

Research Article

Child-oriented Theater Text in the Primary Education Curriculum (2024) in Morocco Reality and Prospects

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Abstract

The digital transition we are witnessing today requires rethinking child-oriented literary texts and ways to integrate them into educational institutions, as they are considered an important asset for every learner, as they play a pivotal role in conveying ideas, beliefs, and values in an aesthetically pleasing way. This is due to their pivotal roles in transmitting ideas, beliefs, and values in an aesthetically pleasing manner. And also because of their ability to confront the linguistic and cultural alienation and psychological alienation imposed by digital technology, especially after the COVID-19 pandemic. The child-oriented theater text is among the basic literary writing forms that can play a pivotal role alongside textbooks in confronting the effects of the 21st century on identity, values, creativity, and independence. Through its ability to develop children's life skills, it helps them develop their language and refine their talents. The latter, in addition to its literary value as a reading text, complements itself with performance (acting, decoration, dress...), which enhances its uniqueness and its ability to communicate with a generation of children who spend more than half of their time on digital platforms: (Facebook, TikTok, Instagram, electronic games...) But, unfortunately. The latter, despite its essential place in the social and value socialization of children, has not received the necessary attention compared to other literary texts: (adult-oriented theater texts, poetry, novels...), where we found an absence of child-oriented theater in the curriculum of primary education in 2024 in Morocco. Outside educational institutions, we found some child-oriented theater works, such as a collection of children's plays entitled: "Farha - Moon, Husam and Ghoul - Let's protect our castle" (2020) by Abdelmoula Mehtarim (Morocco), and the series "Let's Act" (2013) by Khadija Soukdali (Morocco). which should be used along with other artistic productions in the school curriculum for primary education, and adopted as a mainstay to protect current Moroccan children from the negative effects of digital technology and enable them with skills that give them the ability to deal with rapid technological development rationally. This makes us wonder about the reasons for the absence of the child-oriented playwright in the 2024 primary education curriculum in Morocco, despite its essential place in the upbringing of the child, the preservation of his identity, and the realistic transmission of messages and values. Thus, in this paper, we aim to discuss the reality of children's theater as a literary text in Moroccan schools and clarify its essential place in the face of the consequences of digital technology and modern means of communication. We will also discuss the prospects of the latter in the educational environment in Morocco, while proposing modern ways that would first: Convince decision-makers of the necessity of effectively integrating child-oriented theater texts in primary education institutions. Secondly, encouraging child-oriented drama writing in Morocco, especially since we know that this type of writing is not easy, as it requires the dramatist to have extensive knowledge of the child's world.

Keywords

Theatrical Text, Children's Theater, Alienation, Readability, Digital Technology, Curriculum

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1. Introduction

Childhood is an essential stage for the development of abilities, skills, attitudes, values and principles. Given “the importance of this stage and the educational implications that determine the basic features of the human personality in general,” it is incumbent upon the governmental institutions in charge of educational affairs in the Kingdom of Morocco to make it one of their top priorities to pay attention to everything that achieves the proper psychological, cognitive, physical, linguistic and value-based development of the child. Especially in these times following the COVID-19 pandemic, which has given digital technology the opportunity to control our lives, which has had an effective impact on our children's behavior and development. It kept them away from reading, folk games and grandmothers' stories, and distracted them from going out to the neighborhood and rubbing shoulders with their peers. This has led to a flood of information that carries with it many hybrid ideas, behaviors, and values that have nothing to do with our Moroccan culture and identity. Therefore, those interested in childhood must adopt new methods capable of overcoming the estrangement that has occurred between Moroccan children and their identity, culture, and language in an era of changes and scientific and technological development.

The text in general is “one of the basic pillars on which the social fabric is built, as it is not possible to imagine a society organized in behavior and interconnected relationships without texts through which individuals communicate, and by which social systems, laws of life and norms are determined.” Literary texts in particular, of all kinds (novels, poetry, short stories, theater, etc.) constitute “an important augmentation in the life of the individual, a practical means of developing language skills, a tool for strengthening national identity and the transmission of cultural and social heritage between generations”. [1].

It has become imperative to invest in the latter in the face of cultural invasion and cultural appropriation and to develop methods of teaching it, instead of neglecting and ignoring it, especially by the official Moroccan institutions that are concerned with the upbringing and education of children. Especially by the official Moroccan institutions that are concerned with the upbringing and education of children. The governmental authority in charge of education (the Ministry of National Education, Primary Education and Sports) should develop innovative methods of teaching literary texts within their curricula. Especially in the primary education curriculum, which is the main building block in the upbringing of the future generation. It should include, in addition to textbooks that promote learning, literary texts that are capable of capturing the attention of the future generation. It should include literary texts that are able to capture the child's attention and seduce him from the many alternatives that have become complex and numerous in our time (electronic games, virtual

communication platforms...). Especially texts mixed with art and presentable, such as theater texts, through which the child can “arm himself with knowledge of the secrets of reality - with its negatives and positives - and create his own questions for dialogue, simulation and adaptation, thus avoiding dangers, and acquiring the necessary frames of awareness to transcend, build and create.” And to learn his mother tongue and foreign languages properly. Especially since dialog is the hallmark of theater.

The above necessitates us to ask and answer some questions, including:

- 1) How can children's theater contribute to reducing the negative effects of digital technology and modern means of communication on students?
- 2) What is the place of children's theater as a literary text in the primary education curriculum (2024)?
- 3) What are the future prospects for the integration of child-oriented drama in Moroccan primary schools?

2. The Role of Children's Theater in Reducing the Negatives of Modern Technology

Definitions

It appears that talking about child-oriented theater and its role in confronting the remnants of digital technology and modern means of communication. We need to define and explain some terms, so that those who read this paper can realize the meanings of the research and understand its intentions. These terms are: Child-oriented theater, digital technology and modern communication.

Child-oriented theater: In order to get out of the fog of confusion, confusion and disagreement that accompanied attempts to define the concepts of the theatrical forms that were associated with children, such as “school theater / child theater / department theater and puppet theater”, we chose in the first part of this research paper to use the phrase “child-oriented theater”, because what concerns us in this dramatic form, whether it is of the type of adult theater for children or of the type of children's theater for children. It can reach the child's heart and mind. Thus, “child-oriented theater” in the first part of our research paper includes the following: “child-oriented theater” in the first part of our research paper:

School theater: It is “that theater that starts from the school and makes it its ultimate goal, starting from the establishment of the troupe and ending with the audience of the show, and works in parallel with the tasks of the school in education and upbringing, and chooses its topics from its needs, in this or that field.”

Children's Theater: It is that “theatrical work presented by specialized professionals for children, in which young people

act alongside adults in some performances, and it also exceeds the space of the school or educational institution, to more spacious external spaces to present dramatic performances, and it is not necessary that those who are interested in training children from the national education sector, and this also applies to the actors, as they may be schooled or not, or from within the educational institution or from outside it." [2].

Class theater: Also known as classroom theater. It means "a simple theater performance, under the supervision of the teacher of the educational subject. This is with the aim of helping him to clarify the educational situations that he is exposed to during teaching, and this may be a historical, scientific or literary situation of various kinds." [3].

Puppet Theater: It is "children's theater that uses the puppet as an educational tool." [4].

Digital technology and modern means of communication: Digital technology is defined as "the technology by which various information, whether data or data, is transferred in the form of electronic signals between the continents of the world, without being affected by the length of the distance" [5], and digital technology is of different types: (communication technology, information technology, information technology, business technology, artificial super-intelligence technology, and blockchain technology) [6]. As for modern means of communication, we mean the means, tools, and media, such as devices, applications, platforms, and websites, which have turned the world into a small village. It has enabled new modes of learning, communication and interaction such as: Smartphones, computers, tablets, social media platforms Facebook, YouTube, WhatsApp, Instagram, TikTok, Snapchat, and Twitter. TV, video games, ZOOM, GOOGL MEET etc.

3. The Educational Value of Child-oriented Theater in the Digital Environment

The Digital Environment for Children

Children's access to knowledge has expanded significantly since the beginning of the 21st century and has become more diverse during and after the COVID-19 pandemic (2019-2023). The precautionary measures introduced during the pandemic have facilitated the rapid spread of technology to the point where it has pervaded various aspects of our lives.

According to ANRT (Morocco), digital activity "has become more widespread among children. Except very young children whose developmental stage does not allow them to use digital technology, the vast majority of children show a marked interest in using smartphones, tablets and other digital devices." [7] The agency's data also indicates that "the number of users of social media platforms such as Facebook, WhatsApp and Instagram reached 21.3 million people in Morocco in 2023, representing 66% of the population, including children between the ages of 5 and 18," who "spend more than five hours a day online." [8].

Based on this data. In order to avoid the consequences of the irrational and excessive use of smart devices and social networks on the psychological and physical health of children, as well as on their personal and academic development, we should seek to establish a literary, educational and aesthetic environment that provides effective protection for children, especially in primary education schools, because "the base of primary education is wider than other educational stages, so it will benefit the largest number of members of society" [9]. In addition to the fact that the primary education stage is considered "the basic starting point for preparing the individual and building society and the tool of change in the lives of human beings to achieve a better future" [10].

This educational environment (primary schools) must include a range of written, visual and audio resources, especially those that fall within the scope of "children's literature" in all its branches, which is "an important educational medium; through which the child can be presented with various selections from which he learns the beauty of the narrative, the coherence of thought, the good use of language in the organization of words and sentences, the consistency of phrases, the splendor of expression, and the high meaning" [11] and thus forms a solid edifice that supports the formation and formation of the child's personality and prepares him to face the world of tomorrow with its challenges, changes and rapid technological developments. It is also "the magic wand with which parents and teachers can penetrate the minds and hearts of children to build a balanced personality that contributes to the renaissance, progress and advancement of society." [12].

The Educational Value of Child-oriented Theater

Theater is "a literary art form that deals with a topic on the stage in the language of poetry or prose, and depends in its elements on plot, dialogue, characters, conflict and event, and is restricted by a specific time and place." [13] It is a medium of upbringing, as Mohamed Maxi and others affirmed that "the art of theater is one of the arts that help the learner to grow, as exposure to theatrical work and the texts that explain it develops the learner's creative ability, and increases his understanding of world issues, people and things around him." [14] Theatrical art in educational institutions is one of the literary and aesthetic resources that contribute to the enrichment of the educational process and help students to develop intellectually and provide them with the opportunity to create. "By reading theatrical texts and practicing theatrical activity, it is possible to develop language, public speaking, the ability to confront others, the ability to participate in teamwork, refine artistic taste, and cultivate aesthetic, emotional, cultural and intellectual aspects." [15].

This pedagogical and educational status makes it necessary to pay attention to theater for children, and supports the need to strengthen its presence in the school curriculum at all educational levels, especially in the primary education curriculum, which targets the category of children who will constitute the safety valve of the Kingdom of Morocco and guarantee its prosperity and stability in the future, and there-

fore they need a balanced and integrated educational program that is open to the era and does not deny religious sanctities and the components of Moroccan identity in all its tributaries. In my view, this can only be achieved through the proper and correct employment of children's literature and the activation of some of its branches, such as theater, in school curricula.

From here, a pressing question arises: What place does children's theater occupy as a text and as an activity in the educational system of primary education in Morocco?

4. The Place of Child-oriented Theater in the Educational System for Primary Education in Morocco

Before discussing the place of child-oriented theater in Morocco's primary education system, we found it necessary to first clarify the position of thinkers such as Plato and Jean-Jacques Rousseau on the presence of artistic expressions in the school environment.

Artistic Expression in the School Environment, the Vision of Plato, Jean-Jacques Rousseau, and Émile-Auguste Chartier

In the midst of the dichotomy between educational thought and artistic expression that leads us to choose between intellectual formation intellectuelle and affective formation, we recall Plato's distrust of artistic expression, who considered the theater - which, for him, was more or less a shadow theater, as in the myth of the cave - a place of seduction, while the school - or rather, education, since there was no school in the strict sense of the word then - was a place to learn to resist seduction. Thus, he argued, we should, in fact, be wary of appearances and all forms of "showmanship" that seek, as the Sophists did, to manipulate us.

Jean-Jacques Rousseau also warned us against texts that would deceive a child by using tricks and artificial methods. He rejects everything that "imitates" reality and defends everything that allows the child to experience it directly through experience.

This is why we find him saying: "As one critical view contends, 'I hate books; they teach only how to speak of what one does not know.' Art, conceived as the realm of the 'artifact,' runs counter to genuine education; at best, it may offer some pleasure in adulthood, within the framework of wholesome entertainment, yet children should be carefully kept away from it until they are sufficiently formed to distinguish between illusion and true knowledge". This made Jean-Jacques Rousseau, in his book "Emile", exclude theater, as well as stories, from the means of education.

Before moving on to discuss the place of child-oriented theater as a complementary activity in elementary school. We should not forget Emile Auguste Chartier as one of the educational thinkers in France during the first half of the twentieth century. He was famous for his defense of rationality and discipline, especially in the school, which he considered a

space for diligence and the creation of consciousness and truth and not a place for acting, emotion, sensations and illusion, which made him say:

"In school, there is no applause," and "the classroom walls must remain bare, so that no decoration diverts students' attention."

However, this tension between art and school soon faded within French schools after art in general and theater in particular confirmed its role in correcting the behavior of some children in difficult situations, as educators adopted theatrical expression as an educational tool, and through them, theatrical techniques were gradually introduced into the classroom, although this integration was initially done in a theoretically unstructured manner.

The Place of Child-oriented Theater as a Complementary Activity in Elementary School

In order to support the learning that learners receive during classes. In order to overcome stumbling blocks and minimize difficulties, the primary school project included a set of integrated and supportive activities (theater, storytelling, chanting, language games...). Teachers use them to support their classes. In order to facilitate the openness of female and male learners and their exit from the classroom to the cultural and artistic environment of the institution, as well as to develop their artistic and literary taste and strengthen their belonging to their educational institution and the country, a group of thematic educational clubs were created. Among these clubs is the Theater Club, which formed an artistic nursery within each school to teach the basics of the art of theater and deal with the pitfalls that students may encounter both inside and outside the walls of their institution.

However, the choice to join this club and the assignment of its framing in some cases to teachers who are not familiar with theater in general, let alone school theater, which has its own specificities, affected its pioneering role in making the school a creative and dynamic space. Moreover, most of these clubs are only activated on an occasional basis, when the administrative and educational staff start racing against time to prepare a theatrical performance to participate in school parties and national holidays or in one of the school theater festivals organized by the government authority in charge of education or an association interested in educational affairs.

To name a few: The National Festival of School Theater for School Cooperatives, the School Theater Caravan Festival organized every year by the Association "Thsgnas for Culture and Development - Nador" [16], which closed its tenth edition on Friday, May 31, 2024 at the hall of the Cultural Complex in Nador, and the National Festival of School Theater.

It should be noted that the governmental authority in charge of education is aware of the importance of school life activities in building an integrated and vibrant Moroccan school in line with the contents of the Strategic Vision

2015-2030. The government authority in charge of education is keen to promote the activation of school life in educational institutions by issuing a number of memorandums, decisions, correspondence and requests for proposals that would contribute to the activation of school life and the implementation of extracurricular activities, including theater, as follows:

- 1) Memorandum No. 003 dated January 05, 2024 regarding the organization of the first National Festival of Diodrama.
- 2) Memorandum No. 084 dated September 30, 2021 on the integration of school life activities into school time.
- 3) Correspondence No. 019 dated March 04, 2015 on the Tenth National Festival of School Theater for School Cooperatives.
- 4) Memorandum No. 87 dated July 10, 2003 on the activation of school life roles.
- 5) Announcement of a regional request for proposals for projects in the field of parallel educational activities in educational institutions for the 2024 budget.
- 6) The ministerial decision to organize the 2019/2020 school year, which emphasized the expansion of the base of artistic and literary openness institutions, as an extension of school life and a space for the development of talents and skills.

The Place of Child-oriented Theater as a Literary Text in the Primary Education Curriculum

Recent educational developments in Moroccan society have prompted the governmental authority in charge of education to continuously update the primary education curricula (*), as it is a key entry point for reforming the educational system, and in this direction from time to time. In line with the changes and transformations witnessed by society, the study programs for each of the subjects taught are renewed. This includes the Arabic language with its three components (reading, language, expression and composition).

The textbook is a key procedural tool for implementing the educational vision of the curriculum. "As an educational document that carries the project of an official institution, it aims to provide the learner with a number of knowledge and competencies that qualify him to integrate easily with his social and cultural environment." The Ministry of National Education for Primary Education and Sports in the primary education curriculum 2021-2024 was keen to keep pace with the new developments imposed by the recent societal changes, and tried to adopt an integrated educational vision that strengthens the accumulated gains and opens up to new horizons, so it issued many textbooks in various subjects, for which indicative names were chosen: (Clear, Major, Success, Manar...). Since we have chosen to talk about the theater text in this paper, we will focus on the reading component of some Arabic language textbooks for the primary level. We will examine the extent of the presence of the theater text in them.

But. Before investigating the extent of the presence of theater texts in the textbooks used by primary school children, we decided to first define what a theater text for children is

and the specificity of its composition.

5. Theater Text for Children and the Specificity of Authorship

What is a play script?

Away from the critical trends and schools that have taken on the nature of the literary text in general and the theater text in particular, I offer the following procedural definition of a theatrical text: It is a literary text written to be performed in front of an audience, containing agreed upon elements that distinguish it from other literary texts, namely: Theme, language, characters, dialog, plot, main event and supporting events, conflict, time and place, directing guidelines, chapters and scenes.

In the midst of this definition, in which we were keen on clarity and smoothness. We should draw attention to the fact that this term has undergone historical change, as the dialectic of text and performance that emerged from the development of directing led many authors to dispense with a number of elements of the theater text, such as plot and sometimes characters, until some of them came to the point of dispensing with dialogue, which for many decades remained the backbone of the theatrical text. They turned their attention to new elements such as the body and signs. These are the advocates of extra-textual theater, or what has become known as the "post-dramatic theater movement."

On the other hand. By the theatrical text for children, we mean that artistic text that "although it differs in nature from adult drama in theme, language and style, and in its rejection of complexity, ambiguity and length, and in its tendency to excitement, suspense and fun, and the search for attracting the child's attention and attracting him, by giving him a large space for joy, beauty, color, imagination, music, dance and rhythm" [17], it does not differ much from it in the dramatic structure of the text. As "the rules of building a theatrical text in children's theater are very close to the rules of construction that Aristotle spoke about in (The Art of Poetry) that there must be a beginning, middle and end," which guarantees a tight sequence of events.

Therefore, the writer of adult theater is not necessarily the writer of theater for children, and the opposite may be true, because writing for children requires the author, in addition to possessing the tools of dramatic writing, to be knowledgeable and familiar with the world of the child and his issues and aspirations in the modern era, and also to be familiar with the stages of growth and their psychological, motor and linguistic characteristics. For this. The author of theatrical texts intended for children must adhere to what I chose to call "the technical conditions of the theatrical text intended for children," which are as follows:

The specificity of children's drama writing.

Here, I will try to focus on the characteristics and principles that should underpin the writing of a theater text aimed at

children, and that children's writers must adhere to. In general, a theater text written for children should be understandable and performable, and this, in my opinion, can only be achieved if certain technical conditions are met in the constituent elements of the theater text.

Language: A language consistent with the child's linguistic abilities should be used so that it is "the language of everyday life, based on familiar words and structures in children's dictionaries, grafted, whenever possible, with words and methods from the simplified classical language." [18] While avoiding superficiality. The wording should be "based on rhyming and short sentences to appeal to the child's ear, braided with melodic songs and beautiful rhythmic dances." [19].

Characters: Children's plays should avoid having too many characters, as they should be "limited to a few characters, and each of them should be distinct from other characters with prominent characteristics, revealing their appearance so that children watching them do not confuse them. Their lines should be clear so that it is easy for children to realize their reality." [20] It is advisable to "focus in children's plays on one main character, who dominates the play, so that it is easy for children to follow it and absorb its theme." [21].

Dialogue: It is the physical structure of the play. Good dialogue in children's theater is clear dialogue with short phrases, "short phrases of dialogue, with their clarity, are one of the characteristics of plays that young spectators enjoy." [22] This dialogue should also be based on storytelling. "Children's love for stories is a natural tendency, and the writer of children's theater must adhere to it, so that the story is clear, simple and attractive," [23] providing the child with suspense and arousing his reading curiosity.

Event, time and place: The writer of children's theater should avoid anything that would distract the child's focus, or make him confused and disoriented while following the events of the play, so "children's plays should not include a secondary knot next to the main knot. Also, the author of children's plays should not proceed with any secondary event, even if it is amusing or dazzling." [24] The natural sequence of events should also be taken into account; the author of children's theater should "avoid the method of returning to the past, and should not resort to rapid movement in time or space, in consideration of the child's ability to comprehend." [25].

The idea: The idea is "an event that moves all the accompanying mental functions and processes such as imagination, perception and emotion, and pushes them to achieve them." [26] In a limited way, we can "consider the idea as the result of an intellectual activity, which is itself a new thinking that may lead us to an invention or a new discovery." [27] The idea can be picked up by the dramatist from the child's daily life and from his surroundings and also from studies interested in childhood issues, and he transforms it into a theatrical text that excites the child and addresses his issues. The idea or ideas presented to the child must be: "Useful value, suitable for children's perceptions, related to their lives and emotions, free from extreme idealism, free from the embellishment of evil

and themes of violence and cruelty, and selected according to the age of the target group." [28].

Theme: The rapid development that the world of digital technology has witnessed and continues to witness, requires authors of child-oriented theater texts to reconsider the themes of their theatrical texts, and make sure to choose themes that are able to keep pace with the tremendous development that digital media has brought about in children's lives. More precisely, they should adopt themes that connect children to their homeland, identity and heritage, while at the same time not separating them from their current reality.

In light of the above, it seems unwise to trivialize or underestimate the importance of writing for children, as in addition to the technical and artistic requirements for writing theatrical texts for children. The Iraqi writer and poet (Jalil Khazal), who specializes in writing for children's literature, said: "Writing for children is a game that has strict requirements: "Writing for children is a game that has its own strict conditions, and those who want to enter this field must master these conditions. A children's writer must be a child at the moment of writing for them, in every sense of the word, and this means having a wide imagination, spontaneity and spontaneity of a child who sees the world from a completely different point of view from that of adults. He behaves as children behave and conducts his dialog in their language." [29] Thus, the writer of a child-oriented dramatic text must adhere to the readability of the written text by adopting a style and discourse that matches the abilities of the target group and the requirements of their age in terms of skills, knowledge and cognition.

6. The Extent of the Presence of the Theater Text Within the Contents of the Primary School Textbook

In order to investigate the extent of the presence of theater texts in the Arabic language courses (reading component) at the different levels of primary education, namely from the first year to the sixth year. I randomly selected the following sample:

- 1) The fourth year of primary education: MOFID in the Arabic Language
- 2) Fifth year of primary education: My guide in the Arabic language
- 3) Sixth year of primary education: MANAR in the Arabic Language

After perusing these books, I found within the reading component a number of functional texts, discursive texts, auditory texts, and poetic texts. These texts were distributed between news, essay, descriptive, argumentative, prose and rhythmic texts. Perhaps the most important thing I noticed was the lackluster, if not non-existent, presence of theatrical texts. How can we explain, for example, the inclusion in the Arabic language book [30] for the fifth year of primary edu-

cation of a single theatrical text (Our Representatives in Parliament, taken from the school theater series by Abdel Fattah Al-Azraq), out of 32 texts. On the other hand, in the context of what is an artistic literary text, we find that poetic texts have been given importance; when I went through this course in an attempt to investigate the extent of the presence of the theater text in it, I found eight poetic texts. This indicates the success of the efforts made to include poetic texts in the educational curricula through textbooks. Unlike the theater texts, which may not have had their turn for some reason that will always remain subjective in my standpoint.

When I reviewed the Arabic language book for the sixth elementary level, I found some functional texts that introduce and bring students closer to the art of music, painting and folk dance, while the art of theater was briefly defined in the lesson "Evaluating and supporting the outcome of the sixth unit," and this definition was supported by an auditory text "The Drummer." [31] This text is taken from the play "ALMO-HARIJ" by the Syrian writer Mohammad Al-Maghout. It is a theatrical text taken from the play "The Harlequin" by the Syrian writer Muhammad Al-Maghut, which belongs to adult theater and deals with societal and political issues that are not suitable for the psychological and cognitive structure of children at the sixth grade level. However, the failure to include this play text in the student's book and to include it as an audio text in the 30-minute Unit 6 (Creativity and the Arts) assessment and support session is, in my opinion, an underestimation of the play text and a minimization of its importance.

I do not deny that primary school textbooks contain stories, tales and theatrical scenes, but the issue of including an integrated theatrical text is the issue. Sometimes in some units of the textbook, we find attempts to spread the culture of theater among students by including functional texts containing some theater terms. For example, we recall the functional text entitled "Hobby by Mohammed Taymour Abu Ali Al-Artiste Tunisia" [32], which included words from the world of theater such as: The stage, the play, role-playing, speech, costume, audience...). In other units such as the second unit, the area of cultural and artistic life, and the third unit, the area of hobbies. and Unit 3, Hobbies, of the fourth-year curriculum, we find attempts to bring students closer to some theater practices such as the act of acting, dialogue building, and physical expression. In this regard, I recall the functional text The Hobby of Acting [33], in which students are asked to practice facial and bodily expression and use what they understand from the text to convince parents if they refuse their child's participation in the school theater. In another stage of contact with theater, students are asked to use the text of Tales and Dreams [33] to diagnose the game of imagination. In another, they are asked to complete a dialogic text or turn a text into a dialog [22].

Of course, it is a stimulating situation to find that the textbooks programmed in the elementary level are generous to the theater with some images and some words derived from its

field, and that they contain some prose texts that can be played, as well as some theatrical texts, albeit few, but more than that, and in search of a space for theater in the curriculum, we find that the educational actor has expanded the subjects that make up the unit of artistic education. art education, as it included the subject of school theater in addition to plastic art and music, and this would absent this subject and waste it rather than serve it, especially if we recall the weekly time cover [22] allocated to the subject of art education with its three components, which is one and a half hours in the first three levels of the primary stage, and one hour per week in the fourth, fifth and sixth levels.

In general, the space allocated to theater in the curriculum of primary education at all levels does not achieve the desired goal and does not meet the real value of theater. When we recall the art of theater and its educational and educational roles, which no two people disagree on, it is clear to us that what has been presented in these educational media (textbooks) is not in line with our ambitions and visions and does not constitute a basic subject that can constitute sufficient knowledge of theater.

7. Prospects for the Integration of Child-oriented Drama in Moroccan Primary Schools

The lackluster presence of theatrical texts in the textbooks programmed for primary education at all levels requires the government authority in charge of education to adopt bold decisions that reflect its true educational vision towards theater for children, especially now that we are on the threshold of revising the curriculum for primary education in 2024, as it must realize the need in our current era to care for this art and search for an original formula for it that is consistent with the aspirations and visions of those interested in childhood and its literature. Thus, the sincere desire to include theater in primary education institutions and to consolidate theatrical practice among young people cannot be achieved by presenting modest theatrical performances on a national occasion or in accordance with a ministerial memorandum. These are often supervised by volunteer teachers who do not have the necessary experience, and even if they do, they do not have the necessary support to produce professional theater productions.

Nor can it be achieved by including in the educational curriculum lines about child-oriented theater (school theater) and its role in improving students' language proficiency, enhancing their cultural understanding, developing their critical thinking, and consolidating their knowledge. If this were feasible, we would be among the first countries in terms of theatrical production, especially when we find that "the inclusion of the dramatic text within the paragraphs of the primary school in Morocco was achieved in the 1987-1988 academic year, which coincided with the amendments to the

educational programs in our country since 1985, where school theater was programmed within the unit of artistic and aesthetic education and technological openness (the first year of primary education)." [3] It is illogical and unacceptable that 37 years have passed without school theater. This is indicative of the undervalued view of children's literature in general and school theater in particular by the architects of educational programs.

Therefore, the sober vision, which would open a promising horizon for child-oriented theater, can only be achieved through the actual activation of the school curricula vision on the importance of the arts in consolidating values and building a good citizen by including short theatrical texts in the Arabic language curricula like poetry texts, and if this is not possible, especially when we know that the characteristic of dialogue in theater makes the texts sometimes long, which may increase the cost of publication.

A series of selected theatrical texts could be programmed alongside textbooks that are compulsory for students at least at the level of the fifth and sixth year of primary education. In recent years, the creative scene in Morocco has witnessed important achievements in the field of children's theater, including, but not limited to, "My Activity Series in School Theater" (2010) by Mr. Larbi Benjelloun (Morocco), which consists of 12 short plays, "Let's Act" (2013) by Khadija Soukdali (Morocco), "Farha - The Moon, Hossam and Ghoul" (Morocco), and "Farha - The Moon, Hossam and Ghoul" (2013). Moon, Hossam and Ogre - Let's protect our castle" (2020) by Abdelmoula Mehtarim (Morocco) and "Four Seasons" (2024) by Fatiha Boumkout (Morocco), among many others.

While we are talking about theater texts for children, it must be noted that "the first theatrical text composed by a Moroccan writer is "Triumph of Innocence" by Mohamed Zaghai, while the first printed and published text in Morocco is the text of Abdel Khaliq Al-Taris, which was titled "Triumph of Right with Wrong", published by the Mahdia Press in Tetouan in 1933 in 83 pages." [21].

8. Conclusions

In conclusion, we note that all primary education curricula in Morocco, although they show interest in theater and refer to its role in enhancing the integrated conceptualization of the educational learning process, they do not allocate a special space for it. If they do, most of them are distorted or filled with naive topics that underestimate the level and abilities of the third millennium child, who is characterized by intelligence, intelligence, and dealing with modern inventions.

The wrong view of children's literature in general and theater in particular has delayed taking a bold and explicit decision to include theater as an independent subject in the educational system of primary education in Morocco, even though this literature is a major component of the educational process and greatly helps to improve school life and raise

its quality.

Therefore, the term "interest in theater" must go beyond the idea of limiting it to artistic and creative activities that are organized on an occasional basis within school spaces and supervised by volunteer teachers, to the adoption of bold educational decisions that satisfy ambition, decisions that require the activation of theater as an independent subject like music, mathematics and foreign languages that can establish an adequate knowledge of theater among primary education students and enhance learning in its various fields.

Abbreviations

ANRT Agence Nationale de Réglementation des
Télécommunications

Author Contributions

Anouar Elboukhari is the sole author. The author read and approved the final manuscript.

Conflicts of Interest

The author declares no conflicts of interest.

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Biography



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Anouar El Boukhari is a Moroccan researcher specializing in theatre and traditional performative arts. He holds a PhD in Arts and Humanities from Mohammed I University in Oujda, earned in 2024 with high distinction. His doctoral dissertation, titled “Dramatic Performances in Morocco: A Study of Bodily Dynamics and the Semiotics of Popular Festivities”, explores the theatrical dimensions of Moroccan popular performances such as Tbourida, Mata, and Aissawa, analyzing them through aesthetic, symbolic, and anthropological lenses. His research highlights these practices as a form of intangible cultural heritage and proposes their integration into Morocco's cultural and economic development strategies.