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Editorial

Editorials are necessarily written well in advance of publication date and so, as I write this in early November 1998 I am also occupied with refining the focus of next April's research conference in Exeter. Consequently I am casting about to discover how different disciplines view the world and it was this that took me to a book by astronomer John Gribbin that, according to him, gives 'one person's view of how science stands at the end of the twentieth century, and how the different pieces fit together to produce a coherent, broad picture of the Universe and everything it contains' [1]. And he does mean everything, for in a recent radio discussion with philosopher Mary Midgley, Gribbin maintained that all things can be explained in terms of fundamental particles and the forces that move them. The human being comprises, he writes, of around a hundred thousand billion cells:

... all working together to make one living organism. They work entirely through electromagnetism which underpins all chemical reactions. The number of cells in the body makes both for complexity and for the possibility of specialisation, with many cells adapted to work together to do specific tasks, including the task of forming a large and complex brain. But all of the interesting things that we do are the result of chemical processes, driven by electromagnetic forces ...

During the radio programme, Gribbin held that even the human invention of and involvement in football could be explained in these terms—the philosopher begged to disagree!

This delving into accessible, scientific thinking cast for me an interesting light on what I do in Drama. In his Introduction, Gribbin states that scientists make models. He maintains that physicists need models, defining a model as:

a combination of what some fundamental (or not so fundamental) entity is like, and a set of mathematical equations that describe its behaviour.

At the simplest end of scientific modelling, most of us are familiar with the physical models used to represent things that are too small or complex to be appreciated otherwise—the colourful double helix of DNA or the sculptural, coloured ping-pong balls that replicate the whizzing electrons, protons, neutrons and quarks that constitute atomic structure. Gribbin says that the way to tell a good model from a bad one is to test it by experiment. He quotes Richard Feynman—'the greatest physicist of the twentieth century'—as saying 'if it disagrees with experiment it is wrong'.

Prior to reading this book I had been teaching many sessions where I had referred to drama as a way (usually) of 'modelling human behaviour'. We use the symbolic language of the art—in its form—to represent life situations that we wish to research, often presenting the results of our research in the form of considered, performed images.
THE WARWICK–CARFAX BURSARY IN GENDER AND EDUCATION

The Board of Gender and Education and the Department of Continuing Education, University of Warwick are pleased to announce that a bursary is available for a student interested in undertaking a postgraduate research degree. The bursary is for a sum equivalent to three years full-time fees. The successful applicant will be based in the Department of Continuing Education at the University of Warwick. Applicants should be interested in pursuing gender focused research in one of the following fields of continuing education:

Access and Participation
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Dr Christina Hughes and Dr Rosemary Preston
Editors
Department of Continuing Education
University of Warwick
Coventry CV4 7AL
UK

Tel: 01203 523827
Fax: 01203 524223

E-mail: C.L.Hughes@Warwick.ac.uk
R.A.Preston@Warwick.ac.uk

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Viewpoints contributions should be sent to Sally Mackley, The Central School of Speech and Drama, The Embassy Theatre, 64 Eton Avenue, Swiss Cottage, London NW3 3HY, UK. Fax: +44 (0) 207 722 4132; E-mail: s.makley@cass.ac.uk.

Review of conferences should be sent to Helen Nicholson, Department of Drama and Theatre, Royal Holloway, University of London, Egham, Surrey, TW20 0EX, UK. Tel.: +44 (0)784 415 9454; Fax: +44 (0)784 415 9454; E-mail: H.Nicholson@rhul.ac.uk.

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Ideas for Special Issues should be addressed to Joe Winston, University of Warwick, Institute of Education, Coventry CV4 7AL, UK. E-mail: j.a.winston@warwick.ac.uk

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Guest Editors: Maria Chatzichristodoulou and Mark Crossley

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Guest Editors: Emma Cox and Caroline Wake

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