Editorial

Shakespeare in the Bulgarian School
ALEXANDER SHURBANOV & BOIKA SOKOLOVA

Some Reflections on Researching Drama Classrooms
EDWARD PETER ERRINGTON

The Empire Strikes Back: the relevance of Theatre for Development in Africa and South-east Asia to community drama in the UK
TIM PRENTKI

Creating Roles to Facilitate Teacher Change
JOYCE BAINBRIDGE EDWARDS & KARYN COOPER

Drama as an Agent for Change: drama, behaviour and students with emotional and behavioural difficulties
JOY WIDDOWS

Philosophical Research in Drama Education: the case of creativity
SHARON BAILIN

The Challenge of Dramaturgy
DAVID HORNBROOK

Coming to Know: naturalistic inquiry in the workplace
HEATHER SMIGIEL

Drama Education, the Body and Representation (or, the mystery of the missing bodies)
ANTON FRANKS

Community Theatre in Florianópolis
MARCIA P. NOGUEIRA, REONALDO M. GONCALVES & CARINA SCHEIBE
Research in Drama Education

VOLUME 1 NUMBER 2 SEPTEMBER 1996

Editorial 163

Approaches to Drama Research
JOHN SOMERS 165

Jewish–Arab Encounters in the Drama/Theatre Class Battlefield
SHIFRA SCHONMANN 175

Emotion, Reason and Moral Engagement in Drama
JOE WINSTON 189

Collaborating on Drama and the Curriculum: a site-based, peer-mediated, teacher in-service project
DEBRA HUNDERT 201

Signs of a Post-modern, yet Dialectic, Practice
BEATRIZ CABRAL 215

Turning up the Volume at the Oasis: Invisible Theatre exposed!
NICOLAS WHYBROW 221

Taoist Approaches to the Shakespearean Sonnet: an examination of an innovative approach to teaching verse to non-native speakers of English
SHEILA ROBBIE & BERNIE WARREN 233

Theatre for Development as an Informal Method of Education in Nigeria
OCHA STEVE ABAH 245

THE WINNING POSTGRADUATE SHORT ARTICLE
 Priorities in Drama Research: an agenda for the next decade
RICHARD COOPER 261

VIEWPOINT
 Doing or the Idea of Doing? An inquiry into the learning experience of drama students at the University of Durban-Westville
KIBBEN PillaY 265

Ignoratio Elenchi
LESLEY WADE SOULE 267

Understanding the Challenges of Drama Research
PHILIP TAYLOR 271
Research in Drama Education

VOLUME 2  NUMBER 2  SEPTEMBER 1997

Editorial  
THEATRE OF CHANGE  
JIM MIENCZAKOWSKI  

TEACHING IS PERFORMING: AN ALTERNATIVE MODEL OF TEACHER EDUCATION  
JENNIFER WHATMAN  

EX-CITING WRITING: RE-EVALUATING SOME PRACTICES IN WRITING ABOUT DRAMA AND ITS RESEARCH  
JOHN O'TOOLE  

DRAMA PEDAGOGY AND THE ART OF DOUBLE MEANING  
JENNIFER SIMONS  

RAINBOWS AND SPIDER WEBS: NEW CHALLENGES FOR THEATRE IN A TRANSFORMED SYSTEM OF EDUCATION IN SOUTH AFRICA  
MICHAEL CARKLIN  

VIEWPOINTS  
ENGAGEMENT AND ASSESSMENT IN DRAMA  
FRANK MCKONE  

POLITICAL OVERVIEW IN NAMIBIA: THE EFFECTS ON ARTS/DRAMA EDUCATION  
LAURINDA OLIVIER-SAMPSON  

RESEARCH FUNDING FOR THE ARTS THROUGH FUNDING FOR TECHNOLOGY  
MARK DANBY  

AFRICAN POLITICS AND THE STRUGGLE FOR THE ARTIST'S FREEDOM: VIEWPOINTS FROM KENYA  
GEORGE ODERA OUTA  

PHD DISSERTATION  
THE THEATRE OF TRUTH: PSYCHODRAMA, SPONTANEITY AND IMPROVISATION; THE THEATRICAL THEORIES AND INFLUENCES OF JACOB LEVY MORENO  
EBERHARD SCHEIFFELE  

REVIEWS  
NOTES ON CONTRIBUTORS  

TITLE-PAGE AND CONTENTS, VOLUME 2
Research in Drama Education

VOLUME 3 NUMBER 1 MARCH 1998

Editorial

Tribute to Richard Courtney
JUDITH-BLYTHE BARNARD

You’ve Got to Think Really Hard: children making sense of the aims and content of Theatre in Health Education
ANNE BURY, KEITH POPPLE & JOHN BARKER

Cacophony and Fugue: pre-service narratives create conversation about drama education
LAURA MCCAMMON, JOE NORRIS & CAROLE MILLER

In France They Do Things Differently: the actor–teacher partnership in the French school system
JOE WINSTON

‘This Time I’ll be the Golden Bird’: a call for more child-structured dramatic play
JULIE DUNN

Pathologies of Hope in Drama and Theatre
BAZ KERSHAW

THE WINNING POSTGRADUATE SHORT ARTICLE
The Theatre in Education Actor as Researcher
JAMES HENNESSY

VIEWPOINTS
Change in Two Hours: Theatre for Development with school children in Kampala
MANGENI PATRICK WA’NDEDA

The Development of Drama in Education in Turkey
INCI SAN

Showcase: British Council meets Edinburgh Festival
SALLY MACKEI

Reviews

Notes on Contributors
Research in Drama Education

VOLUME 3  NUMBER 2  SEPTEMBER 1998

Editorial 141

Critical Thinking and Drama Education
SHARON BAILIN 145

Creating Community in a University Production of Bocon!
LORENZO GARCIA 155

Lay Down Your Arms: drama as an efficacious remedy in South Africa
VICKI DOEBES 167

Ethical Issues in an Ethnographic Performance Text: the ‘dramatic impact’ of ‘juicy stuff’
JOHNNY SALDANA 181

Theatre and Offender Rehabilitation: observations from the USA
JAMES THOMPSON 197

Identifying Some Imaginative Processes in the Drama Work of Primary School Children as They Use Three Different Kinds of Drama Structures for Learning
MARK CREMIN 211

THE WINNING POSTGRADUATE SHORT ARTICLE
From Missed Opportunities to Insights
DAVID CLARK 225

VIEWPOINTS
Theatre Education in Greece
THEODORE GRAMMATAS 247

Formative Assessment in Drama
STEPHEN COCKETT 248

The Retort Courteous: John O’Toole and the attack on Holofernes
FRED INGLIS 251

Out of this Sterile Space: notes on ‘Pathologies of hope in drama and theatre’
JAMES THOMPSON 252

Research into the Continuing Professional Development of Drama Teachers
ANDY KEMPE 254

Reviews 259

Notes on Contributors 289
REGISTER TO RECEIVE CONTENTS PAGES BY E-MAIL

Scholarly Articles Research Alerting

We will e-mail you the contents pages of any of our journals before we mail out the hard copy. This will give you advance notice of what is being published, enabling you to receive details of contents before the journals arrive in your library.

To register your interest in this complimentary service, please either:

1) access the Carfax Home Page, enter SARA and follow the on-screen instructions; or

2) send an e-mail to SARA@carfax.co.uk with the word ‘info’ in the body of the message; or

3) complete the Order Form below and return to our UK office. Remember to include your e-mail address using block capitals and your full departmental postal address where available.

ORDER FORM

Please complete in block capitals and return to the address below.

We will then send you further details on the titles available and how to register.

Name _____________________________
Address ________________________________________
E-mail _____________________________

Carfax Publishing • PO Box 25 • Abingdon • Oxfordshire OX14 3UE • UK
Visit the Carfax Home Page at http://www.carfax.co.uk for Journals @ News @ SARA @ Online

Research in Drama Education

VOLUME 4 NUMBER 1 FEBRUARY 1999

Editorial

Bears Don't Need Phonics: an examination of the role of drama in laying the foundations for critical thinking in the reading process
DAVID MONTGOMERIE & JANE FERGUSON

Ideology, Practice and Evaluation: developing the effectiveness of Theatre in Education
GARTH ALLEN, ISOBEL ALLEN & LYNN DALRYMPLE

High School Involvement in Creative Drama
NEVINE A. YASSA

Self-interpreting Animals: action research and the reflective drama journal
KATHLEEN DACRE & SALLY MACKEY

THE WINNING POSTGRADUATE SHORT ARTICLE
Playing with Words: an exploration of ludic terms and the linguistic permeation of play in a cultural context
ALICE BAYLISS 73

VIEWPOINTS

A Glimpse into the Early Days of Drama Education in Sweden: the work of Ester Boman
KENT HAGGUND

Teaching Drama in Malaysia: vertical and horizontal perspectives
NUR NINA ZHIFIRA

The Position of Children's Theatre and Drama in Education in Slovakia during the last 15 years
DANIELA BACOVA

Educational Drama in Austria
ELEKTRA TSILIKAS-PORTMANN & STEFAN EGGER

Emerging Forms: comments upon Johnny Saldana's 'Ethical issues in an ethnographic performance text: the “dramatic impact” of the “juicy stuff”'
JIM MIENCZAKOWSKI

Research as Confession
HELEN NICHOLSON 100
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.

1356-9781/99/010005-05 © 1999 Carfax Publishing Ltd
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
Comparative Studies
Learning and Organisations

For an informal discussion and/or further particulars, please contact:
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
Research in Drama Education

VOLUME 5 NUMBER 1 FEBRUARY 2000

Editorial

ARTICLES
Drama, Masculinity and Violence
MICHAEL BALFOUR

Drama Education: a 'self-organising system' in pursuit of learning
DAVID WRIGHT

Wittgenstein and the Teaching of Drama
MICHAEL FLEMING

Drama's Ways of Learning
MAILA HENRY

Drama as Ethical Education
BRIAN EDMISTON

THE POSTGRADUATE SHORT ARTICLE
Upholding Mainstream Culture: the tradition of the American high school play
HEATHER COUSINS

VIEWPOINTS
A Response to Hazel Barnes' 'Ihlanzi Isibulele Amanzi—As Fish Out of Water: finding authentic voices in a multicultural student production' (RIDE 4.2)
OWEN S. SUDA

The Status of Drama Teaching in Hungary Today
ERIK SZAUDER

'It Don't Mean a Thing if it Ain't Got that Swing': some questions on participatory theatre, evaluation and impact
JAMES THOMPSON

'The View from Here': reflections on disciplinary and interdisciplinary fields, in 'Openness to experience ...', by James McKenzie et al., and 'The thought of doing drama scares me to death', by Peter Wright (RIDE 4.2)
SUSAN MELROSE
Research in Drama Education

VOLUME 5 NUMBER 2 SEPTEMBER 2000

Editorial

ARTICLES

Carnival-esque Enactment at the Children’s Medical Centre of Rabin Hospital
Shulamith Lev-Aladge

Literacy, Education and Arts Partnership: a community-system programme integrating the arts across the curriculum
Joyce Wilkinson

Inter-acting with the Past – the use of participatory theatre at museums and heritage sites
Anthony Jackson

Howard Gardner: knowledge, learning and development in drama and arts education
Bill Ripper & David Davis

Acting with Both Sides of Your Brain? Considering the Consequences of Adopting more Rigorous Psychological Languages in Acting Research
Chris Baxfield

(Auto)biography and Drama: life history with adult returners to education
Anna-Marie Taylor

VIEWPOINTS

Extending the possibilities: the use of drama in addressing problems of aggression
Penelope Bann

New horizons: higher education academic link between King Alfred’s College, Winchester and the Universities of Dhaka and Khulna, Bangladesh
Tim Prett

The New Place of Drama Education in Taiwan
Smo-Fu-Jung

Theatre and Punish/Discipline and Play
James Thompson

REVIEWS

Book Reviews

Conference Reviews

Notes on Contributors

Title-page, contents and author index, volume 5, 2000

STUDENT ESSAYS

The Editorial Board wishes to encourage the developing scholarship of students involved in postgraduate research. Those eligible are invited to submit a short article of between 3,000 and 5,000 words on a topic of their choice. The article adjudged to be the most worthy will be published in the journal and the author will receive two consecutive issues of the journal free of charge. The names of the published author will be included in a cumulative list.

Entrants must: (1) not exceed the word limit; (2) enclose a cover sheet giving the author's name, type and name of the degree being undertaken, name and address of the higher education establishment at which the author is registered, author's contact address and, where appropriate, telephone, fax and e-mail details; (3) include, on a separate sheet, a declaration that the article is the student's own, unpublished work. This declaration must be signed by the student and the student's supervisor and should be written on the official notepaper of the higher education institution concerned; (4) at the time of submitting the article, have not been awarded the degree for which they are registered, although the award may have been made by the date of publication of the issue in which their article appears. Deadlines are 1 September for the Spring issue of the following year and 1 March for the Autumn issue of the year. Send to the Editor.

ARTICLES

Carnival-esque Enactment at the Children’s Medical Centre of Rabin Hospital
Shulamith Lev-Aladge

Literacy, Education and Arts Partnership: a community-system programme integrating the arts across the curriculum
Joyce Wilkinson

Inter-acting with the Past – the use of participatory theatre at museums and heritage sites
Anthony Jackson

Howard Gardner: knowledge, learning and development in drama and arts education
Bill Ripper & David Davis

Acting with Both Sides of Your Brain? Considering the Consequences of Adopting more Rigorous Psychological Languages in Acting Research
Chris Baxfield

(Auto)biography and Drama: life history with adult returners to education
Anna-Marie Taylor

VIEWPOINTS

Extending the possibilities: the use of drama in addressing problems of aggression
Penelope Bann

New horizons: higher education academic link between King Alfred’s College, Winchester and the Universities of Dhaka and Khulna, Bangladesh
Tim Prett

The New Place of Drama Education in Taiwan
Smo-Fu-Jung

Theatre and Punish/Discipline and Play
James Thompson

REVIEWS

Book Reviews

Conference Reviews

Notes on Contributors

Title-page, contents and author index, volume 5, 2000
Research in Drama Education

VOLUME 6   NUMBER 1   MARCH 2001

Editorial 5

Acting, Representation and Role
JUDITH ACKROYD-PILKINGTON 9

Theatre for Change: an analysis of two performances by women in Mundemba Sub-Division
ANNE TANYI-TANG 23

Drug Education through Creating Theatre in Education
JOE WINSTON 39

Ritual and Ethics—Structuring Participation in a Theatrical Mode
BEATRIZ CABRAL 55

'B-O-U-R-N-E-M-O-U-T-H! Our Town!' Effects on Male Teenagers of Participation in a Community Play
TONY HORITZ 69

THE POSTGRADUATE SHORT ARTICLE
Searching for the Marxist in Boal
CARMEL O'SULLIVAN 85

VIEWPOINTS
'If you ask tough questions, …'
JOHNNY SALDAÑA 99

Why Drama? One Teacher's Reflections and Responses to Mallika Henry's 'Drama's Ways of Learning'
DAVID L. YOUNG 101

Autobiography of a Lecturer
DEIRDRE E. HEDDON 105

Who Needs What? Some Thoughts on the Possibility of Using Psychology in Actor Training
MARINA VULOVA 108
'Sophisticated Pedagogical Underpinnings'? A Response to Roper & Davis's 'Howard Gardner: knowledge, learning and development in drama and arts education'

JULIANA SAXTON & CAROLE MILLER

PHD ABSTRACTS

Drama in School: the implementation of a new subject in Dutch secondary education

HENRIETTE COPPENS

Storytelling: the biochemical basis of state-dependent learning in narrative transmission

CINDY CARTER-LIGGETT

REVIEWS

Book Reviews

Conference Reviews

Notes on Contributors
Policy Statements

Postgraduate Student Short Article
The Editorial Board wishes to encourage the developing scholarship of students involved in postgraduate research. Those eligible are invited to submit a short article between 3,000 and 5,000 words on a topic of their choice. The article adjudged to be the most worthy will be published in the journal and the author will receive two consecutive issues of the journal free of charge. The names of the winners of this competition will be published as part of a cumulative list. Entrants must: (1) not exceed the word limit; (2) enclose a cover sheet giving the author’s name; type and name of the degree being undertaken; name and address of the higher education establishment at which the author is registered; author’s contact address and, where appropriate, telephone, fax and e-mail details; (3) include, on a separate sheet, a declaration that the article is the student’s own, unpublished work. This declaration must be signed by the student and the student’s supervisor and should be written on the official notepaper of the higher education institution concerned; (4) at the time of submitting the article, have not been awarded the degree for which they are registered, although the award may have been made by the date of publication of the issue in which their article appears. Deadlines are 1 September for the Spring issue of the following year and 1 March for the Autumn issue of that year. Send to the Editor.

Viewpoints
This section will include a broad range of material—from considered pieces of up to 1,500 words to short items. It is anticipated that short responses triggered by material already printed in the journal will constitute the bulk of the copy. In addition to these, readers are invited to contribute short notes, questions, reports, interviews, letters and other items that might be of general interest.

Contributions should be sent to the Viewpoints Editor, Sally Mackey, at The Central School of Speech and Drama, Eton Avenue, Swiss Cottage, London NW3 3HY, UK. Telephone: +44 (0)171 722 8183; Fax: +44 (0)171 722 4132; e-mail: s.mackey@cssd.ac.uk

Reviews
This section will contain comment on appropriate books and other material such as CD ROMs and video tapes. The Editorial Board is keen to encourage publishers to send material that has particular relevance for a research journal. Titles not considered suitable for review will be listed as having been received. Reviews are not restricted to publications in English and native speakers will review material published in other languages.

Two copies of material for review should be sent to the Review Editor, Joe Winston, University of Warwick, Institute of Education, Coventry CV4 7AL, UK. Telephone: +44 (0)2476 522291; Fax: +44 (0)2476 523237; e-mail: j.a.winston@warwick.ac.uk

Research Abstracts
The journal will print selected abstracts of appropriate Doctoral and Masters research that has been completed. Please send to the Editor abstracts of not more than 200 words. This section will also carry 50 word statements of PhD research in progress. E-mail: J.W.Somers@ex.ac.uk

Conference Reviews
This section will contain reviews of conferences whose subject matter falls within the journal’s fields of interest. Contributions of between 600 and 1200 words are invited. Reviews should offer constructive criticism as well as praise, contain an analysis of the aims and objectives of the conference and factual details concerning its content and scale. Coverage is not restricted to conferences conducted in English. In the interests of impartiality, contributions written by a member of the conference organising team will not normally be considered.

Reviews should be sent to the Conference Review Editor, Helen Nicholson, Department of Drama and Theatre, Royal Holloway, University of London, Egham, Surrey TW20 0EX, UK. Telephone: +44 (0)1784 434546; Fax: +44 (0)1784 434028; e-mail: H.Nicholson@rhbnc.ac.uk

Research in Drama Education

VOLUME 6 NUMBER 2 SEPTEMBER 2001

Editorial
Looking for Fruit in the Jungle: head injury, multimodal theatre, and the politics of visibility
ANDREW BURN, ANTON FRANKS & HELEN NICHOLSON

Acting: an altered state of consciousness
EBERHARD SCHEIFFELE

Within a Third Space
JANINKA GREENWOOD

What Do the Children Say? The Importance of Student Voice
MAUREEN INNES, TIM MOSS & HEATHER SARGELL

THE POSTGRADUATE SHORT ARTICLE
Differentiating for Gender in the Drama Classroom
SAM OLLIFF

VIEWPOINTS
Brazilian Walkabout: stories in place and place in stories. A response to Beatriz Cabral’s ‘Ritual & Ethics—Structuring Participation in a Theatrical Mode’ (RIDE, 6[1])
CORNELIA HOOGLAND

The Heart of the Matter: placing the arts at the centre of health promotion
STEVE BALL

REVIEWS
Book Reviews

Conference Reviews

Notes on Contributors

The 2002 AATE Research Awards

Title-page, Contents and Author Index, Volume 6, 2001

157 161 179 193 207 223 231 235 239 249 259 261 265
The Editorial Board wishes to encourage the developing scholarship of students involved in postgraduate research. Those eligible are invited to submit a short article between 3,000 and 5,000 words on a topic of their choice. The article adjudged to be the most worthy will be published in the journal and the author will receive two consecutive issues of the journal free of charge. The names of the winners of this competition will be published as part of a cumulative list. Entrants must: (1) not exceed the word limit; (2) enclose a cover sheet giving the author's name, type and name of the degree being undertaken, name and address of the higher education institution at which the author is registered; author's contact address and, where appropriate, telephone, fax and e-mail details; (3) include, on a separate sheet, a declaration that the article is the student's own, unpublished work. This declaration must be signed by the student and the student's supervisor and should be written on the official notepaper of the higher education institution concerned; (4) at the time of submitting the article, have not been awarded the degree for which they are registered, although the award may have been made by the date of publication of the issue in which their article appears. Deadlines are 1 September for the Spring issue of the following year and 1 March for the Autumn issue of that year. Send to the Editor.
Research in Drama Education

VOLUME 7 NUMBER 2 SEPTEMBER 2002

Editorial
Theatre and Eclecticism: the 'Tandari' experience
EMMAN FRANK IDOKO

Reconsidering the Role of Artists in Initial Teacher Training
JO BROWNSDALE

Training Teachers' Behaviour
HENRIETTE COPPENS

Wishing for a World without 'Theatre for Development': demystifying the case of Bangladesh
SYED JAMIL AHMED

THE POSTGRADUATE SHORT ARTICLE
The Anti-Racism Radio Show: steps to an ecology of culture
BEN-ZION WEISS

VIEWPOINTS
A Response to Nicholson's 'The Politics of Trust'
KATHLEEN S. BERRY

A View of Canada
JULIANA SAXTON & CAROLE MILLER

Viewpoint on Mackey's 'Drama, Landscape and Memory: to be is to be in place'
ANGELA PICCINI

A Response to 'Art Can Be Beautiful—If You Understand It...': learning effects of arts education projects among secondary school pupils in the Netherlands', by F. Haanstra and M. Van Haorn
RUTH KERSHNER

PHD DISSERTATION ABSTRACT
Laughter—Structure and Paradox in Drama Variations
HEIDE MARIE HERSTAD

REVIEWS
Book Reviews
Conference Reviews
Foreign Language Contents and Abstracts
Erratum
Notes on Contributors
Title-page, Contents and Author Index. Volume 7, 2002
Research in Drama Education

EDITOR
John Somers, University of Exeter, UK

EDITORIAL ASSISTANT
Val Dolman, University of Exeter, UK

EDITORIAL BOARD
Anton Franks, Institute of Education, University of London, UK
Anthony Jackson, University of Manchester, UK
Baz Kershaw, University of Bristol, UK
Sally Mackery, The Central School of Speech and Drama, London, UK
Heine Nicholson, Royal Holloway, University of London, UK
Tim Prentki, King Alfred's College, Winchester, UK
Jo Winstone, University of Warwick, UK
Nicolas Whybrow, De Montfort University, UK

INTERNATIONAL ADVISORY BOARD
Syed Jamiul Islam, University of Dhaka, Bangladesh; Oga Steve Abah, Ahmadu Bello University, Nigeria; Gisèle Barret, The Sorbonne, Paris, France; Rezusta Cabral, University of Santa Catarina, Brazil; Heinzette Coggeshall, Leiden University, The Netherlands; Lysa Daleng, University of Zimbabwe, South Africa; Brian Edmiston, Ohio State University, USA; Brian Heap, University of the West Indies, Jamaica; Hanna Hukkinen, University of Jyväskylä, Finland; Joanne Klein, University of Kwanza, USA; Maria Z. Papacosta, Cyprus; Erik Sandler, Faculty of Special Education, Eotvos University, Budapest, Hungary; Philip Taylor, New York University, USA; Jenny Whanam, Ministry of Education, New Zealand; Joyce Wilkinson, Ontario Institute for Studies in Education, Canada; Mary Yierkevich, University of Ghana, Ghana.

Research in Drama Education is an international refereed journal aimed at those involved in theatre and drama in a variety of educational contexts. The definition of research is an eclectic one, allowing for contributions that reflect the many forms of work in the field.

The journal focuses on the educational potential of the following fields:
- Drama in education;
- Theatre in education;
- Youth theatre;
- Children's theatre;
- Theatre for social justice;
- Drama therapy;
- Quantifiable Evidence, Reading Pedagogy, and Puppets;
- Research in Drama Education as the Basis for Social Capital.

Editorial correspondence, including manuscripts for submission, should be addressed to John Somers, University of Exeter, School of Performance Arts, Thornlea, New North Road, Exeter, Devon EX4 4LA, UK. Fax: +44 (0) 1392 264594; E-mail: J.W.Somers@ex.ac.uk.

Viewpoints contributions should be sent to Sally Mackery, 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.mackery@cssd.ac.uk.

Reviews of conferences should be sent to Helen Nicholson, Department of Drama and Theatre, Royal Holloway, University of London, Egham, Surrey, TW20 1EX, UK. Tel.: +44 (0)1784 431 018; E-mail: H.Nicholson@rhul.ac.uk

Advertising
USA/Canada: The Advertising Manager, PO Box 875, Massachusetts Avenue, Suite 81, Cambridge, MA 02139, USA. Tel: +1 617 497 8316; Fax: +1 617 354 6872.
EU/Rest of World: The Advertising Manager, Taylor & Francis Ltd, PO Box 25, Abingdon, Oxfordshire OX14 3UE, UK. Tel: +44 (0)1235 828 600; Fax: +44 (01235) 829 000.

© 2003 Taylor & Francis Ltd

Research in Drama Education is subject to a peer review process and is published twice a year (March and September) by Carfax Publishing, Taylor & Francis Ltd, 1 Park Square, Milton Park, Abingdon, Oxfordshire OX14 4RN, UK. Tel: +44 (0)1235 829 000; Fax: +44 (01235) 829 000. These two issues constitute one volume. An annual visitors' directory and author index is bound in the last issue of each volume.
Research in Drama Education

EDITOR
John Somers, University of Exeter, UK

EDITORIAL ASSISTANT
Val Dolman, University of Exeter, UK

EDITORIAL BOARD
Anton Frank, Institute of Education, University of London, UK
Anthony Jackson, University of Manchester, UK
Bar Karnshaw, University of Bristol, UK
Sally Mackey, The Central School of Speech and Drama, London, UK
Helen Nicholson, Royal Holloway, University of London, UK
Tim Prout, King Alfred's College, Winchester, UK
Joe Winston, University of Warwick, UK
Nicola Whybrow, De Montfort University, UK

INTERNATIONAL ADVISORY BOARD
Syed Jamiul Alam, University of Dhaka, Bangladesh; Qin Wei, Zhejiang University, China; Lidia Buzas, University of Szeged, Hungary; Peter Cuppens, Université Libre de Bruxelles, Brussels, Belgium; Amanda Edmiston, Ohio State University, USA; Oga Steve Abah, Ahmadu Bello University, Nigeria; Brian Edmiston, Ohio State University, USA; Brian Haas, University of the West Indies, Jamaica; Hannes Hollstain, University of Jyväskylä, Finland; Jintae Kim, University of Saimo, USA; Maria Z. Papacosta, Cyprus; Erik Stander, Faculty of Special Education, Eötvös University, Budapest; Philipp Toppel, Universität Hamburg, Germany;

Research in Drama Education is an international refereed journal aimed at those involved in theatre and drama in a variety of educational contexts. The definition of research is an eclectic one, allowing for contributions that reflect the many forms of work in the field.

The journal focuses on the educational potential of the following fields:
• drama in education;
• theatre in education;
• youth theatre;
• children’s theatre;
• theatre therapy;
• community theatre;
• theatre for development;
• theatre in health education;
• theatre and drama in other contexts;
• theatre for liberation;
• drama therapy;

Editorial correspondence, including manuscripts for submission, should be addressed to John Somers, University of Exeter, School of Performing Arts, Thirlemore, New North Road, Exeter, Devon EX4 4EU, UK. Tel: +44 (0)1392 264594; E-mail: J.W.Somers@ex.ac.uk.

Review correspondence, including books (two copies), videos and CD-ROMs for review, should be sent to Joe Winston, Institute of Education, University of Warwick, Coventry CV4 7AL, UK. Tel: +44 (0)24 76 332327; E-mail: j.a.winston@warwick.ac.uk.

Viewpoints contributions should be sent to Sally Mackey, The Central School of Speech and Drama, The Embassy Theatre, 64 Eton Avenue, Swiss Cottage, London NW3 3HY, UK. Tel: +44 (0)20 727 72141; E-mail: smackey@cssd.ac.uk

Reviews 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)1784 439 948; Fax: +44 (0)1784 431 018; E-mail: H.Nicholson@rhul.ac.uk

Business correspondence, including orders and remittances relating to subscriptions, back numbers and sample copies, should be addressed to the publisher: Carfax Publishing, Taylor & Francis Ltd, Customer Services Department, Ranelagh Road, Basingstoke, Hampshire, RG24 8PR, UK. Tel: +44 (0)1256 813 002; Fax: +44 (0)1256 332 245.

Advertising
USA/Canada: The Advertising Manager, PCG, 875 Massachusetts Avenue, Suite 81, Cambridge, MA 02139, USA. Tel: +1 617 497 6754; Fax: +1 617 354 6875.
EU/Rest of World: The Advertising Manager, Taylor & Francis Ltd, PO Box 25, Abingdon, Oxfordshire OX14 3UE, UK. Tel: +44 (0)1235 828 000; Fax: +44 (0)1235 829 000.

© 2003 Taylor & Francis Ltd

Research in Drama Education is subject to a peer review process and is published twice a year (March and September) by Carfax Publishing, Taylor & Francis Ltd, 4 Park Square, Milton Park, Abingdon, Oxfordshire OX14 4RN, UK. Tel: +44 (0)1235 828 000; Fax: +44 (0)1235 829 000. Three issues constitute one volume. An annual volume contents and author index is bound in the last issue of each volume.

VOLUME 8 NUMBER 2 SEPTEMBER 2003

Editorial
Backyards and Borderlands: some reflections on researching the travels of adolescent girls doing drama
CHRISTINE HATTON
133

‘Ehre ... What’s Up Doc?’: using cartoon tests to evaluate educational drama programmes
GLENN PEARCE
157

Aesthetic Engagement in the Drama Process
YVONNE BANNING
183

Learning to Act in L2 English: an ethnographic comparison of the experience of two students in a South African university drama department
ANTON FRANKS
217

Playing on The Magic Mountain: theatre education and teacher training at a children’s theatre in Brussels
JOE WINTON
231

VIEWPOINTS
Drama, Language and Social Context: a response to Andy Kempe
ANTON FRANKS
217

What’s My Position? Role, Frame, and Positioning When Using Process Drama
BRIAN EDMISTON
221

PhD DISSERTATION ABSTRACT
Theatre and Environmental Education in Cameroon
JOHN TIKU TAKEM
231

REVIEWS
Book Reviews
233
Conference Reviews
240
Foreign Language Contents and Abstracts
253
Notes on Contributors
263
Title-page, Contents and Author Index, Volume 8, 2003
265
Research in Drama Education

EDITOR
John Somers, University of Exeter, UK

EDITORIAL ASSISTANT
Vl Dolman, University of Exeter, UK

EDITORIAL BOARD
Anton Freina, Institute of Education, University of London, UK
Anthony Jackson, University of Manchester, UK
Baz Kershaw, University of Bristol, UK
Sally Mackey, The Central School of Speech and Drama, London, UK
Helga Nicholson, Royal Holloway, University of London, UK
Tim Perrott, King Alfred's College, Winchester, UK
Joe Winston, University of Warwick, UK
Nicola Whybrow, De Montfort University, UK

INTERNATIONAL ADVISORY BOARD
Sylv Janal, Ahmed, University of Dhaka, Bangladesh; Cag Steve Ahad, Ahmadu Bello University, Nigeria; Carla Bar, The Sorbonne, Paris; Pop-A Beatrix Cabot, University of Santa Catarina, Brazil; Gisele Barret, The Sorbonne, Paris, France; Beatriz Cabral, University of Santa Catarina, Brazil; Henriette Coppen, Leyden University, The Netherlands; Lynn Dalrymple, University of Glasgow, Scotland; Brian Ediston, Ohio State University, USA; Janinka Greenwood, Christchurch College of Education, New Zealand; Brian Hoag, University of the West Indies, Jamaica; Hanna Heikkilä, University of Turku, Finland; Jeane Klein, University of Kansas, USA; MARIE R. Papazoglou, Cyprus; Erik Szauder, Faculty of Special Education, Eotvos University, Budapest, Hungary; Philip Taylor, New York University, USA; Mary Yirenkyi, University of Ghana, Ghana.

Research in Drama Education is an international refereed journal aimed at those involved in theatre and drama in a variety of educational contexts. The definition of research is an eclectic one, allowing for contributions that reflect the many forms of work in the field. The journal focuses on the educational potential of the following fields:

- drama in education;
- theatre in education;
- community theatre;
- drama therapy;
- theatre in health education;
- theatre and drama in other contexts;
- children's theatre;
- theatre therapy;
- approaches to research;
- drama education;
- drama therapy;
- theatre for development;
- theatre for liberation;
- drama education;
- theatre in education;
- approaches to research;
- community theatre;
- drama therapy;
- theatre in health education;
- theatre and drama in other contexts;
- children's theatre;
- theatre therapy;
- approaches to research.

Editorial correspondence, including manuscripts for submission, should be addressed to John Somers, University of Exeter, School of Performance Arts, Thornlea, New North Road, Exeter, Devon EX4 4LA, UK. Fax: +44 (0) 1392 264594; E-mail: J.W.Somers@ex.ac.uk.

Review correspondence, including books (two copies), videos and CD Rom forms for review, should be sent to Joe Winston, Institute of Education, University of Warwick, Coventry CV4 7AL, UK. Fax: +44 (0) 2476 523237; E-mail: j.a.winston@warwick.ac.uk.

Viewpoints contributions should be sent to Sally Mackey, The Central School of Speech and Drama, The Embankment Theatre, 64 Arbour Grove, Southwark, London, SE1 6BA, UK. Fax: +44 (0) 207 725 4392; E-mail: s.mackey@cssd.ac.uk.

Review correspondence, including books (two copies), videos and CD Rom forms for review, should be addressed to the publisher: Carfax Publishing, Taylor & Francis Ltd, Customer Services Department, Rankine Road, Basingstoke, Hants RG24 8PR, UK. Tel: +44 (0) 1256 825 124; Fax: +44 (0) 1256 829 000. These two issues constitute one volume. An annual volume contents and author index is bound in the last issue of each volume.

© 2004 Taylor & Francis Ltd

Research in Drama Education is subject to a peer review process and is published twice a year (March and September) by Carfax Publishing, Taylor & Francis Ltd, 4 Park Square, Milton Park, Abingdon, Oxfordshire OX14 4RN, UK. Tel: +44 (0) 1235 829 000, Fax: +44 (0) 1235 829 600. These two issues constitute one volume. An annual volume contents and author index is bound in the last issue of each volume.

© 2004 Taylor & Francis Ltd

Research in Drama Education

VOLUME 9 NUMBER 1 MARCH 2004

Special Recognition and Research Awards

Editorial

"It's a bit like flying": developing participatory theatre with the under­

twos: a case study of Olly Cart

Susan Young

Theatre at Telford Community Arts 1974-90

Graham Woodruff

Miracles are happening: beyond the rhetoric of transformation in the

Western traditions of drama education

Jonathan Neelands

Playing a part: the impact of youth theatre on young people's personal and

social development

Jenny Hughes and Karen Wilson

THE POSTGRADUATE SHORT ARTICLE

'Shaped like a question mark': found poetry from Herbert Blau's The

Audience

Monica Prendergast

Viewpoints

Drama and theatre for young people in Japan

Yuriko Kobayashi

When theatre practitioners attempt changing an ever-changing world: a

response to Tim Prentki's 'Save the children—change the world',

Research in Drama Education (6.1)

Jamil Ahmed

PhD DISSERTATION ABSTRACT

Being outside and inside: dialogic identity and intercultural communi­

cation through drama in teaching English as an international language

Yoon-Jeong Choi

Book Reviews

Conference Reviews

Foreign Language Contents and Abstracts

119

109

103

101

96

93

73

47

57

99

105
The construction of drama worlds as literary interpretation of Latina feminist literature
Carmen L. Medina

Russian drama and theatre in education: Perestroika and Glasnost in Moscow theatres for children and youth
Manon van de Water

The impact of drama on pupils' language, mathematics, and attitude in two primary schools
Mike Fleming, Christine Merrell and Peter Tymms

Making bodies talk in Forum Theatre
Paul Dwyer

VIEWPOINTS
An argument for transformative theatre in development: continuing the debate (see Ahmed, 2002, 2004; Prentki, 2003)
Sheila Preson

A response to 'Theatre at Telford Community Arts 1974-90', Research in Drama Education (9.1)
Tag (Mary) McEntegart

Editorial
Meeting the mentor: the role of the teacher-director in engineering a Hero's Journey for participants in an Educational Drama workshop series
Petro Janse van Vuuren

Czech Republic drama education and social-psychological training: two systems of personal and social development
Josef Vašeta

REVIEWS
Book Reviews
Conference Reviews

Research in Drama Education

VOLUME 9 NUMBER 2 SEPTEMBER 2004
Elements from theatre art as learning tools in medical education
Torild Jacobsen Alraek and Anders Baerheim

Narratives and understanding other people
Gisele Barret, The Sorbonne, Paris, France; Baimba Calaibe, University of Santa Catarina, Brazil; Young-si Choi, Korean National University of Arts, S. Korea; Hirofumi Corpina, Leeds University, The Netherlands; Lynn Dabryzyn, University of Zululand, South Africa; Brian Edmiston, Ohio State University, USA; Jaimie Greenwood, Christchurch College of Education, New Zealand; Brian Haap, University of the West Indies, Jamaica; Hanso Hinkleman, University of Joensuu, Finland; Jeanne Klein, University of Kansas, USA; Maria Z. Pagouza, Cyprus; Erik Nemer, Faculty of Special Education, Elisha University, Budapest, Hungary; Philip Taylor, New York University, USA; Mary Yirenkyi, University of Ghana, Ghana.

Research in Drama Education is a refereed journal aimed at those who are interested in applying performance practices to cultural engagement, educational innovation and social change. It provides an international forum for research into drama and theatre conducted in community, educational, developmental and therapeutic contexts. The journal offers a dissemination of completed research and research in progress, and through its Viewpoints section it encourages debate between researchers both on its published articles and on other matters. Contributions are drawn from a range of people involved in drama and theatre from around the world. It aims to bring the fruits of the best researchers to an international readership and to further debates in the rich and diverse field of educational drama and applied theatre.

Editorial correspondence should be addressed to Helen Nicholson, Department of Drama and Theatre, Royal Holloway, University of London, Egham, Surrey TW20 0EX, UK. E-mail: H.Nicholson@rhul.ac.uk

Books for Review should be sent to Michael Balfour, University of Exeter, Department of Drama, Thornlea, New North Road, Exeter EX4 4LA, UK. E-mail: M.Balfour@exeter.ac.uk

Viewpoints contributions should be sent to James Thompson, School of Music and Drama, University of Manchester, Oxford Road, Manchester M13 9PL, UK. E-mail: james.thompson@man.ac.uk

Reviews of conferences should be sent to Colette Conroy, School of English and Drama, University of the West of England, Frenchay Campus, Cribbs Causeway, Bristol BS16 1QY, UK. E-mail: Colette.Conroy@uwe.ac.uk

Business correspondence, including orders and remittances relating to subscriptions, back numbers and sample copies, should be addressed to the publisher: Routledge Journals, Taylor & Francis Group Ltd, Customer Services Department, Rankine Road, Basingstoke, Hampshire, RG24 8PR, UK. Tel: +44 (0)1256 813 002; Fax: +44 (0)1256 330 245.

Advertising
USA/Canada: The Advertising Manager, PGC, 875 Massachusetts Avenue, Suite 81, Cambridge, MA 02139, USA. Tel: +1 617 497 6154; Fax: +1 617 354 6875.
EUROPE: World: The Advertising Manager, Taylor & Francis Group Ltd, 4 Park Square, Milton Park, Oxford OX14 4RN, UK. Tel: +44 (0)1256 707 4000; Fax: +44 (0)1256 707 6316.

© 2005 Taylor & Francis Group Ltd

Research in Drama Education is subject to a peer review process and is published three times a year (February, June and November) by Routledge Journals, Taylor & Francis Group Ltd, 4 Park Square, Milton Park, Abingdon, Oxfordshire OX14 4BN, UK. Tel: +44 (0)1235 828000; Fax: +44 (0)1235 828003. These three issues constitute one volume. As annual volume contents and author index is bound in the last issue of each volume.

Research in Drama Education
VOLUME 10 NUMBER 1 FEBRUARY 2005

Editorial

ARTICLES
Elements from theatre art as learning tools in medical education Torild Jacobsen Alraek and Anders Baerheim
Narratives and understanding other people Jerzy Trzebitski
Rethinking ‘at-risk’ in drama education: beyond prescribed roles Diane Conrad
Dramatic playing beyond the theory of multiple intelligences Faith Gabriele Grass

THE POSTGRADUATE SHORT ARTICLE
Looking around in awareness: playbuilding on HIV-AIDS Ross W. Prior

PhD DISSERTATION ABSTRACT
The effects of drama-based instruction on seventh grade students’ geometry achievement, van Hiele geometric thinking levels, attitudes toward mathematics and geometry Asuman Dutastepe

VIEWPOINTS
Towards a theatre of ‘little changes’—a dialogue about dialogue Bill McDonnell
A response to ‘Educational research through drama: presenting data and beyond’ (Fleming, Merrell and Tymms, Research in Drama Education, 9.2)
Persephone Sexton

Children of Kosovo will never forget the war Joton Nezira

REVIEWS
Book Reviews
Conference Reviews

FOREIGN LANGUAGE CONTENTS AND ABSTRACTS
French contents page and abstracts
Spanish contents page and abstracts
Research in Drama Education

VOLUME 10  NUMBER 2  JUNE 2005

SPECIAL ISSUE ON ETHICS

Editorial
On ethics 119

ARTICLES
The politics of historiography—towards an ethics of representation
Bill McDonnell 127

Paradoxical outcomes in an educational drama about gang rape: ethical responsibilities of practitioners and educators
Anat Gesser-Edelsburg 139

Becoming-in-the-world-with-others: Inter-Act Theatre Workshop
Ruth Hellier-Tinoco 159

Contested terrains: a personal journey through image, (national) identity and ethics
Viv Gardner 175

Theatre for development in Kenya: interrogating the ethics of practice
Christopher Odhiambo Joseph 189

Truths and lies: exploring the ethics of performance applications
Nicola Shaughnessy 201

Phronesis or techne? Theatre studies as moral agency
Anne Berkeley 213

SYMPOSIUM
Ethical cleansing? The process of gaining ‘ethical approval’ for a new research project exploring performance in place of war
Jenny Hughes 229

Tsalani bwino
Jane Loudon 233

‘I love you—you’re my woman!’
Kim Hope 241

Developing an ethics of practice in applied theatre: Badiou and fidelity to the truth of the event
Amanda Stuart Fisher 247

FOREIGN LANGUAGE CONTENTS AND ABSTRACTS
French contents page and abstracts 253
Spanish contents page and abstracts 259
Research in Drama Education

EDITORS
Helen Nicholson, Royal Holloway, University of London, UK
Joe Winston, University of Warwick, UK

BOOK REVIEW EDITOR
Michael Ballantyne, University of Exeter, UK

VIEWPOINTS EDITOR
James Thompson, University of Manchester, UK

CONFERENCE REVIEW EDITOR
Colette Conroy, University of the West of England, UK

FOUNDING EDITOR
John Somers, University of Exeter, UK

EDITORIAL BOARD
Anton Franks, Institute of Education, University of London, UK
Anthony Jackson, University of Manchester, UK
Baz Kershaw, University of Bristol, UK
Sally Maskrey, The Central School of Speech and Drama, London, UK
Tim Preece, King Alfred’s College, Winchester, UK
Nicholas Whybrow, University of Warwick, UK

INTERNATIONAL EDITORIAL BOARD
Syed Jamiul Ahmed, University of Dhaka, Bangladesh
Penny Bundy, Griffith University, Australia
Beatriz Cabral, University of Santa Catarina, Brazil
Steven Clark, University of Toronto, Canada
Henriette Coppens, Leiden University, The Netherlands
Enzo Cozzi, Universita’ degli Studi di Bari, Italy
Kathleen Coghill, University of Toronto, Canada
Yuriko Kobayashi, Kawamura Gakuen Women’s University, Japan
Trinity College Dublin, Ireland
Maria Z. Papacosta, Trinity College and University of Athens, Greece
Jaroslav Provaznik, Academy for the Performing Arts, Prague, Czech Republic
Hannu Heikkinen, University of Eastern Finland
Kathleen Gallagher, University of Ulster, Northern Ireland
Amy Clarke, TheatreWorks, Singapore

ARTICLES
Sally Mackey, Acting against conflict and bullying. The Brisbane DRACON project 1996-2004—emergent findings and outcomes
Nicolas Whybrow, Theatre as therapy, therapy as theatre transforming the memories and trauma of the 21 September 1995 earthquake in Taiwan

THE POSTGRADUATE SHORT ARTICLE
Dominique Riviere
Identities and intersectionalities: performance, power and the possibilities for multicultural education

BOOK REVIEW
John O’Toole and Bruce Burton
From spotlight to fluorescent bulb: aesthetic dimensions of personal, practical knowledge in an actor training to be a high school teacher

VIEWPOINTS
The role of educational drama in the composing processes of young writers
Thomas P. Crumpler
A response to Petro Janse van Vuuren’s ‘Meeting the mentor: the role of the teacher-director in engineering a Hero’s Journey for participants in an educational drama workshop series’, Research in Drama Education (9.2)

Research in Drama Education

VOLUME 10 NUMBER 3 NOVEMBER 2005

Editorial
Articles
Acting against conflict and bullying. The Brisbane DRACON project 1996–2004—emergent findings and outcomes
John O’Toole and Bruce Burton

Ivy Y Chu Uang

‘SEEING IT FOR REAL...’—AUTHENTICITY, THEATRE AND LEARNING IN MUSEUMS
Anthony Jackson and Helen Rees Leahy

From spotlight to fluorescent bulb: aesthetic dimensions of personal, practical knowledge in an actor training to be a high school teacher
Darrell Dobson

THE ROLE OF EDUCATIONAL DRAMA IN THE COMPOSING PROCESSES OF YOUNG WRITERS
Thomas P. Crumpler

A response to Petro Janse van Vuuren’s ‘Meeting the mentor: the role of the teacher-director in engineering a Hero’s Journey for participants in an educational drama workshop series’, Research in Drama Education (9.2)
Hannu Heikkinen
<table>
<thead>
<tr>
<th>Section</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Book Reviews</td>
<td>373</td>
</tr>
<tr>
<td>Conference Reviews</td>
<td>381</td>
</tr>
<tr>
<td>FOREIGN LANGUAGE CONTENTS AND ABSTRACTS</td>
<td></td>
</tr>
<tr>
<td>French contents page and abstracts</td>
<td>393</td>
</tr>
<tr>
<td>Spanish contents page and abstracts</td>
<td>398</td>
</tr>
<tr>
<td>Title-page, Contents and Author Index, Volume 10, 2005</td>
<td>403</td>
</tr>
</tbody>
</table>
Research in Drama Education

Subscription Information:
Annual Institutional Subscription, Volume 11, 2006, 3 Issues
Print ISSN 1356-9783 £231 US$370
A subscription to the print edition includes free access for any number of concurrent users across a local area network to the online edition, ISSN 1470-112X.

Online only (plus VAT where applicable)
£219 US$352

Personal rate (print only)
£89 US$149

Subscription rates include postage/air speeded delivery
For more information, visit our website: http://www.tandf.co.uk/journals
For a complete and up-to-date guide to Taylor & Francis journals and books publishing programmes, and details of advertising on our journals, visit our website: http://www.tandf.co.uk

Dollar rates apply to subscribers in all countries except the UK and the Republic of Ireland where the pound sterling price applies. All subscriptions are payable in advance and all rates include postage. Journals are sent by air to the USA, Canada, Mexico, India, Japan and Australasia. Subscriptions are entered on an annual basis, i.e. January to December. Payment may be made by sending cheque, dollar cheque, international money order, National Giro, or credit card (Amex, Visa, Mastercard).

Ordering Information:
USA/Canada: Taylor & Francis Inc., Journals Department, 325 Chestnut Street, 8th Floor, Philadelphia, PA 19106, USA. Tel: +1 215 386 1420. Fax: +1 215 625 2040. E-mail: enquiry@tandf.co.uk WWW: http://www.tandf.co.uk
UK/Europe/Rest of World: T&F Customer Services, T&F Informa UK Ltd, Shepenst Place, Colchester, Essex, CO2 8DL, United Kingdom. Tel: +44 (0) 20 7017 5544; Fax +44 (0) 20 7017 5198; E-mail: tf.enquiries@tfinforma.com

Copyright © 2006 Taylor & Francis. All rights reserved. No part of this publication may be reproduced, stored, transmitted, or disseminated, in any form, or by any means, without prior written permission from Taylor & Francis, to whom all requests to reproduce copyright material should be directed, in writing.

Taylor & Francis grants authorization for individuals to photocopy copyright material for private research use, on the sole basis that requests for such use are referred directly to the requester's local Reproduction Rights Organization (RRO). The copyright fee is $20 exclusive of any charge or fee levied. In order to contact your local RRO, please contact International Federation of Reproduction Rights Organizations (IFRRO), rue du Prince Royal, 87, B-1050, Brussels, Belgium. e-mail: IFRRO@abstract.be. Copyright Clearance Center Inc., 222 Rosewood Drive, Danvers, MA 01923, USA. e-mail: info@copyright.com. Copyright Licensing Agency, 50 Torrington Court Road, London W1P 1LP UK, e-mail: cla@cla.co.uk. This authorization does not extend to any other kind of copying, by any means, in any form, and for any purpose other than private research use.

ABSTRACTING AND INDEXING SERVICES
Research in Drama Education is currently noted in the following: Academic Search, British Education Index, Contents Pages in Education, EBSCO CD Rom Databases, ERIC/OCLC PSS, Educational Resources Abstract online (ERA), ERII, MLA International Bibliography and Research into Higher Education Abstracts.
Research in Drama Education

VOLUME 11 ISSUE 2 JUNE 2006

Special Issue: Impact Assessment and Applied Drama

Guest Editors: Michael Etherton and Tim Prentki

CONTENTS

Editorial

Drama for change? Prove it! Impact assessment in applied theatre

ARTICLES

International NGOs and impact assessment. Can we know we are making a difference?

Child Rights Theatre for Development in rural Bangladesh: a case study

A long story with a happy ending

Has it made a difference? Understanding and measuring the impact of applied theatre with young people in the South African context

LYNN DALRYMPLE

Reflections on the impact of a long term theatre for community development project in Southern Brazil

MARCIA POMPEO Nogueira

Making the everyday extraordinary: a theatre in education project to prevent child abuse, neglect and family violence

PETER O’CONNOR, BRITISH O’CONNER AND MARLANE WELSH-MORRIS

African theatre and the University of Leeds

MARTIN BARNETT AND JANE PLASTOR

ABSTRACTS

Abstracts in Spanish and French

261

219

235

247
Research in Drama Education

VOLUME 11 ISSUE 3 NOVEMBER 2006

CONTENTS

Editorial
Disciplinary spaces

271

ARTICLES

Connecting drama and writing: seizing the moment to write
Teresa Cremin, Kathy Gouch, Louise Blakemore, Emma Goff and Roger Macdonald

273

Educational drama and the dilemma of ‘false catharsis’: lessons for theory and practice from a study of anti-drug plays in Israel
Anat Gesser-Edelsburg, Nurit Guttman and Moshe Israelashvili

293

Playing for time in ‘The Dolls’ House’. Issues of community and collaboration in the devising of theatre in a women’s prison
Annie McKean

313

THE POSTGRADUATE SHORT ARTICLE

Drama and imagination: a cognitive theory of drama’s effect on narrative comprehension and narrative production
Wendy K. Mages

329

POINTS AND PRACTICES

Two responses to ‘Narratives and understanding other people’ by Jerzy Trzebiatowski (2005) Research in Drama Education, 10(1), 19-29
First response from Glenn Roberts
Second response from John Somers

341
346

REVIEWS

Book reviews

351

Conference reviews

359

ABSTRACTS

Abstracts in Spanish and French

367

Contents and Author Index, Volume 11, 2006

371

Research in Drama Education is a refereed journal aimed at those who are interested in applying performance practices to cultural engagement, educational innovation and social change. It provides an international forum for research into drama and theatre conducted in community, educational, developmental and therapeutic contexts. The journal offers a dissemination of completed research and research in progress, and through its Viewpoints section it encourages debate between researchers both on its published articles and on other matters. Contributions are drawn from a range of people involved in drama and theatre from around the world. It aims to bring the fruits of the best research to an international readership and to further debates in the rich and diverse field of educational drama and applied theatre.

Taylor & Francis makes every effort to ensure the accuracy, completeness or suitability for any purpose of the Content and disclaims all such representations and warranties whether express or implied to the maximum extent permitted by law. Any views expressed in this publication are the views of the authors and are not the views of Taylor & Francis.

Editorial correspondence should be addressed to Helen Nicholson, Department of Drama and Theatre, Royal Holloway, University of London, Egham, Surrey TW20 0EX, UK. E-mail: H.Nicholson@rhul.ac.uk

Books for Review should be sent to Michael Ballifor, University of Exeter, Department of Drama, Threlkell North Road, Exeter EX4 4AL, UK. E-mail: M.Ballifor@exeter.ac.uk

Points and Practice contributions should be sent to James Thompson, Martin Harris Centre, School of Arts Histories and Cultures, University of Manchester, Oxford Road, Manchester M13 9PL, UK. E-mail: James.Thompson@manchester.ac.uk

Reviews of conferences should be sent to Helen Nicholson, Department of Drama and Theatre, Royal Holloway, University of London, Egham, Surrey TW20 0EX, UK. E-mail: H.Nicholson@rhul.ac.uk

Business correspondence, including orders and remittances relating to subscriptions, back numbers and sample copies, should be addressed to the publisher: T&F Customer Services, T&F Informa UK Ltd, Sheepen Place, Colchester, Essex CO3 3LP, UK. Tel: +44 (0)207 017 6000; Fax: +44 (0)207 017 6336.

E-mail: tf.enquiries@tfinforma.com

Advertising

USA/Canada: The Advertising Manager, PGC, 875 Massachusetts Avenue, Suite 81, Cambridge, MA 02139, USA. Tel: +1 617 497 6168; Fax: +1 617 354 6875.

Europe: The Advertising Manager, Taylor & Francis, 4 Park Square, Milton Park, Oxford OX14 4RN, UK. Tel: +44 (0)20 7017 6000; Fax: +44 (0)20 7017 6336.

© 2006 Taylor & Francis

Research in Drama Education is subject to a peer review process and is published three times a year (February, June and November) by Routledge Journals, Taylor & Francis, 4 Park Square, Milton Park, Oxford OX14 4RN, UK. Tel: +44 (0)207 017 6000; Fax: +44 (0)207 017 6336. Three issues constitute one volume. An annual volume contents and author index is bound in the last issue of each volume.
Research in Drama Education

VOLUME 12  ISSUE 1  FEBRUARY 2007

Special Issue: On Site and Place
Guest Editors: Sally Mackey and Nicolas Whybrow

CONTENTS

EDITORIAL AND INTRODUCTION
Taking place: some reflections on site, performance and community
Sally Mackey and Nicolas Whybrow 1

ARTICLES
Interrupting the public realm: performative excursions
Malcolm Miles 15

Taking to the streets: Dutch community theatre goes site-specific
Eugène van Erven 27

Moving through place: itinerant performance and the search for a community of reverie
Lawrence Bradby and Carl Lavery 41

Unveiled: interrogating the use of applied drama in multiple and specific sites
Jerri Daboo 55

‘Meet us at the other side of the river’: performance venue and community education among migrant fishermen in Nigeria
Charles E. Nwadigwe 65

Transgressing the witness at three sites of knowledge
Daniel Watt 79

RESPONSES TO THE QUESTION:
What do you perceive to be the challenges and/or opportunities for your work when applied to placesite and ‘communities’?

Towards an ethics for a dislocated body: vignettes on the amnesia of the ‘astronaut’
Acty Tang 93

The Cheap Flight Show: site-specific work, devising ... and being a European
Adam J. Ledger 98
Performance anxiety: or how I stopped worrying and learnt to love site-specific performance installation
Joanne ‘Bob’ Whalley and Lee Miller 104

Phakama: a place of refuge?
Lucy Richardson 108

Public space and site specific dance performance: negotiating the relationship
Victoria Hunter 112

Moments of practice: a sense of place
Pam Woods 115

ABSTRACTS
Abstracts in Spanish and French 119
EDITORIAL
Metaphors of mobility
Helen Nicholson 129

ARTICLES
Helping them to help themselves: case study of an integrated popular theatre approach in Africa
Kennedy C. Chinyowa 133

Fitting the bill: commissioned theatre projects on human rights in Pakistan: the work of Karachi-based theatre group Tehrik e Niswan
Asma Mundrawala 149

Enhancing peer conflict resolution skills through drama: an experimental study
James S. Catterall 163

Making Amends: an interventionist theatre programme with young offenders
Jane Turner 179

Re-inhabiting an uninhabitable body: interventions in voice production with transsexual men
Catherine McNamara 195

POINTS AND PRACTICES
‘Fitting the bill’ for ‘helping them’. A response to ‘Integrated popular theatre approach in Africa’ and ‘Commissioned theatre projects on human rights in Pakistan’
Syed Jamil Ahmed 207

‘Ac/counting the I’s’
Dee Heddon 212

A point and a pilot on practice: recording performance of place research
Sally Mackey 215

PH.D. ABSTRACTS 223
REVIEWS
Book reviews 241
Conference reviews 251

ABSTRACTS
Abstracts in Spanish and French 263
Research in Drama Education

VOLUME 12 ISSUE 3 NOVEMBER 2007

Special Issue: Drama for Citizenship and Human Rights

CONTENTS

EDITORIAL
Citizenship, human rights and applied drama
Joe Winston 269

ARTICLES
Prose and cons: theatrical encounters with students and prisoners in Ma’asiyahu, Israel
Sonja Kuftinec and Chen Alon 275

Spaces to play/playing with spaces: young people, citizenship and Joan Littlewood
Nadine Holdsworth 293

Taming the political: the struggle over recognition in the politics of applied theatre
Jonothan Neelands 305

When drama praxis rocks the boat: struggles of subjectivity, audience, and performance
Kathleen Gallagher and Dominique Rivière 319

National causes/moral clauses?: the National Theatre, young people and citizenship
John F. Deeney 331

Finding children’s voices: a pilot project using performance to discuss attitudes to education among primary school children in two Eritrean villages
Jane Plastow 345

Inclusive democracy: a consideration of playback theatre with refugee and asylum seekers in Australia
Rea Dennis 355

Half-hearted promises or wrapping ourselves in the flag: two approaches to the pedagogy of citizenship
Alison Jeffers 371
Satire, surveillance, and the state: a classified primer
L. M. Bogad

ABSTRACTS
Abstracts in Spanish and French
Volume contents and author index, volume 12, 2007
CONTENTS

Editorial
The practice of social poetics
Helen Nicholson 1

Articles
Cultivating the art of safe space
Mary Ann Hunter 5

School drama and representations of war and terror – some theoretical approaches to understanding learning in drama in troubled times
Anton Franks 23

Audience and witnessing: research into dramatherapy using vignettes and aMSN messenger
Phil Jones 39

Playing around with improvisation: an analysis of the text creation processes used within preadolescent dramatic play
Julie Dunn 55

Acting out of habits – can Theatre of the Oppressed promote change? Boal’s theatre methods in relation to Bourdieu’s concept of habitus
Eva Österlind 71

Points and practices
Sarajevo, Lieu de Mémoire: TV quiz as a career prospect
Dragan Klaic 83

A creative drama study in Turkey about Mevlana philosophy
Yasemin Yavuzer, Ayhan Dikici and Rezzan Gündoğdu 87

Book reviews
95

Reviews
109

Abstracts in Spanish and French
127
RESEARCH IN DRAMA EDUCATION
Volume 13 Number 2 June 2008

SPECIAL ISSUE: PERFORMANCE AND ASYLUM: EMBODIMENT, ETHICS AND COMMUNITY
GUEST EDITORS: HELEN GILBERT AND SOPHIE NIELD

CONTENTS

Editorial
Helen Gilbert and Sophie Nield 133

Articles
The Proteus Cabinet, or 'we are Here but not Here'
Sophie Nield 137

Too distant shores: the Strait of Gibraltar and the space of exception
Milija Gluhovic 147

Performing like an asylum seeker: paradoxes of hyper-authenticity
Silvija Jestrovic 159

Situations for living: performing emplacement
Misha Myers 171

Refugitive and the theatre of dys-appearance
Rand Hazou 181

Through the (in)visible witness in Through the Wire
Caroline Wake 187

The intersubjective witness: trauma testimony in Towfiq Al-Qady’s
Nothing But Nothing: One Refugee’s Story
Emma Cox 193

Performing refugee policy in politics and theatre
David Williams 199

Le Dernier Cartoucherie: refuge and the performance of care
Enine Fisek 205

Refugee performance: aesthetic representation and accountability
in playback theatre
Rea Dennis 211

Dirty truth: personal narrative, victimhood and participatory theatre work
with people seeking asylum
Alison Jeffers 217

The journey is the film is the journey: Michael Winterbottom’s In This World
David Farrier 223

‘Politics begins as ethics’: Levinasian ethics and Australian
performance concerning refugees
Tom Burvill 233

Taking liberties: a theatre class of foolish witnesses
Julie Salverson 245

Abstracts in Spanish and French 257
Research in Drama Education

EDITORS
Helen Nicholson, Royal Holloway, University of London, UK
Joe Winn, University of Warwick, UK

POINTS AND PRACTICES EDITOR
James Thompson, University of Manchester, UK

REVIEWS EDITOR
Colette Conroy, Royal Holloway, University of London, UK

FOUNDING EDITOR
John Somers, University of Exeter, UK

EDITORIAL BOARD
Ann Etchells, University of Leeds, UK
Anthony Jackson, University of Manchester, UK
Ray Kershaw, University of Warwick, UK
Silly Mackey, University of London, UK
Tim Prouse, University of Winchester, UK

INTERNATIONAL EDITORIAL BOARD
Syed Jamil Ahmed, University of Dhaka, Bangladesh; Penny Bondy, Griffith University, Australia; Beatriz Cabral, Universidad Mayor and Analema Research Centre, Santiago, Chile; Sjoukje De Vries, University of Zuidland, South Africa; Brian Edmiston, Ohio State University, USA; Kathleen Gallagher, Ontario Institute for Studies in Education of the University of Toronto, Canada; Brian Heap, University of the West Indies, Jamaica; Hamu Helkkinen, University of Jyväskylä, Finland; Jeanne Klein, University of Kansas, USA; Tuhka Kihara, Toyo University, Japan; Bjorn Rasmussen, Leiders University, The Netherlands; Enzo Cozzi, Royal Holloway, University of London and University of Zululand, South Africa; Patrick Mangoni, Makerere University, Uganda; Peter O’Connor, Ministry of Education, New Zealand; Conall O’Sullivan, Trinity College, Dublin, Ireland; Maria Z. Papacosta, Cyprus; Jaroslav Provaznik, Ministry of Education, Prague, Czech Republic; Parasuram Ramamoorthy, Madurai Kamaraj University, India; Jeffrey Tan, TheatreWorks, Singapore; Phillip Taylor, New York University, USA.

Research in Drama Education is a refereed journal aimed at all those who are interested in applying performance practices to cultural engagement, educational innovation and social change. It promotes an international forum for research into drama and theatre conducted in community, educational, developmental and therapeutic contexts. The journal offers a dissemination of completed research and research in progress, and through its Viewpoints section it encourages debate involved in drama and theatre from around the world. It aims to bring the fruits of the best researchers to an international readership and to further debates in the rich and diverse field of educational drama and applied theatre.

Taylor & Francis makes every effort to ensure the accuracy of all the information (the “Content”) contained in its publications. However, Taylor & Francis and its agents and licensors make no representations or warranties whether express or implied to the maximum extent permitted by law. Any views expressed in this publication are the views of the authors and are not the views of Taylor & Francis.

Research in Drama Education is subject to a peer review process and is published three times a year (February, June and November). Books for review and Reviews of conferences should be sent to Collete Conroy, Department of Drama and Theatre, Royal Holloway, University of London, Egham, Surrey, TW20 0EX, UK. E-mail: Collete.Conroy@rhul.ac.uk.

Taylor & Francis makes every effort to ensure the accuracy of all the information (the “Content”) contained in its publications. However, Taylor & Francis and its agents and licensors make no representations or warranties whether express or implied to the maximum extent permitted by law. Any views expressed in this publication are the views of the authors and are not the views of Taylor & Francis.

Taylor & Francis makes every effort to ensure the accuracy of all the information (the “Content”) contained in its publications. However, Taylor & Francis and its agents and licensors make no representations or warranties whether express or implied to the maximum extent permitted by law. Any views expressed in this publication are the views of the authors and are not the views of Taylor & Francis.

Taylor & Francis makes every effort to ensure the accuracy of all the information (the “Content”) contained in its publications. However, Taylor & Francis and its agents and licensors make no representations or warranties whether express or implied to the maximum extent permitted by law. Any views expressed in this publication are the views of the authors and are not the views of Taylor & Francis.

Research in Drama Education is subject to a peer review process and is published three times a year (February, June and November). Books for review and Reviews of conferences should be sent to Collete Conroy, Department of Drama and Theatre, Royal Holloway, University of London, Egham, Surrey, TW20 0EX, UK. E-mail: Collete.Conroy@rhul.ac.uk.
## CONTENTS

### Editorial
Disability: creative tensions between drama, theatre and disability arts  
*Colette Conroy*  
1

### Research article
Dancing with lassitude: a dramaturgy from limbo  
*Alicia Grace*  
15

### Practitioner statement
A playwright reflects on ‘alternative dramaturgies’  
*Kaite O’Reilly*  
31

### Research article
Pure products go crazy  
*Matt Hargrave*  
37

### Practitioner statement
Firebird Theatre company  
*Firebird Theatre*  
55

### Research essay
Beyond disability: a dialogue with members of the Improbable Theatre Company  
*Bonnie J. Eckard and Wendy Myers*  
59

### Provocation
Re-claiming authority: the past and future of theatre and learning disability  
*Dave Calvert*  
75

### Research article
Creative inclusion in community theatre: a journey with Odyssey Theatre  
*Roger Wooster*  
79

### Provocation
The labelling effect: drama, mental health and learning disability  
*Nicola Hatton*  
91

### Research article
Accountability: the ethics of devising a practice-as-research performance with learning-disabled practitioners  
*Fran Leighton*  
97

### Research article
A journey of change with a Big Blue Whale: a theatre-in-education (TIE) programme on disability and dilemmas in the inclusive classroom in Korea  
*Byoung-Joo Kim*  
115
Interview
Into the Scene and its impact on inclusive performance training
Kathy Dacre in conversation with Alex Bulmer 133

Research article
Contact/disability performance. An essay constructed between Petra Kuppers and Neil Marcus
Petra Kuppers and Neil Marcus 141

Abstracts in Spanish and French 157
RiDE: THE JOURNAL OF APPLIED THEATRE AND PERFORMANCE
Volume 14 Number 2 May 2009

THEMED EDITION: DRAMA FOR SCHOOL EDUCATION: GLOBAL PERSPECTIVES
GUEST EDITORS: KATE DONELAN AND MICHAEL ANDERSON

CONTENTS

Editorial
Drama in schools: meeting the research challenges of the twenty-first century
Michael Anderson and Kate Donelan

Articles
Acting together: ensemble as a democratic process in art and life
Jonothan Neelands

In their own words: how do students relate drama pedagogy to their learning in curriculum subjects?
Yuk-lan Phoebe Chan

In the mouth of the imagination: positioning children as co-researchers and co-artists to create a professional children's theatre production
Sandra Gattenhof and Mark Radvan

'Drama is like reversing everything': intervention research as teacher professional development
Madonna Stinson

Drama education in New Zealand: a coming of age? A conceptualisation of the development and practice of drama in the curriculum as a structured improvisation, with New Zealand's experience as a case study
Janinka Greenwood

Positioning the drama teacher: exploring the power of identity in teaching practices
Prue Wales

Challenges and possibilities in Norwegian classroom drama practice
Aud Berggraf Sæbø

Drama, digital pre-text and social media
John Carroll and David Cameron

Abstracts in Spanish and French

313
CONTENTS

Editorial
Remembering conversations: reflections on research
Helen Nicholson

Research Articles
Emerging paradigms for applied drama and theatre practice in African contexts
Kennedy C. Chinyowa

The politics of intention: looking for a theatre of little changes
Michael Balfour

Genetic testing in a drama and discussion workshop: exploring knowledge construction
Emily Dawson, Anne Hill, John Barlow and Emma Weitkamp

Theatre for a young audience: how can we better prepare kindergartners for the experience?
Dorit Aram and Smadar Mor

Resilience or resistance? The value of subject knowledge for drama teachers
Andy Kempe

Points and practices

Reviews

Abstracts in Spanish and French
CONTENTS

Editorial
Peter O'Connor and Briar O'Connor 471

Articles
Writing Everyday Theatre: applied theatre, or just TIE rides again?
John O'Toole 479

Conversations with status and power: how Everyday Theatre
offers 'spaces of agency' to participants
Viv Aitken 503

Reading and acting in the world: conversations about empathy
Chris Holland 529

'A complicated tangle of circumstances'
Carole Miller and Juliana Saxton 545

Dramatising family violence: the domestic politics of shame and blame
Helen Nicholson 561

Unnoticed miracles
Peter O'Connor 583

Abstracts in Spanish and French
599

Volume contents and author index, Volume 14, 2009
606
CONTENTS

Editorial
Entertaining feeling
Helen Nicholson

Research Article
'It could have been so much better': the aesthetic and social work of theatre
Kathleen Gallagher, Barry Freeman and Anne Wessells

Points and practices: interview
The rough edges: community, art and history
Alison Jeffers

Research Article
Marginal experiments: Peter Brook and Stepping Out Theatre Company
Anna Harpin

Research Article
Theatre of rural empowerment: the example of Living Earth Nigeria Foundation’s Community Theatre Initiative in Cross River State, Nigeria
Liwhu Betiang

Points and practices
Reflective praxis through narrative and poetry: performing Peace Mum
Monica Prendergast

Research Article
Beyond dramatic truth: theatre within the therapeutic encounter
Andy Pendle and Nick Rowe

Points and practices
Reunion - a site-specific, participatory performance in youth centres
Ruth Cooper

Points and practices
Aesthetics and efficacy in community theatre in contemporary Northern Ireland
Matt Jennings

Reviews: Events and Publications

Abstracts in Spanish and French
THEMED EDITION: EXAMINING OUR PAST, CRITIQUING OUR PRESENT, IMAGINING TOMORROW: PAPERS FROM IDIERI, 2009

CONTENTS

Editorial
Joe Winston 145

Articles
The promises of history: pedagogic principles and processes of change
Helen Nicholson 147

Re-thinking the fiction–reality boundary: investigating the use of drama in HIV prevention projects in Vietnam
Helen Cahill 155

The implications of Carnival theory for interpreting drama pedagogy
Po-chi Tam 175

Video in drama research: formalising the role of collaborative conversations within the analysis phase
Julie Dunn 193

Exploring teacher–student interactions and moral reasoning practices in drama classrooms
Kelly Freebody 209

Unfolding the cosmos or divining ‘what’s up?’
Juliana Saxton 227

Applied theatre at the heart of educational reform: an impact and sustainability analysis
Kathleen Gallagher and Ivan Service 235

Dramatising the hidden hurt: acting against covert bullying by adolescent girls
Bruce Burton 255

A preflective keynote: IDIERI 2009
John O’Toole 271

Abstracts in Spanish and French 293
CONTENTS

Editorial
Acts of translation
Helen Nicholson 305

Points and practices: manifestos
Future nostalgias
Richard Schechner 309

Research Articles
Imagining cosmopolitan space: spectacle, rice and global citizenship
Simon Parry 317
‘To be Dutch or not to be Turkish, that is the question’, or, how to measure the reception of a community-based play about living between cultures
Kees Vuyk, Linda Poelman, Ivana Cerovecki and Eugène van Erven 339
Performing England: language and culture in performative praxis
Sean Aita 361
Process drama and intercultural language learning: an experience of contemporary Italy
Erika Piazzoli 385

Points and practices
John McGrath interview: Contact Theatre, buildings and young people’s participation
James Thompson with Katharine Low 403

Research Article
Transgressive local act: tackling domestic violence with forum and popular theatre in Sisterhood Bound as Yuan Ze Flowers
Wan-Jung Wang 413

Points and practices
RiDE themed issue – On Disability: Creative Tensions in Applied Theatre: an extended review
Alan Roulstone 431

Review Essay
441

Conference Reviews
447

Abstracts in Spanish and French
457
CONTENTS

Editorial
Cartographies of power
Helen Nicholson 1

Research Articles
Revisiting a dream-site of liberation: the case of Mukta Natak in Bangladesh
Syed Jamil Ahmed 5

Rehearsals for revolution? Theatre of the Oppressed, dominant discourses, and democratic tensions
Dani Snyder-Young 29

Points and practices
‘Dye mon, gen mon’ (‘Beyond the mountains, more mountains’).
Social theatre, community mobilisation and participation after disasters: The International Organization for Migration experience in Haiti, after January 2010’s earthquake
Guglielmo Schinina, Justin Voltaire, Amal Ataya and Marie-Adele Salem 47

Research Articles
Staging legitimacy: theorising identity claims in anti-homophobia Theatre-in-Education
Stephen Greer 55

Something in the Air? Creativity, culture and community
Dan Goodley and Katherine Runswick-Cole 75

Points and practices: in recession
The unreported arts recession of 1997
Dudley Cocke 93

Beyond serendipity: surviving the storm
Peter O’Connor 96

Research Article
Distancing at close range: making strange devices in Dorothy Heathcote’s process drama Teaching Political Awareness Through Drama
Stig A. Eriksson 101

Reviews
125

Abstracts in Spanish and French
143
THEMED EDITION: DRAMA AND THEATRE IN URBAN CONTEXTS
GUEST EDITORS: KATHLEEN GALLAGHER AND JONOTHAN NEELANDS

CONTENTS

Editorial
Drama and theatre in urban contexts
Kathleen Gallagher and Jonothan Neelands 151

Articles
‘I made myself: playmaking as a pedagogy of change with urban youth
Bethany Nelson 157

Preventing violent extremism and ‘Not in My Name’: theatrical representation, artistic responsibility and shared vulnerability
Alice Bartlett 173

Meddling with ‘drama class’, muddling ‘urban’: imagining aspects of the urban feminine self through an experimental theatre process with youth
Mia Perry and Theresa Rogers 197

‘Is that what you really want?’: a case study of intracultural ensemble-building within the paradoxes of ‘urbanicity’
Patricia Enciso, Camille Cushman, Brian Edmiston, Robin Post and Danielle Berring 215

The stage and the city: narrative, identity and place in Dermot Bolger’s The Ballymun Trilogy (2004–2008)
Niamh Malone and Carmel O’Sullivan 235

Back on whose track? Reframing ideologies of inclusion and misrecognition in a participatory theatre project with young people in London
Sheila Preston 251

Mythogeography works: performing multiplicity on Queen Street
Phil Smith 265

Situation Venice: towards a performative ‘ex-planation’ of a city
Nicolas Whybrow 279

Abstracts in Spanish and French 299
CONTENTS

Editorial
Generous measures
Helen Nicholson

Research Articles
Drama for Schools: teacher change in an applied theatre professional development model
Kathryn Dawson, Stephanie W. Cawthon and Sally Baker

Revisiting monitoring and evaluation strategies for applied drama and theatre practice in African contexts
Kennedy C. Chinyowa

Theatre Applications: locations, event, futurity

Introduction to Themed Section
Theatre Applications: locations, event, futurity
Sally Mackey and Amanda Stuart Fisher

Keynote Lecture: Theatre Applications: Locations, Event, Futurity
Introduction to Rustom Bharucha’s keynote lecture: Problematising applied theatre: a search for alternative paradigms
Sally Mackey and Amanda Stuart Fisher

Problematising applied theatre: a search for alternative paradigms
Rustom Bharucha

Research Articles: Theatre Applications: Locations, Event, Futurity
‘Playgrounds which would never happen now, because they’d be far too dangerous’: risk, childhood development and radical sites of theatre practice
Grant Tyler Peterson

The uncanny character of race: an exploration of UK preparedness through youth performance
Namita Chakrabarty

The council estate: representation, space and the potential for performance
Katie Beswick

Postgraduate Pictorial Essay: Theatre Applications: Locations, Event, Futurity
The Bal Basera Project: the body as home
Carissa Hope Lynch

Book Reviews

Conference Reviews

Abstracts in Spanish and French

Announcement
CONTENTS

Editorial
Drama education and second language learning: a growing field of practice and research
Madonna Stinson and Joe Winston 479

Articles
Questioning techniques for promoting language learning with students of limited L2 oral proficiency in a drama-oriented language classroom
Shin-Mei Kao, Gary Carkin and Liang-Fong Hsu 489

Reflections on a primary school teacher professional development programme on learning English through Process Drama
Lai-wa Dora To, Yuk-lan Phoebe Chan, Yin Krissy Lam and Shuk-kuen Yvonne Tsang 517

Shakespeare as a second language: playfulness, power and pedagogy in the ESL classroom
Astrid Yi-Mei Cheng and Joe Winston 541

Process drama: the use of affective space to reduce language anxiety in the additional language learning classroom
Erika Piazzoli 557

Bodies and language: process drama and intercultural language learning in a beginner language classroom
Julia Rothwell 575

‘But why do I have to take this class?’ The mandatory drama-ESL class and multiliteracies pedagogy
Burcu Yaman Ntelioglou 595

Not without the art!! The importance of teacher artistry when applying drama as pedagogy for additional language learning
Julie Dunn and Madonna Stinson 617

Abstracts in Spanish and French 635
CONTENTS

Editorial
On archives and legacies
Helen Nicholson 1

Points and practices
In memory of Dorothy Heathcote, MBE (29 August 1926 to 8 October 2011)
Juliana Saxton and Carole Miller 7

Research Articles
Of lofts, evidence and mobile times: the school play as a site of memory
Sally Mackey 35
Plague and paideia: sabotage in devising theatre with young people
Anne Wessels 53

Points and practices
Juliano Khamis: martyr of freedom and culture
Hala Al-Yamani and Abdelfattah Abusrour 73

Research Articles
The Israeli—Palestinian conflict through theatre: a qualitative study of Israeli high school students
Anat Gesser-Edelsburg 83
A silent revolution: 'Image Theatre' as a system of decolonisation
J. Adam Perry 103

Points and practices
Mapping the archives 1
Anthony Jackson 121

Book Reviews
127

Conference Reviews
145

Abstracts in Spanish and French
157
CONTENTS

INTRODUCTION
Environmentalism, performance and applications: uncertainties and emancipations
Deirdre Heddon and Sally Mackey 163

Moving, writing, failing: spatialities of ambivalence in Detroit’s ruinsapes
Mary Elizabeth Anderson 193

Tilting at Windmills in a changing climate: a performative walking practice
and dance-documentary film as an embodied mode of engagement and persuasion
Jess Allen and Sara Penrhyn Jones 209

Remote intimations: performance art and environmental illness
Stephen Bottoms and Julie Laffin 229

Performing environmental change: MED Theatre and the changing face
of community-based performance research
Kerrie Schaefer 247

Performance ecologies, biotic rights and retro-modernisation
Baz Kershaw 265

Troubling practices: short responses
Gary Anderson, Lena Simic, David Haley, Zoe Svendsen, Lucy Neal
and Emelda Ngufor Samba 289

Abstracts in Spanish and French 307
CONTENTS

Editorial
Recasting People’s Theatre
*Helen Nicholson* 317

Research Article
Protest, performance and politics: the use of ‘nano-media’ in social movement activism in South Africa
*Marcelle C. Dawson* 321

Points and practices
Replacing the sofa with the spotlight: interrogating the therapeutic value of personal testimony within community-based theatre
*Elliot Leffler* 347

Research Article
Establishing a moral discourse: a limiting outcome, or an opportunity for tactical action? An exploration of alternative perspectives on health education in South Africa
*Katharine E. Low* 355

Mapping the archives: 2
*Anthony Jackson and Katherine Krzys* 371

Research Article
Localising People’s Theatre in East Asia: performing Hakka women and pear-growers on Taiwan’s fault line
*Peilin Liang* 377

Points and practices
Pictorial essay
*Sean Aita* 397

Research Articles
Form and governance: considering the drama as a ‘technology of the self’
*Helen Cahill* 405

Transforming subject knowledge: drama student-teachers and the pursuit of pedagogical content knowledge
*Maggie Pitfield* 425

Book Reviews 443

Abstracts in Spanish and French 461
CONTENTS

Editorial
Participation and creation in these brave new worlds: technology and innovation as part of the landscape
Michael Anderson, David Cameron and Paul Sutton 469

Articles
Combining drama pedagogy with digital technologies to support the language learning needs of newly arrived refugee children: a classroom case study
Julie Dunn, Penny Bundy and Nina Woodrow 477

Liveness, mediation and immediacy – innovative technology use in process and performance
Susan Davis 501

Process drama and digital games as text and action in virtual worlds: developing new literacies in school
Joanne O’Mara 517

Telling tales in and out of school: youth performativities with digital storytelling
Prue Wales 535

Digital culture, and the viewing/participating pre-service teacher: (re)envisioning theatre teacher training for a social media culture
Amy Jensen 553

Newspaper Twitter: applied drama and microblogging
Rebecca Wotzko 569

Solo life to Second Life: the design of physical and virtual learning spaces inspired by the drama classroom
Jennifer Nicholls and Robyn Philip 583

Shaping Networked Theatre: experience architectures, behaviours and creative pedagogies
Paul Sutton 603

French and Spanish translations of abstracts 617
CONTENTS

Editorial
Participation as art
*Helen Nicholson* 1

Articles
Flexible weaving: investigating the teaching and learning opportunities in the practices of theatre-makers and performers from selected townships in Cape Town
*Gay Morris* 4

Between the frames: youth spectatorship and theatre as curated, ‘unruly’ pedagogical space
*Kathleen Gallagher and Anne Wessels* 25

Sites of possibility: applied theatre and digital storytelling with youth
*Megan Alrutz* 44

Mapping the archives: 3
*Anthony Jackson* 58

*Tapestry* and the aesthetics of theatre in education as dialogic encounter and civil exchange
*Joe Winston and Steve Strand* 62

Points and Practices
New imaginings and actions of Drama Education and Applied Theatre in NIE4 in Asia
*Wan-Jung Wang, Tam Po-Chi, Byoung Joo Kim and Heng Leun Kok* 79

Book Reviews 94

Conference Reviews 102

Abstracts in French and Spanish 106
CONTENTS

Editorial
The gender and sexuality issue
Stephen Farrier and Catherine McNamara

Articles
‘Now we are real women’: playing with gender in a male prison theatre programme in South Africa
Alexandra Sutherland

Spreading the Love and using performances to prevent rape
Aurora Murphy

Queer choreographies of care: a guided tour of an arts and social welfare initiative in Manchester
Jenny Hughes

Educating Rita and her sisters: using drama to reimagine femininities in schools
Christine Hatton

‘Boys don’t do dance, do they?’
Nadine Holdsworth

Politics and play: meditations on rhetorical bodily performance
Tara Pauliny

The Boy in the Dress: queering Mantle of the Expert
Liselle Terret

The collaborative theatre-making project: a space to challenge, explore and re-imagine accepted mythologies
Lorna McGinty

‘Less than a dog’: interrogating theatre for debate in Westville Female Correctional Centre, Durban South Africa
Miranda Young-Jahangeer

Identifying, confronting and disrupting stereotypes: Role on the Wall in an intergenerational LGBTQ applied theatre project
Jennifer Houseal, Kevin Ray and Sherry Teitelbaum

ZHE: [noun] Undefined – An Interview with Performers Antonia Kemi Coker and Tonderai Munyevu
Victoria Shaskan
CONTENTS

Editorial
The poetics of failure as pedagogy
Helen Nicholson 213

Articles
Re-viewing an arts-in-health process: For the Best
Aylwyn Walsh and Anna Ledgard 216

Managed hearts? Emotional labour and the applied theatre facilitator in urban settings
Sheila Preston 230

Stepping into the unknown – welfare, disability, culture and theatre as an opportunity for equality?
Ellen Saur and Oddbjørn Johansen 246

An allegory of addiction recovery: exploring the performance of Eumenides by Aeschylus, as adapted by 18 ANO theatre group
Zoe Zontou 261

Mapping the archives: 4
Curated by Anthony Jackson 276

Playing on the great stage of fools: Shakespeare and dramaturgic pedagogy
Dave Kelman and Jane Rafe 282

The development of a performance assessment with performing arts teachers in Taiwan – from national policy to classroom practice
Mei-Chun Lin 296

Points and Practices
Running around with inmates, maps and swords: a reflective poetic-narrative autoethnography of a prison theatre production
Monica Prendergast 313

Response to the themed issue: Environmentalism
Rachel Forgasz 324
CONTENTS

Editorial
Theatre, representation, context
Helen Nicholson

Articles
From mainstream theatres to Synergy theatre project: black men’s participation in ‘urban’ plays in prison
Lynette Goddard

Black skin, white pioneer: non-traditional casting in an Israeli school pageant
Naphtaly Shem-Tov

Coming of age: arts practice with older people in private and domestic spaces
Caoimhe McAvinchey

Locating dyslexic performance: text, identity and creativity
Deborah Leveroy

Workshopping the revolution? On the phenomenon of joker training in the Theatre of the Oppressed
Sruti Bala and Aristita I. Albacan

When theatre of the oppressed becomes theatre of the oppressor
Sonia Hamel

Book Reviews

Conference Reviews
CONTENTS

Editorial
Charting borders and interpreting translations within our community
Michael Finneran

Articles
Gaps, silences and comfort zones: dominant paradigms in educational drama and applied theatre discourse
Matt Omasta and Dani Snyder-Young

Withholding the personal story: using theory to orient practice in applied theatre about HIV and human rights
Helen Cahill

Using process drama in museum theatre educational projects to reconstruct postcolonial cultural identities in Hong Kong, Singapore and Taiwan
Wan-Jung Wang

What's so great about drama class? Year I secondary students have their say
Debra McLauchlan and Kari-Lynn Winters

Six perspectives in search of an ethical solution: utilising a moral imperative with a multiple ethics paradigm to guide research-based theatre/applied theatre
Kathy Bishop

'Greenbelt or gutter': youth 'place-based' performance and the myth of the suburban/urban divide
Anne Wessels

The blended space between third and first person learning: drama, cognition and transfer
Peter B. Duffy

Folk opera: stories crossing borders in Papua New Guinea
B. Haseman, A. Baldwin and H. Linthwaite

The challenge of post-normality to drama education and applied theatre
Michael Anderson
CONTENTS

Editorial
The nature of cooperation
Helen Nicholson 121

Article
A state of health? Constructive dialogue and the rhythms of international youth theatre
Simon Parry 124

Points and Practice
Playing with the (well) meaning
Veronica Baxter 136

Article
Power dynamics in applied theatre: interrogating the power of the university-based TfD facilitator – the UZ theatre and CARE Zimbabwe's Zvishavane/Mberengwa NICA project and SSFP as case study
Owen Seda and Nehemiah Chivandikwa 143

Points and Practice
Folk performances: reading the cultural history of the Thiyya community in Kerala
M. Zahira 159

Articles
Protecting into emotion: therapeutic enactments with military veterans transitioning back into civilian life
Michael Balfour, Marvin Westwood and Marla J. Buchanan 165

Mapping the archives: 5
Curated by Anthony Jackson 182

Points and Practices
All gender is a performance, all performance gendered
Kathleen Gallagher 187

Environmentalism, stories and science: exploring applied theatre processes for sustainability education
Susan Davis and Michael Tarrant 190

Article
Drama and the representation of affect – structures of feeling and signs of learning
Anton Franks 195

Points and Practice
Establishing a school-based drama programme: supporting non-specialists to plan and teach a drama programme
Josh Wong 208

Book Reviews 213

Conference Reviews 220
CONTENTS

Editorial
New practices, new methods, new voices
Hannah Grainger Clemson and Burcu Yaman Nteliogiou

Articles
Mosaic: re-imagining the monolingual classroom through theatre-in-education
D. Pakkar-Huii

From teacher-in-role to researcher-in-role: possibilities for repositioning children through role-based strategies in classroom research
V. Aitken

(Re)acting medicine: applying theatre in order to develop a whole-systems approach to understanding the healing response
S. Goldingay, P. Dieppe, M. Mangan and D. Marsden

Reframing 'The Rainbow of Desire' as embodied self-reflexivity in initial teacher education
Rachel Forgasz

‘On my mind’s world map, I see an Africa’: Bando de Teatro Olodum’s re-routing of Afro-Brazilian identity
Michelle Nicholson-Sanz

Playing with shadows – playing with words: exploring teachers’ ownership through poetic inquiry in a Norwegian–Nepalese preschool teacher education project
Ruth Mjanger

Ethnographic performance: a change agent for drama teaching and learning
R. Sallis

Here’s another nice mess: using video in reflective dialogue research method
K. Hepplewhite
CONTENTS

Editorial
Theatre and joyful encounters
Helen Nicholson 337

Articles
Political conscientisation through street theatre: a study with reference to
Kalyanasaugadhikam
Adakkaravayalil Yoyakky Eldhose 340

Re-imagining the care home: a spatially responsive approach to arts practice
with older people in residential care
Nicola Hatton 355

Points and Practice
Drama teachers: global encounters
Sally Mackey and Sian Morrison 366

Articles
Girls' bodies, drama and unruliness
Alison Ramsay 373

Mapping the archives: 6
Curated by Anthony Jackson 384

Reimagining communities and implementing social learning: contemporary
community theatre development in Taiwan, Hong Kong and Singapore
Wan-Jung Wang 388

Points and Practices
'Rolling the DICE'. Introduction to the international research project Drama Improves
Lisbon Key Competences in Education
Stig A. Eriksson, Kari Mjaaland Heggstad, Katrine Heggstad and Ádám Cziboly 403

A lost opportunity: a review of Art for Art’s Sake? The Impact of Arts Education
Brad Haseman and Eva Österlind 409

Book Reviews 414

Conference Review 419
CONTENTS

Editorial
Aesthetics and participation ... 
Colette Conroy  1

Articles
Participation as 'repressive myth': a case study of the Interactive Themba Theatre Organisation in South Africa
Kennedy C. Chinyowa  12

Seen and not heard: participation as tyranny in Theatre for Early Years
Ben Fletcher-Watson  24

Aesthetic relationships and ethics in The Oh Fuck Moment
Astrid Breel  39

Performing labour in Look Left Look Right's Above and Beyond
Adam Alston  50

Delusions of singularity: aesthetics, discomfort and bewilderment in Kashmir
Nandita Dinesh  62

Aesthetics at the impasse: the unresolved property of Dale Farm
Lynne McCarthy  74

Environmental aesthetics, social engagement and aesthetic experiences in Central Asia
Ananda Breed  87

Kindergarten truck: participatory play in public
Andrew M. Gaines  100

Training the peer facilitator: using participatory theatre to promote engagement in peer education
Sara Hunter Orr  110

'Don't talk with strangers' engaging student artists in dialogic artmaking
Kate Collins  117

Seeing the word, hearing the image: the artistic possibilities of audio description in theatrical performance
Amelia Cavallo  125
CONTENTS

Editorial
Taking Time
Helen Nicholson

Research Articles
Dreaming of Shakespeare in Palestine
Rand T. Hazou

Narrative power: Playback Theatre as cultural resistance in Occupied Palestine
Ben Rivers

Points and Practices
Heroism and heroic action in applied and social theatre: a selection of provocations from TaPRA’s Applied and Social Theatre working group
Dave Calvert

‘X’ – realism, fantasy and heroism in the National Youth Theatre’s The Block
Katie Beswick

The applied theatre practitioner as dialogic hero
Kay Hepplewhite

Ecological sentinels: Indigenous heroes or colonial cliché?
Lisa Woynarски

Confronting Medusa in post-conflict Bosnia
Maja Milatovic-Ovadia

Research Article
Navigating the boundaries of cultural difference through participatory drama
Joe Winston and Mei-Chun Lin

Points and Practices
Any fool can start a war
James Yarker

Drama teachers: global encounters
Ismail Güven and Ömer Adıgüzel

Research Article
Using a drama-based education programme to develop a ‘relational’ approach to care for those working with people living with dementia
Dennis Greenwood

Points and Practices
Social theatre at the Edinburgh Festival: a report from a theatre-maker
Carran Waterfield

Research Article
A framework for engaging Navajo women in clean energy development through applied theatre
Beth Osnes, Adrian Manygoats and Lindsay Weitkamp
REVIEW: THE JOURNAL OF APPLIED THEATRE AND PERFORMANCE
Volume 20 Number 3 August 2015

Themed Edition: 20th Anniversary Issue: Looking Back and Looking Forward
Editors: Colette Conroy, Anton Franks and Paul Sutton

CONTENTS

Editorial: Looking back and looking forward
Colette Conroy, Anton Franks and Paul Sutton 259

Articles

Extending the boundaries
Anton Franks 261

Absent amateurs
Helen Nicholson 263

Managing applied theatre
Molly Mullen 267

Creating places of radical openness in Singapore
Adelina Ong 271

Memory, fiction and self
Colette Conroy 278

Seduction of the real: the significance of fiction in applied theatre
Monica Prendergast and Juliana Saxton 280

The playwright and applied drama
Sarah Jane Dickenson 285

Reclaiming memory: social reconstruction through performance and theatre in post-dictatorship Chile
Daniela Contreras López 288

Aesthetic spaces
Paul Sutton 292

It feels like home: the role of the aesthetic space in participatory work with vulnerable children
Emily Hunka 293

Site-Specific theatre: new perspectives on pedagogy and performance
Amy Cordileone and Rachel Tuggle Whorton 298

Balancing the Apollonian and Dionysian dualism: a look at the drama/theatre teaching artist
Byoung Joo Kim 302

Improvisation is the heart of creativity
Naphtaly Shem-Tov 306
Performing bodies
Colette Conroy

What have we done with the bodies? Bodyliness in drama education research
Anton Franks

Directing (for and) across cultures: the adventures of And God Said through Greece, Turkey and Iran
Avra Sidiropoulou

Experience and the artist’s body: resisting the Uber-artist construct in socially engaged performance
Rea Dennis

Education
Anton Franks

Drama, education and curriculum: alive, kicking and counting
Susan Davis

The ‘third thing’: Rancière, process drama and experimental performance
Nic Fryer

Drama as literacy: perceptions of an interactive pedagogy
Katherine Macro

Drama education as ‘restorative’ for the third space
Dirk J. Rodricks

Facilitating social change
Paul Sutton

Jokers – no laughing matter
Tim Prentki

Exploring theatre as a codification in agrarian reform settlements
Marcia Pompeo Nogueira

The Epic theatre workshop: a facilitator’s Manifesto
Paul Murray

ASHTAR: Palestinian theatre for social change
Kate C. Wilson

Applied epistemologies
Colette Conroy

Reflections on 20 years of RiDE: the founding editor’s English perspective
John Somers

Things have changed
Peter O’Connor

Arts-based research sharing and disability culture methods: different ways of knowing
Elizabeth Currans, Stephanie Heit and Petra Kuppers

Challenges to the applied theatre
Paul Sutton
Applied theatre from a Southern African perspective: a dialogue
*Munyaradzi Chatikobo and Katharine Low* 381

Theatre, prison & rehabilitation: new narratives of purpose?
*Bridget Keehan* 391

Still wishing for a world without ‘theatre for development’? A dialogue on theatre, poverty and inequality
*Syed Jamil Ahmed and Jenny Hughes* 395

The tension between community and art
*Eugene van Erven* 407

Imagined futures
*Anton Franks* 411

A pedagogy of utopia
*Selina Busby* 413

Voice of the forest: post-humanism and applied theatre practice
*Heli Aaltonen* 417

Beckoning hope and care
*Kathleen Gallagher* 422
CONTENTS

Editorial
The art of stillness
Helen Nicholson 427

Research Articles
Towards an aesthetics of care
James Thompson 430

The River Talks: an ecocritical ‘kōrero’ about ecological performance, community activism and ‘slow violence’
Sasha Matthewman, Molly Mullen and Tamati Patuwai 442

Points and Practices
EncargArte: in search of a calling for theatre and arts in Santiago, Chile
Maria Cecilia Bralic, Constanza Alvarado and Paulina Sarkis 464

Research Article
E(Lab)orating performance: transnationalism and blended learning in the theatre classroom
Nicola Cloete, Nandita Dinesh, Rand T. Hazou and Sara Matchett 470

Points and Practices
Theatre for young audience dynamics: the Danish model
Taiwo Okunola Afolabi 483

Research Article
Theatre for Re-education: experimenting with documentary form in Kerala
Adakkaravayalil Eldhose and Neethu Das 490

Mapping the archives: 7
Anthony Jackson 501

Points and Practices
Move Over, There’s Room Enough: Performance Making Diploma: training for learning disabled adults
Sally Mackey and Liselle Terret 506

Research Article
The ignorant facilitator: education, politics and theatre in co-communities
Shulamith Lev-Aladgem 511
Points and Practices
What's in a name? Shifts in identity, delivery and impact in a national volunteer-led programme using applied drama to learn English
Anne Smith and Bobby Smith

The practice of applied puppetry: antecedents and tropes
Matt Smith

Reviews
EDITORIAL

1 Relational pedagogy and the drama curriculum
Tim Prentki and Madonna Stinson

CURRICULUM POINTS

13 Drama-in-schools in the Philippines
Alice A. Pañares and Maria Gloriosa S. Cabangon

17 The 'invisible' drama/theatre in education curriculum in Kenya
Christopher Odhiambo Joseph

RESEARCH ARTICLE

20 The social habitus of drama: the Ontario drama curriculum in theory and practice
Kathleen Gallagher

CURRICULUM POINTS

37 Theatre curriculum in the US: a great tasting sandwich on stale bread
Peter Duffy

RESEARCH ARTICLE

42 Drama and theatre in a Nordic curriculum perspective – a challenged arts subject used as a learning medium in compulsory education
Eva Østerlind, Anna-Lena Østern and Rannveig Björk Thorkelsdóttir

CURRICULUM POINTS

57 An overview of education and drama in South Africa
Terri Anne Elliott

RESEARCH ARTICLE

60 The curriculum in the Palestinian Territories: drama processes in theatre making and self-liberation
Hala Al-Yamani, Susan Attallah and Fadel Alsawayfa

CURRICULUM POINTS

76 New Zealand vignette
Peter O’Connor

RESEARCH ARTICLE

78 A secondary school drama teacher’s experience of drama in the curriculum in 2015
Laura Hennessy

CURRICULUM POINTS

90 Theatre/Drama and the development of the Greek curriculum: coercion or liberty?
Panagiota-Betty Giannouli
Research Article
93 Drama in the Australian national curriculum: decisions, tensions and uncertainties
Madonna Stinson and John Nicholas Saunders

Curriculum Points
105 40x40: curriculum for academic excellence and holistic development
Alejandra Natalia Cárdenas

Research Articles
108 Poltergeist, problem or possibility? Curriculum drama in the Republic of Ireland
Michael Finneran
126 Curriculum: the contradictions in theatre education in Brazil
Marcia Pompeo Nogueira and Diego de Medeiros Pereira

Curriculum Points
134 Classrooms as radical spaces of possibilities
Urvashi Sahni
CONTENTS

Editorial
137 Small stories
Helen Nicholson

Research Article
139 Rechoreographing intercultural encounters: the power and limits of dramatic play in segregated communities
Elliot Leffler

Points and Practices
154 Contrapuntal pedagogy: workshop theatre and the play-within-a-play
Karen Lazar

Research Article
161 Interrupting a legacy of hatred: Friches Théâtre Urbain’s Lieu Commun
Susan C. Haedicke

Points and Practices
176 Artist-neighbours: the role of artists in place-based communities
Cortney McEniry

Research Article
183 Accounting for whiteness through collaborative fiction
Samuel Jaye Tanner

Points and Practices
196 To Kill a Mockingbird as a case study for examining artistic practice in relation to theatre for young audiences in Canada today
Lois Adamson and Karen Gilodo

Research Articles
201 Personal stories in applied theatre contexts: redefining the blurred lines
Yasmine Kandil

214 ‘Outside of everything and everybody’: renegotiating place in the classroom
Jo Robinson

Postgraduate Research Article
229 The path is place: skateboarding, graffiti and performances of place
Adelina Ong

Points and Practices
242 The impact of the Indian movie, Three Idiots (2009) on attitudes to education
Sajjad Hussain and Nasir Ahmad
Research Article
247 Playwriting pedagogy and the myth of intrinsic creativity
Paul Gardiner

Points and Practices
263 Perspectives on aesthetics and participation: quoting philosophers
Matthew DeCoursey

268 Book Reviews
Themed Edition: Responding to Intermediality

Guest Editors: Maria Chatzichristodoulou and Mark Crossley

CONTENTS

Editorial
277 Editorial Introduction
Maria Chatzichristodoulou and Mark Crossley

279 Editorial Essay
Maria Chatzichristodoulou and Mark Crossley

Intermediality with Children and Young People
293 Material voices: intermediality and autism
Melissa Trimingham and Nicola Shaughnessy

309 Intermediality and the child performer
Natasha Budd

319 Heterophobia: subverting heterosexual hegemony through intermedial applied performance for young people
Hannah Phillips

332 'Affective encounters': live intermedial spaces in sites of trauma
Jo Scott

337 Ten in a Bed: literacy, intermediality and the potentials of low-tech
Katie Beswick

349 Intermedial museum performance: a reflection on the use of intermedial performance as a medium of immersion at the Barbados Museum & Historical Society
Michelle A. Cox

Intermediality in Higher Education
355 Remediating childhood recollection: facilitating intermedial theatre based on lived-experience, recollection and remediation of digital video
Jem Kelly

367 Bricolage: re-discovering history through intermediality and performance
Sanjin Mufić

373 'Facebooked: Romeo and Juliet' as educational theatre: an improbable fiction?
Helen Zdriluk

385 A facilitation of dyslexia through a remediation of Shakespeare's text
Petronilla Whitfield

401 Voice-recognition augmented performance tools in performance poetry pedagogy
David Devanny and Jack McGowan

Intermediality, Community and Participation
406 Rangi Ruru Walk: social and spatial connections through hybrid intermedial practices
Becca Wood and Molly Mullen
413 'The terrible things I've done: undisciplined subjectivity of the cyborg within intermedial performance practice.
Laura Purcell-Gates

418 Crows on the Wire: intermediality in applied drama and conflict transformation – ‘humanising’ the police in Northern Ireland
Matt Jennings

431 Extending story-worlds through social media
Misha Myers, Dane Watkins and Richard Sobey
CONTENTS

Editorial
439 Networks of Hope  
Helen Nicholson

Research Article
443 Multicultural play as ‘Open Culture’ in ‘safe precincts’: making space for difference in youth theatre  
Charlene Rajendran

Points and Practices
459 The use of folk media: a contradictory discourse  
Sharifa Abdulla

465 Politics of performance and the creation of Darangi identity: looking at the Ojapali performance of Assam  
Debajit Bora

471 Debating gaze via art in public space  
Revue (Sreejata Roy and Mrityunjay Chatterjee)

Research Article
478 Applied theatre and practice as research: polyphonic conversations  
Sally Mackey

Points and Practices
492 Capel: the lights are on. A conversation ...  
Margaret Ames and Mike Pearson

506 Theatre in Algeria and children: a dialogue on history, culture, and ambiances  
Lilia Makhloufi, in dialogue with Heather Fitzsimmons Frey

Research Articles
524 Stultification and the negotiation of meaning: drama for second language education in Hong Kong schools  
Matthew DeCoursey and John Trent

535 Breaking bad habitus: using devised performance to challenge students’ perceptions of themselves as students  
James McKinnon

Points and Practices
551 HIV/AIDS-related theatre inside an Indonesian Narcotic Prison: balancing power relations  
Linda Eijssen

Research Article
558 Storytelling, story-retelling, storyknowing: towards a participatory practice of storytelling  
Matthew Reason and Catherine Heinemeyer
Points and Practices

574 Performance as interpretation: a museum studies perspective
Hannah Niblett and Jennifer Allison

581 Mapping the archives: 8
Anthony Jackson

590 Book Reviews
Themed Edition: Precariousness and the Performances of Welfare

Guest Editor: Jenny Hughes

CONTENTS

Editorial
1 Theatre and the social factory
Jenny Hughes

Research Articles
7 Performing to understand: cultural wealth, precarity, and shelter-dwelling youth
Kathleen Gallagher and Dirk J. Rodricks
22 ‘Think differently, get creative’: producing precarity in India’s corporate theater culture industry
Sarah Saddler
36 Birmingham Rep, youth and community, and the products and possibilities of precarity
Claire Cochrane
50 Subverting ableist discourses as an exercise in precarity: a Zimbabwean case study
Kennedy C. Chinyowa and Nehemiah Chivandikwa
62 Hard labour and punitive welfare: the unemployed body at work in participatory performance
Sarah Bartley
76 Notes on a theatre commons: Common Wealth’s The Deal Versus the People (2015)
Jenny Hughes
92 Finding a concrete utopia in the dystopia of a ‘sub-city’
Selina Busby
104 Rethinking fragile landscapes during the Greek crisis: precarious aesthetics and methodologies in Athenian dance performances
Natalie Zervou

Documents
116 Relocating precarity and resiliency within Montreal: the Artists’ Bloc of the Immigrant Workers’ Centre
Koby Rogers Hall, Manuel Salamanca and with contributions from Artists’ Bloc collective members
126 Teatro Valle Occupato: protesting, occupying and making art in contemporary Italy
Alice Borchi
130 Compassion is dissent
The Institute for the Art and Practice of Dissent at Home
144 In the Limelight: enthusiasm, commitment and need
Kirsten Sadeghi-Yekta
148 The resilience web
Erin Walcon
153 Precariousness and groundedness in arts in mental health
Elanor Stannage
157 'Days in the Bay': a short performance devised by the Tiger's Bay Men's Group and inspired by the changing streetscape of North Belfast
   David Grant

166 On 'A Piece for Two (Lovers)' – an unrehearsed performance piece
   Robert Vesty and Antonio de la Fe

172 A people's theatre for Brighton – an interview with Naomi Alexander
   Naomi Alexander and Jenny Hughes
CONTENTS

Editorial
183 Close reading
Helen Nicholson

Research Articles
186 Feeling for meaning: the making and understanding of Image Theatre
David Grant

202 'Yes, you can': from symbolic resistance to social activism and back
Shulamith Lev-Aladgem

Points and Practices
216 'Where the wild things are' – an insider’s experience of the contemporary drama classroom
Anon

220 Directing in student theatre: from educator to director
Daniela Evjáková

226 Monologue writing as social education: applying creative practice
Scott Welsh

Research Articles
233 Witnessing change: understanding change in participatory theatre practice with vulnerable youth in a Kids Company-supported primary school
Nicola Abraham

251 Disabled and non-disabled actors working in partnership for a theatrical performance: a research on theatrical partnerships as enablers of social and behavioural skills for persons with disabilities
Antonis Lenakakis and Maria Koltsida

270 ¿Y los de teatro cuándo vuelven? The future of internationalised applied theatre in Nicaragua
Kirsten Sadeghi-Yekta

Points and Practices
282 Critical pedagogies and the theatre laboratory
Jonathan Heron and Nicholas Johnson

288 The role of educational drama in Korea’s Integrated Arts Education
Hyejoo Kim

292 Reflecting on the challenges of applied theatre in Kenya
Maxwel Okuto and Bobby Smith
Themed Issue: International Perspectives on Performance, Disability and Deafness

Guest Editors: Yvonne Schmidt and Mark Swetz

Contributing Editor: Carrie Sandahl

CONTENTS

301 Editorial
Yvonne Schmidt and Mark Swetz

Nation
305 Disability theatre in Australia: a survey and a sector ecology
Bree Hadley
325 Prosthetic rasa: dance on wheels and challenged kinesthetics
Akhila Vimal C.
332 Reinforcing Zionist ableism in Israeli wheelchair folk dancing
nili R. Broyer
339 Contemporary performance by and for those with disabilities: the case of Greece
Maria Koltsida and Antonis Lenakakis
345 Playing crib: the politics of disabled artists’ performances in Spain
Andrea García-Santesmases Fernández and Miriam Arenas Conejo
352 From republicans to hacktivists: recent inclusion initiatives in Canadian theatre
Kirsty Johnston

Citizen
363 Puppetry as reinforcement or rupture of cultural perceptions of the disabled body
Laura Purcell-Gates and Emma Fisher
373 Experiencing, and being experienced as, learning disabled choreographers in the West of Ireland
Rachel Parry
381 Permission to be looked at: a collaboration between Theatre Siperia and Wärjäämö, the centre for arts and activity for disabled people
Riikka Papunen
387 Deaf-accessibility for spoonies: lessons from touring Eve and Mary Are Having Coffee while chronically ill
Khairani Barokka (Okka)

Excursion
393 Vital affordances, occupying niches: an ecological approach to disability and performance
Arseli Dokumaci
413 Theatre and dance with deaf students: researching performance practices in a Brazilian school context
Marcia Berselli and Sergio A. Luikin
The Memory Ensemble: improvising connections among performance, disability, and ageing
Christine Mary Dunford, Hailee M. Yoshizaki-Gibbons and Darby Morhardt

Method and madness: de/colonising scholarship and theatre research with participants labelled mad
Alexandra Sutherland

Autism and comedy: using theatre workshops to explore humour with adolescents on the spectrum
Shaun May

Towards a new directional turn? Directors with cognitive disabilities
Yvonne Schmidt
## CONTENTS

**Editorial**

461 Being happy  
*Helen Nicholson*

**Research Articles**

465 Of models and mechanisms: towards an understanding of how theatre-making works as an ‘intervention’ in individual health and wellness  
*Stephani Etheridge Woodson, Seline Szupinski Quiroga, Tamara Underiner and Robert Farid Karimi*

482 Amateur hour: culture, capital, and the Royal Shakespeare Company’s Open Stages initiative  
*Molly Flynn*

**Points and Practices**

500 Tackling local issues with applied theatre praxes in globalised Asia  
*Wan-Jung Wang, Mei-Chun Lin, Jeffrey Tan, Setsu Hanasaki and Phoebe Yuk-Lan Chan*

503 Opening homes and crossroads to tackle alienation and terrorism in Singapore  
*Jeffrey Tan*

507 Combating global issues of land reform, urbanisation and climate change with local community theatre devising and praxes in Taiwan  
*Wan-Jung Wang*

511 Tackling the idea of eugenics through applied theatre praxes in Japan  
*Setsu Hanasaki*

516 Considering the actor’s artistry at a time of political change in Hong Kong  
*Phoebe Yuk-Lan Chan*

520 Facing the challenges of glocalisation of drama education in museum projects in Taiwan  
*Mei-Chun Lin*

524 Tackling local issues with applied theatre praxes in globalised Asia-Conclusion  
*Wan-Jung Wang and Mei-Chun Lin*

**Research Articles**

526 Locating scenography in theatre for development projects at the University of Zimbabwe: the case of ‘Safe Cities’ project  
*Nkululeko Sibanda and Privilledge Tatenda Gwaba*

538 Storying worlds: using playback theatre to explore the interplay between personal and dominant discourses amongst adolescents  
*Odia Jordaan and Marié-Heleen Coetzee*

554 Operational sequencing: coping with contingency in process drama  
*Thomas Rosendal Nielsen and Kjersti Hustvedt*
CONTENTS

Editorial
1 Learning from experience
Helen Nicholson

Articles
4 Emptiness as material for devised theatre performance
Margaret Ames

20 Bus journeys, sandwiches and play: young children and the theatre event
Emma Miles

40 Beyond mimesis to an assemblage of reals in the drama classroom: which reals? Which representational aesthetics? What theatre-building practices? Whose truths?
Kathleen Gallagher and Kelsey Jacobson

56 The 'Not Knowns': memory, narrative and applied theatre
Colette Conroy, Sarah Jane Dickenson and Giuliana Mazzoni

73 Performance art at the campusphere: pedagogical experiments on-site
Daphna Ben-Shaul

91 'The principal character': the triad approach and improvisation in teaching
Naphtaly Shem-Tov

Points and Practices
107 The impact of narrative-based learning in classroom
Chipo J. Marunda-Piki

Articles
114 The construction and pilot application of a scoring rubric for creative drama lesson planning
Perihan Korkut

126 Mapping the archives: 9
Curated by Anthony Jackson
RiDE: THE JOURNAL OF APPLIED THEATRE AND PERFORMANCE
Volume 23 Number 2 May 2018

Themed Issue: Envisioning Asylum/Engendering Crisis
Guest Editors: Emma Cox and Caroline Wake

CONTENTS

Editorial
137 Envisioning asylum/engendering crisis: or, performance and forced migration 10 years on
Emma Cox and Caroline Wake

Essays
148 What can theatre do about the refugee crisis? Enacting commitment and navigating complicity in performative interventions
Anika Marschall
167 Performing crisis: the COBRA Committee and the aesthetics of governmental response
Theodore Price
179 Performing that which exceeds us: aesthetics of sincerity and obscenity during ‘the refugee crisis’
Marлина Zarouliá
193 Debt, the migrant, and the refugee: Lampedusa on stage
Stephanie Hemelryk Donald
210 At the ‘frontiers’ of humanitarian performance: refugee resettlement, theatre-making and the geo-politics of service
Matthew Yoxall
228 Performing manaaki and New Zealand refugee theatre
Rand T. Hazou
242 ‘Behind every stone awaits an Alexander’: unravelling the limits of participation within micro and macro dramaturgy of participatory refugee theatre
Sofie de Smet, Lucia De Haene, Cécile Rousseau and Christel Stalpaert
259 Reframing the document(ary): exploring asylum policies on stage
Friederike Oberkrome

Interventions
274 Performing witnessing: dramatic engagement, trauma and museum installations
Erika Hughes
282 The Importance of being gay: the perils and possibilities of LGBTI asylum seekers’ involvement in Rights of Passage
Clare Summerskill

Artists’ Page
289 Reiterating Asylum Archive: documenting direct provision in Ireland
Vukasin Nedeljkovic
294 Parking des Anges [parking angels]: navigating the ‘in-between’ as spaces of transition through the arts in Durban, South Africa
Miranda Young-Jahangeer and doung Jahangeer
298 Image theatre: transforming perspectives through embodied responses to refugee drawings in Yesterday/Today/Tomorrow (Traceability is Credibility) at the 2017 Venice Biennale
Henry Bell and Bryan McCormack
320 Performing home in Barcelona: a practice-based photo essay
Esther Belvis Pons
Themed Issue: On Access in Applied Theatre and Drama Education

Guest Editors: Colette Conroy, Adelina Ong and Dirk Rodricks

CONTENTS

Editorial
335 Colette Conroy, Adelina Ong and Dirk Rodricks

Articles
340 'Talking back, talking out, talking otherwise': dementia, access and autobiographical performance
Janet Louise Gibson

355 Streets, bridges, cul-de-sacs, and dreams: does inviting shelter dwelling youth to work with culture industry professionals engender a sense of 'cruel optimism'?
Selina Busby

373 Homegrown censored voices and the discursive British Muslim representation
Roaa Ali

389 Access through the shadows: lessons from applied performance practice research at the borderlands
Dirk J. Rodricks

406 Enhancing relaxed performance: evaluating the Autism Arts Festival
Ben Fletcher-Watson and Shaun May

421 Creating welcoming spaces in the city: exploring the theory and practice of 'hospitality' in two regional theatres
Rachel Turner-King

438 Invited hauntings in site-specific performance and poetry: The Asylum Project
Petra Kuppers

454 Interrogating wholeness through access aesthetics: Kaite O'Reilly's In Water I'm Weightless
Nina Muehlemann

467 The limits of access: the messy temporalities of hope and the negotiation of place
Adelina Ong
CONTENTS

Editorial
479 Lost lists: time for reading, writing, thinking
Helen Nicholson

Research Articles
483 A theatrical critique of humanitarian civility in the ICRC Museum
John Yves Pinder

499 Intergenerational performance ecology: a practice-based approach
Sarah Hopfinger

Points and Practices
517 Fools rush in ... and succeed: how an outsider’s naivety effected an arts and reconciliation initiative in Indonesia’s Sulawesi
Catherine Diamond

Research Article
523 We might play different parts: theatrical improvisation and anti-racist pedagogy
Samuel Jaye Tanner, Erin T. Miller and Shannon Montgomery

Points and Practices
539 Did that really happen? The marginalising of fiction in the prison education classroom
John G. Parkinson

Research Articles
548 Actor, character, and the political in Nola Chilton’s documentary theatre
Shulamith Lev-Aladgem

563 Co-emergence: an art-full dance of inquiry into artists’ experiences of making art
Gail J. Mitchell, Carla Rice and Victoria Pileggi

582 Understanding spaces of potentiality in applied theatre
Cathy Sloan

598 The integrated spectator: theatre audiences and pedagogy
David Allen and Eero Laine

Points and Practices
613 A teacher’s response to “Where the wild things are” – an insider’s experience of the contemporary classroom
Laura Hennessy
Themed Issue: Theatre, Dementia and Relationality

Guest Editors: Michael Balfour, Julie Dunn and Nicola Hatton

CONTENTS

1 Editorial
Nicola Hatton, Julie Dunn and Michael Balfour

6 Working within an aesthetic of relationality: theoretical considerations of embodiment, imagination and foolishness as part of theatre making about dementia
Julia Gray

23 Wandering in care homes: the role of artists in reimagining walking performed by people living with dementia
Jayne Lloyd

38 Quality of life or 'quality moments of life': considering the impact of relational clowning for people living with dementia
Julie Dunn, Michael Balfour and Wendy Moyle

53 Never ending story and forgotten futures: moving beyond decline/renewal binaries in dementia care
Niamh Malone and Donna Miles

67 'Memory in two voices:' an aesthetics of care in performance groups for older adults
Kelsey Blair

72 Dramaturgy of assistance: performing with dementia or age-related memory loss
Julia Henderson

90 The origin of dementia friendly theatre performances and the role of people living with dementia as creative consultants
Nicky Taylor

96 Slowing down: performance in care homes and the practice of attunement
Nicola Hatton

105 How young artist/facilitators use their unsettled identity to develop creative ageing practice
Kay Hepplewhite

109 Dementia's Journey
James Kenworth
CONTENTS

Editorial
115 On cooperation and togetherness
Michael Finneran

Research Article
118 From theatre to performance studies: collaborating on curriculum change with secondary level dramatic arts teachers
Monica Prendergast and Robyn Shenfield

Points and Practices
133 Scholastic drama in Tunisia
Zouhaier Ben Terdayet and Khaied Jebahi
139 Re-witnessing the autistic imagination
Nicola Wannenburg and Roelf van Niekerk
147 Playing with improv(isational) theatre to battle public speaking stress
Jordi Casteleyn

Research Articles
155 Ultra-Orthodox Jewish women performing gender in Julius Caesar
Esther B. Schupak
173 The dramaturgy of theatre fieldtrips: studying cultural relativism in situ
Miguel Escobar Varela

Points and Practices
192 The impact of theatrical experiences on young adults in Spain
Tomás Motos Teruel, Vicente Alfonso-Benlliure and Donna Lee Fields
201 Evaluating twinkles: reflections on the evaluation of a drama and communication project in schools
Adam Annand

Conference Review
209 Shakespeare in prisons conference, Old Globe Theatre, San Diego, Friday 23rd–25th March 2018
Michael Balfour

Research Articles
211 Towards a probody aesthetics: ageing and occupationally damaged bodies in performance
Peilin Liang
225 ‘Am I not beautiful?’: cultural identity and the process of co-authorship
Dave Kelman

Points and Practices
240 On suspension of walls: towards a humanist agenda on marginality: Szabolcs Musca in conversation with Madalena Victorino
Szabolcs Musca
Themed Issue: Theatre and Performance vs the “Crisis in the Humanities”: Creative Pedagogies, Neoliberal Realities

Guest Editor: Kim Solga

CONTENTS

Editorial
251 Theatre & performance, crisis & survival
Kim Solga

Interview
257 Living the interdiscipline: Natalie Alvarez speaks with Kim Solga about conceiving, developing, managing, and learning from a large-scale, multidisciplinary, scenario-based project supporting police de-escalation training in Ontario
Natalie Alvarez and Kim Solga

Research Articles
267 Power and privilege in neoliberal perspective: the Laboratory for global performance and politics at Georgetown university
Asif Majid

284 Theatre training and performance practice in neoliberal Zimbabwean universities: survival strategies and frustrations
Nkululeko Sibanda

299 Television as theatre text in the austere academy: a curricular exploration
Hillary Miller

316 Faces between numbers: re-imagining theatre and performance as instruments of critical data studies within a liberal arts education
Richard C. Windeyer

333 Towards a concept of inefficiency in performance and dialogue practice
Linda Taylor

352 Masihambisane [Let’s walk]: walking the city as an interdisciplinary pedagogical experiment in Durban, South Africa
Miranda Young-Jahangeer and Bridget Horner

Case Studies
368 Hul’q’umi’num’ language heroes: a successful collaboration between Elders, community organisations, and Canadian West Coast universities
Kirsten Sadeghi-Yekta

376 Celebratory theatre: a response to neoliberalism in the arts
Yasmine Kandil and Hannah te Bokkel

383 The performative foreign language classroom as a site of creative disruption
Anna Santucci

390 Reimagining applied practices: a case study on the potential partnership between applied practices and education for sustainable development
Alex Cahill and Paul Warwick

397 Exacting collaboration: performance as pedagogy in interdisciplinary contexts
Zachary A. Dorsey
402 Working at the margins: theatre, social science and radical political engagement
Julia Gray and Pia Kontos

408 Devilish deals: art, research, and activism with/in the institution
Oona Hatton

413 The Verbatim Formula: caring for care leavers in the neoliberal university
Maggie Inchley, Sadhvi Dar, Susmita Pujara and Sylvan Baker

420 Emancipated spectators in the theatre history classroom
Susanne Shawyer

426 Surviving, but not thriving: the politics of care and the experience of motherhood in academia
Katharine Low and Diana Damian Martin

433 Writing wrongs: disruptive feminist teaching within the (anxious) ivory tower
Jayme Kilburn

Care Manifesto

438 Tactics: practical and imagined
Diana Damian Martin, Sharon Green, Clara Nizard, Theron Schmidt, Max Shulman and Kim Solga
CONTENTS

447 Editorial
   James Thompson

Research Article

449 Towards docuvention: the multiplicities of documentary practices in Practice as Research (PaR)
   Applied Theatre
   Peilin Liang

Points and Practices

465 The limitations of Inclusive Research in practice: reappraising the ‘sympathetic researcher’ role
   in applied theatre research
   Molly Stedman

472 An overview of current trends in drama education in the People’s Republic of China
   Chenchen Zeng

Research Articles

478 Rehearsing forgiveness by acting out vengeance: the case of ‘mother of the rapist’ in embodied
   research practice with war-rape survivors
   Nena Mocnik

490 East African Soul Train: producing performance and creating atmosphere
   Poppy Spowage

Points and Practices

501 Micro identity conflicts and the aesthetic response of ‘Badungduppa’ theatre
   Debajit Bora

Research Article

508 Creating a network on and off-line, in and out of Africa: African Women Playwright Network
   Yvette Hutchison and Steve Ranford

Points and Practices

522 Golden rice and apples sliced: staging GMO controversy in Snow White and the Apple’s Revenge
   Catherine Diamond

529 Book Review
CONTENTS

Themed Issue: Teaching Shakespeare: Digital Processes
Guest Edited by Henry Bell and Amy Borsuk
Consulting Editor: Christie Carson

Editorial
1 Teaching Shakespeare: digital processes
   Henry Bell and Amy Borsuk

Research Article
8 Teaching with the Asian Shakespeare Intercultural Archive (A|S|I|A)
   Yong Li Lan and Roweena Yip

Research Interview
26 Digital visions and revisions: an interview with and response to Robert Delamere
   Amy Borsuk

Case Study
38 Of text and tech: digital encounters with Shakespeare in the Deree College classroom in Athens, Greece
   Anastasia Logotheti

Research Article
49 Shakespeare.za: digital Shakespeares and education in South Africa
   Chris Thurman

Research Interview
68 Digital processes: enabling the teaching of Shakespeare(s): an interview with, and response to,
   Tom Bird (former executive producer of Shakespeare's Globe)
   Henry Bell

Research Article
77 Integrating altero-reflexivity in the teaching of Shakespearean sonnets in Mauritius
   Helina Hookoomsingh and Shameem Oozeerally

Case Studies
92 Teaching Shakespeare digitally: the Turkish experience
   Murat Öğütçü

103 Connected learning and Shakespeare: engaging students in drama teacher education
   Rick Marlatt

109 Students as digital producers of Shakespeare: a group Staging/Filming Project case study
   Thomas A. Hamill

Research Interview
114 Digital divergences: an interview with and response to Emily Hockley and Margaret Bartley
   Christie Carson
Research Article
125 Multimedia Shakespeare editions: Making Shakespeare accessible/making an accessible Shakespeare
Noam Lior

Case Study
143 Shakespeare e-books: an account of promising practice
Laura B. Turchi