, John B.	Sive (O)
LEONARD, Hugh	Home Before Night (O)
LESSING, Doris	The Grass Is Singing (H/O)
SHAKESPEARE, William	Macbeth (H/O)
SOPHOCLES	Antigone (H/O)

- One of the texts marked with H/O may be studied on its own at Higher Level and at Ordinary Level.
- One of the texts marked with O may be studied on its own at Ordinary Level.

2. **Three other texts in a comparative manner, according to the comparative modes prescribed for this course.**

- Any texts from the list of texts prescribed for comparative study, **other than the one already chosen for study on its own**, may be selected for the comparative study. **Texts chosen must be from the prescribed list for the current year.**
- At Higher Level and at Ordinary Level, a film may be studied as **one** of the three texts in a comparative study.

3. **The Comparative Modes for Examination in 2013 are:**

Higher Level

- (i) The Cultural Context
- (ii) Literary Genre
- (iii) Theme or Issue

Ordinary Level

- (i) Aspects of Story: tension **or** climax **or** resolution
- (ii) Social Setting
- (iii) Theme

4. **Shakespearean Drama**

At **Higher Level** a play by Shakespeare **must be one of the texts chosen**. This can be studied on its own or as an element in a comparative study.

At **Ordinary Level** the study of a play by Shakespeare is **optional**.

5. **Poetry**

Higher Level:

A selection from the poetry of **eight** poets is prescribed for Higher Level.

Students will be expected to have studied **at least six poems** by each poet.

Ordinary Level:

A total of **36 poems** is prescribed for Ordinary Level.

Texts prescribed for comparative study, for examination in the year 2013

AUSTEN, Jane	Emma
BALLARD, J. G.	Empire of the Sun
BINCHY, Maeve	Circle of Friends
BRANAGH, Kenneth (Dir.)	As You Like It (Film)
BRONTË, Emily	Wuthering Heights
CHATWIN, Bruce	In Patagonia
CUARÓN, Alfonso (Dir.)	Children of Men (Film)
CURTIZ, Michael (Dir.)	Casablanca (Film)
FITZGERALD, F. Scott	The Great Gatsby
FRIEL, Brian	Translations
FULLER, Alexandra	Don't Let's Go to the Dogs Tonight: An African Childhood
HAMID, Moshin	The Reluctant Fundamentalist
HARDY, Thomas	Tess of the d'Urbervilles
HARRIS, Robert	Pompeii
HEMINGWAY, Ernest	The Old Man and the Sea
ISHIGURO, Kazuo	Never Let Me Go
JOHNSTON, Jennifer	How Many Miles to Babylon?
JONES, Lloyd	Mister Pip
KEANE, John B.	Sive
LEVY, Andrea	Small Island
LEONARD, Hugh	Home Before Night
LESSING, Doris	The Grass Is Singing
McCARTHY, Cormac	The Road
McDONAGH, Martin	The Lonesome West

MEIRELLES, Fernando (Dir.)	The Constant Gardener (Film)
MILLER, Arthur	All My Sons
NGOZI ADICHIE, Chimamanda	Purple Hibiscus
ORWELL, George	1984
PICOULT, Jodi	My Sister's Keeper
QUINN, Marian (Dir.)	32A (Film)
ROSOFF, Meg	How I Live Now
SALVATORE, Gabriele (Dir.)	I'm Not Scared (Film)
SHAKESPEARE, William	Macbeth
	A Winter's Tale
SOPHOCLES	Antigone
TÓIBÍN, Colm	Brooklyn
TREVOR, William	The Story of Lucy Gault
WOLFF, Tobias	This Boy's Life: A Memoir
ZUSAK, Markus	The Book Thief

Poets Prescribed for Higher Level

BISHOP, Elizabeth

The Fish
The Bight
At the Fishhouses
The Prodigal
Questions of Travel
The Armadillo
Sestina
First Death in Nova Scotia
Filling Station
In the Waiting Room

HOPKINS, Gerard

God's Grandeur
Spring
As kingfishers catch fire, dragonflies draw flame
The Windhover
Pied Beauty
Felix Randal
Inversnaid
I wake and feel the fell of dark, not day
No worst there is none. Pitched past pitch of grief
Thou art indeed just, Lord, if I contend

KINSELLA, Thomas

Thinking of Mr D.
Dick King
Mirror in February
Chrysalides
from Glenmacnass
VI Littlebody
Tear
Hen Woman
His Father's Hands
from Settings
Model School, Inchicore
from The Familiar
VII
from Belief and Unbelief
Echo

MAHON, Derek

Grandfather
Day Trip to Donegal
Ecclesiastes
After the Titanic
As It Should Be
A Disused Shed in Co. Wexford
Rathlin
The Chinese Restaurant in Portrush
Kinsale
Antarctica

PLATH, Sylvia

Black Rook in Rainy Weather
The Times Are Tidy
Morning Song
Finisterre
Mirror
Pheasant
Elm
Poppies in July
The Arrival of the Bee Box
Child

RICH, Adrienne

Aunt Jennifer's Tigers
The Uncle Speaks in the Drawing Room
Power
Storm Warnings
Living in Sin
The Roofwalker
Our Whole Life
Trying to Talk with a Man
Diving Into the Wreck
From a Survivor

SHAKESPEARE, William

Sonnet XII When I do count the clock
Sonnet XVII Shall I compare thee
Sonnet XXII As an unperfect actor
Sonnet XXIX When in disgrace with fortune
Sonnet XXX When to the sessions
Sonnet LX Like as the waves
Sonnet LXV Since brass, nor stone, nor earth
Sonnet LXVI Tired with all these
Sonnet LXXIII That time of year
Sonnet XCIV They that have the power to hurt
Sonnet CXVI Let me not to the marriage of true minds
Fear no more the heat of the sun

WORDSWORTH, William

To My Sister
A slumber did my spirit seal
She dwelt among the untrodden ways
Composed upon Westminster Bridge
It is a beautiful evening, calm and free
The Solitary Reaper
from The Prelude:
 The Stolen Boat [II 357-400]
 Skating [II 425-463]
Lines Composed... above Tintern Abbey

Poetry Prescribed for Ordinary Level

ADCOCK, Fleur	For Heidi with Blue Hair
BISHOP, Elizabeth	The Fish The Prodigal Filling Station
GALLAGHER, Tess	The Hug
HARDIE, Kerry	Daniel's Duck
HOPKINS, Gerard Manley	Spring Inversnaid
KENNELLY, Brendan	Night Drive
KINSELLA, Thomas	Thinking of Mr D. Mirror in February
MAHON, Derek	Grandfather After the Titanic Antarctica
LONGLEY, Michael	Badger
MILTON, John	When I consider how my light is spent
MULDOON, Paul	Anseo
O'CALLAGHAN, Julie	Problems
OLIVER, Mary	The Sun
PIERCY, Marge	Will we work together?
PLATH, Sylvia	Poppies in July Child The Arrival of the Bee Box
RICH, Adrienne	Aunt Jennifer's Tigers The Uncle Speaks in the Drawing Room
SHUTTLE, Penelope	Jungian Cows
SIRR, Peter	Madly Singing in the City
STAFFORD, William	Travelling Through the Dark
THOMAS, Dylan	Do not go gentle into that good night

WHEATLEY, David	Chronicle
WILBUR, Richard	A Summer Morning
WORDSWORTH, William	She dwelt among the untrodden ways It is a beauteous evening, calm and free From <u>The Prelude</u> : Skating [II 425-463]
SHAKESPEARE, William	Sonnet XVII Shall I compare thee Sonnet LX Like as the waves

Appendix J3:

Prescribed Lists for Leaving Certificate English 2014

Rannóg Pholasáí, Cháilíochtaí,
Churaclaim agus Mheasúnachta,
An Roinn Oideachais agus
Scileanna, Bloc 2, Sráid
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Skills, Block 2 Marlborough
Street,
Dublin 1

Fax (01) 8892040

Circular Letter 0001/2012

To: Management Authorities of Second-Level Schools

Prescribed Material for English in the Leaving Certificate Examination in 2014

1. The Department of Education and Skills wishes to inform the management authorities of second-level schools that the prescribed material for English in the Leaving Certificate Examinations in 2014 is as indicated on the attached list.
2. Please bring this Circular and the attached list to the notice of the teachers concerned.
3. Please provide a copy of this Circular to the appropriate representatives of parents and teachers for transmission to individual parents and teachers.

Margaret Kelly
Principal Officer

February 2012

Leaving Certificate Examination, 2014

English

Herewith is the list of prescribed texts for the Leaving Certificate Examination, 2014

As the syllabus indicates, students are required to study from this list:

1. **One text on its own** from the following texts: -

AUSTEN, Jane	Pride and Prejudice (H/O)
BINCHY, Maeve	Circle of Friends (O)
BALLARD, J.G.	Empire of the Sun (H/O)
FRIEL, Brian	Translations (H/O)
ISHIGURO, Kazuo	Never Let me Go (H/O)
JOHNSTON, Jennifer	How Many Miles to Babylon? (O)
KEANE, John B.	Sive (O)
LEONARD, Hugh	Home Before Night (O)
SHAKESPEARE, William	Macbeth (H/O)

- One of the texts marked with H/O may be studied on its own at Higher Level and at Ordinary Level.
- One of the texts marked with O may be studied on its own at Ordinary Level.

2. **Three other texts in a comparative manner, according to the comparative modes prescribed for this course.**

- Any texts from the list of texts prescribed for comparative study, **other than the one already chosen for study on its own**, may be selected for the comparative study. **Texts chosen must be from the prescribed list for the current year.**
- At Higher Level and at Ordinary Level, a film may be studied as **one** of the three texts in a comparative study.

3. **The Comparative Modes for Examination in 2014 are:**

<u>Higher Level</u>	(i)	The Cultural Context
	(ii)	The General Vision and Viewpoint
	(iii)	Theme or Issue

<u>Ordinary Level</u>	(i)	Relationships
	(ii)	Social Setting
	(iii)	Theme

4. **Shakespearean Drama**

At **Higher Level** a play by Shakespeare **must be one of the texts chosen**. This can be studied on its own or as an element in a comparative study.

At **Ordinary Level** the study of a play by Shakespeare is **optional**.

5. **Poetry**

Higher Level:

A selection from the poetry of **eight** poets is prescribed for Higher Level.

Students will be expected to have studied **at least six poems** by each poet.

Ordinary Level:

A total of **36 poems** is prescribed for Ordinary Level.

Texts prescribed for comparative study, for examination in the year 2014

ABRAHAMSON, Lenny (Dir.)	Garage (Film)
ADIGA, Aravind	The White Tiger
AUSTEN, Jane	Pride and Prejudice
BALLARD, J. G.	Empire of the Sun
BINCHY, Maeve	Circle of Friends
BRANAGH, Kenneth (Dir.)	Much Ado about Nothing (Film)
BRONTË, Emily	Wuthering Heights
CUARÓN, Alfonso (Dir.)	Children of Men (Film)
CURTIZ, Michael (Dir.)	Casablanca (Film)
FRIEL, Brian	Translations
HAMILTON, Hugo	The Sailor in the Wardrobe
HARRIS, Robert	Pompeii
HEMINGWAY, Ernest	The Old Man and the Sea
IBSEN, Henrik	A Doll's House
ISHIGURO, Kazuo	Never Let me Go
JOHNSTON, Jennifer	How Many Miles to Babylon?
JONES, Lloyd	Mister Pip
KAY, Jackie	Red Dust Road
KEANE, John B.	Sive
KEEGAN, Claire	Foster
LEVY, Andrea	Small Island
LEONARD, Hugh	Home Before Night
LESSING, Doris	The Grass Is Singing
McCARTHY, Cormac	The Road
McGUINNESS, Frank	Observe the Sons of Ulster Marching Towards the Somme

MILLER, Arthur	All My Sons
NGOZI ADICHIE, Chimamanda	Purple Hibiscus
ORWELL, George	Nineteen Eighty-Four
PICOULT, Jodi	My Sister's Keeper
ROSOFF, Meg	How I Live Now
SALVATORE, Gabriele (Dir.)	I'm Not Scared (Film)
SALINGER, J.D.	The Catcher in the Rye
SANSOM, C.J.	Dissolution
SCOTT, Ridley (Dir.)	Blade Runner (Film)
SHAKESPEARE, William	Macbeth
	Othello
TÓIBÍN, Colm	Brooklyn
TREVOR, William	The Story of Lucy Gault
TWAIN, Mark	Huckleberry Finn

Poets Prescribed for Higher Level

BISHOP, Elizabeth

The Fish
The Bight
At the Fishhouses
The Prodigal
Questions of Travel
The Armadillo
Sestina
First Death in Nova Scotia
Filling Station
In the Waiting Room

DICKINSON, Emily

“Hope” is the thing with feathers
There’s a certain Slant of light
I felt a Funeral, in my Brain
A Bird came down the Walk
I Heard a fly buzz – when I died
The Soul has Bandaged moments
I could bring You Jewels – had I a mind to
A narrow Fellow in the Grass
I taste a liquor never brewed
After great pain, a formal feeling comes

HEANEY, Seamus

The Forge
Bogland
The Tollund Man
Mossbawn: Two Poems in Dedication (1) Sunlight
A Constable Calls
The Skunk
The Harvest Bow
The Underground
Postscript
A Call
Tate’s Avenue
The Pitchfork
Lightenings viii. (The annals say...)

KINSELLA, Thomas

Thinking of Mr D.
Dick King
Mirror in February
Chrysalides
from Glenmacnass
VI *Littlebody*
Tear
Hen Woman
His Father’s Hands
from Settings
Model School, Inchicore
from The Familiar
VII
from Belief and Unbelief
Echo

LARKIN, Philip

Wedding-Wind
At Grass
Church Going
An Arundel Tomb
The Whitsun Weddings
MCMXIV
Ambulances
The Trees
The Explosion
Cut Grass

MAHON, Derek

Grandfather
Day Trip to Donegal
Ecclesiastes
After the Titanic
As It Should Be
A Disused Shed in Co. Wexford
Rathlin
The Chinese Restaurant in Portrush
Kinsale
Antarctica

PLATH, Sylvia

Black Rook in Rainy Weather
The Times Are Tidy
Morning Song
Finisterre
Mirror
Pheasant
Elm
Poppies in July
The Arrival of the Bee Box
Child

YEATS, William Butler

The Lake Isle of Innisfree
September 1913
The Wild Swans at Coole
An Irish Airman Foresees his Death
Easter 1916
The Second Coming
Sailing to Byzantium
from Meditations in Time of Civil War:
VI, The Stare's Nest by My Window
In Memory of Eva Gore-Booth and Con Markiewicz
Swift's Epitaph
An Acre of Grass
from Under Ben Bulbin: V and VI
Politics

Poetry Prescribed for Ordinary Level

BEER, Patricia	The Voice
BISHOP, Elizabeth	The Fish The Prodigal Filling Station
DICKINSON, Emily	I felt a Funeral, in my Brain I heard a fly buzz – when I died
DUFFY, Carol Ann	Valentine
GALLAGHER, Tess	The Hug
HARDIE, Kerry	Daniel's Duck
HEANEY, Seamus	A Constable Calls The Underground A Call
HERBERT, George	The Collar
KENNELLY, Brendan	Night Drive
KINSELLA, Thomas	Thinking of Mr D. Mirror in February
LARKIN, Philip	Ambulances The Explosion
LOCHHEAD, Liz	Kidspoem/Bairnsang
MAHON, Derek	Grandfather After the Titanic Antarctica

NEMEROV, Howard	Wolves in the Zoo
O'CALLAGHAN, Julie	The Net
PIERCY, Marge	Will we work together?
PLATH, Sylvia	Poppies in July Child The Arrival of the Bee Box
SHUTTLE, Penelope	Zoo Morning
SIRR, Peter	Madly Singing in the City
THOMAS, Dylan	Do not go gentle into that good night
WHEATLEY, David	Chronicle
WILLIAMS, William Carlos	This is just to say...
WYLEY, Enda	Poems for Breakfast
YEATS, William Butler	The Wild Swans at Coole An Irish Airman Foresees his Death.

Appendix J4:

Amendments to the Irish Language Leaving Certificate Syllabus 2012–2014

Rannóg Pholasat, Cháilíochtaí,
Churaclaim agus Mheasúnachta,
An Roinn Oideachais agus Eolaíochta,
Bloc 2
Sráid Maoilbhríde,
Baile Átha Cliath 1
☎ (01) 809 5020



Qualifications, Curriculum and
Assessment Policy Unit,
Department of Education and Science,
Block 2
Marlborough Street,
Dublin 1
Fax (01) 809 5048

Imlitir 20/2010

Chuig: Údarais Bhainistíochta Scoileanna Dara Leibhéal

Leasú ar Shiollabais Ghaeilge na hArdteistiméireachta (Gnáthleibhéal agus Ardleibhéal) Cúrsa leasaithe litríochta le cur faoi scrúdú i 2012, i 2013 agus i 2014

Iniata leis an imlitir seo tá moltaí ón gComhairle Náisiúnta Curaclaim agus Measúnachta maidir le leasuithe ar chúrsa próis agus filíochta na hArdteistiméireachta ag an nGnáthleibhéal agus ag an Ardleibhéal. Is é Coiste Cúrsa Gaeilge na hArdteistiméireachta a chuir na moltaí seo faoi bhráid na Comhairle. Is mian leis an Aire a chur in iúl go bhfuil na moltaí seo faofa aige agus go dtiocfaidh siad i bhfeidhm i 2010. Reachtálfar an chéad scrúdú a bheidh bunaithe ar na leasuithe seo i 2012.

Tá achoimre ar an gcóras measúnachta mar a bhainfidh le scrúdú Gaeilge na hArdteistiméireachta (Gnáthleibhéal agus Ardleibhéal) ón mbliain 2012 amach ceangailte mar aguisín leis an Imlitir seo. Tá mioneolas ar an gcóras measúnachta mar a bhainfidh le scrúdú Gaeilge na hArdteistiméireachta (Gnáthleibhéal agus Ardleibhéal) ón mbliain 2012 amach le léamh ar shuíomh gréasáin Choimisiún na Scrúduithe Stáit (www.examinations.ie). Tá na siollabais Ghaeilge Ardteistiméireachta (Gnáthleibhéal agus Ardleibhéal) nuashonraithe ar fáil ar shuíomh gréasáin na Roinne Oideachais agus Eolaíochta (www.education.ie). Seolfar cóipeanna crua de na siollabais chuig na scoileanna chomh maith.

Iarrtar oraibh a bhfuil san imlitir seo a chur faoi bhráid na n-oidí sin in bhur scoileanna a mbaineann an leasú seo leo.

Bheifí buíoch díbh ach cóip den imlitir seo a chur ar fáil d'ionadaithe cuí na dtuismitheoirí agus na n-oidí.

Margaret Kelly
Príomhoifigeach

Márta 2010

GAEILGE na hARDTEISTIMÉIREACHTA

PRÓS AGUS FILÍOCHT DO NA BLIANTA 2010-2012; 2011-2013; 2012-2014

GNÁTHLEIBHÉAL AGUS ARDLEIBHÉAL

Mhol an Chomhairle Náisiúnta Curaclaim agus Measúnachta gur mar seo a bheadh an cúrsa próis agus filíochta ag an nGnáthleibhéal agus ag an Ardleibhéal do na blianta 2010-2012, 2011-2013, 2012-2014.

Tá moltaí déanta ag an gComhairle maidir leis an gcúrsa litríochta a bheidh comónta don Ghnáthleibhéal agus don Ardleibhéal. Tá na moltaí atá déanta ag an gComhairle rianaithe anseo thíos.

1. **PRÓS: Gnáthleibhéal agus Ardleibhéal**
1(a) Prós Comónta Ainmnithe NÓ 1(b) Prós: Ábhar Roghnach
- 1(a) **Prós Comónta Ainmnithe:**
Seo a leanas na téacsanna ainmnithe próis atá molta don Ghnáthleibhéal agus don Ardleibhéal.
 - (i) ***Oisín i dTír na n-Óg*** Scéal béaloidis
as *Seanchas na Féinne* – Niall Ó Dónaill (eagarthóir)
(An dara heagrán, An Gúm, 1996) [Lgh.69 – 73]
 - (ii) ***An Gnáthrud*** Déirdre Ní Ghrianna
as *An Gnáthrud* – Déirdre Ní Ghrianna (Coiscéim, 1999) [Lgh.61 – 65]
nó
Seal i Neipeal Cathal Ó Searcaigh
as *Seal i Neipeal* – Cathal Ó Searcaigh (Cló Iar-Chonnachta, 2004) [Lgh.78 – 83]

[Dirítear aird ar an rogha atá ar fáil d'iarrthóirí ag (ii) thuas idir *An Gnáthrud* agus *Seal i Neipeal*.]
 - (iii) ***Dís*** Siobhán Ní Shúilleabháin
as *Í Siúd* – Siobhán Ní Shúilleabháin (Cló Iar-Chonnachta, 1999) [Lgh.265 – 70]
 - (iv) ***Hurlamaboc*** Éilís Ní Dhuibhne
as *Hurlamaboc* – Éilís Ní Dhuibhne (Cois Life, 2007) [Caibidil 1, Lgh. 5 – 9]
 - (v) ***Cáca Milis*** (Gearrscannán)
as *Gearrscannáin-DVD* (Bord Scannán na hÉireann & TG4, 2004)
nó
An Lasair Choille (Gearrdhráma) Caitlín Maude agus Mícheál Ó hAirtnéide
as *Caitlín Maude, Dánta, Drámaíocht, agus Prós* – Ciarán Ó Coigligh (Coiscéim, 2005) [Lgh. 265 – 270]

[Dirítear aird ar an rogha atá ar fáil d'iarrthóirí ag (v) thuas .i. dráma nó scannán.]

NÓ

1(b) **Prós: Ábhar Roghnach - Gnáthleibhéal agus Ardleibhéal**

Is den riachtanas é go gcloífi leis na teoracha seo a leanas maidir le hábhar agus le téacsanna cuí a roghnú.

Agus téacsanna oiriúnacha próis á roghnú ba chóir na critéir seo a leanas a chur san áireamh:

(i) **Cineálacha:**

Cúig ghiota próis agus ceann amháin díobh ag freagairt do gach ceann ar leith de na cineálacha (i) go (v) thíos:

- (i) **Sliocht béaloidis**
 - (ii) **Giota as saothar dírbheathaisnéise / dialann taistil**
 - (iii) **Gearrscéal [go huile]**
 - (iv) **Giota as úrscéal**
 - (v) **Dráma [nó giota as]**
- nó**
Scannán Gaeilge

- (ii) Fad, leibhéal agus caighdeán na teanga san ábhar a roghnaítear. Glactar leis an ábhar próis ainmnithe mar threoir chinnte don ábhar atá le roghnú, maidir le fad [toirt], cineál, leibhéal agus caighdeán na teanga.

(iii) **Téamaí**

Tá sé tábhachtach na critéir seo a leanas a chur san áireamh, maidir le téamaí a roghnú sna giotaí:

- an t-ábhar féin a bheith spéisiúil agus baint a bheith aige le raon eispéireas na scoláirí
- baint a bheith ag na téamaí le topaicí agus le feidhmeanna teanga an tsiollabais
- meascán d'ábhar trom agus d'ábhar éadrom a bheith i gceist
- cothromaíocht a bheith idir saothar na bhfear agus saothar na mban

(iv) **Ábhar nach bhfuil inghlactha**

- Ní bheidh cead ag iarrthóir ar bith giota ar bith próis atá ainmnithe faoi réir Alt 1 (a) thuas 'Prós Comónta Ainmnithe', a úsáid mar ghiota roghnach i bhfreagra ar cheist ar an gcúrsa roghnach.
- Ní bheidh cead ag iarrthóirí úsáid a bhaint as aistriúchá(i)n.
- Caithfidh gach uile théacs a roghnaítear a bheith ina bhuntéacs Gaeilge.
- Caithfidh gach uile théacs a roghnaítear a bheith foilsithe.
- Caithfidh gach uile théacs a roghnaítear a bheith ar fáil go poiblí agus go héasca don té a bheadh ag iarraidh teacht air.

2. **FILÍOCHT: Gnáthleibhéal agus Ardleibhéal**
2(a) Filíocht Chomónta Ainmnithe **NÓ** 2(b) Filíocht: Ábhar Roghnach

2(a) **Filíocht Chomónta Ainmnithe:**

Seo a leanas na téacsanna ainmnithe filíochta atá molta don **Ghnáthleibhéal agus** don **Ardleibhéal**.

- (i) **An Spailpín Fánach:** (véarsaí 1, 2, 3)
Duanaire na Meánteistiméireachta – Caoimhghin Ó Góilidhe a chuir in eagar. (Eagrán Oifigiúil, Folens, 1975)
- (ii) **Géibheann:** Caitlín Maude
Caitlín Maude, Dánta, Drámaíocht, agus Prós – Ciarán Ó Coigligh (Coiscéim, 2005)
- (iii) **An tEarrach Thiar:** Máirtín Ó Direáin
Rogha Dánta – Máirtín Ó Direáin (Sáirséal agus Dill, 1949)
- (iv) **Mo Ghrá-sa (idir lúibíní):** Nuala Ní Dhomhnaill
Féar Suaithinseach – Nuala Ní Dhomhnaill (An Sagart, 1984)
- (v) **Colscaradh:** Pádraig Mac Suibhne
Solas Uaigneach – Pádraig Mac Suibhne (An Sagart, 1992)

NÓ

2(b) **Filíocht: Ábhar Roghnach - Gnáthleibhéal agus Ardleibhéal**

Agus téacsanna oiriúnacha filíochta á roghnú ba chóir na critéir seo a leanas a chur san áireamh:

- (i) **Cineálacha**
Déantar staidéar ar **chúig** dhán ar fad. Agus na cúig dhán á roghnú ní mór gur sa tréimhse **roimh** 1850 a cumadh **dán amháin** díobh sin.
- (ii) **Fad, leibhéal agus caighdeán na teanga san ábhar a roghnaítear.** Glactar leis an ábhar filíochta ainmnithe mar threoir chinnte don ábhar atá le roghnú, maidir le fad [toirt], cineál, leibhéal agus caighdeán na teanga.
- (iii) **Téamaí**
Tá sé tábhachtach na critéir seo a leanas a chur san áireamh, maidir le téamaí a roghnú ins na dánta:
 - an t-ábhar féin a bheith spéisiúil agus baint a bheith aige le raon eispéireas na scoláirí
 - baint a bheith ag na téamaí le topaicí agus le feidhmeanna teanga an tsiollabais
 - meascán d'ábhar trom agus d'ábhar éadrom a bheith i gceist
 - cothromaíocht a bheith idir saothar na bhfear agus saothar na mban
 - ceol agus liriciúlacht a chur san áireamh

(iv) Ábhar nach bhfuil inghlactha

- Ní bheidh cead ag iarrthóir ar bith dán ar bith atá ainmnithe faoi réir Alt 1 (b) thuas 'Filíocht Chomónta Ainmnithe', a úsáid mar dhán roghnach i bhfreagra ar cheist ar an gcúrsa roghnach.
 - Ní bheidh cead ag iarrthóirí úsáid a bhaint as aistriúchá(i)n.
 - Caithfidh gach uile théacs a roghnaítear a bheith ina bhuntéacs Gaeilge.
 - Caithfidh gach uile théacs a roghnaítear a bheith foilsithe.
 - Caithfidh gach uile théacs a roghnaítear a bheith ar fáil go poiblí agus go héasca don té a bheadh ag iarraidh teacht air.
-

3. LITRÍOCHT BHREISE: ARDLEIBHÉAL

Ceann amháin de na rannóga 3A (Prós Breise) nó 3B (Dánta Breise) thíos. Tá sé i gceist go ndéanfaidh scoláirí an leibhéal seo saothrú ar phrós breise nó ar dhánta breise nó ar an dá rannóg díobh sin más é sin is rogha leo. Rannóg **amháin** díobh sin a bheidh le freagairt sa scrúdú. Seo a leanas an cúrsa de phrós breise agus de dhánta breise atá molta ag an gCoiste Cúrsa don Ardleibhéal.

3A: Prós Breise: Ceann amháin de na saothair ainmnithe (i) – (v) thíos.

- (i) **An Triail** Mairéad Ní Ghráda
An Triail – Mairéad Ní Ghráda (An Gúm, 1978) [go huile]
- (ii) **A Thig Ná Tit Orm** Maidhc Dainín Ó Sé
A Thig Ná Tit Orm – Maidhc Dainín Ó Sé (Coiscéim, 1987); (C.J Fallon, Meán Fómhair, 2003) [Caibidilí 1 – 8, Lgh. 7 – 62]
- (iii) **Tóraíocht Dhiarmada agus Ghráinne**
Tóraíocht Dhiarmada agus Ghráinne – Nessa Ní Shé a chuir in eagar (Longman Brún agus Ó Nualláin, 1971) [Lgh. 1 – 72]
- (iv) **Gafa** Ré Ó Laighléis
Gafa – Ré Ó Laighléis (Móinín, 1996) [Lgh 7 – 64]
- (v) **Canary Wharf** Orna Ní Choileáin
Canary Wharf – Orna Ní Choileáin (Cois Life, 2009)
(cúig ghearrscéal ainmnithe as na deich ngearrscéal atá sa chnuasach)
 - *Saineolaí Teicneolaí* (Lgh. 17 – 32)
 - *Canary Wharf* (Lgh. 35 – 48)
 - *Cosaint Sonraí* (Lgh. 69 – 86)
 - *Cúrsaí Eitilte* (Lgh. 129 – 146)
 - *Mil* (Lgh. 149 – 167)

NÓ

3B: Dánta Breise: Na cúig dhán ainmnithe seo a leanas ar fad (i) – (v) thíos.

- (i) **Caoineadh Airt Uí Laoghaire** Eibhlín Dubh Ní Chonaill
Caoineadh Airt Uí Laoghaire – Nuachóiriú le Seán Ó Tuama, (An chéad chló, 1961). *Leabhair Thaighde, an Ceathrú hImleabhar* – Seán Ó Tuama, (An Clóchomhar, athchló 2002) [Línte 1-68; 177-188]
- (ii) **Fill Arís**: Seán Ó Riordáin
Brosna – Seán Ó Riordáin (Sáirséal agus Dill, 1964)
- (iii) **A Chlann**: Máire Áine Nic Gearailt
Mo Chúis Bheith Beo – Máire Áine Nic Gearailt (Coiscéim, 1991)
- (iv) **Colmáin**: Cathal Ó Searcaigh
Gúrú i gClúidíní – Cathal Ó Searcaigh (Cló Iar-Chonnachta, 2006)
- (v) **Éiceolaí**: Biddy Jenkinson
Baisteadh Gintlí – Biddy Jenkinson (Coiscéim, 1986)

Stair Litríocht na Gaeilge - Ardleibhéal:

Tá sé molta ag an gComhairle nach mbeadh saincheist ar leith ann feasta ar 'Stair na Gaeilge' ag an Ardleibhéal mar a bhíodh. Moltar áfach, agus staidéar á dhéanamh ar an gcúrsa litríochta, aird a thabhairt i gcónaí ar na saothair agus ar na húdair a shuíomh i gcomhthéacs stair litríocht na Gaeilge. Ó thaobh na measúnachta de, ag an ardleibhéal, is féidir go gcuirfear focheist ghairid ar na gnéithe sin. Eolas faoin údar agus faoi chúlra agus comhthéacs an tsaothair a bheidh á lorg.

AGUISÍN

Gaeilge: An Ardteistiméireacht

Gnáthleibhéal agus Ardleibhéal

An Córas Measúnachta

Tá an córas measúnachta thíos bunaithe ar na cuspóirí múinteoireachta agus ar na haidhmeanna uile a ghabhann leis na siollabais seo. Tugtar aitheantas sa chóras seo do na scileanna teanga go léir (idir scileanna ginchumais agus scileanna gabhchumais). Maidir le riar na marcanna atá le bronnadh ar na gnéithe éagsúla sin i scrúdú Gaeilge na hArdteistiméireachta tá aird tugtha ar na hathruithe a fógraíodh le hImlitir 0042/2007.

San ábhar teanga a iarrfar ar na scoláirí a ionramháil sa Bhéaltrial, sa Trial Chluastuisceana, sa Cheapadóireacht agus sa Léamhthuiscint, beidh na Topaicí atá liostaithe sa Siollabas (gnéithe den Chultúr Gaelach ina measc) san áireamh. Tástálfar a bhfuil de shamplaí as litríocht na Gaeilge le saothrú ag na scoláirí ar Scrúdpháipéar 2.

Nóta: Is é 600 marc an t-iomlán don Scrúdú.

GNÁTHLEIBHÉAL

1. Beidh dhá pháipéar scríofa ann don leibhéal seo.
2. Uair an chloig go leith a mhairfidh páipéar a haon (an 20 nóiméad don scrúdú cluastuisceana san áireamh) agus mairfidh páipéar a dó dhá uair an chloig.

An Bhéaltrial:240 marc = 40%

Labhairt na Gaeilge (240 marc)

Scrúdú comónta don ghnáthleibhéal agus don ardleibhéal a bheidh sa bhéaltrial. Déanfar tástáil ar chumas labhartha agus cumarsáide an scoláire trí mheán na Gaeilge.

Páipéar 1: 160 marc = 27%

Cluastuiscint (60 marc) + Ceapadóireacht (100 marc)

Scrúdófar cluastuiscint agus ceapadóireacht sa pháipéar seo.

Páipéar 2: 200 marc = 33%

Léamhthuiscint x 2 (50 marc + 50 marc) + Prós ainmnithe nó roghnach (50 marc)

+ Filíocht ainmnithe nó roghnach (50 marc).

Scrúdófar léamhthuiscintí, prós agus filíocht an tSiollabais sa pháipéar seo.

ARDLEIBHÉAL

1. Beidh dhá pháipéar scríofa ann don leibhéal seo.
2. Dhá uair an chloig a mhairfidh páipéar a haon (an 20 nóiméad don scrúdú cluastuisceana san áireamh) agus mairfidh páipéar a dó dhá uair an chloig agus daichead a cúig nóiméad.

An Bhéaltrial:240 marc = 40%

Labhairt na Gaeilge (240 marc)

Scrúdú comónta don ghnáthleibhéal agus don ardleibhéal a bheidh sa bhéaltrial. Déanfar tástáil ar chumas labhartha agus cumarsáide an scoláire trí mheán na Gaeilge.

Páipéar 1: 160 marc = 27%

Cluastuiscint (60 marc) + Ceapadóireacht (100 marc)

Scrúdófar cluastuiscint agus ceapadóireacht sa pháipéar seo.

Páipéar 2: 200 marc = 33%

Léamhthuiscint x 2 (50 marc + 50 marc) + Prós ainmnithe nó roghnach (30 marc)

+ Filíocht ainmnithe nó roghnach (30 marc) + Litríocht bhreise (40 marc).

Scrúdófar léamhthuiscintí, prós agus filíocht an tSiollabais sa pháipéar seo.