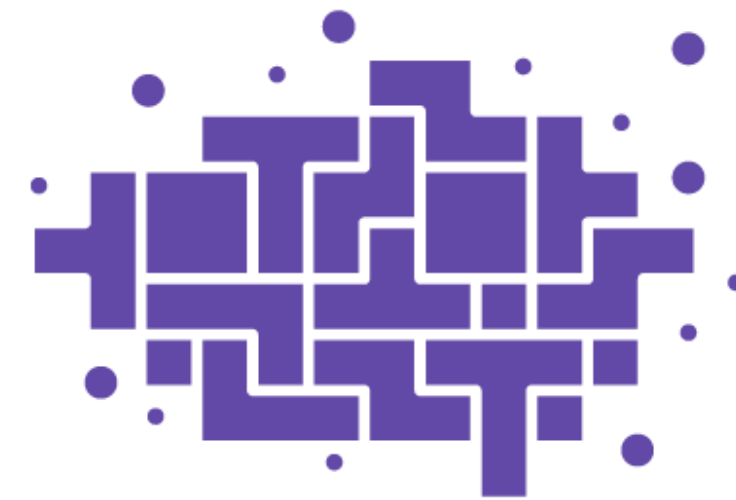




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# Representation of the childhood in Children theater repertoire: Latvian experience since 1991

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Project “Representation of Childhood at the Museums of Latvia,  
Integrated in the E-Learning Environment of Higher Education” (Izp-2020/2-0282)

# Topicality of the study

- 1) Under-researched experience of School theatres.
- 2) The introduction of Latvia's education reform project's The School 2030 approach "Competency-Based Learning" and a new school subject - Theatre Arts.
- 3) Growing interest in childhood studies in the post-Soviet countries.

# Objectives

- 1) Analyses of typical plays produced in schools of Latvia.
- 2) Reveal «image» of childhood in the repertoire of Latvian school theatres.



# Methodology

- Data collection - 40 Theatre festival's programs (1991-2021).
- 314 school theater plays.
- Analyses and research of periodic, press materials and photographs.
- Observation of 15 theatre plays.
- Criteria development for data analyses.
- Conclusions formed based on the analyses.

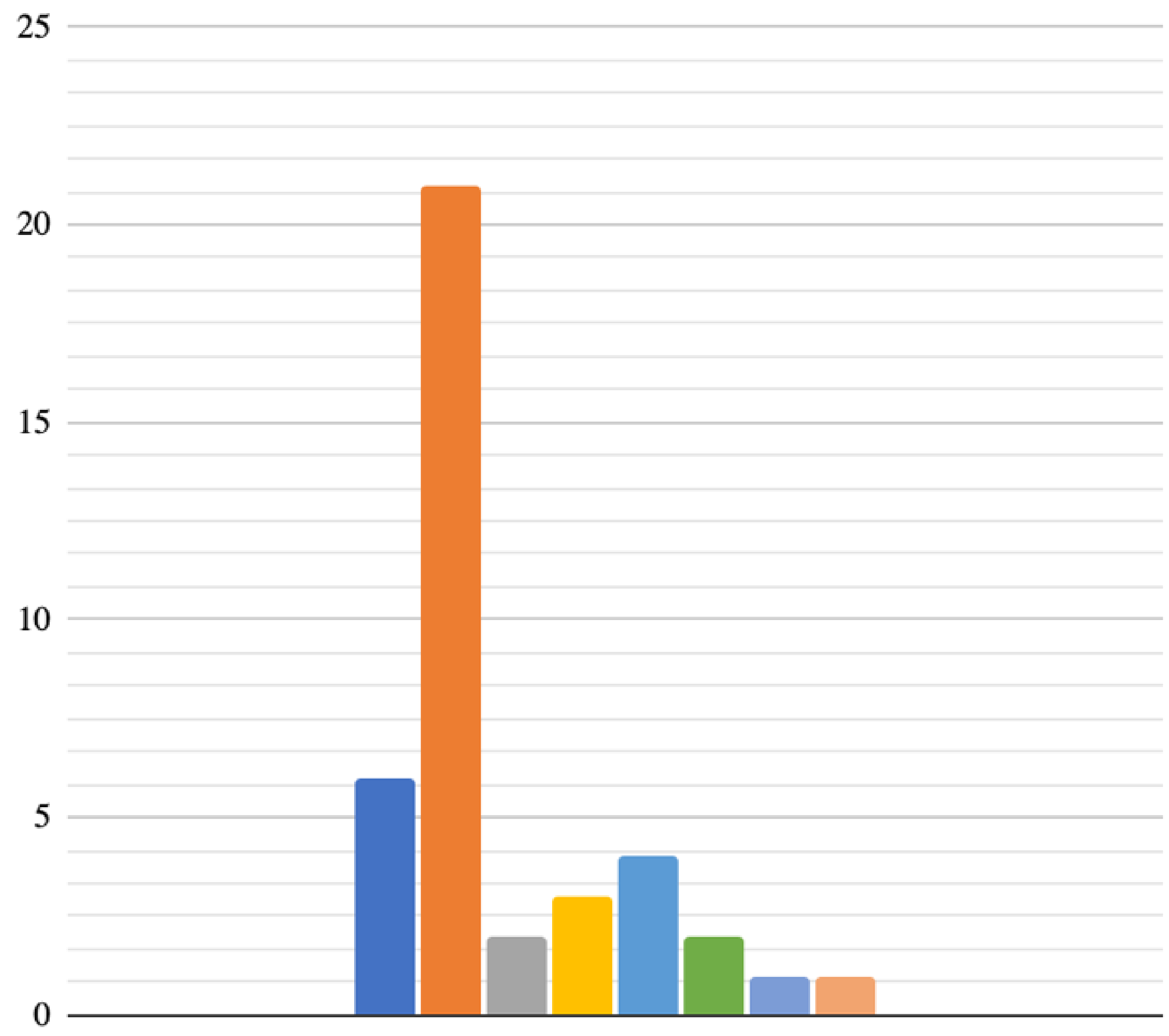




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# Findings

Children's theatre festivals programmes



- International (Latvian) Children and Youth Theatre festival “..un es iesu un iesu”
- International Theatre festival „PITONS”
- Children Theatre festival „Umurkumurs”
- Youth Theatre festival "Laimes Lacis"
- Latvian School Theatre festival “Pavasaris Ogre”
- Student Theatre festival "Saspele"
- Latvian School Theatre festival “Teatrons 2016”
- Primary School Theatre Festival

**4**  
**PRECONDITIONS  
TO CONSIDER  
WHEN SELECTING  
A PLAY FOR  
PRODUCTION**



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# Types of dramaturgy

## The Budget

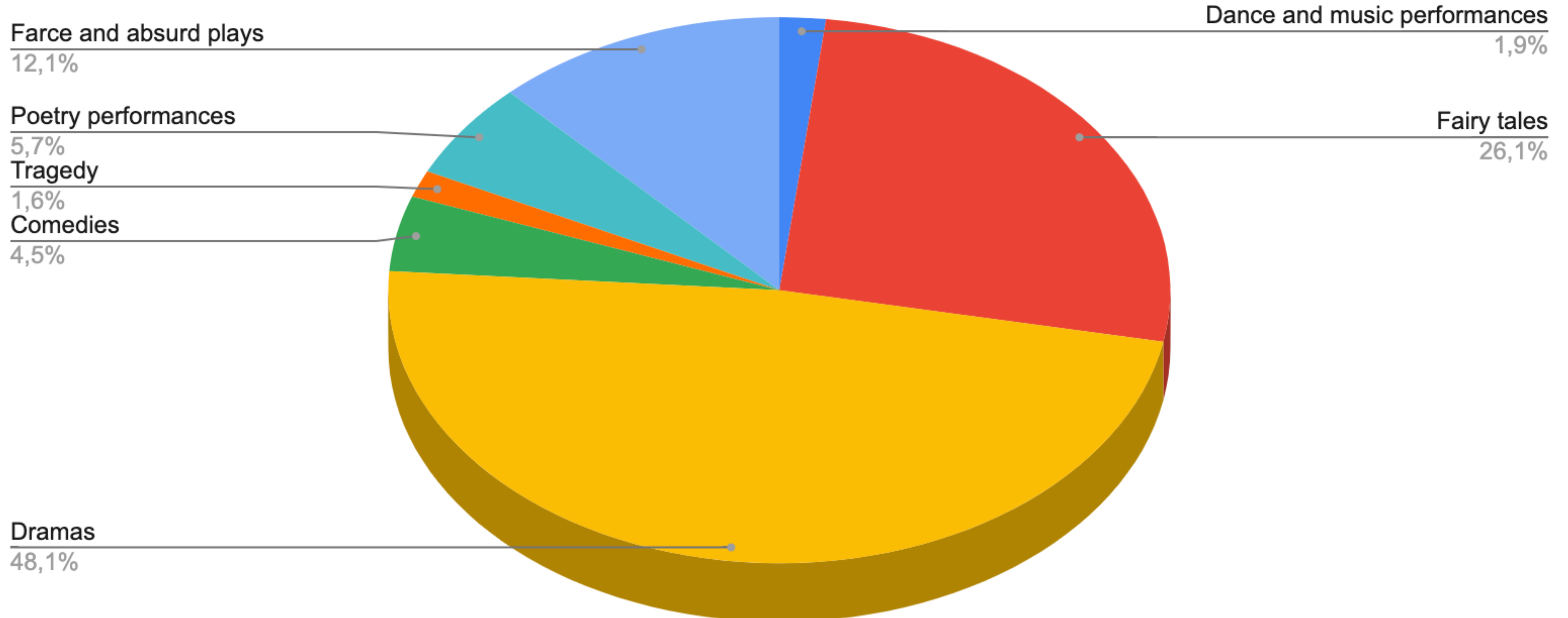
What are the needs of the play (performance space and technical aspects)

Play as an educational tool



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## TYPES OF DRAMATURGY

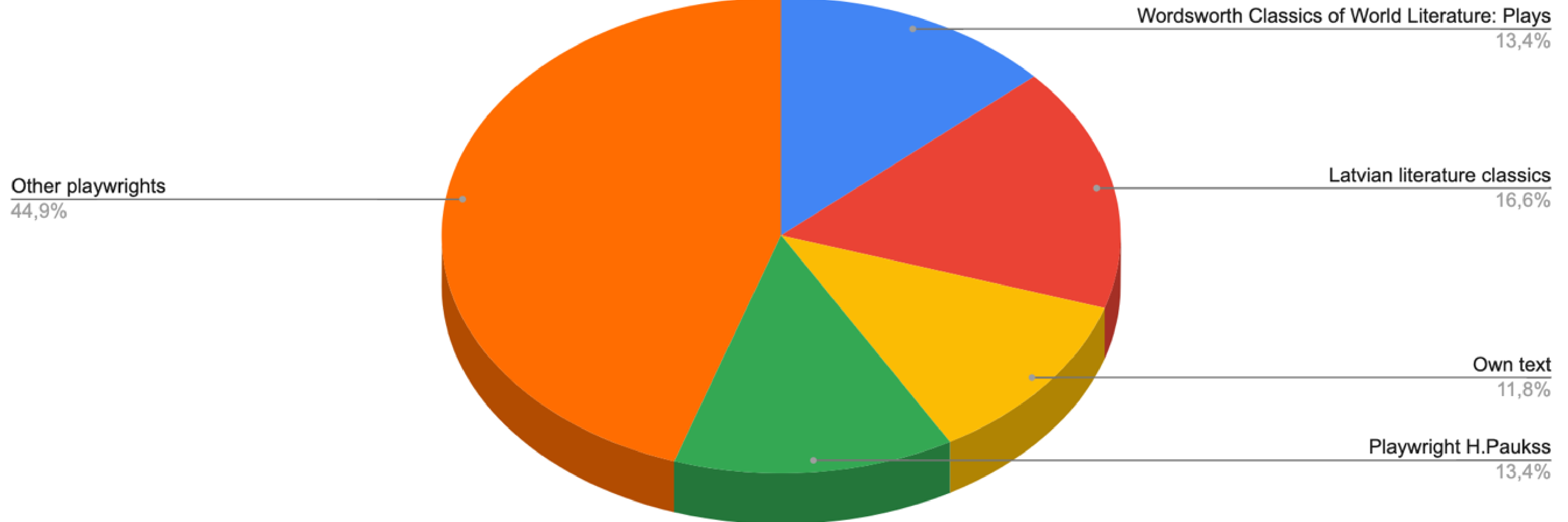






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## PLAYWRIGHTS











80¢ Beer  
75¢ Wine  
50¢ Tea  
60¢







# Conclusions

- 1) The choice of school theatre's repertoire is primarily impacted by the educational aims set for these school theatre groups. It is not essential for school theatre's to consider the technical aspects of staging of the play, e.g. lighting, sound or space.
- 2) The 86,6% of all school theatre's repertoires consist of Latvian author stage plays. Large part of repertoire is made by one particular Latvian playwright work – Hermanis Paukss (*Hermanis Paukšs*). This fact allows to conclude that the pupils have limited access to knowledge about global theatre tendencies within the school theatre classes. Wider repertoire and staging of a classic theatre plays that are of a world importance would allow pupils to acquire knowledge about world culture history, theatre arts history and widen their perspective about childhood in other countries.
- 3) The basis of the school's theatre repertoire is made by staging of such genres: drama, fairy-tale, farse and absurd plays. The childhood in school theatre's repertoire is represented staging Latvian folk tales, Latvian and world dramaturg – classics texts. It means that «reality» of childhood is almost excluded from the school's theatre repertoire.



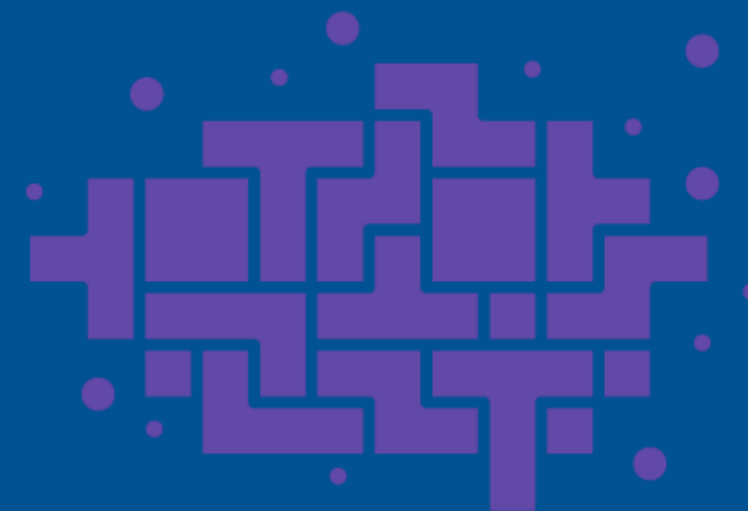
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# Thank you for your attention!

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