

# The Educational implications in the contemporary Iraqi school theater texts

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## ***The Abstract***

*The school theater is considered one of the educational theaters types by the experts of theater studies, as it is the activity that students perform in their schools under the supervision of their teachers inside or outside the classroom or in the school theater hall and on its stage, or outside the hall in the school garden or its yard, that if the school theater comes close to the theater, as it is one of the basic arts that humans have known and practiced since ancient times, the school theater maintains a special philosophy and goals commensurate with its nature and primary function, which is the educational function.*

*The research has been divided into four chapters, the first of which is concerned with the methodological framework that includes the research problem which is represented by the following question (What are the educational implications in the texts of the contemporary Iraqi school theater)? As for its goal, it was limited to (identifying the educational implications in the texts of the contemporary Iraqi school theater) as well as the importance of research, the need for it, also the identification of terms. As for the second chapter, the theoretical framework and previous studies, that it was divided into two topics, the first of which was studied by studying (the beginnings of the school theater) and the second topic included (the educational contents in the school theater), then the indicators that resulted from the theoretical framework. While the third chapter, it concerned with the procedures of the research and analysis of the intentionally chosen sample, which consists of two school theatrical texts. The researchers have relied on the design of the analysis tool on the deduction of the theoretical framework indicators, finally the fourth chapter was devoted to the results, as the research was ended with a list of sources and references.*

**Keywords:** Educational implications, contemporary Iraqi school, theater texts

## **The methodological framework**

### **The Problem of the research**

Arts in general are as a general human phenomenon as they are means-like of communication and connection, whether through actual participation or observation, that this promotes a deeper understanding and acceptance of the similarities and differences between human races and different cultural patterns.

The theater is considered one of the arts that gives societies human culture by presenting various educational implications that which influence societies. It was and still as a human and social art that reflects the reality and its contradictions through the relations among the members of society, as the theater is a permanent literature that reveals the conflicts and places them in educational contexts. This makes the theatrical text possessing an exceptional importance, especially as the carrier of the cultures of nations and peoples, as one of the educational implications of any artwork is the firm base, that the methods of communicating these contents are "mobile" and "varied" styles, as these contents have taken many directions in theatrical texts which fit the data presented by the writer that comes from trying to achieve the integration between his educational trends and his feelings and life emotions among the effects of the reality surrounding him, including political habits, values and pressures, as this determines his path in including

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the theatrical texts. According to the above, the research problem lies in the following question: **(What are the educational implications in the texts of the contemporary Iraqi school theater).**

#### **Second: The importance of the research**

The current study sheds light on the educational contents of the school theater texts. As for the need for it, there is a benefit from the educational contents which are mentioned in the texts of the contemporary Iraqi school theater.

#### **Third: The research goal**

The research aims to identify the educational implications in the texts of the contemporary Iraqi school theater.

#### **Fourth: The Research limits**

**1) The Temporal limits:** (3/30/2010).

**2) The Spatial limits:** Iraq / Babylon.

**3) The objective limits:** This study is determined to reveal the educational contents in the texts of the contemporary Iraqi school theater which are the texts of the Iraqi writer (Ghaleb Al-Amidi) as a research model.

#### **Fifth: The Determining of the terms**

##### **First: The implications**

**Linguistically:** The word “**implications**” means the word “**content**”, which is considered to be part of the thing, in the sense of its inclusion, including its saying (the content of the book, such and such), so what was the content of your book, i.e. what was included in it <sup>(1)</sup>. The implication is the content of the sentence, the understandable content of which is the content of the messages: what is sent with the content of the mail. <sup>(2)</sup>

**Idiomatically:** It is the content of the thing, which means the content of the book, its substance or the essence of the words, its content, and what is understood of it <sup>(3)</sup> It is also the content that the play reveals and suggests to the hearts of viewers, also it may be direct, hidden or obscure. <sup>(4)</sup> It determines what form that serves the underlying ideas <sup>(5)</sup>.

##### **Second: Educational**

**Language:** Educate, (educated) the child, educate, refine the child: feed and raise the educated boy: he taught him, have it nourishes, develops and performs. <sup>(6)</sup>

**Idiomatically:** (John Doe) defines it as perpetuating the perpetuation of life from a social point of view, as it works to transfer work habits, thinking and feeling from adults to young adults. <sup>(7)</sup> (Ali) defines it as the process by which it develops the aspects of the human personality at different levels. <sup>(8)</sup> (Saliba) defined it as reaching the thing to its perfection. <sup>(9)</sup> also (Ahmed Khorshid) defined it as a social system that determines the effective effect of the family or school on developing the thing from the mental and moral aspects so that they can live a life in the environment in which they live. <sup>(10)</sup>

**The Procedural definition:** It is the set of principles and values which are included in these texts for communication to the recipient and generalization of positive value.

#### **The Theoretical Framework**

##### **The first topic / The beginnings of the school theater**

##### **Globally**

The acting in the school theater has become a phenomenon of art and educational phenomena that have been associated with the school and educational institutions until it has become an integral part of it.

Acting in schools was not recent, but it has emerged centuries ago. As in the sixteenth century in Britain, “Eton and Westminster schools have included acting as part of their programs as a way to train in the correct diction in the Latin language, that there was no professional author outside the school to write the theatrical texts that are acted by students, but rather “the school headmasters were writing plays for their pupils and they did not hesitate to include many jokes.” As the play (Ralph Roister Doister) was one of the many plays were written by Nicholas Yudal, who was

the headmaster of "Eton School", eventually these offers were not limited to a specific occasion, but they continued throughout the year being an activity no less important than the scheduled curriculum, hence these offers exceeded the limits of the school, as in medieval England, "the pupils were involved in acting of religious plays, as well as the plays that were alive for the classical theatrical art which emanating from the spirit of that art. These theatrical performances extended to the representative ceremonies that were adopted by the church whose role was embodied by schoolchildren. <sup>(11)</sup>

As (the representative festivals was held by the Christian Church which were familiar to people, including their colors and movements, also the schools of hymns and songs were the reason for the progressing of acting significantly).

Acting by pupils had lasted for a long time until some of these pupils became professional artists of acting after they worked as amateurs, as they presented their performances inside the churches and inside the court of Queen Elizabeth in the year 1600 AD. Many of representative teams were formed from these young actors and managed to attract the audience to perform their shows. There are other countries that have taken an interest in the school theater because of its conviction of its importance and the role which it plays in developing the capabilities of pupils and students with their talents. (In Copenhagen, the school theaters were established in every season. A series of the most amazing plays are shared by a large number of actors of the Royal Theater, That this theater is managed by the School Theater Association, which is supervised by an elected committee of teachers' unions, as a number of other school theaters are spread throughout the country. <sup>(12)</sup>

This was clarified by the decisions that issued regarding to the school activities, including the school theater, as (the surplus to the introduction of the first curriculum devoted for organizing and managing school activities (outside the curriculum) to the Professor (Fore Towgel) the Teachers College - Columbia University in the year 1917 and the publication of the first travel dealing with the program in an organized systematic way in 1925). Deepening the bases of acting and school theater, as the colleges and schools in the United States of America have been interested in creating their own children's theaters, in USA, Colleges and schools have also paid attention for teaching the children's theater curriculum, which is necessarily directed especially at pupils and students. The situation in Russia was not different from other countries in terms of their interest in the school theater and the children's theater, as (in 1918 the Moscow Children's Theater was established, that it became assisted institute by the government, which it moved to a huge theater in the Theater Square in Moscow) <sup>(13)</sup>.

### **Arabian**

The Arab world was not isolated from the developed countries in the field of interest in acting on the school theater, so you see the source of Syria and Lebanon by virtue of its openness to the outside world as well as the scientific missions that were sent abroad, as this field was adopted by schools and educational institutions is viewed. Likewise, Palestine, as in other Arab countries mentioned above. It has witnessed the arrival of missionaries, including Russian, English, French, German and Italian missionaries since the late of nineteenth century, as these missionary missions, like other missionary missions in the Arab world, have opened schools for them in various Palestinian cities beside to the lessons that fall within the curriculum, that they were doing some theatrical works and these works contributed to create a theatrical renaissance in Palestine, as a reaction to the establishment of these schools for missionary missions, some Arab national schools were appeared, such as Al-Fayhaa School, which was established by Sheikh Muhammad Al-Saleh in the late reign of the Ottoman Sultan Abdul Hamid, as well as (Roud Al-Maarif) school was established after the British occupation. This school presented in late 1927 a play (Abdul Karim Al-Khattabi) that it has aroused the ire of the British protection authorities which obliged to stop its performance.

Several brilliant names were appeared in the field of the school theater, as these names had presented a number of theatrical works and contributed to create a theatrical renaissance as (Khalil Baidas) who played a great role who worked in the Russian school in al- Naserah city, contributed to create a theatrical renaissance in which he supervised the presentation of two plays: (Sultan Salahuddin and the Kingdom of Jerusalem) and the play (Su'al or Wafaa Al-Arab) School activity was not limited to these schools which were mentioned above, rather, other schools were participated in presenting their theatrical performances, including the school (Ein Karem), which established a stage in the schoolyard in the year 1925, on which it presented the play (Salah al-Din) which was written by Sheikh Najib Haddad. <sup>(14)</sup>

### **In Iraq:**

The thirties stage is a new stage in the course of the school theater in Iraq, as new buildings were built for schools that contain large halls which were devoted to the theatrical performances and celebrations, which made it easy for the public to see the theater products in most of the country's brigades, i.e. (governorates), this contributed to create the seed of the theater taste with the awareness of the need for the theater channel, which is new in practice at the educational and community levels. During that, two Egyptian teams had visited Iraq (Atta Allah team and the team of

Youssef Wahbi), as these two groups presented some theatrical works in the school halls, as a result of this, a theater group was formed which also contributed for supporting the Iraqi and school theater, since the school theater is the first core of the theater in Iraq. <sup>(15)</sup>

It is worth noting during that stage that women were not allowed to practice acting, as well as not allowing them to watch school theater performances, as many exciting events had occurred in the city of Kut when a primary elementary school had presented (Wafaa Al Arab) play, as some women wanted to watch the play, which led people to complain to the supervisor, that is (the governor). The supervisor agreed to this request, but the principal did not implement this request, doing a slot in a wall for the women to go to the roof of the school to see the acting, however, this event led to a clash between students and the police to stop the theatrical work, as a result of which the students went out on strike in the next day and roamed the streets of the city of Kut demanding the right of women to practice and watch acting, that this was not the first incident that occurred because of women, but it was preceded by many similar events. <sup>(16)</sup>

It was often the responsibility of the Arabic language teacher who is called (Al-Murshid) the mission of setting up the short conversations which are taking place between a few students, as it dealt with one of the social and national problems experienced by individuals and suffered by the nation, as these events contributed to give the opportunity for females to practice acting and through these school theater performances which were presented in girls' schools, also in the teachers' house, feminist names who practiced acting effectively had appeared, then the Second World War had occurred, as well as due to the political changes and preoccupation with it in the mobilization of the war, therefore, the school theater became less active and dynamic. <sup>(17)</sup>

As for the period of the forties, it witnessed a great transition in the school theater movement, where a technical committee was formed to be responsible for all school activities provided by schools, including (the school play) and that committee is called (the artistic activity committee) which is affiliated to the Ministry of Education. This committee was formed in appreciation of the role of theater and acting in the life of the student in general and society in particular. Acting in those years was not limited in schools only, but the (The Acting Department) was also established at the Institute of Arts in Baghdad, which prompted many young people who have a passion and talent in acting to join that department, and after graduating from the institute, most of them joined the artistic activity committee as technical supervisors, while others worked as a teacher in schools to practice his specialization.

Also many theater groups have appeared in that period that enriched the school theater movement with its continuous productions, in addition to those theater groups, a number of artists who worked as individuals emerged, as in the first half of the twentieth century (the fifties), theater activity became more profound, continuous and receptive, that it reflected the cultural and political needs of society, meanwhile this stage is divided into two parts, the first starts from the beginning of the fifties and ends until the July Revolution (1958), the second part from that stage was marked by the emergence of new phenomena that pushed the school theater movement to go a long way towards the development and maturity of the school theater art, the most prominent of these phenomena, <sup>(18)</sup> of which was the emergence of new artistic groups that enriched the school theater movement through its continuous performances, as from those teams (the modern theater group and the free theater group), these groups have arisen at separate periods, while another phenomenon which emerged in that period was the departure from repetition in school theater production by deviating from the local theatrical text to the global theatrical text, which helped to see the experiences of other countries and their productions, as for after the July Revolution (1958), the circumstances in which Iraq had lived required a new curriculum and style in school theater work, as theatrical and scholastic works of a provocative political nature were presented which were dominated by preaching the rhetorical tendency, because of the given prevailing political and social conditions. <sup>(19)</sup>

The (sixties)era witnessed a major breakthrough in the school theater activity, where (the Directorate of Artistic Activity) was established in each brigade that supervises school theater work that is related to the directorates of education through setting a work strategy and holding festivals and competitions.

### **The second topic / The educational implications in the school theater**

A type of school activity that takes place within the framework of the school which forms a part of the educational process. This activity can be limited to the presentation of theatrical performances, it can also be more integrated, including visualizing a project, writing text, preparing a presentation and submitting it under the supervision of a dramatic activator, as it is used in the school theater acting inside the primary and intermediate school educational institution as a theatrical technique for achieving the goals, whether they were public or private goals. <sup>(20)</sup>

The school theater is considered one of the most important types of educational theaters, as its specificity lies in the fact that students contribute to its preparation and represent images in it after it was in the past the theater that has a religious educational nature that does not care to work with children and address them, but at the present time it has

become a field of research and experimentation which linked to the concept of the theatrical activation, also a means to stimulate creativity among children and young adults, this has been accompanied by the interest of the official institutions in it, as its tendency to include theater in educational curricula. <sup>(21)</sup> The school theater has an educational and recreational goal, as it contributes to create interest in the world of theater for young adults, as well as it constitutes a step to be completed in the university theater and the amateur theater, where as the origins of the school theater are traced back to the presentations of the schools that were part of the medieval monasteries, where students were presenting Latin theater performances. In that period, the schools achieved the basic link between the ancient Roman Theater with the Renaissance Theater. Other types of performances of a critical and satirical nature were present in schools on some holidays, such as the feast of Saint (Nicolas), the patron of students in France. Then the means of the school theater was evolved with the development of the interest in the privacy of the childhood and the emergence of the theoretical studies on the dramatic expression in children, as an educational and therapeutic means. <sup>(22)</sup>

The educational process is one of the most important processes that the countries of the world have taken care of, therefore, it has changed its educational plans and policy to advance it into a better level, as it has introduced audio-visual educational aids as a new support channel, including theater, this is to increase the students' ability to learn to be highly psychologically and cognitive to accommodate the vocabularies of the curricula. <sup>(23)</sup>

The developed countries have paid great attention to the student's culture, also have harnessed all efforts, experiences and capabilities to ensure the success of the educational and promotional plans, in order to enrich and speed the education process and the preparation of the student well, in order to take his role in the society, so as not to give or advance to society without attention to the education with its tools as the basic rules to develop communities. From the very beginning of the theater through all stages of its development, it practiced an educational role and formed one of the elements of education that accompanied human societies from the early beginnings of history, also still an influential educational role in building the personalities of the individual in drawing the image of society according to the conditions and quality in every country and every society or group in the world, through its function as a means of communication that has been throughout the ages, as the theater has used the means of communication which are affecting the masses. Theater has been used by the curators of societies, leaders, kings, philosophers and the religious authorities as an indirect platform for the normalization of their societies according to the requirements of philosophical and social ideas that were intended to embrace or follow them. <sup>(24)</sup>

The school theater is considered one of the most important pillars that the modern school cares about and seeks to build the personality that modern educational systems emphasize, because it has an important impact in building a balanced society and creating a generation that which capable of carrying out its responsibilities, reinforcing positive values such as patriotism and life, promoting educational and moral values as well as participating in the theater events <sup>(25)</sup>.

As the school theater is also considered that the educational means that takes the stage as a form, also from the education and its teachings is an implication through the use of simple theatrical techniques such as expressive decor and clothes which are indicating the characters, as this theater has its own peculiarity which is represented in presenting the educational topics, curricula and various educational issues that are interested by the student during different academic stages, in addition, it is considered a window for the student on the surrounding community, as well as to the student's relationship with those around him and the people and institutions which are related to his life, as he works to refine the student's personality, refining and teaching him positive behaviors and works to integrate and respect them in society.

The school theater directs the students towards the spirit of cooperation and perseverance in work and construction, because the success of the theatrical work depends on the concerted efforts of each participant to find an interesting and useful artistic work, as the school theater gives students at various stages of life opportunities in which they express many of the issues that life reflects around them, that one of the general functions that art can perform in schools is to allow students to vent their repressions. <sup>(26)</sup>

"The school theater is considered one of the factors that helps the student to mature and complete his personality, practicing him in the art of life in harmony with himself and harmony with the society in which the school community lives. He provides the student with information and provides him with many types of experiences and skills, as it trains him on performance with clear and sound pronouncement, accustoms him to good speech, diversification of images and caring for the tasks which required by the colors of behavior. <sup>(27)</sup>

Through the school theater, the relationship between the staff and the school with the treatment of behavioral deviations in the environment can be documented, also it allows the student to receive assumptions in which to bear the consequences and see the responsibilities and get used to face the public without fear and training in self-control, as most of the students and teachers are sitting. That the function of the school theater in education is not to produce the professional actors or show plays that the money is spent on for fun and entertainment only, but the main goal is to achieve a real educational activity and activity in the field of education through positive work and direct experience.

Theatrical educational goals are closely related to school subjects and various school activities, such as religious education, for example, offering plays that carry the love of the Creator and glorify Him and help to support beliefs and virtues, hence, the theater is an educational, flexible and obedient educational tool that is important to the child's life, like all other means, that it requires skill to get benefit from it. That the relationship between the school's representative activity and the school is an exchange relationship, that is, give and take, each of them serves the other in one way or another, so the artist and the educator work in the same framework, although they do not follow the same method, they aim to obtain knowledge and work to guide students. <sup>(28)</sup>

"The theatrical activity, in its singular privacy, plays a distinct role from the rest of the other artistic activities, in addressing the minds and senses of the youngsters, which makes it the most influential and most dangerous in this regard. It is by virtue of being a collective art that requires the active participation of more than one element and specialization, as no one, no matter how capable, is able to make a theatrical performance on his own. <sup>(29)</sup> As the theatrical presentation requires an accurate division of work that begins with the composition of the text and ends with the management of the hall and its preparation for presentation through directing, acting, landscape design and implementation, clothes, preparation and theater equipment .... as that speech, especially in children's plays, requires careful correction with an exceptional care, as it should correct the dialogue performance for children with precision, care and assurance, Caring for pronunciation and diction has a great importance, which leads to the students' exercise in living, sincere expression and mastery of pronunciation in clarity and accuracy, as the choice of clothes in their lines and colors, the way of lighting which is distributing on the stage, as well as the arrangement of groups and furniture in the place require knowledge and know-how among the structure of the blocks, lines and colors, which stimulates and develops the aesthetic sense among young adults. From this we can see that the school activity is characterized by a unique characteristic, which is its ability to absorb most aspects of knowledge which are related to education, as well as its ability to stimulate and develop the aesthetic sense and artistic taste of young people so that it can take a focus of knowledge and polarization gustatory at the same time. As if we add to all of this the psychological and social impact of the theatrical activity, we will realize another aspect of its seriousness and importance, that the psychological aspect is the satisfaction of individual motives, but the social is the substitution of the normal social behavior in place of the non-social behavior. <sup>(30)</sup>

#### **What resulted in the theoretical framework**

- 1) Standardizing the human natural dimensions and examining their logic and determinants of their behavior in order to the educational theorization.
- 2) The texts of the school theater include many aesthetic and semantic issues.
- 3) The texts of the school theater is focused on linking history with the present through inspiring and understanding the historical events.
- 4) The texts of the school theater dealt with various issues, including the social and political realities and the individual, by setting it as the main engine for that reality.
- 5) The texts of the school theater were taken as an educational and recreational tool that develops from the energies of students.
- 6) The texts of the school theater were characterized by an educational feature, which is the ability to absorb the knowledge aspects that are related to education.
- 7) The texts of the school theater helped the educational school activities to stimulate the aesthetic sense of students.
- 8) The writer stimulated with his texts many psychological and emotional aspects for students.
- 9) The texts of the school theater varied between theater and play, the urge to education, patriotism and good citizenship.
- 10) The texts of the school theater dealt with many aspects of knowledge and education that motivate the recipient (the student) to absorb the mental concepts.

#### **The Procedural Framework**

## First: The research procedures

### A: The Research community

The research community consists of (7) texts of a contemporary Iraqi school play in the period (2003-2010). As the researchers devoted the texts of the Iraqi writer (Ghalib Al-Amidi) to study and analysis according to the objective limit of the research. That the methods of writing them is differed from stage to stage, which combined between the educational and intellectual contents according to the following table

N.	The Name of the play	The author	Year of writing
1	Al-Jazaa	Ghalib al-Amidi	2003
2	Al-Sakhraa	=	2006
3	Al-Batta wal Nabaa al-Khateer	=	2006
4	Mubdi'oon	=	2007
5	Al-Atfaal al-Thalatha	=	2009
6	A play for kindergarten / Al-Muhakama	=	2010
7	Liqaa ma'a Fanan	=	2010

### Second: The research sample

The researchers have selected a purposive sample of two school texts from a total of seven study texts. For the following justifications:

- 1) Monitoring educational contents more than other texts.
- 2) The presence of the texts among researchers.
- 3) Many articles have been written about them in order to facilitate the task of researchers.

The Name of the play	The author	Year of writing
Al-Jazaa	Ghalib al-Amidi	2003
Al-Atfaal al-Thalatha	=	2009

### C: The tool of the Research

The researchers have relied on the indicators of the theoretical framework, as (the research tool) which is adopted in the selection and analysis of the sample, as well as reading the texts that placed in the analysis, also the critical articles in newspapers and magazines.

### D: The Research methodology

The researchers have relied on the (descriptive analytical) method in analyzing the research sample and monitoring the procedural research requirements in order to reach the results through the effectiveness of the analysis that the researchers which adopted in analyzing the school play texts, reaching to the researchers the results that are consistent with the research objectives.

### Second: Analyzing the samples

### **Sample No. (1)**

#### **Al-Atfaal al-Thalatha (The Three Children) Play by: Ghalib Al Amidi**

This play revolves around three children working in the market, one of whom pushes a small cart, the second sells plastic bags and the third works in dyeing shoes. One day a group of school pupils entered the market carrying paper and color cards accompanied by their teacher. So they spread on the market square under the guidance of their teacher, who asked them to start drawing, with the attention of shop owners and pedestrians, the three children stood aside watching what was going on. The students began drawing and the teacher rotated among them and directed and encouraged the children. The vendors children revolve among the pupils looking at them and to their drawings, as the shop keepers welcome the teacher, then the teacher was asked why they came to the market and left school, the teacher replied, This is a non-classroom school practice, on which we call free drawing, the benefit of which gives the student the freedom to express what he wants to draw and encourage him to be bold and not hesitant, the three children were talking about each other about why they have left school while watching the students drawing, the first child left school because of his father, as for the second child, he fought with the others and the third one because of his father's death as there was no breadwinner for his family, that they wished to go back to school and practice their identities with the students, so one of the shopkeepers heard them, as he said to them: Your words are true, the school the school decides your future and your leaving it is a big mistake, as one of the children said, "If I went back to school who would support my mother and brothers, then the man replied," After school, your work will be with me in my shop, so they went back to school and the teacher greeted them and rejoiced them as well as their parents, so they were very happy because of their rejoiced.

#### **The Dialogue**

Students start talking to each other:

Let's study, kids, let's play, kids

We read ... we write ... we draw ... we play

The precious homeland advise us ..... with science.P.13

This dialogue among pupils revolves around the educational and recreational importance of the school, which develops the children's energies, develops their experiences, and raises a sense of loyalty and belonging to it, the community and homeland which is the pupils' souls.

The teacher: O man.. This is a non-classroom school practice. We call it the practice of free drawing, as it gives the student free expression, as the non-class activities for the students give them freedom to express what they want through drawing and they have the courage and strength to build their personality, whereas the school activities helped to stimulate the aesthetic good of children through the colors which they use in drawing.

Child 1: I don't know why I left school? P.16

Child 2: If my father had not been, I would be with them now

Child 3: My mother says I have to leave my school to work because my father passed away and we have no breadwinner

The three children are talking in this dialogue about the reality they live in the weakness and poor living conditions of their families, which is the main reason for depriving them of education. The children were looking at the pupils and wished to be with them, but the social situation has prevented them from that, that one of them was supporting the family because his father passed away and they have no other breadwinner.

Ali: Come back to school, son. It is your future ... p. 17

Child 3:but who is gonna be my family breadwinner

Ali was one of the shopkeepers who has a shop in the market, he heard the children's talk and knew that they have the desire to return to school and education, so that they have experience in life, as he decided to help and encouraged them to do so because the school is the one which charts their future and makes them good citizens who serve their country. As the teacher welcomes the children, telling them that the school doors are open to you, also he advised them not to leave it, because the education is the light that shines the way of man.

### **Sample No.(2)**



**Al-Jazaa (The Punishment) play by: Ghaleb Al-Amidi**

It is a play consisting of one chapter composed for children, the characters of the play are consisting of: the farmer, the snake, the river, the palm tree, then the cow, the fox and finally the two dogs, where the author collected human, animal and plant. The events of this play take place on a large farm in which a farmer works on the farm who is interested with its cleanliness and taking care of it, as the farmer collects dirt and throws it in the river every day, So he get used to this work as one day a snake caught him that he was crying for help but he did not find anyone to save him from the snake, so he asked the snake why you are attacking me and I did nothing to you, as the snake told him that you throw the dirt in the river every day and this is a mistake by you, The farmer said, I did not mean to offend, she said to him but you are offended, that you take care of the land and destroy the river by throwing dirt in it, transferring diseases and germs to other creatures in it. So they decided to rule on the matter, the farmer said we are on our way and the first three who coincide with us, we will rule before them and they are the ones who will solve the problem. The snake agreed to that, so the three were the palm, the cow, and the fox, as they brought the matter to the palm, that it sentenced the farmer to punishment, as she told him that you are wrong and you must be punished, they also ruled in the second time before the cow. She said that each of us must say the word of truth because the falsehood is short, that she sentenced him to punishment as the snake rejoiced in that. The third judgment, which is the fox, remained, although it was a trickery, the farmer dealt with it , without seeing by the snake with a sign that he would give him two chickens if he got rid of this dilemma. So the fox arranged a ploy to rid the farmer from this situation, as the fox said to the snake that this is difficult and the answer to it is that I will consult my father and then I return to you with the answer. After a while the fox came back with a frightened concern and said to them: Leave this place because it has become a dangerous to you, that a terrifying storm will come because the king's army will come to this place looking for a snake who was living in a grove near the river, as they told me the characteristics which are similar to yours, so you should escape from this place before they arrived, finally the snake thanked the fox and fled.

Farmer: O man !! Enjoying enters our garden, enjoying our good things with its air, instead of taking care of it .. throwing dirt in it as well as messing with its trees, here I am collecting dirt and throw it in the river every day .. I am used to this work .. collect dirt and throw it into the river ... p. 23.

The farmer has used to work on a large farm and took care of its cleanliness, but the person was ungrateful by throwing dirt everywhere from the farm as this was an ugly deed that did not satisfy the farmer because he was interested in cleanliness, because it is important, in this dialogue, the author puts many traits of an educational approach that motivate the child to mental concepts.

Snake: How did you say you did nothing? Didn't you throw dirt in the river? P. 23

Farmer: Yes, I did.

Snake: A little while ago, I used to hear you blame a person and talk about him because he messes with your garden, as you refuse to act. Letting yourself to mess and throw dirt in the river.

The snake complaining the farmer for his action because he threw dirt in the river which it is a bad deed, when the snake asked the farmer about throwing dirt in the river, he answered yes as he did not lie here. It was an honest answer so that the author in this conversation returns the child to honesty and avoids lying.

Farmer: I did not mean to offend.

Snake: But you offend as on land is a life in the water is also a life, as when you throw dirt in the river, you transfer diseases and germs to the life in the river and you also offend the living things in it.

Snake: I must punish you with a small sting from me. P. 25

Farmer: I will not do it again .... please

Snake: This is the penalty for not thinking right.

Farmer: Let's judge about it.

Snake: judge .... Well ... and who is gonna be the judge?

The snake insisted on punishing the farmer for his action, this shows us that everyone who makes a mistake must be awarded a penalty. The farmer wanted to rid himself from this punishment, as he told her that we should judge it.

Farmer: Well, we are on our way and the first three who coincide with us, we will judge before them, as they will solve the problem. P. 25

The farmer and the snake walked on the road in an attempt to rid from the snake and solve the problem. They found a palm tree on the way

Farmer: We want you to judge between us in an important matter.

Palm: What is it?

Snake: This farmer throws dirt daily in the river. Is this work correct?

The Palm: Of course not, I give him everything and he offends me. As when he wants a fruit he throws me a stone, he does not return the favor.

The judgement of the palm tree on the farmer was to be punished because he was ungrateful because the palm tree gave him everything. He takes advantage of its trunk, its leaves and its fruit, despite of this, he offended the palm, the second judgment is to the cow, as the snake rejoiced with this judgement because it condemned the farmer for his action that the cow hates the human because he treats them badly despite taking advantage of them and it describes him as an ungrateful, the author is stressing on the knowledge and background aspects, for he learns the child the benign qualities that he must learn, which is animal welfare and avoiding harm, as well as teaching the child that the cow has many benefits that human can benefit from.

Snake: We got the third judge, which is the fox, although I do not trust him, p. 26

Fox: Even if my time is short, as I am busy ... because I want to meditate a while ... but it is okay for your help, then say what you have.

Farmer: The snake has refused what I did which was throwing the dirt into the river.

Snake: Is what he did correct? P. 26

The snake was not sure of the third judge which is the fox because of its cunning and deceptive qualities, that what proves deception is his agreement with the farmer to save him from the snake, as the fox agreed with the farmer to rid him from the snake, in exchange for two chickens, which is the trick that he was arranged to get the farmer out of the snake

The ruse that the fox used to make the snake believes was that the army was searching for it and was able to persuade it to flee from this place, so it escaped and the farmer escaped from the snake. As the farmer will not keep his promise to the fox. It is the farmer who deceived the fox and cunning it. Instead of bringing the two chickens, he brought the dogs to harm it. as the fox fled while saying:

Fox: Is this the reward for good!!!! ... Akan and Bkan.

Akan and Bkan were two guard dogs at the farmer, as he was hiding them until the fox came to his request thinking that the farmer keeps his promise to him, which is to give him the two chickens. The farmer orders the dogs to attack the fox and get rid of it. Thus the fox escaped and said: This is the reward for charity, Akan and Bkan.

### **The Results**

- 1) The texts of the school theater emphasized the importance of science and its dissemination among groups of society because it is as a human mission to build society and the individual.
- 2) The texts of the school theater reflected the reality of the social life and served as a social message for students.
- 3) The texts of the school theater called for the adherence to the customs and traditions that highlight the social values and human relationships.
- 4) The texts of the school theater called for the rejection of class differentiation by exposing contradictory social situations.
- 5) The texts of the school theater called for freedom of opinion and choice through the participation of students in many fields to develop their talents.

- 6) The texts of the school theater carried a symbolic environmental expression, as the purpose of which is to stimulate the memory of the recipient (the student).
- 7) The texts of the school theater have stimulated the ethical and educational aspect of the recipient (the student).
- 8) The texts of the school theater called for collective participation, which is characterized by intimacy, passion and love.
- 9) The texts of the school theater dealt with the human reality in Iraq in order to introduce the recipient (the student) to human values and principles.
- 10) The texts of the school theater concerned with the ethical aspects, ideals and higher values, the purpose of which is to teach the recipient (the student) these aspects.

### Margins and sources

\*He is Ghaleb Abbas Rahim al-Amidi, born in Iraq, Babil Governorate, in the city center of Hilla in the year (1955 AD), he completed his primary and secondary studies in it, as he graduated from the Teachers Institute in Hilla in 1979 AD, he was appointed in the province of Dhi Qar as a teacher in the same year, then he joined the service of The military from 1982-1988, who was delegated from the army to return as a teacher in Dhi Qar, also he was the head of our creativity platform against the cultural blockade. He worked as director of school activity in the Babylonian Education Directorate, he is one of the most important theater writers who involved in the children's theater, the school theater. The writer has started by reading the theatrical text, the story, the novel, the poetry, watching cinematic films and theatrical shows, attending cultural seminars and trying to write some thoughts on small paper scraps, he was influenced by the author Yusuf al-Ani, Nour al-Din Faris, Ghalib Tohma, Abdel Rahman Majid and Farhan Bulbul, this was accompanied by his reading of the texts of Aeschylus, Sophocles, Your Bides, the book of the Greek theater, Shakespeare in the Renaissance and then Muller, Jean Racine, the book of the neoclassical, Brecht of the epic theater, he has continued reading for today, he has many books.

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