

Univerzita Hradec Králové
Pedagogická fakulta
Katedra anglického jazyka a literatury

**The Offer of the Hradec Králové Theatres to Lower- and Upper-Secondary
Schools with Special Respect to British and American Playwrights**

Diplomová práce

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Francouzský jazyk se zaměřením na vzdělávání
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Zadání diplomové práce

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Název závěrečné práce: Nabídka královéhradeckých divadel základním a středním školám se zvláštním zřetelem k britským a americkým autorům

Název závěrečné práce v AJ: The Offer of the Hradec Králové Theatres to Lower- and Upper-Secondary Schools with Special Respect to British and American Playwrights

Cíl, metody, literature, předpoklady:

Práce se zaměří na studium repertoáru divadel v Hradci Králové, jejich nabídku základním a středním školám a vzájemnou spolupráci divadel a vybraných škol. Cílem je zjistit, jak zřetel ke školnímu obecnství ovlivňuje volbu repertoáru, případně jak tento repertoár reflektuje potřeby škol a jejich RVP. Součástí praktické části bude dotazníkové šetření, které se zaměří na žáky/studenty, učitele a dramaturgy divadel. Cílem je zjistit, jak/zda divadelní představení přispívají k rozvoji vzdělanosti/chápání daných děl u žáků/studentů, zda repertoár může zohlednit potřeby škol a jaká je zkušenost divadel samotných s různými typy představení.

Garantující pracoviště: Katedra anglického jazyka a literatury, Pedagogická fakulta

Vedoucí práce: Mgr. Olga Vraštilová, M. A., Ph.D.

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Prohlášení

Prohlašuji, že jsem tuto diplomovou práci vypracovala pod vedením vedoucího práce a uvedla jsem všechny použité prameny a literaturu.

V Hradci Králové 31.5.2016

Anotace

ROZKOŠOVÁ, Simona. The Offer of the Hradec Králové Theatres to Lower- and Upper-Secondary Schools with Special Respect to British and American Playwrights. Hradec Králové: Pedagogická fakulta, Univerzita Hradec Králové, 2016, 80 pp. Diplomová práce.

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Klíčová slova: divadlo, vzdělávací funkce, výzkum, školství

Annotation

ROZKOŠOVÁ, Simona. The Offer of the Hradec Králové Theatres to Lower- and Upper-Secondary Schools with Special Respect to British and American Playwrights. Hradec Králové: Pedagogická fakulta, Univerzita Hradec Králové, 2016, 80 pp. Master Degree Thesis.

The thesis focuses on the research of the repertoire of Hradec Králové theatres, their offer to lower- and upper-secondary schools and the cooperation of theatres and selected schools. The aim is to discover how the regard towards the school audience influences the choice of repertoire, alternatively how this repertoire reflects the school needs and their Framework Education Programme. A section of the practical part will be a survey via questionnaires that target pupils/ students, teachers and literary managers in theatres. The aim is to find out how/ whether a performance helps to develop pupils'/ students' learning/ understanding of certain pieces of work, whether a repertoire could take into consideration school needs and how theatres themselves experience different kinds of performances.

Key words: theatre, educational function, research, education

Prohlášení

Prohlašuji, že diplomová práce je uložena v souladu s rektorským výnosem č. 1/2013 (Řád pro nakládání se školními a některými jinými autorskými díly na UHK).

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INTRODUCTION

Theatre has always been an obsession of mine, as one of the actors from *the Klicpera theatre* called it. As a future teacher I am aware of the fact that teachers sometimes need to behave like actors in their classes. Theatre and education have more in common than it may seem. This is the main reason why I chose the topic about the offers of the theatres in Hradec Králové to lower-secondary and upper-secondary schools.

The principal aims of the thesis are to find out whether the theatres take into account of the educational needs of the schools, the general and school educational framework while choosing repertoire, whether the performances contribute to the level of education, what experience the theatre has with different types of performances.

I chose to interview the representatives from *the Klicpera theatre* and *the Drak theatre* - their employees in charge of the dramaturgy and cooperation with schools, and Czech and English teachers from the grammar schools in Hradec Králové - *Gymnázium J.K.Tyla*, *Biskupské gymnázium Bohuslava Balbína*, and *Gymnázium Boženy Němcové*. In the text I used only the shortcuts of the school names in order to avoid repeating all the long titles. I chose the grammar schools firstly because of my personal experience because I studied at one of the grammar schools. Secondly, the grammar schools are aimed at humanistic orientation and also due to a higher number of Czech lessons which enable the schools to explain more literary movements and authors. Concerning the English teachers, I asked all of them at these grammar schools via e-mail but unfortunately there were only two of them who replied. The names of the teachers are written in the interviews in the attachments but in the text itself I marked the teacher and a number.

I chose the form of interviews which seems for me to be the most practical way because we can always demand some other questions which come to our minds while discussing the topics. All the interviews are written in the attachments; some of them are in points because certain teachers did not want me to record the interview because they would have to focus more on the correctness of their Czech language than on the ideas themselves.

Concerning names of some plays I decided not to translate them in order to keep the original translation into Czech; an official Czech name for a play.

I also used the official websites of the theatres as a source for the description of the websites and their content (such as information about the tickets, the repertoire, the workshops etc.). I decided not to translate the names of the workshops in *the Drak theatre* because of the same reasons mentioned above. Most of the other sources I used were written

in Czech which I translated. All the sources used are presented in the bibliography. All the titles of plays, workshops, Czech titles, theatres, schools and other institutions are written in italics.

THEORETICAL PART

1. Theatres

1.1. Purpose and function

When you say ‘theatre’, a lot of people imagine a place for relaxation, amusement; some of them maybe even education. It represents a place of social meetings which requires certain type of behaviour. It represents a source of thoughts and feelings; it is here to amuse us, to shock us, to motivate us, to make us think about social, environmental and other issues based on certain social experience. Theatre is mainly a part of our culture.

‘Žantovská introduces the main functions of the theatres as ‘the function amusing, informational, cultural, social and political; in the artistic communication we also refer to the functions aesthetical, expressive and imaging and so on.’ (Žantovská, p. 29, 2012)

Žantovská continues with a detailed description of the communicative function: ‘Communication by art is very specific and it is not possible to supply it by any other type of communication. The means of this communication is a performance which we understand as an aesthetic communicative artefact; it is a set of all the possible and specific realizations of an artistic project and its perceptions.’ (Žantovská, p. 28, 2012)

Dvořák says ‘Generally, in terms of the current situation, the theatre is experiencing gradual lowering and underestimating of the function of the theatre in society and even in certain places. This is at odds not only with the tradition, but also in some important countries, especially in Germany where theatre, as a very important traditional issue, is very popular, high-prestige and supported. Similarly in some other cultures; on the contrary to ours; theatre represents a more important function in the structure of general education. Drama education and theatre are a part of elementary education of all the people.’ (Dvořák, p. 62, 2004)

Dvořák continues with his description of the function of the theatre: ‘The theatre at its best represents the most fundamental and the most personal ability of gathering people, of meeting and basically the whole principle of meeting and public dialogue such as values due to which the theatre is being appreciated. The theatre is respected due to its lively, authentic, direct and also non-mediated events.’ (Dvořák, p. 63, 2004)

According to Pammenter ‘culture is the product of a distillation of social experience as people cope with existential realities; it requires effective social communication. Communication itself is crucial to society’s development because, essentially, it shapes social relationships.’ (Jackson, p. 85, 2013)

Pammenter also comments on the function of the theatre: ‘theatre at its best is a collective action and an exploration of human experience. It is a forum for examining our values: social, political, moral and ethical. It is concerned with the interaction of these values at the emotional and intellectual levels. It is a medium for collective and individual reflection.’ (Jackson, p. 84, 2013)

On the other hand, making theatre is not an easy process and requires experience and intellect. There are many factors that the artists, as well as the audience, need to think about when creating or watching a performance. Pammenter claims that ‘making meaningful theatre should always be contextually specific, audience-centred, dialectical process that strives to deepen our understanding of the world and ourselves so that we can change those things that diminish our society. (Jackson, p. 83, 2013)

1.2. Educational function of theatres

Theatre and culture are inseparable. As it was mentioned in the previous chapter, it does not serve only as a means for entertainment. A Jackson’s quotation perfectly describes the connection between the theatre and the education: ‘It must work through fullest collaboration with schools and other organisations, but ultimately it is an aesthetic enterprise and those who wish to see it contribute energetically and effectively to young people’s education in the broadest sense must acknowledge that fact.’ (Jackson, p. 35, 2013)

Jackson also quoted Cooper that ‘we live at a time when education needs to serve more than the requirements of the world market and be part of creating a vision of society worth living in with shared convictions about the kind of people we want to be. Education, as with all social and civic institutions, needs human values.’ (Jackson, p.42, 2013)

This quotation, as well as those that follow, affirms that people often confuse education and think that theatre does not belong with it. It is important to be aware of the irreplaceable function of the theatre which serves us to deepen our thoughts and feelings, to arise inspiration and prosaically approaches. Jackson again quotes Cooper who says that ‘imagination represents a specifically human form of conscious activity that can lead the child

towards the development of the higher psychological and mental functions.’ (Jackson,p.55, 2013).

According to Cooper ‘through the imagination we are able to know the world in a different way. We can reach beyond the present moment and our actual daily lives to envisage possible world. To be imaginative is not something distinct from being rational, but rather it is what gives reason flexibility, energy, creativity and human value.’ (Jackson, p. 55, 2013) This statement confirms what has been mentioned in some of the previous quotations - theatre itself represents very various forms of presentations of the past world and also of today’s world. It helps us to comprehend and to learn from it.

‘Art is not ‘cure’. It provides pattern of reason and tension which organise our experience and give meaning to life - and thus purpose ... All important drama has shown that there are no ‘cures’ for the problem of being human. Just as there are no ‘facts’ which constitute ‘knowledge’.Art must always pass responsibility back to the spectator. The artist is creative in order to make the audience self-creative. That is, neither ‘cure’ nor mere propaganda.’ (Jackson, p. 44-45, 2013)

Teachers have a very important role in leading their students towards theatre and helping them to understand it. According to O’Conner ‘the teacher is not in the school to impose certain ideas or to form certain habits in the child, but is there as a member of the community to select the influences which shall affect the child and to assist him in properly responding to these influences.’ (Jackson, p. 306, 2013)

It is often difficult for students to enjoy a performance. Lement says that ‘the drama needs to hook students quickly and provide essential facts in a dramatic way that does not feel like a history lesson.’ (Jackson, p. 281, 2013)

‘There are several ways of helping students to comprehend and dissolve the topics of a certain play. Lement claims that ‘post-show discussions offer us opportunities to assess students’ comprehension of core issues.’ (Jackson, p. 280, 2013)

1.3. The visit rate of the theatres

Žantovská specifies how to increase the visit rate in the theatres: ‘There are two ways - one of them directs to a raise of the visits and the second one is based on the ability to provoke in those who do not need theatre that much the feeling that a visit in the theatre is

important and interesting by something else, that it represents something higher than just the theatre itself.' (Žantovská, p. 203, 2012)

'The existence of the theatre depends upon the audience; whether a performance is able to accost and assume the audience. It is important to mention that the price of a ticket represents a certain service for the audience which expects an extraordinary experience.' (Gregorini et al., p. 45, 2007)

Žantovská says that 'a theatre performance is primarily aimed at a wide range of recipients who represent particular audiences; even though we understand them as anonymous individuals at first. The results of this activity are publicly available and the distribution is not structured, nor formal.' (Žantovská, p.52-53, 2012)

A decisive factor in evaluating a performance and its success is a feedback from the audience. Žantovská claims that 'the direct feedback and immediate evaluation of feedback are parts of how the performance is developing. A real social context partakes in creating a quality and a means of communication and the quality of communication can differ from a performance to performance.' (Žantovská, p. 53, 2012)

Every audience is different and there are several factors influencing the reaction of an audience at a performance. Žantovská says that 'audiences differentiating according to the social group or needs for satisfaction, we can observe certain specific features, for example local, regional, interests or ideological.' (Žantovská, p. 60, 2012) It explains why reactions at a performance may differ every time depending also on their educational and social background, as well as their experience with the theatre. In Žantovská's opinion it is necessary that 'a theatre reacts to needs and demands of its audience and that a theatre is able to adapt to these needs and interests.' (Žantovská, p. 70, 2012)

The ability of the theatre to adapt to the needs and requests of its audience is also one of the decisive factors while choosing a dramaturgical project and working on marketing strategies. 'It is desirable to take care of any type of the audience because a regular spectator of one of the possible groups may become a potential spectator of many others. But a spectator who was disappointed by a theatre is not going to return very easily. The critics should not direct only at the non-professional audience but it should facilitate transitions among the single and also professional audiences. Theatres should think of subjects such as 'education towards theatre literacy' in order to increase the audience competencies already from the school age' (Žantovská, p. 208, 2012)

1.4. Dramaturgical project

The dramaturgical project carries a lot of importance when it comes to choosing plays. It also represents the theatre. Gregorini describes very carefully the process of creating the dramaturgical project: ‘The creation and following approval of the dramaturgical project is not an one-shot act, but it is a process which continues permanently and its approval is just the beginning of this changeful and demanding work. The dramaturgical plan is approved by the head of the theatre. Before approving the plan, it is desirable to meet leading employees in charge of operating the theatre, economy, production, business and propagation of the theatre.’ (Gregorini et al., p. 27, 2007)

‘It is necessary that the dramaturgical plan explains why a certain play or project should be performed, but it should also indicate what and how it wants to express something. A dramaturgical plan is the basis of all the theatre activities.’ (Gregorini et al., p. 26, 2007)

‘The most important duty of dramaturgy is choosing a script, template or a project which brings certain risk of choice - at the same moment only one solution was chosen and many others were refused. That’s why it is necessary to see the dramaturgy as a part of a higher choice, and not separately.’ (Gregorini et al., p. 25, 2007)

‘The head of dramaturgy has to choose the repertoire pragmatically and also according to the current situation. The creation of a dramaturgical plan does not have to represent a list of written works, but it can bring even separate projects of the theatre - a creation of script ordered for the theatre including a performance of other plays, an order of translation of foreign scripts which have not been translated yet and so on. After approving the plan by the management of the theatre, the plan becomes the basic working plan for the theatre.’ (Gregorini et al., p. 24, 2007)

2. Management and marketing of theatres

Dvořák describes a general approach towards marketing in the theatre: ‘Generally a marketing tool is regarded as a product which origins based on research and analysis of the market and its requests. In the artistic domain, such product can be an artistic work which was created regardless the market situation and it is necessary to use it this market. Marketing is mainly a means of communication between the work and the audience. Another form of the product can be an artistic work which was created according to the market requests - its analysis.’ (Dvořák, p. 116, 2004)

‘The artistic conception of the theatre is an obligatory document generally formulating artistic plan of the theatre for a certain season following the current situation of the theatre including its audience, basics and financial resources. The formulation of the artistic conception of the theatre differs according to the type of the theatre and the genres performing there. The artistic conception is linked to the theatre directivity emergent either from the audience composition, or theatre tradition; as well as the objective possibilities of the theatre.’ (Gregorini et al., p. 24, 2007)

The sales department also represents an inseparable role from other theatre services. ‘Concerning the needs of a sales department it is necessary to design and approve a programme for every month in advance in rigidly fixed dates. The sales department needs to have enough time for organization. It ensures tickets sales and also mass booking of tickets. It informs its permanent subscriber about news and it edits the number of tickets for open-selling if needed. It is also valid for propagation.’ (Gregorini et al., p. 46, 2007)

Concerning the theatre in Hradec Králové, Nekolný offers a short study about the financial resources in the Hradec Králové region: ‘Even though the region is a co-founder of the generally beneficial companies *the Drak theatre* and *the Klicpera theatre*, *the Drak theatre* received only 1, 35mil CZK in 2012 and *the Klicpera theatre* received 2, 075mil CZK. Whereas the total expenses of the Klicpera theatre reached 55mil CZK the same year. It means the region covers only 5% of the total expenses of its main culture source. Every year the region gives only 9mil CZK for cultural projects. The budget for culture tops the total budget of the region by 4% only.’ (Nekolný, p.75, 2013)

Financial resources have always been a struggle for all the theatres in the Czech Republic. This is discouraging as theatres are a part of culture and tradition in every country. Financial struggles often determine ticket policy in the theatres. Nekolný points out that

‘investing in these areas is considered as irrecoverable grants across the political spectrum, and not as an effective and productive investment.’ (Nekolný, p. 34, 2013)

Dvořák talks about other factors influencing the current situation in theatre: ‘Theatre, naturally, focuses mainly on the quality of a performance while a situation is getting worse (internal economy, competition in the market, other unfavourable circumstances) and it focuses on other factor as well - marketing tools (price, distribution, propagation). The importance of marketing, its methods and its accessibility is increasing if the situation for a theatre is not favourable.’ (Dvořák, p. 117, 2004)

This statement affirms that some theatres are forced to sell the tickets even on sales website, such as *Slevomat.cz* and so on in order to sell out the performance.

Dvořák reminds about Němeček who passed a questionnaire about marketing in theatres in 1996. He published the results in his bachelor thesis:

- Long-term goals: *the Drak theatre* - performances for children and adolescents
the Klicpera theatre - play theatre, to have audience, to engage
- Marketing goals: *the Drak theatre* - to increase side incomes from projects
the Klicpera theatre - to create continuously with the best results possible and to work on marketing strategies
- Marketing tools to gain these goals: *the Drak theatre* - to serve a product for the highest price

the Klicpera theatre - not specified

(Dvořák, p. 133, 2004)

Dvořák specifies a portfolio of products and services a theatre should offer: ‘The basic product of a theatre is a performance. Other theatre products are also services which a theatre can offer: borrowing service (the fundus and its components - the inventory, costumes, props and other equipment), informational, communicative and distributional services etc. The theatre can also rent buildings, halls, places for social and cultural events). Other products contain objects, following or supporting sales activities with all the products offering in merchandise. A product can be also an event, a complex of activities and so on.’ (Dvořák, p. 133, 2004)

Both *the Drak theatre* and *the Klicpera theatre* work on these marketing tools and organize different workshops, concerts, expositions and discussions.

‘Media multiplication of a product; using printed, electronic, digital and other media and multimedia, is a relating and supplemental product’ (Dvořák, p. 133, 2004) It explains why theatre use social networks, personal meetings and e-mails to present their performances and other activities.

‘Sales - subscriptions, mass discount, loader discount, morning / evening performances, for certain groups (students, retired, handicapped).’ (Dvořák, p. 145, 2004)

Both theatres in Hradec Králové offer special prices for certain performances and for different groups.

A very important marketing tool is propagation and PR. Dvořák describes propagation as ‘an informative and influencing activity; it is a persuading communication with customers; it is an offer of a product and its qualities; it is a set of methods and means to provide information; it is a sales method.’ (Dvořák, p. 153, 2004)

There are many different forms of communication between the customer and the theatre. First of all, there are electronic media, such as TV (reports about new performances), internet - official websites, channel on social websites (Facebook, YouTube, Instagram, Twitter etc.), e-shops. The theatres also provide paper forms of communication - theatre magazines, posters, leaflets, programmes, tickets, calendars, vouchers, postcards and other merchandise products, such as badges and so on. Žantovská affirms this by saying that ‘a specific feature of theatre is that it represents an entire media. It means that we perceive information through all channels. We could say that a theatre language is a specific complex communicator which makes us to accept a set of all senses based on acoustic and visual channels, although a mutual ratio of all the components is never balanced.’ (Žantovská, p. 58, 2012)

An important role for a theatre is a PR employee. Dvořák describes the function of PR as ‘work with the public, relations with the public, the audience. It is a term of modern management; it is a function, a tool. It is a communication within a society, a dialogue with feedback; it represents purposely developed relations of a certain company or institution towards the public. It aims at reducing tension and conflicts, at defending and influencing and creating a good fame, reputation, awareness about the society and confidence in it. It aims at good relations between the organization and the audience; at lasting relations. It is an evolutionary process, a mutual continuous source of information and the attention of a working environment.’ (Dvořák, p. 203, 2004)

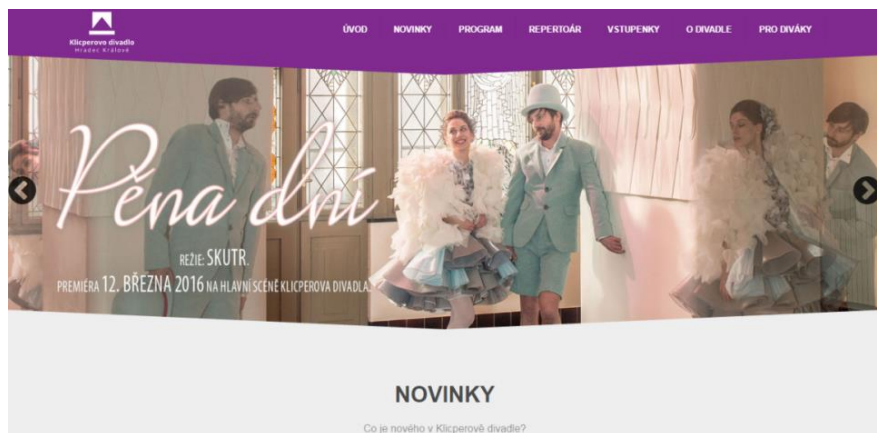
Dvořák continues with his description about PR and claims its importance: ‘A theatre develops this activity on its own. It has its specialist or gives tasks to a professional agency.

These days the theatres can create and strengthen the image, good sound and good reputation of a theatre by new methods and techniques of PR. It enables them to cooperate with people and organizations with a special effort on mutual cooperation and appreciation.’ (Dvořák, p. 204, 2004)

2.1. Theatres’ advertising tools

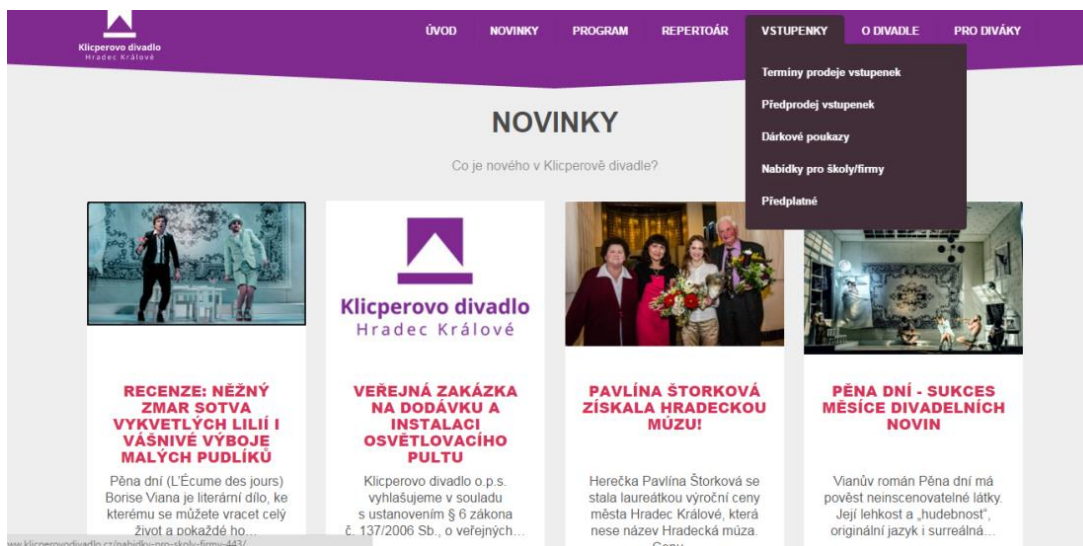
One of the basic tools of the theatres is their official website. *The Klicpera theatre’s* website (www.klicperovodivadlo.cz), has been recently refurbished. The introductory part is clearly organized - there are news, the closest performances and a contact form. At the top of the website there are several sections - introduction, news, programme, repertoire, tickets, about the theatre, for the audience.

The news section includes information about events connected with *the Klicpera theatre* and what is happening in the theatre. In the ‘programme’ one can find a list of planned performances and meetings, as well as expositions and theatre excursions.



Appendix no.1

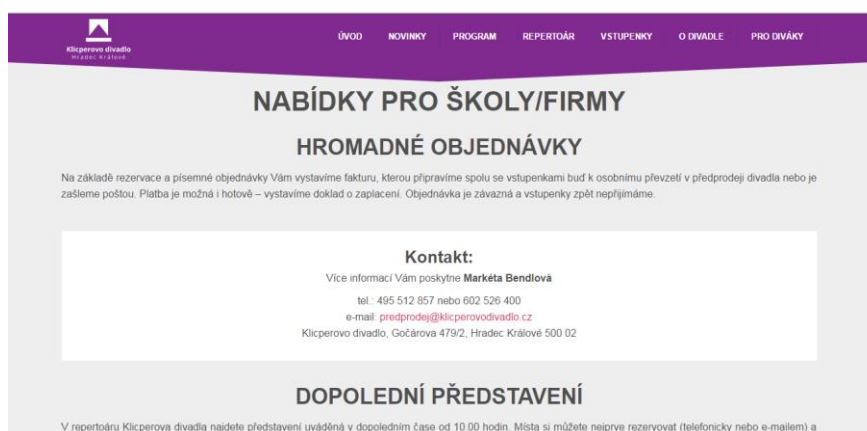
The repertoire offers a list of premieres for the season, current list of plays and a file of plays which are not performed anymore. The section about tickets presents the dates for pre-sale, not only for *the Klicpera theatre* but also for the theatre festivals organized by the theatre in cooperation with *the Drak theatre*, the possibilities of booking and ordering the tickets, vouchers and subscriptions.



Appendix no. 2

The subscription section compared to the other ones is described in details. There is information about kinds of the subscription (premieres, gala premieres, for adults, for seniors, for university students, for students, for pupils of upper-secondary schools, Christmas) and its benefits. Each type of subscription differs in price and the offer of plays. For students and pupils there are two coupons for the festivals which they can exchange for the tickets.

A very important section for our purpose is the offer for schools and companies. In this section there is information how to apply for mass booking and its contact person, how to book morning performances and its contact person, information about extra programme (backstage visits), how to book private performances, which is rather for companies, and again its contact person.

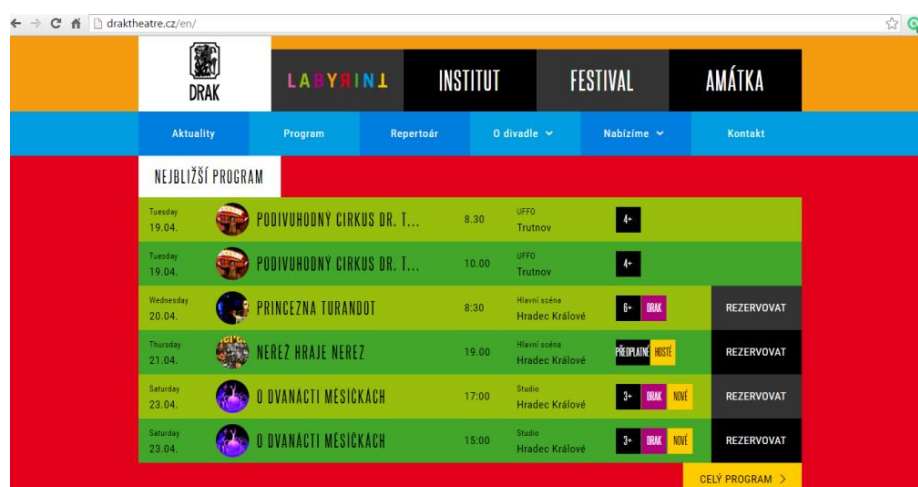


Appendix no. 3

The website includes basic information about the theatre - the company, the group of actors - musicians called *Mastix*, the awards obtained, scenes, technical information, contacts, partners and sponsors, board of directors and supervisors, public commissions, and press room. The section for audience contains information about the e-shop, the Club of spectators and the magazine 'Pot&lesk'.

On the contrary to the *Klicpera theatre's* website, the website of the *Drak theatre* is very different. Although the *Klicpera theatre* is considered as the 'monopoly' of culture in the Hradec Králové region, the *Drak theatre* offers an extraordinary spectrum of activities for schools in order to introduce their artistic work, culture in general and mainly to make pupils themselves to try jobs in the theatre.

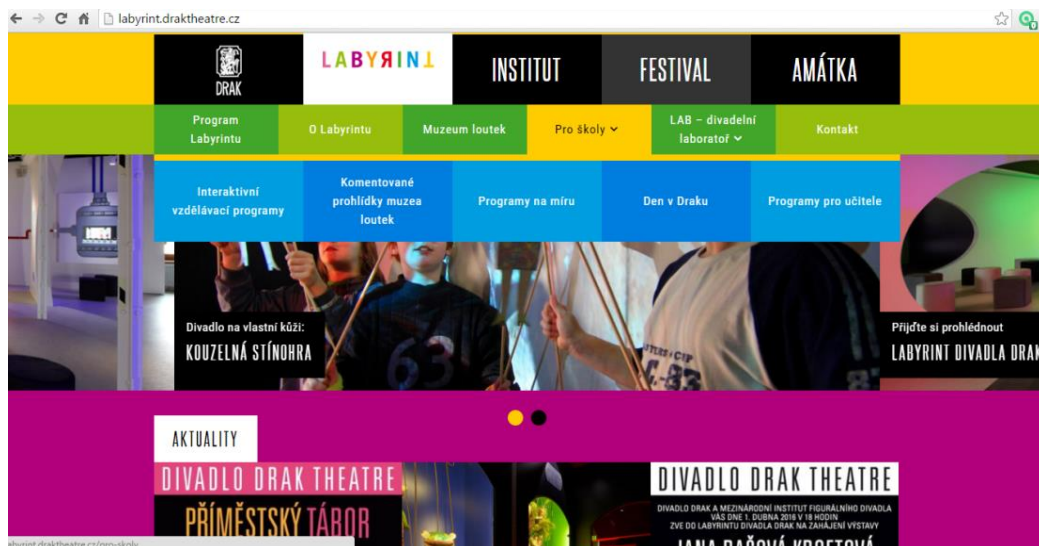
There are five main categories at the website (www.draktheatre.cz) - the *Drak theatre*, *Labyrinth*, the Institute and the family centre *Amátka*. The *Drak theatre* section describes news, a current programme, and repertoire, basic information about the theatre, other offers and contacts. In the introductory section one can find a news feed, the nearest performances and a newsletter. In the programme one can find a list of current plays but a very good tool is a filter which helps you to choose the best performances according to the settings: place, play, company, and age category. The repertoire contains a complete list of performances and again a filter: old / new plays, company, age. The 'about theatre' section describes people working in the theatre, its history, technical details, annual reports, 'Drakoviny' (a magazine), and a 'Where we played' part. Another section introduces basic information for schools - who to contact in case of booking a visit in the *Labyrinth* and creative workshops. Another piece of information is about booking accommodation in the family centre *Amátka*.



Appendix no. 4

The most important section for this thesis is about the Labyrinth which contains most of the information about the offers for schools. At first there is a list of performances. The following part introduces the Labyrinth: opening hours, admission fees, the museum of marionettes, a creative laboratory, a studio scene, a workshop room. This part is the most diverse because it describes the cooperation between the theatre and schools. At first there is the project ‘*Labyrinth - the Paradise of Theatre and Education*’.

The goal of this project is to organize various types of interactive educational programmes and workshops designed for school groups. Direct experiences, as well as experience, enable children to explore theatre from different points of view. It aims at leading them to a positive approach towards theatre, being active as a spectator, and also towards their own creative activities which are supposed to contribute to their personal and social development.



Appendix no. 5

One part of the project is a yearlong theatre activity of children and young company called LAB, or an accredited workshop for teachers. The *Labyrinth* also serves for regular performances, concerts, workshops or international meeting of professional and non-professional artists.

Another section, *the Museum*, presents information about the exposition of marionettes, ‘*the Dragon Laboratory*’ which is a multimedia playroom with simulators of different theatre professions, and *the Exposition hall*. In this section there is a lot of important information about workshops and other associated activities for schools, as well as for the parents and their children. This section describes interactive educational programmes,

commented tours of the museum of marionettes, 'first-hand experience' programmes, '*a Day in Drak*', programmes for teachers '*How to Watch Theatre*'.

The following part is about the institute. *The International Institute of Figural Theatre* (IIFT) was established by Josef Krofta to acknowledge the necessity of studying, research, and looking for new artistic images of the theatre for children in order to fulfil its today's missions. The institute was opened for public in 1993.

Its main educational and exploratory interest is the development of such puppet theatre which tries to be absolutely open to all kinds of modern theatre impulses in cooperation with schools, theatres, individuals and institutions, but it also accentuates working with materials, objects and marionettes regarding them as unreplacable resources.

The IIFT should work as an educational and research theatre centre, investor, producer, puppet centre with qualified background, meeting point of those who are connected by a phenomenon of puppets.

The IIFT represents currently an educational and research centre which offers a qualified background for practical studies of the area using international projects, educational activities, meeting of students of theatre schools, study programmes and residential programmes. The IIFT, mainly connected to the Labyrinth of *the Drak theatre*, is a centre which does not focus only on a collection of marionettes, but especially on creators - experienced artists, less experienced ones or even beginners. The research and creation in the IIFT is perceived as an important investment to the future of theatre for children and adolescents.

The IIFT organizes *Gaudeamus Theatrum* which is an international project that creates a unique creative and open space for mutual encounters of students, teachers and theatre professionals. *Gaudeamus Theatrum* brings participants and audiences mutual inspiration, an important exchange of experience in an international context and the opportunity to get to know the youngest generation of the theatre.

The IIFT regularly organized workshops and courses for professionals and students of technical schools. In 2011 there was an innovative membership series of lectures, discussions, video projections, interventions and trips called *Performing identity in the Labyrinth*. In 2012 a light workshop took place in cooperation with the Institute of Light Design, and in 2014 a symposium discussing interaction and intra-action took place, and so on.

The final sections are dedicated to the International festival of Theatre European regions and the family centre *Amátka*.

Ball symbolizes one of the marketing strategies which would be useful also for the theatres in Hradec Králové: ‘Many theatres recognise that few children and young people are independent theatregoers, so they offer ‘Family Day’ activities for children and their parents in an attempt to engage the whole family. These participatory activities are usually drama - and theatre-related, but often involve other art forms including storytelling and the visual arts.’ (Jackson, p. 156, 2013) This year *the Klicpera theatre* organised the first theatre ball in March.

Actors themselves may also act as an advertisement for the theatre. They not only represent the theatre, but also take part in other projects and discussions. Žantovská describes their role as ‘a great and irreplaceable role as direct representatives of the whole team of artists. From the communicative point of view an actor is a part of a communicative process as a whole and also a mediator of the communication which directs towards the audience.’ (Žantovská, p. 206-207, 2012)

Žantovská develops her idea: ‘Present times carry crucial elements mainly in the area of redefining the cooperation techniques with a spectator, and also with a potential spectator who is planning a visit of the theatre so far. Today’s form of communication does not represent only interpersonal communication, but via interactive media its influence diversifies and changes. The creators themselves can shape its accession to the spectators mainly within the online communication - to let the audience take a look at the process of creating a performance.’ (Žantovská, p. 204, 2012)

3. Theatres and schools

3.1. General educational framework, School educational framework, Drama education

An important factor which influences the general educational framework for both lower-secondary and upper-secondary school levels is a financial question.

The Theatre Institute launched a study about the current conditions of art support which says: ‘At the lower-secondary level the structure of intakes and expenses is more diversified compared to the kindergarten level. The highest rank of expenses related to theatre is marked by the expenses of buying the tickets. The pupils from lower-secondary schools discover theatre within the framework of activities which schools organize out of their main function; it means some supporting activities.’ (A collective of authors, the Theatre Institute, p.183, 2009)

The general educational framework is usually divided into nine educational areas. The following ones are connected to art and theatre in a way and some theatres often include these domains in the workshops (e.g.: *the Drak theatre* and its workshops). *The Theatre Institute* (p. 183, 2009) mentions this division:

- ✓ Language and language competences (the Czech language and literature, a foreign language)
- ✓ Informational and communicative technologies (Informational and communicative technologies)
- ✓ Man and his world (Man and his world)
- ✓ Man and society (History, Civics)
- ✓ Art and culture (Music, Arts)
- ✓ Man and health (PE, Health education)
- ✓ Man and work (Man and work)

The Theatre Institute describes the educational domain ‘*Art and Culture*’ as a means which ‘enables the students to discover other ways of exploring the world than only in a rational way. It reflects an irreplaceable part of a human existence - art and culture. Culture, and its processes and results of spiritual activities, enables to understand the continuity of historical experience which helps to socialize a person and its reflections into a social

existence. It represents an inseparable part of everyday-life (culture of behaviour, clothing, travelling, working) as well. Art is the process of discovery and communication which information originate about the outer and inner world and their mutuality. This information is not possible to formulate and share in different ways but the artistic ones. In this case the education brings artistic acquisition of the world in this area; it means the acquisition with an aesthetic effect.’ (A collective of authors, the Theatre Institute, p. 183, 2009)

Another important piece of information *the Institute* brings is that ‘in the process of the artistic acquisition of the world a person reaches the development of specific feeling, creativity, perception towards a piece of art, as well as towards oneself and the outer world. A part of this development is a process of searching and finding relations among kinds of art based on social topics, being able to empathise cultural needs of other people and their values. It is necessary to approach them while being aware of our own participation. The creative activities develop skills of non-verbal communication through tones and sounds, lines, points etc.’ (A collective of authors, the Theatre Institute, p. 183, 2009)

On the other hand *the Theatre Institute* realizes the importance of the drama education: ‘Unfortunately within the general educational framework, or more precisely in the area of Art and Culture, there is no particular emphasis on the drama education. The Drama education is mentioned in the general educational framework for lower-secondary schools only as a supportive educational area.’ (A collective of authors, the Theatre Institute, p. 185, 2009)

The general educational framework for upper-secondary schools is divided into eight domains. *The Theatre Institute* (p. 189, 2009) offers the following division where are mentioned only those domains which might be included in the purpose of some plays in the theatres.

- ✓ Language and language competences (the Czech language and literature, a foreign language, another foreign language)
- ✓ Man and nature (Physics, Chemistry, Biology, Geography, Geology)
- ✓ Man and society (History, Civics)
- ✓ Man and work (Man and work)
- ✓ Art and culture (Music, Arts)
- ✓ Man and health (PE, Health education)
- ✓ Informatics, informational and communicative technologies (Informational and communicative technologies)

A specific description related to Art and culture contains the following information again by *the Theatre Institute*: ‘The theatre and drama domain is partly supplied in the educational area of the Czech language and literature (rhetoric, literary communication). The pilot text of the general educational framework says that Art and culture are supplied in the domain of Music and Arts, and in a general educational subject Artistic creation and communication, which is an obligatory educational content and it has to be integrated in the school educational framework in a way to give every student a possibility to study it.). The educational content of the subject Artistic creation and communication should enable a student to understand basic principles of artistic creation and the process of communication, to deepen his or her ability to reflect on arts and culture as a whole.’ (A collective of authors, the Theatre Institute, p. 189, 2009)

The Theatre Institute admits that ‘the artistic fields are more or less included in the domains of language education and communication, civics, and mainly in the domain of aesthetic education with the general educational framework. The aesthetic education is superior to other subjects and while creating the school educational frameworks it is desirable to mind the interconnection with the highest number of lessons.’ (A collective of authors, the Theatre Institute, p. 180, 2009)

Drama and theatre definitely have their inseparable role in education itself. Sometimes it can be difficult for some teachers to start using drama in their lessons. Machková advises how to start non-violently and how to get the children used to acting and working on a performance: ‘The work on a performance with a child ensemble starts by reading children literature, narrating valuable stories, discussing topics, by calm, unhurried, speculative and deeply pervading improvisation on chosen or considered topics and templates. At the beginning it is necessary to consider other kinds of literature; novels, popular literature; and to explore life motifs which are included in the topic.’ (Machková, p. 174, 2007)

The aim of the drama education is not only to approach students some important authors and literary movements but as Jackson quoted Wendy Lement ‘Students’ active participation in the drama is the key to intellectual engagement, not only with history but also with concepts of social justice, human right and the evolutionary nature of the law.’ (Jackson, p.275, 2013)

Furthermore Jackson claims: ‘It is possible to learn through theatre. Part of the problem no doubt stems from the fact that we often confuse ‘education’ with school, with institutionalised state education, and they are not necessarily the same thing. Education can

take place in an enormous variety of ways - not least through the medium of the arts. Any good theatre will of itself be educational. Its institutions and conventions and at our own place in that world, when it expands our notion of who we are, of the feelings and thoughts of which we are capable, and of our connection with the lives of others.' (Jackson, p.34, 2013)

This quotation approves that theatre does not represent only a means of entertainment but also a means of education both socially and culturally. People often forget about this fact and take theatre only as a certain type of game.

Teachers play a very important role in the intermediation between the students and the theatre. 'It is important to note that many teachers recognise that form and content are interdependent and make meaningful drama with their students despite the curriculum, but the constraints it places on teachers are profound.' (Jackson, p.43, 2013)

This concerns certain obstacles which exclude attending more, or different, performances in the theatres than the school allows in general. (*see Chapter 1.2.2 Schools research questions*)

3.2. Collaboration between theatres and schools

Based on an interview with Antonínová, in charge of school performances and accompanying activities, and Chmatilová, a former head of the sales department, from the ticket office of *the Klicpera theatre*, I found out following information: The basis of the cooperation between the theatre and school is the subscription. The ticket office addresses to teachers and pupils and students and offer a subscription which is divided into three basic groups - lower-secondary and upper-secondary schools from the region. The performances differ in time reserved for each group.

The process is very simple - either the theatre offers it, or there is a teacher in charge of booking a performance. It means it is a mutual cooperation. Usually a school chooses a play which complies with their school educational framework. The theatre tries to have some programme for schools but it is very difficult because the theatre is very operationally busy (morning performances, rehearsals, technics, evening performances). In general the theatre communicates with teachers, offers some extra activities on its website, for example discussions with actors and directors about a planned performance, backstage visits. An obstacle for the theatre is the beginning of a new season which focuses on booking the tickets

for public and selling subscriptions. The ticket office does not necessarily organize extra activities for schools because it is very time-consuming to serve yet the public audience.

With regard to the fact that *the Drak theatre* focuses more on its children audience, it is expected its offer for schools is going to be much wider than in *the Klicpera theatre*. *The Drak theatre* disposes a very diverse selection of different programmes and workshops both for children and adults. All these activities are included in so called interactive educational programmes. It is a set of educational programmes offering children and adolescents a possibility to explore theatre via direct participation. Based on their own practical experience the participants get to know theatre creation, they learn how to feel and understand theatre. They are led to a positive relation to theatre, to being an active spectator and their own creative skills.

The programmes do not require any special preceding experience or specific abilities. They are appropriate for pupils and students from kindergartens to upper-secondary schools, and they are made to correspond with the general educational framework: apart from relationship to various educational areas and cross-sectional topics, the programmes represent an important contribution to development of the key competences.

Workshops for performances correspond to a particular play in *the Drak theatre*. They enable the participants to explore a wider context of a play or its main topic. It arouses curiosity, deepens the ability of apprehension, interpretation and reflection of art. Thematic creative programmes focus on a specific topic from the theatre domain. They lead their participants to interest of a topic, initiate their need to discover and try. They introduce principles of a puppet theatre, the major works of drama, and history of Czech theatre in an entertaining and comprehensible way.

‘*Experience Theatre Personally*’ enables children to try different theatre professions in a number of workshops which participate on creating a performance. Supervised by professional actors and lecturers from *the Drak theatre* participants become directors, actors, musicians or designers for a while.

There are two thematic creative programmes. The first one is called ‘*About a Forgotten Marionette*’ for kindergartens and the first and second-graders in lower-secondary schools. The goal is to introduce principles and components of a puppet theatre and to lead children to careful relationship to old objects. Via these experiences and direct experience the children are to build a positive approach to theatre and also a self-confident feeling about being able to help, to solve problems and to create. The programme follows the general educational framework for pre-school education. Its content aims at the development of key

competences, specifically the learning competency, the communicative competency, and the social and personal competencies.

Another programme is called '*How to Build a Drama*' aimed at the second-graders of lower-secondary schools and the first and second-graders at upper-secondary schools. The programme supplies students' knowledge about theatre and drama for which there is not enough time to go through. It introduces the basic terminology of the theatre theory and drama. A close attention is paid mainly to five stages of a classical drama and the term catharsis.

Due to a specific methodology of drama education, the programme contributes to the development of most of the key competences, especially to the learning competency, the competency to solve problems and the communicative competency. It is possible to combine the programme with a commented visit of the museum of marionettes, a visit of a performance (especially the play *Ikaros*) or with participation in one of the workshops.

There are two workshops to performances *in the Drak theatre*. The first one refers to the play '*George Méliès' tricks*'. The workshop is aimed at all classes of lower-secondary schools. The workshop either prepares students before seeing the play itself, or it helps to reflect on it after the performance. Its purpose is to deepen students' abilities to perceive and interpret drama. It puts emphasis on their own activity and interaction among the participants; it stimulates their creative skills and contributes to the development of their communicative and cooperative abilities. The students do not only receive information leading to better understanding of a play but their experience will be even intensified. The workshop uses mainly methods of drama education and principles of learning from experiences.

Its content directs to the development of the key competences - the learning competence, the competence to solve problems, the communicative competence, and the social and personal competencies.

The second workshop *Ikarosis* aimed at the first-graders of lower-secondary school students. The goal is to prepare children to see the play *Ikaros* by using drama education methods and to offer a basic theoretical view on ancient Greece. The pupils get to know typical features of Antiquity and meet the main protagonists of the play. The purpose of the workshop is to arouse curiosity and deepen perception, interpretation and reflection of drama. It contributes to the development of cooperation and communicative skills.

Children become more receptive and sensitive audience and enjoy the performance more. Its content directs to the development of the learning competency, the competency to solve problems, the communicative competency and social and personal competency.

'To Experience Theatre Personally' offers four workshops. The first one is *'To Have First-hand Experience of Acting'* which is aimed at students of the second grade at lower-secondary schools and upper-secondary school students. During the workshop the students try what it is like to be an actor. Through original plays and exercises they get to know the basic skills of scene art. They discover what it is a scene speech and movements to eventually act in a dramatic dialogue. The workshop is very freely framed by the story of *Romeo and Juliette*.

The workshop is included in the project mentioned above which enables children to try in different workshops different artistic professions which partake in creating a performance. Based on their personal experience children get to know the secrets of creating theatre, they learn to feel it and understand it. All the workshops contribute to development of their personalities and transcendent to their lives. The workshops focalize on developing creativity, capturing the imagination, developing sensitivity and improving their communicative skills.

The third workshop is called *'To Have First-hand Experience of Designing'*. This workshop is for 5 year old children. Each participant receives a set of utilities necessary for creating a paper puppet. Via simple steps, supervised by an experienced lecturer, they create their own original specimen. They learn how to play theatre with it and take it home at the end.

The third workshop is *'A Magical Shadow Play'* for lower-secondary and upper-secondary schools. The participants learn how to work with a symbol, a shortcut and other artistic means; they apply their fantasy and creativity, develop communicative skills and empathy.

The last workshop is called *'How to Move on the Stage'* and is aimed for both lower-secondary and upper-secondary schools. It introduces the basics of movements on stage. Via original plays and exercises the participants can try body expressions and learn how to understand its meaning. After discovering one's sensibility and unusual possibilities of movements they also get to know the basics of pantomime and try simple stage tricks and gags. They realize that a movement represents a very important role in theatre and also in everyday life. The workshop is for everyone regardless their physical presupposition or preceding motional grounding.

‘Made to measure programmes’ a special offer for those schools which have specific requests, either because of unusual composition of a group, or by a special school or extra-curricular project and none of the programmes is appropriate. In this case the school needs to contact Anna Hrnečková, the theatre instructor, and discuss possible changes in the programmes or even think up a completely new programme for the school.

‘*A Day in Drak*’ is a day-long programme for kindergartens, lower-secondary schools, upper-secondary schools offering a performance, a visit in the Museum of marionettes and a participation on an educational programme or workshop. A part of the day is also a reflection about the performance leading to better understanding of a play and strengthening of new information. It is possible to order lunch in the theatre club for kindergarten visitors.

A special offer for teachers is a seminar ‘*How to Watch Theatre*’ which discusses various parts of a performance and their possible interpretations, methodology of preparation and following reflection for lower-secondary school pupils, a visit of a play and reflection of the play.

Both of the theatres use various forms of communication with their audience - from the official websites to the social media such as Facebook, Instagram, or even Twitter. On the other hand we do not find out much about what *the Klicpera theatre* offers not only to the schools but also to the public, except for the basic division of the subscription groups and possible ways of cooperation.

The Drak theatre focuses mainly on its audience from schools; it means its offer is very diverse. Each workshop is described and offers important information for the teachers who might be interested in booking one of them.

PRACTICAL PART

At the very beginning I wanted to use questionnaires for my research but at the end I decided to interview the teachers and employees in charge of dramaturgy in the theatres because during an interview you can ask other supportive questions and gain more information.

1. Objective and method of the research

The research was based on interviews with the theatre representatives; dramaturges or people in charge of the sales department or the cooperation with schools; and teachers from grammar schools in Hradec Králové. They were given a list of questions about the creation of a dramaturgical project, the cooperation with schools, possible improvements and also questions about British and American authors.

The teachers were given questions mainly about their cooperation with theatres - how do they cooperate, whether there are any obstacles or possible changes how to improve the cooperation. The teachers were also asked about the school educational frameworks and their achievements in cooperation with the theatres.

1.1. The research

1.1.1. Theatre research questions

The Klicpera theatre represents the most important cultural element not only in Hradec Králové but also in the region. It has had a long cultural tradition also in the cooperation with *the Drak theatre*. While creating a new dramaturgical plan, it is necessary to think of many influences at the same time. Slouková, the head of dramaturgy in *the Klicpera theatre*, starts the process by addressing some directors and afterwards she discusses with each of them what plays might be included in the plan. One of the possible influences could be a play chosen for a particular actor or actress. Another possibility is a director's idea. It may be a book or a topic which he would like to perform on stage. It is also possible that the dramaturgy finds a new interesting play which could be worth a performance in the theatre. I interviewed Hrnecková from *the Drak theatre* who is in charge of schools performances and the cooperation with schools in general.

- Is the cooperation among the theatre and the schools sufficient?

Slouková sees the cooperation sufficient because the theatre tries to fulfil its cultural and educational purpose by performing some plays for schools, for example even in the morning performances for schools. Even though the theatre represents the culture in general in the region and it is not possible to focus only on one group (schools), it tries to organize several activities for schools or to offer special prizes for the tickets.

The Drak theatre focuses mainly on the pupils from lower-secondary schools who represent the widest audience group for the theatre. It looks for an offer broad enough for them. On the other hand, the theatre admits they somehow avoid contact with upper-secondary schools. In the last repertoire there was one play for upper-secondary schools which had to be taken off the programme because of leaving of one of the actors. *The Drak theatre* realizes it is lacking a play for this grade. For the next season the dramaturgy is thinking about a play also for upper-secondary schools due to a new theatre management which wants to focus more on teenagers in the future as well. In the current programme there is no appropriate play for upper-secondary schools. On the contrary, *the Drak theatre* organized a performance based on the book by Jan Amos Komenský '*Labyrint světa a ráj srdce*' which focused on any age group from 11 years. There are also plays whose target groups are not only children but also students from upper-secondary schools and even adults - for example the play '*Poslední trik George Melièse*'. *The Drak theatre* admits it does not have much contact with upper-secondary schools.

- Is the offer of appropriate plays for schools sufficient?

One of the most important features is the popularity of a play because it is necessary to balance the commercial ratio of the plays. It means the theatre should perform at least one play which is not an obvious best-seller, e.g. a play which is not easy to comprehend for a common spectator or a play which hides a deep message. Another way of balancing is performing a play which is not a comedy. On the other hand Slouková feels it as her artistic duty to include great dramas. When Slouková agrees with the directors on which plays are going to be performed, she often considers plays which might be performed for schools as well. Schools' participation has its own negligible importance for the theatre and its actors to lengthen the shelf life of a play.

Considering artistic purposes Slouková and the director often tend to original and unusual versions of a play which represent a challenge for them. Although it is not the initial purpose to play as many plays as possible for upper-secondary schools, they make for it because these challenges are usually the most popular pieces of literature.

As it was indicated already in the previous question, *the Drak theatre* concentrates on lower-secondary schools both in the offer of plays and workshops and other activities. From time to time they perform a play which is not only for children but also for teenagers and even adults but it is only one or two plays a season. The theatre is aware of the lack of appropriate plays for teenagers and it already predicts steps to develop cooperation between the theatre and upper-secondary schools.

- Do you take into account school needs while creating the dramaturgical project? If yes, how?

The Klicpera theatre takes into account schools but it is very difficult because it cannot be its priority. There is an unwritten rule of playing one play for upper-secondary schools every two years which represents the minimal age for which the theatre is able to perform a play. Another unwritten rule presents at least one play for upper-secondary schools every theatre season. Presenting one play for upper-secondary schools is an intuitive process because playing for them increases the shelf life of plays which means a higher number of reprises. Even though *the Klicpera theatre* tries to think about the educational needs of school, the students are not the target group. Since it is the only drama theatre in the region, it has to cover all possible audience groups.

Concerning *the Drak theatre*, the situation is a little bit different. It does not take into account school needs because the target group is not upper-secondary schools; it means the theatre does not need to consider the learning outcomes much which makes actually creating a dramaturgy plan more difficult. On the other hand, the cooperation with lower-secondary schools is on a better level because there has been a long tradition of the cooperation and the schools often book performances and are interested in the plays and the new programme. One of the advantages is also the possibility of using plays to deepen cross-section topics, such as Humans and the world.

- Do you take into account educational outlines?

Slouková says that the creation of a dramaturgical project for a season arises intuitively because every performance is given a certain amount of reprises for each season ticket. Afterwards the shelf life of a performance is extended either by a so-called free box office which means the play is successful even out of the subscription groups, or such play is offered to school and teachers order a school performance from 10 o'clock.

Slouková does not consider the learning outcomes significantly. It is rather a reflection of what belongs to the obligatory school reading but she does not discuss it with teachers. Among the examples from the current repertoire we might consider plays as *Evžen Oněgin* (Pushkin), *Kytice* (Erben), *Romeo and Juliette* or *Richard III* (Shakespeare), *Figaro's Wedding* (Beaumarchais), *The School for Women* (Molière).

In *the Drak theatre* the management does not consider any educational outlines concerning plays. In the workshops for schools it is possible to find the outcomes with regard to general educational framework.

- Do you have any particular examples of cooperation between the theatre and schools?

One of the main forms of cooperation in *the Klicpera theatre* is a subscription group for lower-secondary and upper-secondary schools. The sales department offers certain performances to schools, or even the teachers themselves address the theatre. Very often the schools are interested in performances which have not been put on intentionally for schools, for example some of the plays by David Drábek.

In most of the cases it is based on communication with lower-secondary schools in general. A special example is the *Biskupské gymnázium Bohuslava Balbína* which organizes every year an event called 'Projektový den'. The Czech language teachers asked the theatre to think up a workshop especially for the students for the project. Hrnečková came up with an idea of creating students' own performance. The students were divided into four little groups. They were played some music and then they created the story, the characters on the basis of their own feelings from the music. The students had at their disposal a technician who helped them with the lights and music. This workshop enabled the students to try the process of creating and acting a play. The event was very successful because the students enjoyed it very much and they were excited and playful.

Generally *the Drak theatre* is very open to lower-secondary schools - it regularly sends programmes, schools call to the theatre to book performances. When a teacher does not respond, a responsible person meets up the teacher and discusses an order. The teachers are used to attending workshops with their classes which is a very good way for the students to get to know the theatre. They even have the possibility to discuss with Hrnečková - not only teachers, but also students can feel free to ask any questions concerning performances and theatre. Within the framework of the festival Theatre European Regions Hrnečková reflects on establishing a theatre council assembled from different children who would tell her their feelings and ideas about *the Drak theatre*. This council would meet her for example four times a year.

Another example of the cooperation between *the Drak theatre* and the schools was the performance based on the book by Jan Amos Komenský '*Labyrint světa a ráj srdce*'. Hrnečková chose 10 children from different lower-secondary schools in Hradec Králové and was working with them on the performance. Finally their classmates came to see them on the stage and afterwards they discussed the whole work. The same work was performed in the theatre by professional actors and the children could see the play again and analyse it from different points of view. Hrnečková sees a very important role of the teachers in the whole understanding and attitude towards the theatre in lower-secondary schools. After having seen the play '*Labyrint světa a ráj srdce*', Hrnečková asked the teachers to hand in reviews from the students which represent a very valuable feedback for the theatre.

This is one of the reasons why the theatre offers a workshop for teachers where they can learn methods how to prepare children before seeing a performance, how to reflect on it; they learn about different creative activities, how to lead a discussion, questionnaire or drama plays.

The teachers are also offered seeing an overhaul rehearsal which helps them to reflect on whether the performance is appropriate for a certain class or not. It also helps to cooperate between the theatre and the teacher because the teacher can discuss with the artists what he or she sees desirable and in what parts it would be suitable to work on. Hrnečková plans to prepare for these discussions and possibly to create some worksheets or materials the teacher might use with their classes.

Hrnečková wants to create a workshop for the audience which may not have much experience with the theatre in general and may not understand well certain symbols or artistic elements which are not easy to comprehend. This workshop would help them to analyse artistic intentions and give them certain guidance how to orient in such performances. Even

though the performances in *the Drak theatre* are not difficult to understand and the audience does not need much preparation, on the other hand such workshop would be certainly help *the Klicpera theatre* which often has very artistic performances and not everyone can declassify the message. Eventually it would keep the audience from discouraging a play because of not understanding the artists' plans.

Surprisingly the upper-secondary school students remain a challenging group for Hrnečková because they often do not understand why the directors and artists change a traditional play into a modern version which they regard as a dishonour of the play. That is why Hrnečková wants to work with these students and help them to discover new and unusual points of view and not to be afraid of modern and original remakes of traditional works.

- What is the visit rate of schools from your point of view?

Slouková regards the visit rate as very good. Several times, or at least once a week, there is a performance for schools at 10 o'clock in the morning and the audience's acceptance of the plays is overwhelming. Many guest directors approve that the audience in Hradec, even the youngest one, is very welleducated. It means it does not ever happen that some children or adolescents would talk or disturb during a play. The audience is also very concentrated which makes the morning performances profitable. It is difficult to judge whether it is a good work of teachers who lead their students to perceive the theatre well, or it is really due to good-quality performances.

The plays in *the Drak theatre* are usually sold-out and it does not struggle with a low visit rate so it is difficult for Hrnečková to guess the level of the visit rate. Altogether the theatre does not organize any evening performances; it plays only in the mornings which are the perfect for schools and they very often attend their plays. Otherwise also parents and their children can go to the theatre. It is not a theatre only for schools.

- What marketing do theatres use to address the schools? How do you present your programme and news?

Due to a new PR employee in *the Klicpera theatre* there have been many changes in case of communication with the audience. He focuses more on younger audience. The former system was outdated and its basis used to be founded only on paper correspondence, some e-mails and the old website. Nowadays there is a new website and several accounts on social

networks, such as Facebook, Twitter, YouTube, and Instagram. The theatre magazine also changed its format into video-interviews which is more attractive and pleasant for young people. The main outcome of all these changes is the increasing interest of upper-secondary schools and universities.

The marketing at *the Drak theatre* is not inventive but very simple and sufficient. It is not necessary to change it for the moment. The basic form is an e-mail correspondence with the teachers who book performances themselves and they even share their experience with other teachers. It means that *the Drak theatre* does not need to put much effort to gain spectators. Concerning upper-secondary schools, the cooperation with the teachers is rather poor and in this case the theatre needs to improve its marketing strategies. When an upper-secondary school teacher is interested in booking a performance, it is often based on good evaluation from someone else.

The Drak theatre represents its new programme and news on the official website and also newly on a Facebook page because there is a new PR employee in the theatre which is very unusual because the theatre did not use to have a person in charge of PR. All in all the best form of presentation and communication with schools has been a personal contact with the teachers.

- Do you organize any special events or activities for schools?

The Klicpera theatre's sales department often organizes different coulisse visits, debates with some executive artists, actors, directors or dramaturgy called '*Povídání v pokroví*'. There is also a theatre club which was originally established to offer these events only for the club members. The latest news is e-shop offering theatre merchandise such as posters, programmes, postcards, subscriptions, buttons, vouchers etc.

A very special form of communication and cooperation by *the Klicpera theatre*, not only for the students but the public in general, is a music group called *Mastix*. Besides their own concert in the theatre and different clubs in the city, they cooperate with universities and upper-secondary schools. They have concerts at proms, free concerts for universities, for example a concert at the Pedagogical days of *the University of Hradec Králové*, sometimes with a special raffle and prizes such as theatre products, subscriptions or even an iPhone - at a concert called '*Jiná kolej*' especially for university students. Although it was established by the actors themselves to enjoy music and their own songs, it serves very well as a kind of an advertising of the theatre as well.

The Drak theatre offers a very wide range of workshops for kindergartens and especially for lower-secondary schools. (see Chapter 3 *Theatres and schools*). The cooperation with upper-secondary schools is very poor even though the theatre also offers one workshops for them which has been on the list for one and half year but it has never been booked by any upper-secondary school; on the contrary to the workshops for lower-secondary schools which are continuously being booked. This fact makes Hrnečková be aware of a change in the cooperation - it is necessary to improve it and probably to get the upper-secondary school teachers used to communicate with *the Drak theatre*. It is also a challenge for the theatre to break the habit of 'pigeon-holing' *the Drak theatre* as a theatre only for children and *the Klicpera theatre* only for adults. It means to teach the teacher to follow *the Drak theatre's* programmes and activities which they are able to prepare for them.

- Do you customize prices for schools or students in general?

Pupils and students visiting *the Klicpera theatre* are offered a reduced entrance fee. It is usually 100 CZK at most. Otherwise the theatre offers three groups of season tickets. The first group M is for lower-secondary pupils, the group S for upper-secondary students and the last group is ST for students from lower-secondary and upper-secondary schools from the region. Each group also differs in the time of a performance. A performance starts at 17.30 for the group M, at 19 o'clock for the group S and finally at 14.30 for the group ST.

The Drak theatre also offers a special entrance fee which is lower for schools than for a family with children coming to the theatre in their free time.

- Do you follow any foreign theatres?

Slouková, after having worked in *the Klicpera theatre* for 6 years, admits that choosing the plays for the next season is like magic when it is necessary to combine several factors at the same time. The first step Slouková does is to ask directors and afterwards she discusses with them what plays they would perform the following season. They usually try to accept the director's intentions and she also tries to influence the director in the theatre's intentions.

One of the possibilities of the cooperation between Slouková and a director is that she wants to find a play for one certain actor or actress because the theatre disposes skilful actors. Another option is that the director is thinking of a play or a topic which turns him or her on

and wants to perform it. It is also possible that Slouková find a new exciting play which would be worth performing in *the Klicpera theatre*.

A decisive factor is the visit rate of the play because every season offers seven or eight new plays and it is necessary to balance the commerciality of the plays. It means to balance plays which are not easy to comprehend and require experienced audience; on the other hand it is also desirable to perform a famous and classical play.

Slouková feels as her artistic duty to include great dramas; basically plays which are not very popular because they are not comedies; such as *Long Day's Journey Into Night* by Eugene O'Neil which represents a great drama by an American playwright. Fortunately the visit rate of the play was good enough, although it is not a comedy at all.

Basically these are the steps when creating a dramaturgical plan. Slouková does not choose the plays according to their origins. She rather discusses with the directors what genre and approach they want to perform. After all these steps it is possible that some British or American works appear in the plan. It is not primarily she would like to perform two plays by a British author and one play by an American author. The main goal is to choose the genre and it is possible that eventually some plays by British and American authors appear in the plan. To choose the country is not the most important factor.

The Drak theatre follows foreign theatres only in case of discovering new techniques and possibilities in acting with a marionette. The inspiration by foreign theatres also leads to new sources of cooperation among *the Drak theatre* and other theatres abroad; this cooperation was given a grant. Recently the theatre has entered into partnership with the *Blind Summit Theatre* led by Mark Down who is going to lead a workshop in *the Drak theatre* - future actors are going to work on a performance and the goal is to show that a puppet theatre is not aimed only at children but it serves as a full-fledged wordage also for adults.

The Drak theatre is a very authorial theatre and does not perform any plays by British or American playwrights. It means that there are directors and artists who write their own original plays which are later performed in the theatre. Hrnečková claims it is a little expectable from a theatre like this. Moreover there are not many original and good quality plays and those plays even get older very quickly. That is why it is the best and the easiest way for *the Drak theatre* to have an original play.

- Do you think the teachers or the students prefer Czech to foreign authors?

There is no other choice than Czech authors in *the Drak theatre* because it is an authorial theatre and it uses plays only by Czech authors who wrote their plays for this theatre. Hrnečková says it is actually not about the differences between the Czech authors and foreign authors but rather about what teachers consider as classical literature. She sees the most important factor for teachers in choosing a performance according to the educational framework. Even though the students might have a possibility to discover a new author for them but also an author who is important for a certain period they learn about, the disadvantage is if the author is not included in the curriculum, his or her performance is not considered as a school performance. Basically for the teachers it is the most important if the play is appropriate for the learning outcomes.

Slouková from *the Klicpera theatre* shares the same opinion and broadens it in the following question.

- How do you choose works by British and American authors?

Hrnečková answered already in the previous question. *The Drak theatre* does not choose any British or American authors because it is a completely authorial theatre which performs plays by Czech authors only.

Slouková finds the most important factor in suitability with the school educational framework. Concerning the American drama, in her opinion the classical American drama exists with the authors like Tennessee Williams, Eugene O’Neil who are not being taught at schools. A different case is the British drama where the process is much easier because the theatre can perform plays by Shakespeare. The theatre does not perform many plays from the Czech drama.

The theatre has the advantage of David Drábek’s remakes of classical plays who transforms in a very special way classical drama into modern versions. For example Shakespeare’s remakes are very successful and the teachers often book these performances. The audience is very satisfied, they literally love it and the performances are always sold-out. However, it is not a classical play by Shakespeare anymore and Drábek changes the play a lot but the basic plot was not changed.

Slouková admits that even though Drábek's versions do not really match with the original versions, the theatre has never received any negative feedback or discontent from the teachers. Even the young audience's reactions are very pleasant and they enjoy these plays.

Conclusion

Both of the theatres in Hradec Králové have irreplaceable position towards education and culture. We found out from the experience of both theatres that the most important factor is the school educational framework and when the plays do not correspond to it, the schools are not very interested in booking them. There are some exceptions, for example when schools book a play which was not intentionally prepared for them.

There is still a certain stereotype - the lower-secondary schools visit mainly *the Drak theatre* and the upper-secondary schools visit only *the Klicpera theatre*. Even though *the Drak theatre* admits its cooperation with the upper-secondary schools is very poor, it intends to change it and work on more plays and projects for this level.

On the contrary, *the Klicpera theatre* does not offer many plays for the lower-secondary schools and actually cannot change it because its position basically does not allow it. The theatre is very busy and it is not possible to focus only on schools but their goal is to please all age groups with different interests.

Concerning the cooperation, *the Drak theatre* approves its very important position in the case of theatre education. It offers a lot of workshops and supporting activities for children from kindergartens to upper-secondary school levels. It is also very open when it comes to teachers' requirements. *The Klicpera theatre* organizes from time to time backstage visits or discussions about a premiere with a director, actors or a dramaturg. However, these activities are available also for the public, not only for schools. Otherwise the theatre does not offer any special workshops for schools. Again it is because of its target group and the aim is to please all the age groups.

There are some differences in the case of British and American playwrights. *The Drak theatre* basically does not perform any plays by foreign authors. It is a theatre based only on Czech authors. On the contrary, *the Klicpera theatre* performs a new play by Shakespeare every two years which is absolutely perfect for schools because Shakespeare is included in the learning outcomes. Otherwise it offers some other plays by British and American playwrights but the choice is rather subconscious and it is often a choice of a director.

Concerning the form of cooperation, both of the theatres have very good experience with the e-mail correspondence and personal relations. Recently both of them created

accounts on social networks. *The Klicpera theatre* has a PR employee who is very active and focuses on the young audience. *The Drak theatre* has newly a PR employee who also works on better communication with a wider range of the audience.

1.1.2. Schools research questions

In the first part we found out the principles and possibilities of cooperation among the theatres in Hradec Králové and schools. It is necessary to interview the teachers' opinions about the cooperation. I interviewed Czech language teachers from three grammar schools in Hradec Králové (*Gymnázium Jana Kajetána Tyla (GJKT)*, *Biskupské gymnázium Bohuslava Balbína (BISGYMBB)*, *Gymnázium Boženy Němcové (GYBON)*). I have chosen the grammar schools because they usually cooperate more with the teachers, or at least they attend some performances more often than technical schools. Another point is that grammar schools keep their humanist purposes and there is an evident process of educating students to feel and appreciate culture in general. The choice of the interviewed teachers was rather random and I decided to interview the teachers with the highest number of lessons. The first teacher to interview was Teacher 1 from the *Gymnázium Bohuslava Balbína* who is responsible for the cooperation between the school and the theatre but she does not teach Czech language which is why she is included only in the question about the cooperation among the school and the theatres. Another interviewed teacher was Teacher 2 from *BISGYMBB*, a Czech language teacher. Teacher 3 is a Czech language teacher at *GJKT* and Teacher 4 from *GYBON* is also a Czech language teacher.

- How often do you go to the theatre (on your own, with a class)?

Teacher 2 told me the following information. The classes are allowed to attend a performance once a term. The teacher chooses between *the Klicpera theatre* and *the Drak theatre*. It is also possible to visit the National theatre but this is very rarely. The volunteers sometimes visit a performance with a teacher after school once or twice a school year, or even go to Prague to the National theatre for an evening performance. The school organizes a special day called 'A Day of Projects' when every subject prepares a specific programme. For Czech language it is usually a day in a theatre - either in *the Klicpera theatre*, or *the Drak theatre*. *The Drak theatre* offers its own programmes mentioned in the previous chapters and

the Klicpera theatre offers usually backstage visits commented by actors themselves or employees of the theatre.

Teacher 2 goes to the theatre at least twice a month and has a subscription to *the theatre of Pardubice*. She tries to go to the theatre with her classes at least once a term, even though she would like her students to see more plays and more often.

Teacher 3 goes to the theatre three or four times a year and is allowed to attend a performance in a theatre only twice a school year not only for one class but for the whole grade because of administrative reasons (one class is allowed to visit the theatre only in case of a seminar or as an after-school activity).

Teacher 4 goes to the theatre twice a month, on her own, and at least once a school year with each class which is very time-consuming and disorganising for other teachers and their lessons.

- What type of a performance do you prefer?

Teacher 2 is not very choosy concerning her choice. She likes classical plays and also original and artistic versions of some plays.

I also interview Teacher 3, a Czech language teacher from the GJKT, who personally prefers classical plays without many modern changes.

Teacher 4 personally prefers lyrical plays with a message, such as *Evžen Oněgin*, or even depressing dramas with for example a family struggle which makes you think about the plot, for example *August: Osage Country*. She also very likes historical plays by David Drábek. Concerning her students, they are truly interested by Drábek's plays as well because they appreciate his modern and original remakes of classical playwrights, such as Shakespeare. Although it does not comply with the original message or plot, Teacher 4 appreciates that these remakes make the students raise their feelings and thoughts and provoke their opinions.

- What are your expectations from a performance both from the point of view as a teacher, and also as a spectator?

Teacher 2 sees the main aim at going to the theatre in its general usability not only for Czech lessons but also for the educational outcomes and for the students being able to compare the works with other famous plays.

Teacher 3 expects succession to Czech lessons and classical literary movements. Personally he prefers classical performances, not too original remakes. It means for example *Kytice* or *Evžen Oněgin* on the contrary to remakes of classical authors by Drábek.

Teacher 4 has similar expectations as the other teachers. She ideally wants a play which matches up with the learning outcomes but it is not the most important factor. As she personally enjoys going to the theatre very much, she appreciates her students seeing no matter what kind of a play because going to the theatre represents a social act which arouses feelings and emotions.

- What is your pedagogical and personal motivation to see a performance?

For Teacher 2 the basic motivation is to diffuse the general knowledge of humanist basis. It means extraordinary or very original remakes of classical plays are not required. Teacher 2 wants her students to be able to compare the performance with its original written work. They need to learn how to criticize objectively, according to some structure, and how to avoid telling ordinary phrases as 'I liked it. / I didn't like it.' without expressing the reasons of such judgement. Teacher 2 also wants her student to look for a meaning or a message which might be hidden, to explore and discover. An important factor is also that many students already have their favourite actors or actresses, which arouses their excitement.

From the personal point of view Teacher 3 is motivated by his own interest in the culture. As a teacher he wants to lead his students to education, culture. He admits even cinema is becoming less popular because of YouTube and stream TV channels. On the contrary these media offer the students too independent and primitive choices and he wants them to learn a critical and objective selection and a cultural thinking.

Teacher 4 notices that today's student do not react to extracts but it is easier for them to comprehend a play when the script is connected to the visual. It leads them to better understanding and memorising. It is also beneficial for those students who do not go to the theatre very often, or even never, because the theatre is an essential part of our culture. Another important element in motivation is to feel another space than school. It means she does not want to present only herself as a teacher but she wants her students to see current issues and topics and she wants her students to think about them and if it is possible to find a linkage between the play and its topics and the lessons. Basically she wants to interconnect theory and practice.

- Do you analyse a play before seeing it on stage regarding language, historical and cultural background?

Teacher 2 usually does not really need to analyse the historical and cultural background of a play because she tries to choose a play which corresponds with the literary period they learnt about. On the contrary she finds it necessary to teach about the author's life to better understand the topics or motifs in the play. She does not want to spoil the experience and does not tell about the ending of it. Moreover the students need to know what they are going to see. It is not possible to see a play without knowing anything about it.

Teacher 3 prefers seeing a play after learning about it because it is necessary to remind his students about the cultural and historical context of the period and of the origin of the play, the topics discussed and the plot.

Teacher 4 has similar intentions. It is necessary to remind the students about the historical and cultural context but she does not want to discuss it very deeply because of her intentions after seeing a play.

- Do you deal with the play after having seen it in your lessons?

Teacher 2 discusses the play with her students. They also compare a play, or possibly a film, to a book. The goal is to gain the greatest training in this domain. They also have to write a review. On the other hand there is a difference between a normal lesson for the whole class and a seminar where the students learn about writing reviews in details. Generally they also compare their own reviews with the professional ones. When there is a play by Shakespeare, the teacher wants all the classes, if possible, to see it because it is necessary for their school leaving exam and Shakespeare represents one of the most important and famous playwrights of all time. It means it is desirable for everyone. On the other hand it also depends on the form of the play, whether it is a classical conception or a very artistic one, which can be different a lot from the original script.

Teacher 3 always asks his students to write a review, even though it is on an elementary level because the theatre news and reviews are gone over in the second grade of upper-secondary level while studying the journalistic style and the literary theory leading to theatre critics but it is taught only rarely. A different case is a seminar which offers more time to deal with media education and literature in details.

Teacher 4 always discusses the performance. She asks her students to write a review or another form of evaluation.

- Do you follow up theatre news and reviews?

Teacher 2 does not follow up any news or reviews regularly but she reads reviews at least about the play in *the Klicpera theatre* or *the Drak theatre* and she discusses it with her students, either when they write their own review or just to observe the features of a professional review.

Teacher 3 answered this question in the previous one.

Teacher 4 does not follow up any theatre magazines or reviews regularly, mostly it is only what she heard from someone but when she reads a review she focuses mainly on *the Klicpera theatre*, possibly on *the Theatre of Pardubice*.

- Do you know about any performances by British and American authors in the current repertoire in the Hradec Králové theatres?

In general all the interviewed teachers knew about some plays by Shakespeare but they did not remember any other playwrights. Teacher 2 noticed students' attention for modern remakes by classical playwrights, although he personally prefers classical version of the plays.

Teacher 4 was especially interested in the play by Tracy Letts. Otherwise the teachers do not focus on the British and American playwrights. They focus mainly on what is important for their lessons and not on one country.

- Have you been interested in any of them?

In most of the cases the teachers are always interested in plays by Shakespeare or other well-known British or American playwrights who are considered in the learning outcomes but they do not pay any special attention to nationalities of the playwrights.

- Are there any obstacles precluding more frequent visits in a theatre?

For Teacher 2 it is sometimes the school which precludes more visits or different activities than seeing a performance. One of the obstacles, or rather disadvantages for both the school and the theatre, Teacher 2 sees is the necessity to sell out a performance. It means there may be students who are not very guided to how to behave in a theatre which disturbs not only the other spectators but also the actors but it is a danger which only the teachers can change.

The most important obstacle is time itself. The classes are allowed to see a play only once a term, although there may be more plays which could be useful for them. On the other hand the school has subscription cards which enable its students to see other plays without paying for it which is very unusual in comparison to other schools but also very convenient for them. Another feature connected to time is fulfilling the school educational framework which is always a little bit demanding for the teachers. Although a play itself can last only two hours, getting to the theatre and preparation before seeing it takes time. Finally the theatre may have a disruptive effect for the lessons in general. Otherwise there are not more serious obstacles. The cooperation works very well from both sides.

Teacher 3 can think of similar obstacles. First of all it is to find a compromise between the possibilities of the school and the theatre because even though *the Klicpera theatre* offers morning performances, it is not always an appropriate number of seats because the teacher has to go with the whole grade and not only with certain classes, and the theatre offers some places to other school as well, then it is very difficult to decide who can go to the theatre and who cannot.

Firstly, the school year is bound by entrance exams and school leaving exams and again it is difficult to organize it concerning time, schedule and the school educational framework. Another difficulty is to change the school's management which disables attending a performance more times than only once a school year and it forbids the teachers to see a play only with their class, and not the whole grade. This disadvantage is rather the school's problem which a theatre cannot change. Teachers solve it by going to the theatre with some volunteers after school in their free time and then they discuss a play in an informal environment. Another solution is buying a subscription for a group of interested students.

Secondly, as well as for Teacher 4 who shares the same opinion as Teacher 2 and 3, the biggest disadvantage is time which has the same reasons as in other grammar schools - disturbing the schedule, fulfilling the school educational framework. It is connected with the

lessons plans because it is not desirable that students see a play by an author who they have not studied yet, or an author who is not included in the plans. This is why most of the teachers choose a play by Shakespeare or Molière because they know them very well. Sometimes the teacher chooses a play by such author because it may fit to the cultural and historical background of the period they are studying.

- Are you satisfied with the repertoire from the pedagogical point of view?

It is also very important, especially for lower-secondary school teachers, to choose wisely a play because the play may not be appropriate for the age, which is a case for example of *Romeo and Juliette* in *the Klicpera theatre* - the author is very well-known but the content differs a lot from the original and there are even moments which are not convenient for young pupils at all. Teacher 2, as well as Teacher 4, recommends all teachers to see a play before going to the theatre with a class and think of the age group suitable for such play.

A very important factor for Teacher 3 is the repertoire of the theatres. Although *the Klicpera theatre* offers two or three appropriate plays a season, Teacher 3 finds the offer of the theatre in Pardubice much more appropriate and useful for educational purposes because it focuses more on classical plays in literature. Furthermore, not all the plays in *the Klicpera theatre* correspond with the original play, or they are changed in a very modern way, so the teacher often only recommend their students an individual visit.

Teacher 4 shares very similar opinions. She also finds the offer of the theatre in Pardubice more competent regarding the repertoire. On the other hand, the plays are very conservative and basically no performance differs from the others, which is in contrast to *the Klicpera theatre*. Although its plays are often very modern and unusual, Teacher 4 appreciates its diversity which arouses some feelings and opinions in students' minds.

- What are your criteria in choosing a performance?

All the teachers share the same basic criteria - the play must correspond to the learning outcomes and fulfil the school education framework. Sometimes the artistic version of a play is not very appropriate for the students not only because of the discussed topics or the language used but the teachers share the same opinion - if a play raises students' attention, thoughts and opinions, it fulfils its purpose and meaning. The teachers want their students to suppress the influence of computers, television and modern technologies in general, although

most of the theatres use social networks and new inventions as a part of their marketing strategy.

- How do you cooperate with the theatres in Hradec Králové?

Teacher 1 said the cooperation is mainly with *the Klicpera theatre* which has started in 2005. It is based on the subscription. The teacher chooses a subscription group which she likes the most, or which is the most appropriate for upper-secondary schools, and with the financial aid of 'the Association of school friends' she buys more or less 20 subscription cards. Then students, who are interested in seeing a play, borrow the subscription card and after going to the theatre they return it to the teacher. This is the most common process. From time to time the theatre offers a reduced fee for some plays.

Teacher 2 is very satisfied with the cooperation and would not change anything. The theatres often communicate with her and offer pre-premiere tickets. There is always a person who is present for them in case of some questions, advertising and also asks for feedback from both teachers and students.

Teacher 3 has only good experience with the theatres. He sees the main advantage in the cooperation cheap tickets for schools and he is very satisfied especially with the cooperation with *the Drak theatre* which does not offer only cheap tickets, but also the helpfulness of the theatre to organize performances or workshops according to his demands. Another advantage is organizing discussions with some actors or representatives from the theatre in the school.

Teacher 4 is satisfied with the collaboration which is based on similar experience as with Teacher 2. The *Klicpera theatre* regularly sends e-mail about news in the theatre. In this case, the cooperation is advantaged owing to teaching a son of one of the employees working in the ticket office.

- Is there anything to improve on the cooperation?

A surprising factor which appeared very often in the responses was the restriction by the school itself. The teachers are allowed to go to the theatre with classes in most of the cases only once a term, rarely twice a term. Otherwise it is a voluntary agreement between the teacher and the students to go to see performance in their free time. Teacher 2 sometimes travels to Prague to *the National theatre* with her students, if they are interested.

Teacher 3 practices a similar process - he asks his students and with a group of volunteers he goes to the theatre in the evening to see something else than a play useful for the learning outcomes. After the performance, they discuss it.

Otherwise the teachers are satisfied with the cooperation with the theatres. Only Teacher 3 appreciates the cooperation with *the Drak theatre* more than with *the Klicpera theatre* because it is able to organize an activity according to their needs and demands.

- Do theatres offer you any benefits or supportive teaching materials for your lessons?

The greatest advantage, in the point of view of Teacher 2, is that the theatre is able to book a performance only for the school, if it is somehow possible, when it celebrates a day of a saint, and regular classes are cancelled. The Czech language teachers also receive information about plays, flyers and the magazine *Pot&lesk*. An important motivating factor for students is that they can see some former students of the school being a part of the company (e.g.: Pavlína Štorková in *the Klicpera theatre*, currently in *the National theatre* in Prague).

Conclusion

All the teachers are rather satisfied with the offer of the theatres in Hradec Králové, as well as with the cooperation in general. There may be difficulties when seeing a performance which does not match with the original play. On the other hand teachers are glad it arouses thoughts and feelings and that the students do not take it as another 'obligatory' performance.

Concerning the cooperation with the theatres in most of the cases it is based on personal or e-mail communication. Teachers always receive programmes in their e-mails and ask the sales department to book a performance for them. There are two obstacles which embarrass the cooperation. First of all, it is the time itself - the teachers would like to go to the theatre with their students more often but it is not possible because of the school rules and administrative purposes, secondly the theatres offer the tickets for the same performance also to different schools which is not very comfortable for the teachers and their classes.

A surprising piece of information for me was that some of the teachers follow also the theatre in Pardubice and find its offer more appropriate for both lower-secondary and upper-secondary school levels. On the other hand, the teachers find the performances stereotypical and not very inspiring and motivating; which is in the contrast to the performances in *the Klicpera theatre*.

The results made me think of some recommendations. It would be useful both for schools and theatre to create a new subscription group for a teacher and his or her students who go to the theatre in the evening, only in their free time, because it is not possible because of time during the school time. It means to create a group for example for 10 students (and more) and their teacher who would have a reduced entrance fee for a performance according to their choice. All the teachers would like to visit more performances and even some of the students are interested in going to the theatre more often. This kind of subscription would be beneficial for both sides.

Another possibility is to enable the schools in having more freedom concerning booking a performance.

2. British and American authors

2.1. Theatres' offer

The Klicpera theatre currently offer the following plays for lower-secondary and upper-secondary schools, regardless the special respect to British and American playwrights: *Pěna dní* by Boris Vian, *Tři mušketýři* by Alexandre Dumas adapted by David Drábek, *Srpen v zemi Indiánů* by Tracy Letts, *Škola pro ženy* by Molière, *Evžen Oněgin* by Alexander Sergejevich Pushkin, *Absolvent* by Terry Johnson, *Kytice* by Karel Jaromír Erben, *Romeo a Julie* and *Richard III* by William Shakespeare both adapted by David Drábek, *Figarova svatba* by Pierre Beaumarchais.

The Drak theatre offer plays mainly for lower-secondary schools. It used to offer a play for upper-secondary schools but currently there is no play for this level. The theatre is mainly authorial. The teachers can choose among the following plays: *O bílé lani* (Jarkovský, Vašíček, Vyšohlíd a kol.), *O dvanácti měsíčkách* (Tomáš Jarkovský, Jakub Vašíček), *Čert a Bára* (Jiří Jelínek), *Princezna a Turandot* (Tomáš Jarkovský, Jakub Vašíček), *A do třetice všeho ...* (Tomáš Jarkovský, Jakub Vašíček), *Amundsen kontra Scott* (Tomáš Jarkovský - R.Scott - J. Vašíček), *Podivuhodný circus dr. Tarzana* (Marek Zákostelecký, Václav Poul), *Poslední trik Georgese Mélièse* (Jiří Havelka), *Ikaros* (Tomáš Jarkovský, Jakub Vašíček), *U kanónu stál aneb Bitva u Hradce Králové* (Vít Peřina), *Červená karkulka* (Jan Popela, Redy Vávra, Marek Zákostelecký), *Zlatovláska - podle M.D. Rettigové* (Josef Krofta), *O pejskovi a kočičce* (Josef Čapek), *Jak si hrají tatínkové* (Josef Krofta a kol.), *Štědrej večer nastal* (Zora Vondráčková, Filip Huml), *Všechno lítá, co peří má* (Jakub Krofta), *Černošská pohádka* (Jiří Vyšohlíd a kol.).

2.1.1. The Klicpera theatre

As I introduced the process of creating the dramaturgical plan of *the Klicpera theatre*, we found out a plan for a new season needs to be balanced concerning a variety of genres. Every time there is a drama, a tragedy, it is necessary to neutralise it with a comedy. It means the first step is to choose genres from which some British or American pieces of literature simply crystallize. However it is not an intention to perform for example two plays by British authors, even though it can happen, but it is not the primary intention.

Teachers and students usually go to see mainly what is included in their learning outcomes. In case of the American literature we can offer them plays by Tennessee Williams or Eugene O’Neil which are not taught very often at upper-secondary schools. It is different concerning the British literature - for example Shakespeare and so on.

Another case is Czech drama where the theatre cannot really offer anything from the classical Czech literature. On the other hand the artistic director David Drábek is able to transform the most famous classical literature into modern versions. It is very popular in case of William Shakespeare because teachers like to show their student his performances as examples of classical literature. However they see afterwards it is not a very traditional concept of a play but the base has been kept more or less the same. Moreover the audience literally love this approach and even the pupils and the students are delighted which makes the performance successful.

Drábek’s remakes of classical literature are a specific case. He plays with a script and sometimes even changes the story a bit. On the contrary it works very well with schools. There has never been any complaint about the performances and the theatre receives only positive feedback from the teachers. Even reactions from the audience during a performance are amazing.

Slouková, the head of dramaturgy in *the Klicpera theatre*, has worked in this position for 6 years and was talking about performances by British and American authors during her career at *the Klicpera theatre*.

In the season 2015/2016: *August Osage Country* by Tracy Letts which is one of the best plays in the last decades which is about America, an American family, and an American country. Another play is *The Flew over the Cuckoo’s Nest* by Ken Kasey.

In the season 2014/2015 there was *The Graduate* by Charles Webb. It was not based on the original novel; it was an adaptation both of the novel and the film, connected with America. The performance has been a great success, especially due to its film awareness.

In the season 2013/ 2014 was fruitful in British and American literature. One of the first premieres was *Orpheus Descending* by Tennessee Williams. The theatre was not very sure about the acceptance by upper-secondary schools because there are more popular pieces of work, such as *Cat on a Hot Tin Roof* or *The Streetcar Named Desire*, but the director and the dramaturgy decided to choose *Orpheus Descending*. Finally there were many performances of this play for schools.

An example from the British literature was *The Magistrate* by Arthur Wing Pinero. It was a Czech premiere and the theatre chose it because it was performed in the British

National Theatre in London. Although this author is not in the learning outcomes, schools often ordered this performance. The third play to perform in this season was *Long Day's Journey into Night* by Eugene O'Neill which was not very successful as a performance for schools. On the contrary it was rather popular for the adult audience. The last very successful play was *Romeo and Juliette* by William Shakespeare but quite adapted by David Drábek. It has not been only popular but didactic in a way of discussing and reflecting on the current situation with the Romanies and racism.

Since the times of the former artistic director Vladimír Morávek (1996-2005) there has been an unwritten rule of performing Shakespeare called 'Garseille de Shakespeare' which requires at least one play by Shakespeare every two years.

In the season 2012/ 2013 the theatre launched another play Shakespeare's *Richard III*, again a very successful adaptation by Drábek. The schools were amazed, the teachers were extremely satisfied, and everything was perfect.

In the season 2011/ 2012 the theatre performed *The Star Rover* by Jack London. This performance was quite popular among schools. Finally the season 2010/ 2011 which offered *Love Labour's Lost* by Shakespeare again. It was also a popular school performance. There was another performance by an Irish author this time. They performed *The Cripple of Inishmaan* by Martin McDonagh. Schools sometimes ordered this performance even though Mrs Slouková is not really convinced McDonagh is a typical author to be taught at schools.

Recently *the Klicpera theatre* published the premieres for the season 2016/2017. The schools might choose from the following plays which would be appropriate for the learning outcomes: *Vincenc* by Torben Betts, *Kati* by Martin Mc Donagh, *Úplné zatmění* by Christopher Hampton.

2.1.2 The Drak theatre

As it was already mentioned in the research with the heads of dramaturgy in the theatres, *the Drak theatre* unfortunately does not offer any plays by British or American playwrights because it focuses on Czech authors.

2.2. Connection of the performances and the education

Not only English language is the only goal in learning the language. The students should know at least some basics about the English culture and literature. I asked several English language teachers at the same schools where I did my research with the Czech language teachers. The results were following.

Teacher 5 from *BISGYMBB* fulfilled my expectations about teaching culture and literature in her English lessons. She says she uses only extract from film or books, but mainly films. There is not much time to consider teaching English literature and moreover it is not even included in the school educational framework. The main aim of English classes is to learn how to communicate, how to speak English, it is mainly about the language.

Moreover the analysis of works and authors is included in the outcomes of the Czech language so it is not necessary to do it again in her English lessons. She sometimes shows an extract from a play by Shakespeare to compare the different with modern English, or she lets her students to translate the extract and compare it with a professional translation. Before seeing a film or a play in the theatre she reminds her students about the main characters and the plot in order to avoid the students being confused while watching the play. She has a little bit more time in the English seminar where she can speak about literature but again it is only through extracts from films.

One would think the students need to know about British and American authors for the school leaving exam which includes a question about British and American literature. In this case she asks her students to read a book, even in Czech, and then to talk about the characters and the plot, possibly about the author. It is forbidden to talk about a book the students did not read, or if they read only about the plot. The students are allowed to choose the book according to their interests but the only obligatory task is to choose a British or an American author.

Teacher 6, from *GYBON*, asks his students to read a book in English or a simplified form. Afterwards they have to make a presentation about the book and answer the following questions: What was the worst situation the main hero got caught in? How does the book connect to the author's life?, and so on. The task is not to present the plot, but to look for more specific issues. Once a term he organizes a lesson in an English bookshop where he uses materials and books. Usually he ask to do an activity like: Find a book by the writer who spent half of his lifetime in Alaska looking for gold but returned with enough thoughts to become a writer instead. In this case he is inspired by what they learnt at school. Another

activity may be about one certain book which they are going to analyse. He sometimes brings into lessons the latest reviews of some English books and they discuss (in English) whether the students would read it or not. The last possible activity how Teacher 6 uses English literature is through films; adaptations of books; and students have to fill in worksheets connected to the extract from the film.

During my teaching practice I tried to focus one lesson on *Hamlet* by William Shakespeare myself because the classes I was working with were supposed to go to the cinema to see the latest film version of *Hamlet*. My goal was to introduce the first act of the play, translate it, and let the students to perform the extract. We managed to fulfil the plan in one lesson but it was only about the first act. This experience symbolizes for me the lack of time we would like to spend talking about literature and culture, in case if we do not want to explain it only very theoretically by a list of authors and their works.

CONCLUSION

One of the first tasks was to find out whether the theatres contribute to the level of education. Definitely they influence the learning outcomes. The interviewed teachers are rather satisfied with the offer of the theatres and their cooperation with them because the theatres offer them not only leaflets, the possibilities to organize some discussion either with actors or with the artists, but for example *the Drak theatre* offers a very wide range of workshops for kindergarten and lower-secondary schools. On the other hand the teachers appreciate that for example *the Klicpera theatre*, although its plays do not always keep the traditional ways of performing, is able to arise inspiration, motivation and some feelings and thoughts in the students' minds and the students are mesmerized by the performances.

Another task was whether the theatres are able to take account of the school needs. *The Drak theatre* tries to think of the school educational framework and even the general educational framework and the theatre includes its topics in its workshops. The process in *the Klicpera theatre* is rather random because its target group is much diverse and it is not really possible to concentrate mainly on the schools. On the other hand the theatre realizes its position and importance and tries to include some 'school plays' in the repertoire as well. It keeps a rule of performing a play by Shakespeare every two years which is very important for schools.

Concerning experience with different types of performances, *the Drak theatre* has had a long tradition and the teachers are always satisfied. *David Drábek* represents a very decisive factor in *the Klicpera theatre* because his performances, often adaptations of famous pieces of literature, are very popular among students, although it often does not correspond with the original.

The teachers are satisfied with the current situation of the cooperation. The disadvantage of *the Klicpera theatre* is its workload and a different target group. It tries to think of schools and adapt a repertoire a little bit. It also organizes various activities, discussions and backstage visits. *The Drak theatre's* target group are lower-secondary school pupils. It means their repertoire and activities are much wider than in *the Klicpera theatre*. It applies the topics from the general educational framework and is also more open towards the demands or requests from the schools. Otherwise the main form of the cooperation among the theatres and the schools is based on the communication - either electronic or personal, on the distribution of programmes, leaflets and theatre magazines.

Concerning the special respect to British and American playwrights, I unfortunately did not find out much information. Luckily I received two different reactions. The first teacher tries to talk about literature and show an extract from a play at least in her seminars. On the other hand, the second teacher asks his students to work on a book during summer holidays and to prepare a presentation about the book according to given questions. He also organizes different sessions about a certain literary movement in an English bookshop.

After all, the current situation of the cooperation is satisfactory because the teachers would not change many things and moreover they are aware of the lack of time on both sides. The only issue the teachers would like to improve is the attitude of the management of the schools in order to have more time and freedom to visit the theatres more often. *The Drak theatre* and *the Klicpera theatre* are also aware of their roles, and especially shortcomings, and they have already planned some changes how to improve the collaboration.

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ATTACHEMENTS

Print screens:

Appendix no. 1 - Klicperovo divadlo.[online]. [cit. 2016-04-20]. Dostupné z:
www.klicperovodivadlo.cz

Appendix no. 2 - Klicperovo divadlo.Nabídka pro školy / firmy.[online]. [cit. 2016-04-20].
Dostupné z: <http://www.klicperovodivadlo.cz/nabidky-pro-skoly-firmy-443/>

Appendix no. 3 - Klicperovo divadlo.Novinky.[online]. [cit. 2016-04-20]. Dostupné z:
<http://www.klicperovodivadlo.cz/novinky/>

Appendix no. 4 - Divadlo DRAK. [online]. [cit. 2016-04-20]. Dostupné z:
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Appendix no. 5 - Divadlo DRAK.Labyrint divadla Drak.[online]. [cit. 2016-04-20]. Dostupné
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Interviews:

Questions for the teachers are written in the chapter 1.2.2 Schools research questions.

Interview no. 1

Teacher 1 - Mgr. Dagmar Blehová, Biskupské gymnázium Bohuslava Balbína

-spolupráce s KD od roku 2005

-na začátku roku vybere program, který se líbí (většinou předplatné pro SŠ)

-s pomocí (např. Společnost přátel školy) se komunikuje s jeho pokladnicí - zaplatí se
předplatné - cca 20 permicí (podle finančních možností, podle nabídky)

-divadlo samo posílá programy

-učitelka vypisuje, kdy je třeba di permice vyzvednout a student po zhlédnutí permici vrátí

-čas od času navíc zlevněné vstupné

-nabídka vyhovuje

Interview no. 2

Teacher 2 - Mgr. Eva Hošková, Biskupské gymnázium Bohuslava Balbína

-KD 1x za pololetí (vyšší i nižší gympl)

-někdy Národní divadlo

-mimo výuku 1-2x /rok, zájemci večer do Prahy

- potřeba obecně použitelné - výuka, kánon, porovnat s něčím známým v divadelní tvorbě
- rozšířit obzory humanitního základu (ne výstřelky)
- schopnost porovnat s literární předlohou
- naučit se recenzi a objektivitě (žádné líbilo nelíbilo)
- najít smysl, objevovat, hledat poslání
- natěšení žáci díky oblíbencům z KD
- před návštěvou: představit autora, ale neříkat pointu hry
- nutnost vědět o co jde (nechodit bez vědění ničeho)
- po: podle ročníku - divadelní film X předloha
- získat co největší průpravu
- recenze se sledují - rozdíl mezi klasickou hodinou a seminářem, sledování vlastních a profi recenzí
- Shakespeare - vidět co nejvíc dětí kvůli maturitě
- překážky: 1x za pololetí X školní předplatné
- nabídka z pg hlediska: někdo musí napřed a zhodnotit vhodnost podle ročníku
- Drak - pomoc s projektovým dnem, besedy, dílny, prohlídky (KD)
- projekt 1x za rok
- spolupráce - vždy osoba se věnuje důkladně, propagace, divadlo se doptává na ohlasy studentů
- nic zásadního nezlepšovat
- možnost rezervace nějakého představení i mimo program - škola si řekne datum, a pokud to je jen trochu možné, tak divadlo zahraje
- pozvánky na premiéry
- bývalí studenti Bigy jako členové souborů - Štorková apod
- podpůrné materiály - info o všem, časopis Potlesk
- nevýhoda zaplňování divadla: cizí škola X vlastní studenti (rozdílné chování)

Interview no. 3

Teacher 3 - Mgr. Ladislav Bohuslav, Gymnázium J.K.Tyla

- sám 3-4x do roka, se školou max. 2x/rok - ne pro 1 třídu - 1 ročník jde 1x (administrativní důvody)
- preferovaná představení: klasická, známí autoři, doplnění výuky (ani ne autorské)
- očekávání: pg- návaznost na výuku (klasické umělecké směry), osobně: klasika (Kytice, Oněgin X Drábek)

- motivace: osobní - zájem o kulturu, pg: vedení k výchově, ke kultuře (i kino přestává být zajímavé vlivem streamových TV a YouTube - ALE příliš samostatný a primitivní výběr)-
- vést ke kritickému myšlení, výchova ke kulturnímu smýšlení
- před návštěvou: zhlédnutí až po probrání ve škole (připomenutí témat, kontext vzniku, historický, kulturní, dějová linie)
- po zhlédnutí: recenze, kritika - na elementární úrovni
- div.zprávy a recenze se cíleně sledují ve 2.ročníku, kdy se rozebírá publicistický styl + předmět literární teorie - divadelní kritika, spíš názorně
- semináře mediální výchova + literární seminář - detailnější, hlubší, častější info
- BR/AM - Shakespeare oblíbený i studenty díky modernímu pojetí
- překážky: sladění možností školy a divadla, dopolední představení fajn, ale ne vždy vhodný počet obsaditelných míst - škola chce jít s celým ročníkem - ale kdo půjde?
- + školní rok vázán přijímačkami, maturitami - složitá organizace - celý ročník kvůli splnění ŠVP
- nabídka z pg pohledu: pro češtináře lepší nabídka v PCE - větší zaměření na klasiky (KD: 2-3 hry za sezonu) - dojem cesty masové kultury - učitele doporučují individuální návštěvu
- ČJ češtináři - třídní - jako předplatitelská skupina zvlášť - možnost další diskuze v neformálním prostředí
- výběr představení: klasické představení
- zlepšení: přístup vedení školy (pouze jako ročník) X češtináři - možnost pouze se svojí třídou
- benefity: levné vstupenky, Drak - dílny, Labyrint, schopnost zařídit představení pro celý ročník podle žádosti učitele, besedy přímo ve škole

Interview no. 4

Teacher 4 - Mgr. Lucie Škarvadová, Gymnázium Boženy Němcové

- se školou s každou třídou alespoň 1x za školní rok (x narušení výuky)
- sama až 2x do měsíce
- typ představení: věci s myšlenkou, dobré komedie (ale nepodbízivý humor), lyrické věci (Evžen Oněgin), dramata (Srpen v zemi Indiánů), pesimistické, depresivní, Drábkova zpracování historických her
- studenti: Romeo a Julie - oblíbené (i se soudobým přesahem, přestože to už ne úplně odpovídá realitě, ale alespoň to vyvolá emoce a student si utváří názory
- pg hledisko: hodit se do ročníku/ látky, ale ne za každou cenu, ale ideálně propojit s tématickým plánem - představení vyvolá víc emocí a zážitků

- studenti již dnes příliš nereagují na úryvky, ale lepší je propojení teorie s vizuálem - lepší zapamatování, porozumění
- přínos i pro ty, kteří do divadla normálně nechodí vůbec (- divadelní kultura)
- otevírá obzorů, hledání nových smyslů, najít za textem něco pro sebe - podnět k zamyšlení do budoucnosti + odpočinek
- výhoda Klicperáku - blízkost divákům, domácí atmosféra
- x PCE: velký contrast vůči KD: majestátný proctor, upjatá a konzervativní atmosféra a i představení - hry na jedno brdo, nic nevybočuje z průměru X HK - Drábek a Skutr - velká rozmanitost
- pg motivace: propojení s divadlem, jiným prostorem - aby se neprezentoval jen neustále učitel - vidí aktuálnost témat a možnost propojení s výukou - teorie + praxe
- před návštěvou: co, proč, historický a kulturní context, ale ne příliš detailní rozbor - protože rozbor poté: diskuze, sepsání recenze, další hodnocení
- probrat 1x před výukou - rozebrání díla, minimální zážitek
- div.zprávy a recenz: nepravidelně z doslechu, z novin (hlavně KD, eventuálně PCE)
- Drak: ne tak často, příliš se neorientuje, otázka výběru
- propojení děje a divadla - mezipředmětové vztahy (např. Drak - 24.říjen 1942)
- *pozn. toto představení bylo z repertoáru staženo
- potlačit vliv počítačů, televise
- nebere na představení, které ještě neviděla - nejdřív sama zhlédne, poté reflexe pro kterou třídu by to bylo vhodné - podle tématického plánu
- nedostatek času v maturitním ročníku
- problematika: neprobraný autor x známý Shakespeare, Moliere apod
- překážky: narušení výuky ostatních vyučujících, nedostatek času
- ale cenová výhodnost
- nabídka z pg pohledu vyhovuje - rozmyslet jakou věkovou kategorii (u některých inscenací 15+) X ZŠ nižší ročník - Romeo a Julie - Drábekovo zpracování - potřeba pečlivého výběru ze strany ZŠ učitelů (doporučení zhlédnout hru předem sám)
- KD: prohlídka zákulisí, představení + beseda (po výuce i pro zájemce)
- Drak: minimální spolupráce
- najít čas k organizaci - vyučování X po vyučování

Interview no. 5

Struktura e-mailu:

- Zjišťuji, jestli se vyučující anglického jazyka ve svých hodinách nějakým způsobem věnují anglofonní literatuře.
- Zda máte čas, vzhledem k učebnímu plánu, který je nutno splnit, se obecně věnovat britským či americkým autorům, např. úryvkům jejich děl, rozebírání kulturně-historického kontextu, porovnávání originálu a českého překladu, případně pozorování tehdejší angličtiny v porovnání s moderní angličtinou.
- Dalším dotazem je, pokud je plánovaná návštěva divadelního představení anglofonního autora, věnujete se danému dílem před jeho zhlédnutím? Např. opět rozbor textu, rozbor díla
- Případně necháváte studenty si zahrát část hry (v originále)?
- Případně věnujete se dílu poté? Porovnání originálu a divadelního zpracování?

Teacher 5 - Mgr. Alena Jelínková, Biskupské gymnázium Bohuslava Balbína, vyučující angličtiny

-pouze ukázky přes film

-kousek úryvku

-Shakespeare -ukázka - rozdíl s modern English + kousek zkusit přeložit a porovnat s profesionálním překladem

-není čas, ani to není v plánech

-obsaženo v ČJ v rozbořech děl

-cílem AJ je naučit komunikovat

-nástřel postav před zhlédnutím filmu / divadla

-trochu víc času v semináři, ale zase přes filmy

-maturita : britští a američtí autoři - přečíst cokoliv (klidně i v ČJ), ale nepovídat o něčem, co nečetli

Interview no. 6

Teacher 6 - Mgr. František Jahnátek, Gymnázium J.K. Tyla, vyučující angličtiny

1 Pravidelně přes prázdniny mají studenti za úkol přečíst knížku v originále nebo ve zjednodušené formě. Ve třídě pak mají prezentaci, ve které mají zodpovědět následující: What was the worst situation the main hero got caught in? How does the book connect to the

author's life? apod. Nemají tedy za úkol převyprávět děj, ale hledat v knížce odpovědi na konkrétnější věci.

2 Jednou za pololetí mám hodinu v anglickém knihkupectví, kde využívám materiály a knížky, které tam jsou k dispozici. Buď se jedná o aktivity typu: find a book by the writer who spent half of his lifetime in Alaska looking for gold but returned with enough thoughts to become a writer instead. V takovém případě vycházím z toho, co se už dozvěděli v hodinách ve škole, nebo aktivity, kde mám jednu vybranou knihu a tu rozebereme.

3 Někdy také přináším nejnovější recenze na anglické knihy a anglicky si povídáme o tom, zda by si tu nebo onu knihu chtěli přečíst.

4 V neposlední řadě pouštím při výuce úryvky filmových adaptací a studenti doplňují informace do připravených pracovních listů.

Questions for the theatre representatives are written in the chapter 1.2.1 Theatre research questions.

Interview no. 7

Jana Slouková, Klicperovo divadlo

- *Myslíte si, jestli je spolupráce mezi divadlem a středními školami, nebo základními, a nabídka vhodného repertoáru dostačující?*

Snažíme se myslet na střední i základní školy při skladbě našeho repertoáru, ale je to obtížné, protože to nemůže být naše priorita, protože jsme jediné činoherní divadlo v kraji, to znamená, že ten záběr diváků, který musíme pokrýt je poměrně širokej, z toho vyplývá, že máme takový nepsaný pravidlo, že jednou za dva roky se snažíme uvádět jeden titul pro druhý stupeň základních škol, což jsou ty nejmenší jakoby děti, pro který my můžeme hrát a v pravidelnejch intervalech, to znamená minimálně jednou za sezónu nasazujeme i tituly pro středoškoláky. A to nemá jako žádný regule, žádný pravidla, většinou to vzniká i tak jako intuitivně, protože víme, že hraní pro střední školy zvyšuje životnost inscenací, udělaj víc repríz.

- *Zohledňujete při tvorbě dramaturgického plánu potřeby středních škol?*

Případně vlastně jakým způsobem.

Já si myslím, že to vychází v podstatě intuitivně, protože my i tím sami získáváme něco pro nás, protože každá inscenace, když se nasazuje, tak má určitý minimální počet repríz, které jsou garantované tím, že se to odehraje pro předplatitelské skupiny, takových repríz je třeba šestnáct, a potom se životnost inscenace natahuje buď volnou kasou, což znamená, že to je hitovka, o kterou je zájem i mimo předplatitelské skupiny a nebo tím, že to berou učitelky jako školní představení od 10 hodin, že si to školy objednávají, že to můžeme nabízet, a samozřejmě že i pro mě je jako příjemné vůči práci, kterou máme za sebou na té inscenaci a vůči hercům, kteří v ní hrají, aby se ta životnost co nejvíce prodlužovala, takže pokud třeba s režiséry domlouváme titul, tak se občas jako snažím i nabízet věci, o kterých vím, že by mohly brát školy, právě proto, aby se to potom hrálo déle a důležitá věc je i ta, že mojí osobní jako inklinací divadelní vlastně směřuju k tomu, že mě nejvíc baví originální (přerušeni rozhovoru telefonátem)...inklinuju k tomu originálnímu zpracování klasiky, protože to je pro mě divadelní výzva jako pro dramaturga, která mě zajímá a i při tvorbě samotné inscenace a naštěstí spousta režisérů to přijímá jako stejnou výzvu, takže i když to nevychází z nějakého přímého záměru, že chceme co nejvíc středoškolských titulů, tak to vlastně k tomu spěje, protože právě ty nejslavnější věci z klasické literatury jsou těmito výzvami.

- *A berete v potaz vyučovací osnovy středních škol?*

Spíš vycházím ze zkušeností, co si pamatuju sama, což teda už pár let je, ale myslím, že to se jako nijak zásadně nemění, to co zřejmě nebo podle mé úvahy patří do povinné školní četby, ale není to tak, že bych konzultovala přímo jako s nějakými pedagožkami.

- *Jakým způsobem vybíráte tituly pro střední školy?*

Snažíme se vytipovat věci, které jsou v těch učebních osnovách nebo jak si to teda já představuju, příkladem Evžen Oněgin v letošní sezóně nebo Kytice. Pak samozřejmě jsou hry, u kterých je to tak na vážkách, například si pamatuju nasazení Lermontovovy Maškarády, což samozřejmě se dá použít jako příklad romantického dramatu, ale je mi jasný, že na těch středních školách se k Lermontovovi podrobněji asi nedostanou, si myslím, že ho spíš tak jako zmiňují, ten děj ale není tak známý, ale i tak nám to vyšlo a vlastně školy na to chodily.

- *A jakým způsobem divadla spoluprací se středními školami?*

Nabízíme jim předplatitelskou skupinu, naše kolegyně z obchodního oddělení přímo i nabízejí konkrétní tituly, které právě máme vytipované, někdy se to děje i naopak, že zase jsme oslovováni školami. Kolikrát berou školy i věci, které primárně nebyly nasazeny

s myšlenkou, že by se o to mohly zajímat, například některé inscenace Davida Drábka a jeho původní hry, taky hrajeme od 10 dopoledne, i když třeba by člověk řekl, že to jako není žádná klasika zatím a takovými bonusy, který chystá naše obchodní oddělení, třeba i ve spolupráci se mnou, tak jsou různé prohlídky zákulisí, občas i debaty s nějakými výkonnými umělci, s herci, se mnou jako s dramaturgem, s režisérem.

- *Jaká je z Vašeho pohledu návštěvnost divadel středních škol?*

Já si myslím, že je velmi dobrá. Několikrát do týdne hrajeme dopoledne, pokud se dobře pamatuju minimálně jednou týdně a to přijetí je úžasný. Myslím si, že, což mi potvrzuje většina třeba hostujících režisérů, kteří u nás dělají v Hradci, že tady jsou velmi vzdělaní diváci, a právě i v těchhle nejnižších kategoriích věkových, to znamená, že se neděje taková ta jako hrůza herců, že by se tam bavily děti nebo mladí lidé a vyrušovali nějak během představení, nevnímali to, naopak to publikum je velmi soustředěné, nevím, jestli to je dílo těch pedagogů, kteří je dokáží jako správně navést k divadelnímu vnímání a nebo jestli to je skutečně tím, že máme kvalitní věci, které dokážou zaujmout, ale ty dopolední představení jsou velmi dobré.

- *Jaký marketing používají divadla k oslovení středních škol? Nebo teda konkrétně Klicperovo divadlo.*

Já si myslím, že to je díky tomu, že Hradec není tak velkej, nebo ta hradecká oblast, protože k nám se i sjíždí vlastně svozy, tak si myslím, že to je hodně na tom osobním kontaktu. To asi vám taky řekne spíš to obchodní oddělení, jak to přesně dělají.

- *A jakým způsobem prezentujete program a novinky divadla?*

V letošním roce došlo k velké proměně v Klicperově divadle od letošní sezóny, protože k nám přibyl nový pracovník do propagace, který se naštěstí mnohem víc zaměřuje na mladší publikum. To znamená, že dosavadní systém, který byl zastaralý a v podstatě stál na korespondenci papírové, na některých e-mailových korespondencích a starých webových stránkách se rozšířil jednak novým webem, jednak otevřenými kanály na Facebooku, na Twitteru, na Instagramu a i proměnou našeho časopisu divadelního, který dřív měl formu jako papírovou, byť teda to bylo elektronicky, ale my jsme letos změnili formát do podoby video-rozhovorů, což je taky mnohem příjemnější pro mladší publikum a všemi tady těmito jako novějšími kanály prostě na Youtubku a tak dále došlo k nárůstu právě zájmu ze strany středních škol, ze strany vysokoškoláků, kdy se to jako otevírá takhle víc.

- *Uzpůsobujete cenu vstupenek středním školám?*

To si myslím, že určitě, ale to vám taky bohužel budou muset říct kolegyně.

- *Dobře, dobře, v pohodě. A jakým způsobem vybíráte tituly, teďka už k těm britským a americkým autorům. Jestli se třeba inspiřujete zahraničními divadly?*

Celkově ten výběr titulů je jedna taková velká jako alchymie, kdy se musí skloubit strašně moc vlivů najednou. Takže já přímo v Klicperově divadle těch 6 let co tu jsem, co tu dělám, tak pracuju tak, že jako první vytipuju režiséry, které oslovím do sezóny a teprve s nimi, s jednotlivým každým vlastně domlouváme titul. Snažím se hodně akceptovat to, k čemu inklinuje daný režisér a samozřejmě, že mu jako i podsouvám svoje zájmy a teďka se může prostě díť sto způsobů. Jedna z variant je, že mám chuť přímo najít titul pro určitou herečku, herce u nás, protože těch kvalitních je tady dost. Nebo přijde se zajímavým titulem režisér, že má v sobě téma, knížku, která už ho dlouhou dobu nějakým způsobem vzrušuje, která ho prostě baví, kterou by chtěl zdivadelnit. Nebo já zjistím, že je teďka nová úžasná hra, která by stála za to mít premiéru v Klicperově divadle. Velkým hlediskem je diváckost toho titulu, protože v sezóně, kdy máte nasadit osm věcí, nebo sedm, to se liší rok od roku, tak samozřejmě nemůžete...musíte nějak jako vybalancovat míru komerčnosti těch věcí. To znamená, že je dobré tam dát jeden nebo dva projekty, který nejsou tak jako na první dobrou divácky vstřícné, což může být třeba pozváním režiséra, který dělá artovější věci, který prostě víc šifruje tu divadelní zprávu a tomu se třeba může dát nějaký známý titul a on s tím vlastně něco udělá, zajímavé a umělecké dílo. Nebo se nasadí titul, který není tak divácky vstřícný, což v dnešní znamená, že to není komedie, protože diváci přece jenom čím dál víc prostě, jestli to souvisí s téma hrůzama, co se dějou venku, tak se jim moc nechce chodit na velký dramata, ale zase já považuju za svojí povinnost jako uměleckou, velký kvalitní dramata uvádět. Příkladem může být třeba nádherná Cesta dlouhým dnem do noci, to jsme zrovna v tý americký dramate, což je prostě drásavá silná věc. Ta návštěvnost byla naštěstí vlastně relativně dobrá a na to, že to je těžkej kus, ale pak se tomu vždycky musí v tý sezóně vyvážit nějakou komedií, takže já spíš jako uvádím v rámci žánru, v rámci přístupu a až potom z toho krystalizuje třeba britská dramatika, americká dramatika, ale není to jako primárně, že bych si řekla, že uvedeme letos dvě britský hry, to pak tak třeba vyjde, ale není to jako primární.

- *A myslíte si, že buďto pedagogové nebo studenti preferují spíš český nebo zahraniční autory?*

No, studenti a pedagogové hlavně nejvíc preferují to, co odpovídá těm jejich učebním osnovám, takže samozřejmě co se třeba týká americký dramatiky, tak klasická americká dramatika existuje až podle mě, dejme tomu, Williams, O'Neil a tyhle věci, který se možná zas až tak na těch středních školách neučí, pak je tady britská dramatika, což už je trošku něco jinýho, tipu Shakespeare a tak dále, a pak je tady česká dramatika, která z tý klasiky

nejklasičtější tam toho taky tolik není, ale my máme zajímavější ukaz tady, což je náš umělecký šéf David Drábek, který vlastně skvělým způsobem jako transformuje klasickou dramaturgiu do současné podoby autorsky a tam zrovna třeba u Williama Shakespeara to vychází úžasně, protože učitelé na to rádi berou žáky jako na klasiku, pak teda samozřejmě vidí, že to je předělané, ale že nějak jako ta klasická základní linka zůstala většinou a diváci to berou úplně totálním způsobem, milují to, i právě takhle žáci jsou nadšení, stojej, tleskaj na konci, takže to vychází úplně ideálně.

- *To jsem se právě chtěla zeptat, jak s těmi zpracováními Davida Drábka reagují vlastně pedagogové?*

Jo to funguje a vlastně se nikdy nestalo, z ohlasů třeba co máme, že nám i napíší e-maily, učitelky, tak se nikdy nestalo, že by jako byly našťvaný, že některý věci jsou tam jako dramaturgicky jinak, že třeba v Romeovi a Julii tam je vlastně předělaná..jo několik linek, že jo, to je jasný... (rozhovor přerušeno vstupem jiné osoby)... Takže ten David Drábek funguje opravdu skvěle a reakce mladejch lidí v publiku během představení jsou úžasné.

- *(Následuje uvedení britských a amerických her uváděných za posledních pár let v KD.)*

Takže v letošní sezóně, když to vezmu, jsme tady měli Absolventa, což je vlastně podle románu. Není to teda původní hra, ale je to z týdenctý jazykový oblasti. Adaptace románu, adaptace filmu, takže to tou Amerikou jako velmi, velmi zavání. Velice úspěšný, zvláště vzhledem k tomu filmovému povědomí. Jinak letos nic z americký, ani z britský dramaturgie není. Ovšem na příští sezónu to už teďka můžu prozradit, první dva tituly příští sezóny budou velice americké. To bude taková výkladní americká skříň, protože budeme dělat Srpen v zemi Indiánů, což je jedna z nejlepších her poslední doby vůbec, tím jak je napsaná, od Tracyho Lettse a je to o Americe, americký rodině, americkým venkovu, a proti tomu budeme zkoušet Přelet nad kukaččím hnízdem, což je taky jako klasika velmi americká podle románu Kena Keseyho. V sezóně předtím, sezóna 2013/2014, tak tam jsme měli poměrně britskou a americkou jako podstatnou část. Dělali jsme Sestup Orfeův, což je od Tennessee Williamse, tam trošku jsme váhali s tím přijetím středoškoláků, naštěstí na to teda chodili a byli spokojení, protože Tennessee Williams se zřejmě učí spíš okrajově v rámci dramatu, ale jsou známější jeho věci, například Kočka na rozpálené střeše, Tramvaj do stanice touha a tohlencto, ale my jsme nasadili Sestup, protože režisér Martin Glaser o něj hodně stál, takže jsme se na tom tak nějak domluvili, to se pro školáky, středoškoláky hodně hrálo taky. Zkoušel se zároveň v té době i britská komedie starého typu, Soudce v nesnázích, takže to bylo takový ve stylu situačních komedií 19. století. Byla to česká premiéra, my jsme to uvedli

proto, že se to v té době hrálo v Britském národním divadle v Londýně a byly i přenosy do kin z týchleuctý inscenace. A to taky školy vlastně velmi braly na ty dopolední představení, ačkoliv to jako rozhodně není v osnovách, tenhleucten autor Wing Pinero a ani tahle hra Soudce v nesnázích. A třetím titulem v této sezóně bylo právě Cesta dlouhým dnem do noci, O'Neil, takže zase Amerika jako nejameričtější velký těžký drama teda školy nebraly, zřejmě kvůli tomu jako náročnosti toho titulu, ale u dospělejch diváků to mělo velkej úspěch. Bohužel jsme to pak museli stáhnout, protože jsme v té době, když se to nasazovalo, se řešilo dědický řízení u nějakýho držitele tehdejšího práv ke hře, právnicka O'Neila a on to pak zakázal uvádět. Takže jsme to stáhli. A pak jsme měli ještě v té sezóně 13/14 megaúspěšnýho Romea a Julii, což je ten případ, kdy David Drábek teda si to transformoval jako po svém a vznikla z toho taková East Side Story. Je to skutečně velice populární a jako myslím si, že i poměrně didaktický ve směru toho tématu Romů a rasismu a tak dále. A ještě k tomu se váže věc, že Klicperovo divadlo zavedlo už kdysi za Vladimíra Morávka cyklus, kterej se jmenoval „Garseille de William Shakespeare“ a bylo to vlastně, že se každý dva roky uváděla jedna věc od Shakespeara a my v tom svém způsobem, jak jsem zjistila, vlastně pokračujeme, že se to tady taky objevovalo. Tak sezóna 12/13 tam byl taky Shakespeare- Richard III. Opět ten samej případ vynikající... (rozhovor přerušen telefonátem). Takže Richard III - školy nadšený, úžasný dopisy od učitelek, prostě perfektní. Jinak jsme tady nic britskýho, ani americkýho neměli. V sezóně 11/12 jsme tady měli Tuláka po hvězdách ve Studiu Beseda. To si školy braly, bylo to pěkně přijatý u dospělýho publika, byla to vlastně dramatizace románu a to je všechno. A v roce 2010/11 tady byl Shakespeare- Marná lásky snaha. To teda nedělal David Drábek, to dělal Braňo Mazúch a bylo to taky velice populární představení u škol. Tam ten Shakespeare evidentně funguje jako nejlíp. Pak jsme tady měli Martina McDonagha, což je irskej dramatik, Mrzák inishmanský. Obrovský, úspěšný představení. To si vlastně taky občas braly školy, ale ačkoliv se McDonagh jako neučí nebo nevím, jestli docházej učitelky k současnýmu dramatu světovýmu, asi ne. Ale chodily na to, tak zřejmě měly prostě pěkný reference od někoho jinýho.

Interview no. 8

Mgr. Anna Hrnečková, Divadlo Drak

základní školy jsou úplně naše základní orientace divácká, takže to hlídáme, abysme mělidostatečnou nabídku pro první i druhý stupeň - vlastně jedná se o nejširší diváckou skupinu

Krom toho hrajeme pro školky. Pro ty máme tak jako 1-2 inscenace. Jsme si vlastně hodně vědomi toho, že nám ty střední školy...že se jim zatím trochu vyhýbáme.

Máme jedno představení, který teď právě já nevím, jestli jsme ho už stáhli, protože nám odešel Dušan Hřebíček a to je 24.říjen, se to jmenuje, a to byla teda krásná inscenace, nebo spíš scénický čtení, . To myslelo na střední školy a byl to takovej komorní tvar a hodně komunikoval tak na přímo, a evidentně to fungovalo a školy o to měly velkej zájem, takže my jsme si vědomý toho, že nám tadyto představení teď chybí, nebo taková inscenace, a zrovna včera jsme měli schůzi a na příští rok je plánovaný představení pro druhej stupeň a střední školy, protože si právě uvědomujeme, že s nima komunikujeme málo. A my teď máme nový umělecký vedení druhej rok, Kuba Vašíček a Tomáš Jarkovský, jsou tady jakoby jako uměleckej šéf a Tomáš je dramaturg a oni právě s touhle teenagerovskou a adolescentní skupinou hrozně rádi a dobře pracujou. Mají strašně slavný představení v Plzni ‚Hamletín‘ a oni se na to hrozně těší a myslím si, že se to teď bude právě hodně zužovat tímhle směrem, že naopak mají takovej problém, že když dělají něco pro první stupeň, tak pak z toho je něco jako pro teenagery nakonec, takže no to jsou spíš takový vyhlídky. Jinak třeba teď v tuhle chvíli by na repertoáru střední školy nenašly nic co by je vlastně jako mohlo zaujmout. Je pravda, že loni jsme měli ‚Labyrint světa a ráj srdce‘ a to byl projekt prostě pro děti od 11 do sta a to bylo takový, že to komunikovalo hodně se skupinama a je pravda, že máme představení, který jsou cílený úplně takhle na celý spektrum diváků, a to je třeba ten Poslední trik George Meliese, kterej se ukazuje, že na něj choděj pětiletý děti, choděj na něj dospělý a choděj na něj středoškoláci a všichni jsou okouzlení, takže tak. Takže ne, že bysme cílili přímo, ale spíš široce, ale je pravda, že jsme málo nakontaktovaný na střední školy, že málo jsme s nima zatím vstoupili ve spolupráci.

No právě, jestli zohledňujeme jejich potřeby, tak to moc nezohledňujeme, protože právě i když přijdou, tak většinou na něco, co není přímo určený pro ně, kromě toho...Jako co se týče škol, tak jsme zatím mnohem víc orientovaný na ty základní školy. Ono to je taky tím, že ty základní školy mají mnohem větší zájem o to, než ty střední školy. Těm už se to míň vejde do toho...prostě toho maj hrozně moc.

No, zatím vůbec (*potřeby SŠ). Nebo já ve workshopech, ale v tom představení ne a teď si marně zkouším marně vzpomenout....ale ne, ještě se to neřeklo, že ten plán není jasnej , čemu se bude věnovat ta inscenace, která je věnovaná středním školám. To zatím se neodtajnilo.

No, takže my s nima spolupracujeme... Se základkama už to je propojený na různých vrstvách, my jim samozřejmě pravidelně posíláme programy, oni pravidelně volají a objednávají si různý představení, to zatím velmi hezky funguje, někdy se stane, že si neobjednají všechny představení, tak potom se tam chodí a komunikuje osobně. Ten Drak má velkou tradici a má velkou výhodu v tom, že když se řekne divadlo Drak, tak všichni jsou doma, nebojí se, vědí, že to je značka, když si jí objednají, nemůžou se splést. A to je velká výhoda. Já mám třeba zkušenost v Praze, kde jsem nabízela představení pro školy a to byl velkej problém donutit ty učitelky jen aby mě poslouchaly, aby si poslechly, co já jim vlastně chci říct, protože jsou zahlcený, těch divadel je hrozně moc, jsou to různý soubory, soukromý divadla, malý divadla, jeden člověk, kterje hraje divadlo v tělocvičně, až po velký divadlo Minor, takže tam je mnohem těžší se domluvit, tady je ten Drak velmi velmi velká výhoda. A jinak oni jsou zvyklý k nám chodit na ty workshopy, což je teda dobrá... což se ukázalo jako velmi dobrá cesta, jak je zkamarádit s divadlem, protože pro málo dětí to je velmi soobní, ty děti si se mnou můžou povídat, paní učitelky si se mnou můžou povídat, takže ono to je tak jako..ono je to přibližuje k tomu divadlu. No a potom já se snažim dělat, to je taková novinka, že budeme vybírat diváckou radu na festival, že mě tak jako zajímají ty reakce dětí, tak doufám, že vybereme třeba 10 dětí z různých škol, který se tady se mnou třeba 4x za rok sejdou a zreflektujou mi, co se jim líbí na Draku a na těch konkrétních inscenacích, na který doufám přijdou, takže dneska to budu nějak vymýšlet konkrétní pravidla tý rady. Ještě přemýšlím co se školama... No pak třeba v rámci toho Labyrintu, já jsem se snažila a vždycky jsem dole čekala na paní učitelky a prosila jsem je o to, aby nám posílaly reflexe na to představení a opravdu některý školy to udělaly a bylo to úplně skvělý, máme nádherný od nich materiály, krásný postřehy a je strašně vidět, jak je která třída vedená, že to je prostě vidět práce paní učitelky, ne že by jim nadiktovala, co mají dělat, ale v tom jak přemejšlej o věcech, různě výtvarný díla k tomu Komenskýmu ze všech stran nahlízející, z toho jsem teda měla velkou radost a bylo vidět, že to dílo, a i byly kritický děti, ale že dělaly i analýzu, že to nebylo ,bylo to blbý a už nikdy nepřijdu', ale snažily se i vysvětlovat proč a měla jsem z toho radost. Vlastně jsem nečekala, že by děti v 10ti, 11ti letech byly takhle daleko. No a potom já jsem ještě udělala takovou věc, že jsem si jako z hradeckejch škol vybrala 10 dětí, když jsme tady dělali inscenaci ,Labyrint světa a ráj srdce, tak já jsem s nima současně ten Labyrint inscenovala jako s dětskejma hercema, což bylo super, protože na to potom se ukázalo, jak jsou z těch různých hradeckejch škol, tak na ně přišli ty jejich spolužáci, takže my jsme mohli se s těma spolužákama bavit a pak já jsem udělala takovou dílnu, takže jsme mohli bavit o tom díle takhle jako intimně, v tý malý skupině, do toho samozřejmě těch 10 dětí proniklo

jako velmi hluboko, tak jako intelektuálně pak rozprávěli o Komenském, to bylo legrační, no ale zároveň mohly potom ty moje děti i ty jejich spolužáci jít na tu inscenaci, která se odehrávala v celém divadle, a mohli zase to téma studovat z jiný strany a mít zase ten zážitek prostě velké, nechat se tím jako pohltit a to bylo teda hraný dospělejma hercema, takže se snažíme i o takovýhle kombinace. A jsou tam klíčový ty paní učitelky, a co já vlastně ještě jsem tady dělala loni, což asi souvisí s tím, že jsme dělali workshop pro učitele. Jsme se snažili učitelům, poradit nějaký metody, jak když jdou s dětma na to představení, jak je připravit a jakým způsobem to můžou s nima reflektovat, ne jenom se jich zeptat líbilo se ti to nelíbilo, ale různý prostě...výtvarný aktivity, různý druhy diskuzí vedených atd, různý druhy dotazníků, ale třeba i dramatických her. Takže to byl teda dvoudenní workshop a to se teda hrozně povedlo, tak to jsem měla velkou radost, takže i to je vlastně nějaká forma spolupráce, o kterou se snažíme. No a potom jsou teda generálky pro paní učitelky, jestli nekecám, tak jsou zadarmo a jsou vždycky než je premiéra, tak je generálka, kde nás i zajímá, a hrozně mi teď utekly dvě generálky, na který jsem se chtěla soustředit, ale prostě jsem nemohla bejt tady, ale doufám, že to bude i taková dobrá příležitost o tom, co si myslej, že bude fungovat, co si myslej, že nebude fungovat, mají tu praxi s těma dětma a zároveň jim jako nabídnout vždycky nějaký materiál konkrétně na tohle představení se můžou připravit na to představení, třeba takhle. Tak to uvidíme, jak to bude fungovat, protože tohle se ještě nerealizovalo. Právě na to spousta divadel ještě nepřistoupila, ale já se docela hluboce zanbejvám tou divadelní edukací, která je taková ještě, že se tomu divadelníci dost posmívaj, že říkaj představení obhájí samo sebe, na to nepotřebujete nikoho připravovat a já pořád se snažím vysvětlit, že představení obhájí samo sebe, ale jsou diváci, kteří jště nemají dostatečnou zkušenost, a že si myslim, že Romeo a Julie, nebo teď jsem tam viděla strašně krásný ta Pěna dní, to jsou věci strašně silný, ale fungujou jenom pro lidi, který jsou aspoň základně poučený. Že vědí, že Romeo a Julie je o tomhle, a že když se to takhle převrátí, tak to něco říká. Už jenom to převrácení, nebo už jenom to, že to hraje Cikán, nebo že to se hraje v takovýmhle prostoru ta Pěna dní, že je koberec na zdi, tak to stačí je jenom tak nasměrovat, jim podat nějaký základní informace a oni pak můžou mít diváckej zážitek, že to není nic, čím bysme šli proti divadlu, ale ...A to si myslim, že je důležitý a je pravda, že já tady v tom dětským divadle to tolik dělat nemusim, protože to dětský představení je opravdu cílený na nějakou věkovou skupinu, takže já spíš co dělám je, že se snažim těm dětem se s nima o tom potom bavit, o tom obecně co to je divadlo, co z toho mohli číst, je učim divadlo vnímat, že nepotřebuju připravovat na tu konkrétní inscenaci tolik, ale v tom Klicperáku by jim to strašně pomohlo, kdyby to měli.

Ale oni hlavně ty středoškoláci, to je taková ohrožená skupina, že oni už nejsou malý, ale ještě nejsou dospělý, takže oni vlastně se dají vodit na tadyty Romey a Julie, ale ne vždycky mají klíč na to, jak to číst, a tady ty moderní, a já učím na střední škole v Praze na konzervatoři a oni jsou ty studenti strašně konzervativní, překvapivě. Vlastě když je vám 15, tak mě to úplně fascinuje vlastně co se divadelního přístupu týče, tak prostě chtěj, aby Julie byla v renesančních šatech. A maj pocit, že takhle to je správně a maj pocit, že když to někdo udělá v saku, tak jsou trošku uražený, že takhle se Shakespeare dělat nemá, ale já se tomu posmívám a zároveň jsem pochopila, že to není o tom, že by mi to říkalo nějaký blbý dítě, ale prostě mi přijde, že jsou obecně nějak konzervativní, aby ten svět měl nějaký řád, to oni ještě potřebujou, tak si ho dělaj takovou zvláštní...tak zvláštně si ho jako zjednodušujou, i to divadlo. Takže jsem pochopila... a to jsou prostě lidi, který studujou divadlo, který chodili na dramaťáky a studujou to, tak otvírat jim to, že prostě musej bejt otevřenější, když jdou do toho divadla, aby si to mohli užít. No, takže nejenom u běžnejch lidí, který nevím, studujou učňák, nebo dělaj matematiku prostě.

Jo, to už jsme si řekli příklady spolupráce mezi divadlami a školami. Jo ještě jsem tady měla, že mě požádali...eee..to bylo biskupský gymnázium, doufám, že nekecám..že mě požádali, že mají jako projektovej den a že nevědí, co s tím a nějak jim vybuchl Klicperák právě a že měli jít do divadla, tak jsem řekla tak jo, něco s tím uděláme a celý dopoledne jsme strávili, už dvakrát za sebou, protože se jim to líbilo, tak přišli za rok znovu, že jsme vyráběli divadelní představení, že jsem jim pustila hudbu a oni měli nějaký pocit z toho, vymysleli nějaký postavy, příběh, a pak vlastně ve skupinách po čtyřech skupinách dělali takový krátký tvary s hudbou se světlem, to všechno se dá využít, že jsem k tomu měla technika a tak a bylo to prostě krásný a myslím, že toho o divadla pochopili hodně, no takže to jsou přesně věci...a bylo na nich vidět, že jsou hrozně ochotný, hravý, úplně stejně jako děti na tý základce a že jsou připravený tvořit. To mi přijde, že se takhle má spolupracovat se středními školami.

Návštěvnost - no ono se to blbě určuje, protože my když už nějakou akci máme, tak jí většinou prodáme, je to velmi výjimečný, abychom...to je ten fakt, že my nemusíme bojovat o ty diváky a vlastně když hrajeme pro střední školy, tak přijdou střední školy, že my nemáme, že bysme hráli nějak moc večer a je fakt, že si neuvědomuju, a myslím si, že to zatím ani nefunguje...to jste mě dala takovej nápad, že hrajeme..že máme někdy čtvrtěční představení večerní, takže to mi došlo, že to jsou představení, na který by mohly chodit střední školy a vlastně nechoděj. To musím probrat s PR oddělením...

Marketing - No tak zatím to je tak, že právě u těch středních škol je to ...je to na osobních vazbách. I to, že tady byl workshop pro Biskupský gymnázium spočívalo v tom, že paní

Langerová se zná s paní ředitelkou a prostě jí napsala: Eliško, nemůžeš mě zachránit? a Eliška to potom přeposlala mně, takže to je hodně na...eee..na tom jak se kdo s náma zná, ale jinak my tady opravdu zatím na rozdíl od toho co jsem byla zvyklá v Praze, nebo ten PR, funguje vlastně velmi prostě a velmi nevyčerpávavě a zatím to stačí, takže chápu, že s tím není potřeba nic moc dělat, protože prostě se pošlou maily, už na základě těch mailů se potom učitelům něco objedná a potom se domlouvají návštěvy. A je pravda, že se v těch středních školách dělají mnohem méně, než na gymnáziích, ale zase když bylo potřeba prodat ten Říjen, tak Petra Kopecká, která se o tohle stará, tak vlastně šla na střední školy a dohodla se se středními školami a oni přišly. A ono to už bylo tak, a pak samozřejmě ty školy si to předávaly, žejo že to vidí paní učitelka a že to vidí 70 lidí, to není moc, a vidí to jedna druhá třetí a předávají si to mezi sebou, takže velmi často i ty školy volají samy. A to je prostě fakt Drak, to moc není běžný, jako tohle v Praze vůbec nejde. A jako Minor to má v Praze evidentně tohle, ale jinak ty školy..divadla strašně bojují.

Novinka - no, zase úplně klasický cesty - web, Facebook...Facebook jsme teď hodně rozjeli. Vlastně my máme až rok teď teprve novou PRistku, my jsme neměli vůbec nikoho na PR, že to tak jelo tak spontánně, takže teď máme holku na PR, která je velmi pečlivá, takže máme ty webový stránky, kde jsou furt ty aktuality a vlastně ty věci, který jsou samozřejmý, tak my jsme šťastný tady, že je teda konečně máme, a no...a..ale jinak opravdu je furt, že jsou nejlepší ty osobní...prostě máme e-maily na konkrétní učitele, který se těší na nový program, dostanou ho, prohlídnou si ho, řeknou jojo půjdeme na tohle, na tohle, na tohle.. Je to fakt velmi často zaběhnutý.

Speciální aktivity pro SŠ - No kromě toho workshopu a toho Labyrintu, vlastně asi ne.

*pro ZŠ to co je vypsáno na stránkách

Já mám jednu takovou aktivitu pro střední školy, jako stálo, ale na tom se velmi dobře ukazuje, jak na tom...jak nemáme automaticky ty střední školy zaháčkovaný, takzvaně, protože když vypíšeme....protože máme celou nabídku workshopů, ta je na internetu, a posílá je Petra právě vždycky mailem, a ty workshopy pro ty základní školy a mateřský školky jsou tak plynule celoročně naplňovaný, kdy se z toho můžu úplně zbláznit koho toho je, někdy je třeba jeden dva tejdne, ale zas jako nepotřebuje to být přehlcený, ale furt to funguje moc hezky, ale ty střední školy, a to je ten workshop v nabídce rok a půl si nikdy nikdo ten workshop neobjednal, protože si právě myslím, že ty lidi nevěděj co to je, a že když si to jenom tak pošle, tak to vlastně vůbec nikomu nic neřekne, a já to vim, jenom mám teď samozřejmě jiný věci na starosti, ale jsem si vědomá toho, že se musí dělat propagace tohohle jediného workshopu, spojit to třeba i s tím, že budeme mít čas připravovat tu inscenaci a

vlastně zahájit komunikaci se středními školami. Normálně jim dát jako najevo, že ten Drak je i pro ně a naprosto to chápu, že to nebyl a že to tak nevnímají. Myslím, že na tom workshopu se to moc hezky ukazuje, tyhle automatické cesty, oni se vlastně vůbec nechytají a je potřeba pro to něco udělat.

A já si myslím, že tam i ty středoškolské učitelé vlastně automaticky koukají na program a sledují co bude a chodějí tam. Takže si myslím, že to je přesně jenom o tom, o té zvyklosti, kterou my máme teď za úkolem. A ještě mám teď novou kolegyni, takže si i rozdělujeme práci a už jsme se i dohodly, co všechno nás čeká, včetně té dětské rady, takže právě musíme udělat takovej balíček pro střední školy a začít jim dávat najevo, že jsme tady no.

Ceny vstupenek - My máme podle mě studentské slevy, ale vůbec nevím, jak to je... to je podle mě na webu určitě. Já vím, že my máme spíš jako hromadný vstupenky, že to je tak, když přijde prostě celá třída, tak platí prostě něco jiného, než když přijdou třeba rodiče s dvěma dětmi, že tam je spíš ten rozdíl, no co já vím.

Britští a američtí autoři - Vůbec si neuvědomuju, že bysme tady nějaký takovýhle tituly měli. Tak to my podle mě... protože, my jsme to dětské divadlo ... my jsme prostě hrozně autorský, nebo prostě jsme autorský divadlo vlastně. Že většina těch věcí, co tady teď jsou, tak si psali ty lidi, co to řezírovali, tak si je psali sami. A je to dokonce i tak, že třeba ten Labyrint světa byl úplně autorská věc, že i ty herci jednotliví si ty stanoviště ... ty stavy toho Komenského v tom Labyrintu si vytvářeli i sami ty herci a ten dramaturg to jen zapisoval a dával to do nějakého tvaru, ale vznikalo to úplně během toho zkoušení, a když si tak vezmu, co tady teď máme, tak Amundsen to je Kuba Vašíček s Tomášem Jarkovským, Turandot je Kuba Vašíček s Tomášem, do třetice je Kuba s Tomášem Jarkovským, no vlastně všechno... ta laň, teď máme O bílé lani, poslední premiéru úplně stejná situace. Ono to za první vychází z toho, jak ty kluci pracují, a za druhý se to nějak od toho dětského divadla až trošku čeká... že jsou nějaký hry, ale oni velmi brzo... já vám pocít, že velmi rychle stárnou a fakt je, že je hrozně málo kvalitních textů, který by... a hlavně, jak ty texty vznikají autorsky, tak je potom velmi těžký je přebírat, že eee to prostě vznikne v nějakém souboru, za nějakých okolností, vychází to z poetiky nějakých konkrétních lidí a je potom velmi těžký vzít ten text a dělat ho někde jinde, takže to v tom dětském divadle se prostě děje mnohem míň no. A ten Říjen to byla podle mě česká ... česká knížka, která se četla... to bylo o atentátu na Heidricha... a tak tam aspoň ta Anglie figuruje, ty chudáci parašutisti. Ale jinak si fakt ani neuvědomuju, že by tady někdy bylo něco, co bysme fakt mohli říct, že napsal ... napsal nějakou anglickou nebo americkou autor. Ještě se zeptám, ale myslím si, že fakt ne.

Inspirace zahraničními divadly - Neinspirujeme se, protože ono i v tom festivalu jsou v naprostý většině ty autorský věci, ale inspirujeme se spíš technikama a tak a máme teď velkej..a to je vlastně ..máme teď takovej velkej zážitek, loni tady byl Blind Summit theatre z Londýna, což je Mark Down a jeho skupina, měli ...oni se inspirujou v japonským bunraku, že jsou ty tři lidi a vedou jednu loutku a byklo to hrozně..ta loutka se chová fakt jako živěj člověk a je to fascinující vidět, takovej kus hadru s hlavou a vytváří věci, který člověk prostě nechápe, že to je jenom loutka a nám se povedlo, že ten Mark Down, on se tady do toho trošku zamiloval a řekl nám, že vlastně s náma chce spolupracovat, takže tady teď povede workshop a budou tady studenti...vlastně to budou studenti, ale budou to studenti herectví, který s ním budou pracovat a budou tady mít veřejnou prezentaci, tak to jsem i říkala někomu, že to je vhodný i pro starší, protože to je vhodný i dobrej tip divadla a my si od toho i slibujeme, že tady snad bude dělat i příští rok nějaký představení. Tak to je zrovna typ divadlem, kdy je vidět, že ta loutka může komunikovat i s dospělým člověkem, středoškoláci z toho jako úplně omdlívali v Plzni z toho jejich představení, to je hodně dobrý si myslim, ještě ta loutka je pořád spjatá s tím, že to je pro děti a my bymse chtěli nějak dokázat, nebo právě už to dělal Josef Krofta, kterej to divadlo, kterej dal tomu divadlu tu slávu, tak že ta loutka prostě komunikuje i s dospělým, že to není nic, co by bylo infantilní, že to je prostě plnohodnotnej výrazovej prostředek a jde to, že se sám inscenátor rozhodně s kým chce komunikovat, ale není to o tom, že loutka je pro děti. Takže takhle spíš jako, že se inspirujeme v zahraničí jako samozřejmě a snažíme se i ty impulzy z toho zahraničí jako tahat sem...a vlastně zprostředkovávat ty vazby a nechat jako rozvíjet to český loutkářství skrz ty vazby z toho zahraničí, my jsme třeba měli spolupráci s ...tříletou spolupráci s lidma z Estonska, z Tallinu, a z...z...ze Slovinska z Ljublani, tak jsme měli takovou vazbu tří divadel...zastřešenou takovým tím culture...takovým tím grantem a mmm...dělali jsme workshopy tak jako, že naši lidi jezdili na workshopy k nim a oni jezdili k nám a vlastně vyměňovali jsme si ty technologie i třeba jen loutkářský, že vlastně neexistujou moc ty vazby mezi loutkářema a že...oni se fakt ukázalo, že oni maj technologie, který my fakt neznáme, a my máme technologie, třeba tradiční prostě vyřezávanou marionetu na drátu, kterou oni vůbec nepoužívají, takovou tu marionetu co má drát v tý hlavě, tak byli úplně překvapený, co to je za srandu jako že...takže spíš takhle se inspirujeme zahraničními divadly.

Čeští x zahraniční autoři - no tak u nás to je prostě české, protože to je jasný, a jinak já mám pocit, že to není o českých a o zahraničních, ale že to je o těch klasicích, když se tak zamyslím nad tím, co vždycky po mě, já jsem pracovala v divadle Komédie v Praze a co po mě chtěli ty učitelé středních škol, tak vždycky potřebovali, aby se jim to vázalo, to byla

prostě velká podmínka, aby se jim to vázalo na nějakou školní látku. A my jsme dělali úplně současnou německou dramaturgi, a málokdo uznal, že je zajímavý pro ty studenty i vidět, jakoby neznámého autora, nebo e potkat prostě s Elfriede Jelinekovou, nositelkou Nobelovy ceny, protože si uvědomovali, že tam nedojdou v té literatuře žejo, oni vlastně jako potřebovali podpořit to, z čeho budou potom ty studenti maturovat, a fakt to je ta maturita, a jak učím na střední škole, tak to vim, ta maturita je prostě strašná šikana, která člověka opravdu nutí, aby si říkal Použijou tohle k něčemu? Můžeme se potom v hodině bavit, že Utrpení knížete Sternenhocha je tohle, můžeme, takže jdeme na Sternenhocha, takže ale když jsem jim říkala přijďte na ..nebo prostě na spílání a tak, což jsou věci, který patří ke klasice, tak mi řekli my už to neprobereme, nám se to nevejde. Takže to spíš je o tomhle, že by rádi šli na Shakespeara, tak ten je v pohodě, ten v Komedi nebyl, a když to, tak šli prostě na Kafkův proces, na Utrpení knížete Sternenhocha, na tadyty věci, na Petrolejový lampy, který prostě patří ke klasice a vejdu se do češtiny a myslím, že nemá cenu se tvářit, že to je jinak, takže...takže...Ještě na té základce mi přijde, že ..a zvlášť ještě ve školce, že fungují takový ty průřezový témata, že se dá prostě se bavit nevim o přátelství, nebo tak, ale prostě na té střední škole už mi přijde, že ty učitelé to chtějí mít tu látku. ..

Já to vidím, kdybych na té škole neučila, tak mi přijde, že ty učitelé jsou trapáci, ale ...jak furt na tomhle valej, ale já si to úplně stejně uvědomuju, když už ani herci, který by měli být v divadle každý den a nejsou ale už si to úplně uvědomuju, že když je někam posílám, vlastně že je pro mě důležitý to, o čem se bavíme v těch hodinách, protože nemám čas jim to pouštět a tak

Ale vůbec aby se jim to s něčím pojilo vůbec ta látka, protože ty látky je opravdu strašně moc a já jsem si říkala i budu jí vykládat míň, ale pak si zase říkám, no a nejhorší je, že oni musej pak u té maturity o něčem mluvit tu čtvrt hodinu a to je jako hrozný...hrozný, vůbec nevim, teď odcházím z té školy úplně jsem to jako nevyřešila tenhle problém, no nic ale pro divadla je to myslím a myslím, že se to nehodlá nijak měnit v nejbližší době, že ta literatura, je ta na kterou ty učitelé slyší, která je prostě v osnovách no, takže tak.

Interview no. 9

Pavla Antonínová, Ing. Jana Chmatilová - Obchodní oddělení Klicperova divadla

1) Jakým způsobem Klicperovo divadlo spolupracuje se středními školami, případně i se základními školami?

Ten základ je asi předplatný, to je u obou stejný, u základních i u středních. My oslovujeme učitele, tak i děti ve školách, Nabízíme jim předplatný. Máme tři skupiny- M (děti prvního stupně) od 17,30h, S (střední školy) od 19h, ST (děti základních a středních škol z regionu) od 14,30h.

2) Nějaké konkrétní příklady se školou máte?

Všechno je na podobný bázi. Buďto nabízíme předplatný, nebo je přítomná nějaká odpovědná učitelka, která to má na starosti a chodí třeba i s těma studentama na představení, a nebo si to zajišťují sami.

Takže se dá říct, že jak vy nabízíte, tak i školy se sami hlásí.

Určitě, třeba sledují naše stránky, náš program, nebo se zajímají o naše divadlo.

3) Jak přijímají SŠ vaše nabídky?

To je individuální zase. Ale vesměs docela kladně, asi si vyberou vždycky podle titulu, možná i režiséra, ale hlavně ten titul. Např. Kytice se jim hodí, takže po ní jdou.

4) Jaký marketing používáte k oslovení SŠ?

Oni jdou hlavně po tom repertoáru a oni si to v podstatě vybírají sami. Samozřejmě, že oslovujeme a snažíme se s nima komunikovat. Rozhodující je ten titul, když se jim to hodí do výuky, oni jsou i dost omezený těma plánama, taky jak už to mají rozvržený, tak vědí, že jestli budeme mít třeba Shakespeara, tak už po něm sáhnou. Taky se snažíme mít nějaký program pro ně.

5) A teďka je nějaká speciální akce, kterou vy pořádáte?

Jedině, když nás někdo osloví, ale teď vyloženě nic není. Máme to zveřejněný na stránkách nebo se poptávají sami učitelé.

6) Jedná se o nějaký prohlídky zákulisí apod....?

+besedy o té připravované inscenaci, teďka už jsou i besedy v programu. Takový standart jsme najeli, jakože to bude i pro učitele, že můžou přijít a dozvědět se víc o té inscenaci.

7) Takže učitelé mohou přijít dřív, ještě než ta inscenace vůbec začne...

My to nabízíme i normálně, divákům, je to zveřejněný na Facebooku, všude možně, nebo to posíláme i těm učitelům, se kterými spolupracujeme, tyhle ty informace, aby přišli.

dodatek: Divadlo je hrozně provozně vytížený a ani se nedá nabízet ještě něco extra pro školy - dopolední představení, zkoušky, technika, večerní představení. Začátek sezony je zaměřený především na vyřizování předplatného, zaplnění těch představení, pro nás je to náročná činnost tady obchodně. Takže se vyloženě nespécializujeme na prohlídky, ale jsme schopný je tam dopasovat a výjimečně i nějakou uskutečnit. Takže z našeho hlediska je třeba vyřídít veškeré předplatné, obsloužit diváky a ten provoz je spíš hodně bohatý.