

EDITORIAL and ABSTRACTS

EDITORIAL

Question: How do three and four add up to make one (and make one proud)?

Answer: With this third edition of the *IDEA (International Drama/Theatre and Education Association) Journal*, which is now proudly hosted by the fourth edition of the *ATR (Applied Theatre Researcher)*, and becomes *IDEA/ATR Number One*.

I welcome back the increasing number of readers of the *Applied Theatre Researcher*, many of whom are also patrons of the first two editions of the *IDEA Journal*, which were produced in partnership with Drama Australia's distinguished and long-established *National Journal (NJ)*. And a warm welcome to those drama and theatre workers and patrons who are visiting this site for the first time, or have been waiting for this edition to appear for some considerable time, or who just stumbled across the site.

IDEA's General Council have decided that in line with the democratic and grass-roots ideals of the organisation, the most accessible form of a journal is a free on-line publication. The *Applied Theatre Researcher* is just that, and its aims are very congruent with those of IDEA, so as editor of both, I took the opportunity to bring the two publications together, for a period of three years. Both publications are refereed, and I would like to take the opportunity to thank the outgoing Board of Review of the *ATR* for the fine work they have done in the first three editions, and also the *NJ* Board of Review and that journal's indefatigable editor Christine Comans, for the splendid first two *IDEA* print journals (still available from *IDEA Publications!* – see link from this site).

A major part of the reason this edition comes out so late in the year has been the appointment of a new international Board of Review, with a slightly different brief. For one thing, the *IDEA Journal* is not solely dedicated to research articles, but also includes articles about action projects round the world - though all papers have to be well-grounded in intelligent and sophisticated thought and philosophy. The new Board of Review is highly distinguished, and representative, too, of all continents and most regions, and of gender, cultures and drama/theatre traditions too, as best we can. Their names, and the guidelines they are working to, can be found on the *IDEA Publications* website, too.

We are also very happy to be at least making a start in publishing in all three official languages of *IDEA*. This edition contains one paper each in Spanish and French, and all the abstracts are in all three languages. From there, you are on your own, as the cost of translating into all three would be prohibitive.

The papers here really do reflect some of the diversity of contemporary, nearly contemporary and in one case very non-contemporary practice worldwide. Several writers explore drama process, improvisation and interactive theatre: like Lorek-Jezinska's provocative study of interactive theatre over many years in Polish communities, Iruegas & Toscano and Moore in schools in Mexico and Australia, and Bundy and Blight in differing university contexts. Lopez (with visual arts) and Kim (with video) explore the potential of drama to interact profitably with other art forms. Takem shares with Lopez & Toscano their starting point of established theatre texts – his a critical investigation of the power for social activism of different genres of Cameronian theatre, and theirs the power of great theatre to stir the imagination. Gallagher's rich analysis of drama's educational potential brings together both streams in a plea for an informed pedagogy of situation and action. The whole history of applied theatre is spanned, from a critical review of the first years of a brand new BA in Applied Theatre from Millett, to a surprise packet by a very well-known drama education practitioner, Stig Eriksson, who shows us some of the ancestry of his applied

theatre in ancient Scandinavian Yuletide rituals.

We hope you enjoy and are awakened, inspired, provoked by these papers, and if you don't like what you read, part of the answer lies in your own hands... we are already collecting submissions for the next edition (see elsewhere this web page)!

Finally, I want to thank my colleagues in the Applied Theatre Research Program, who have patiently and dedicatedly helped edit and format this journal, and get it on-line, through all the usual vicissitudes of cyberspace and corporate bureaucracy: Ellen Appleby, Sarah Nerva and Jean Will.

John O'Toole

ABSTRACTS

No.1

Didáctica Escénica: en busca de una estética para la educación **Scenic Didactics: in search of an educative aesthetic**

Elsa Yliana Iruega Peña and Mario Cantú Toscano
(Mexico)

Abstract

Por muchos años, se ha culpado a la televisión y a los video-juegos por la apatía por parte de los alumnos ante el aprendizaje. Sin embargo, quizá el problema se encuentre dentro del mismo salón de clase. Últimamente, en muchos países europeos y de Norteamérica, se ha incurrido a la enseñanza a través de la dramaturgia como una alternativa de enseñanza. En México, esto se convierte en una travesía difícil. Por lo general, los jóvenes estudiantes no conocen el teatro, además de que la educación tradicional se opone a las innovaciones en las metodologías de enseñanza. Con esto en mente, surge la idea de crear la *Didáctica Escénica*. Una metodología de enseñanza a través de la cual se aprenden y comprenden conceptos abstractos con base en el enfoque dramático. Su objetivo es formar y educar individuos que, entre muchas otras cosas, sean analíticos y críticos.

For many years, teachers have blamed TV and video-games for students' obliviousness towards learning. Nevertheless, maybe the problem lies within the classroom. Lately, many European and North American countries have been focusing on the effects of drama and games as alternatives of teaching. To teach through drama and games in Mexico is a difficult enterprise. Young students, have mostly never been in a theatre and traditional teaching is opposed to innovative teaching. With this in mind, *Didáctica Escénica* was created: to teach abstract concepts through drama, with the objective of forming and educating individuals to be, among other qualities, both analytical and critical.

Depuis de nombreuses années, les professeurs accusent la télévision et les jeux vidéo pour le manque d'assiduité de la part de leurs étudiants envers leurs études. Néanmoins, le problème se situe peut-être à l'intérieur de la salle de classe. Actuellement, de nombreux pays européens et nord-américains ont mis l'accent sur le rôle du théâtre et des jeux comme alternatives à l'enseignement. Au Mexique, enseigner à travers le théâtre et les jeux est une initiative difficile. La plupart des jeunes étudiants ne sont jamais entrés dans un théâtre, et l'enseignement traditionnel est opposé à l'enseignement innovateur. Du fait de cette situation, *Didáctica Escénica* a été créé : pour enseigner des concepts

abstraites à travers le théâtre, dans le but de former et d'enseigner des individus d'avoir des qualités, parmi d'autres, d'analyses et de critiques.

Author's biography

Elsa Yliana Iruegas studied her BA in Spanish Literature, and MA with a speciality in Education, at the Universidad Autónoma de Nuevo León (UANL) in Monterrey, México. She is also qualified as an ESL Instructor, from the Instituto Tecnológico y de Estudios Superiores de Monterrey (ITESM). She has worked as an English and Literature teacher for the ITESM, since 1994. She is Language Director at the Prepa Tec Cumbres, at the ITESM. She is currently studying a Masters in Humanistic Studies at the ITESM Virtual University, and previously studied Project Oriented Learning at Aalborg, Denmark and Problem Based Learning, in Calgary, Canada.

Elsa Yliana Iruegas, licenciada en Letras Españolas por la Universidad Autónoma de Nuevo León, diploma como Instructora de Lengua Inglesa por el Tec de Monterrey. Especialización en traducción literaria. Ha trabajado para las Prepas Tec, desde 1994 en los departamentos de Idiomas y Español. Es pasante de la Maestría en Artes con especialidad en Educación, por la UANL; y está por terminar la Maestría en Estudios Humanísticos con especialidad en Literatura, por el Tec de Monterrey. En la actualidad, desempeña su labor como directora del departamento de Idiomas, en la Prepa Tec Cumbres. Su especialización es en Aprendizaje Basado en Proyectos (POL), por la Universidad de Aalborg, en Dinamarca; y en Aprendizaje Basado en Problemas (PBL), por la Universidad de Calgary, en Canadá. eiruegas@itesm.mx

No. 2

Creating opportunities for aesthetic engagement: reflections from a drama classroom

Penny Bundy (Australia)

Abstract

This article adopts the position that one of the values of engaging in process drama is that it affords the possibility of aesthetic experience. The author's view on the nature of such an experience (developed following a six year reflective study) is outlined. The paper then turns to consider how the author, working in a process drama context, might best offer her students opportunities for aesthetic engagement. The paper draws on the theory developed in the earlier research and reflects on experiences with a 'reluctant' drama class as well as one who are more experienced in the form.

Cet article propose que l'une des valeurs de la participation dans le théâtre de 'procédé' est qu'il offre la possibilité d'une expérience esthétique. La position de l'auteur sur la nature d'une telle expérience (développée à la suite d'une étude de réflexion menée sur six ans) est présentée. L'article considère ensuite comment l'auteur, qui travaille dans le contexte du théâtre de procédé, pourrait mieux offrir à ses étudiants des possibilités pour un engagement esthétique. L'article s'appuie sur la théorie développée dans la recherche antérieure et réfléchit sur les expériences vécues avec une classe de théâtre 'réticente', ainsi qu'avec celles d'une classe plus expérimentée dans la forme.

Este artículo adopta el punto de vista de que una de las ventajas de involucrarse en el proceso del drama es que permite la posibilidad de una experiencia estética. Se detalla el punto de vista del autor en relación a esa experiencia (desarrollado a través de seis años de estudio reflexivo). Luego el ensayo considera como el autor, trabajando en un contexto del proceso del drama, puede ofrecer a sus alumnos las mejores oportunidades para involucrarse estéticamente. El ensayo saca conclusiones de la

teoría desarrollada en la investigación previa y reflexiona sobre experiencias con una clase de drama 'poco dispuesta' y otra que tiene más experiencia con la forma.

Author's biography

Penny Bundy is a senior lecturer in drama education and drama co-ordinator at Griffith University. Before joining the academic staff of Griffith University, Penny worked as teacher/actor, director, youth theatre worker and playwright. She was a founding member of KITE Theatre and maintains a strong interest in theatre for young people, in process forms and theatre for change.

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No. 3

Christmas traditions and performance rituals: a look at Christmas celebrations in a Nordic context

Stig A. Eriksson (Norway)

Abstract

The article explores some pre-Christian, Christian and post-Christian celebratory rituals that exist in a Nordic tradition of Christmas feasts, with a particular focus on the Norwegian Yule. A key theme is the presentation and discussion of rituals and performative events in the described celebrations, along with observations on the interesting etymology of words and names, as well as myths and legends, associated with Yule celebrations. The article looks at some roots of theatre in early religious ritual and dramatic elements in folk practice, and at beliefs and customs that have shaped present day Christmas – or Yule - traditions in the North.

L'article explore quelques rites de célébration pré-chrétiens, chrétiens et post-chrétiens qui existent dans une tradition nordique des fêtes de Noël, avec une emphase particulière sur le Noël norvégien. Un thème clef est la présentation et la discussion des rites et d'événements performatifs dans les fêtes décrites, y compris des observations sur l'étymologie des mots et des noms, ainsi que des mythes et des légendes, associés aux fêtes de Noël. L'article explore les racines du théâtre dans les premiers rites religieux et dans les éléments théâtraux de la pratique folklorique, ainsi que les croyances et les coutumes qui ont formé les traditions nordiques du Noël actuel.

Este artículo explora algunos rituales de celebración anteriores a Cristo, Cristianos y post Cristianos que forman parte de una tradición nórdica de las Fiestas Navideñas, con un enfoque particular en la Navidad noruega. Un tema clave es la presentación y la conversación sobre rituales y eventos representativos de las celebraciones descritas, además de observaciones sobre la interesante etimología de palabras y nombres al mismo tiempo que se consideran mitos y leyendas, asociados a las celebraciones de la Natividad. Este artículo tiene en cuenta algunas raíces del teatro en primitivos rituales religiosos, los elementos dramáticos de las prácticas tradicionales, y también las creencias y costumbres que han formado la Navidad actual o las tradiciones de la Natividad en los países nórdicos.

Author's biography

Stig A. Eriksson is Associate Professor in drama education at Bergen University College, Norway. Eriksson has written a number of articles related to drama pedagogy in Norwegian and international journals. He has also conducted many workshops in national and international conferences on drama

and theatre in education. Eriksson served on the international working group for the forming of IDEA (International Drama/Theatre and Education Association) and was elected into the first IDEA Executive Committee (1992-1995). He became Project Co-ordinator for IDEA's 4th World Congress, Bergen, July 2001, and is the editor of the CD-ROM The Congress Handbook, 2002. <http://www.idea2001.no>
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No. 4 Theories of the Stage, Social Projects, and Drama's Pedagogies

Kathleen Gallagher (Canada)

Abstract

Jean-Paul Sartre's philosophical writings on the theatre and Bertold Brecht's theatre for instruction inform this investigation of drama's pedagogies. The paper questions what the matrix of theatre and pedagogy might mean for education and, most especially, education for inner-city youth. Entwining modern and postmodern conceptions of theatre and education, the author makes a case for a pedagogy of situation and action, presenting a set of pedagogical ambitions concerned with creating more complex and humane social interactions in urban drama classrooms.

Les écrits philosophiques de Jean-Paul Sartre sur le théâtre et le théâtre pédagogique de Bertold Brecht influencent cette recherche sur les pédagogies du théâtre. Cet essai questionne le rôle de la matrice du théâtre et de la pédagogie sur l'éducation, et tout particulièrement sur l'éducation des jeunes des cités. En mélangeant les conceptions modernes et post-modernes sur le théâtre et l'éducation, l'auteur propose une pédagogie de situation et d'action, et présente une série d'ambitions pédagogiques qui ont pour but de créer des interactions sociales plus complexes et humaines dans les salles de classe urbaines.

Los libretos filosóficos para teatro de Jean-Paul Sartre y el teatro instructivo de Bertold Brecht son parte de esta investigación de las pedagogías del drama. Este ensayo cuestiona que pueden significar para la educación, y especialmente para la educación de la juventud de los barrios céntricos de la ciudad, la esencia del teatro y la pedagogía. Entrelazar conceptos modernistas y post modernistas de teatro y educación, el autor diseña un caso para una pedagogía de situación y acción, presentando una serie de metas pedagógicas con el objetivo de crear interacciones sociales más complejas y humanas en las clases de drama urbanas.

Author's biography

Kathleen Gallagher is assistant professor in the department of Curriculum, Teaching and Learning at the Ontario Institute for Studies in Education of the University of Toronto where she teaches drama in the initial teacher education and graduate programs. Her dissertation research received the American Alliance of Theatre and Education award in 1999 and the Barbara McIntyre Distinguished Dissertation award in 2000. Her first book is entitled *Drama Education in the Lives of Girls: Imagining Possibilities* (University of Toronto Press, 2000) and was recently honoured by the American Education Research Association. Her most recent book is an edited collection with David Booth entitled *How Theatre Educates: Convergences and Counterpoints with Artists, Scholars, and Advocates* (University of Toronto Press, 2003). Kathleen's research and practice continue to focus on questions of inclusion in arts education and the pedagogical possibilities of learning through drama. She is currently working on a 3-year SSHRC-funded ethnographic study titled: *Drama Education, Youth, and Social Cohesion: (re) constructing identities in urban contexts*.

No. 5 Des voies de l'analyse dramaturgique à l'école Ways to analyse dramatic texts in schools

Maria Virgílio Cambraia Lopes (Portugal)

Abstract

Un projet théâtral à l'école est toujours l' espace d'une diversité de conceptions et de pratiques appartenant à deux domaines en mutation continue: le théâtre et l'éducation. Ces projets partent de l'intérêt du théâtre en tant qu' expérience esthétique. Leur point de départ a été le texte littéraire, choisi parce que 'c' est bon de toucher les mots, de les organiser dans l' espace, d' établir avec eux des mouvements de rotation et de translation' (Herberto Helder). Il est plaisant aussi de leur donner une forme, les rendre visibles et les transformer en action. Quatre textes ont été travaillés avec différentes classes: *Connaissez-vous la Voie Lactée?* de Karl Wittlinger, *La Mort Accidentelle d' Un Anarchiste* de Dario Fo, *Le Langage des Fleurs de Garcia Lorca* et *L' Éveil du Printemps* de Wedekind. L' analyse dramaturgique a établi des rapports avec l' imaginaire des jeunes et la réalité du monde, en croisant deux axes: la mise-en-scène et les arts plastiques. Chaque image est la clé d' une autre image. Je montre comment la peinture a influencé la mise-en-scène et comment celle-ci, à son tour, a été influencée par celle-là.

Theatre in schools is an area where the different concepts and practices of the two domains meet in constant mutation. The projects which I describe here treat theatre as an aesthetic experience. The starting point was literary text because, 'it's good to touch words, to organize them in space, to make them revolve and to interpret them' (Herberto Helder). It's also good to shape them, make them dance and transform them in performance. Different classes worked on separate plays: Karl Wittlinger's *Do You Know the Milky Way?*, Dario Fo's *Accidental Death of an Anarchist*, Garcia Lorca's *The Language of Flowers*, and *Spring Awakening* by Wedekind. In the dramaturgical analysis, we relate the text to the imagination of youth and to the realities of the world, joining two worlds: the stage and plastic arts. Each image is the key to another. We show how painting influenced performance and performance, in turn, influenced painting.

Teatro en las escuelas es un área en el cual los diferentes conceptos y prácticas de dos ambientes se encuentran en constante mutación. Los proyectos que describo aquí consideran al teatro como una experiencia estética. El punto de partida ha sido un texto literario porque, 'es bueno tocar las palabras, organizarlas en el espacio, girarlas e interpretarlas' (Herberto Helder). Es también beneficioso darles forma, hacerlas bailar y transformarlas en una actuación. Diferentes clases trabajaron en obras diferentes: *Do you Know the Milky Way? (¿Conoces la Via Láctea?)* de Karl Wittlinger:, *Accidental Death of an Anarchist (Muerte Accidentale de un Anarquista)* de Dario Fo:, *The Language of Flowers (El Lenguaje de las Flores)* de García Lorca y *Spring Awakening (Despertar de la Primavera)* de Wedekind. En el análisis dramático, asociamos el texto a la imaginación de la juventud y a las realidades del mundo, uniendo dos mundos: el escenario y las artes plásticas. Cada imagen contiene la clave para la siguiente. Demostramos como la pintura ha influenciado al teatro y el teatro a su vez influenció la pintura.

Author's biography

Maria Virgílio Cambraia Lopes est née à Porto, en 1954. Maîtrise en Philologie Romane, D. E. S. S. en Théâtre/ Education. D. E.A. en Études de Théâtre. Professeur d' Expression Dramatique/ Théâtre au

Bac et de Littérature à l' Université, elle travaille aussi dans la Formation Continue de Professeurs. Elle a publié *Texto e Criação Teatral na Escola* (1999), quelques articles et des communications et a orienté quelques projets de recherche dans le domaine du théâtre/ éducation. Depuis 1983, elle met en scène des textes dramatiques en milieu scolaire.

Maria Virgílio Cambraia Lopes was born in Porto, in December 1954. She has a degree in Romanic Philology, and Post Graduate studies in Theatre and Education. Currently she is finishing her MA in Theatre Studies. She teaches Drama in a Secondary School, and Portuguese Dramatic Literature at the University, and also works in Teachers' Continuing Education. She has published *Texto e Criação Teatral na Escola* (1999) besides articles on theatre and education. She has directed research projects on theatre in schools, and has directed drama in schools since 1983. mavirgilio@hotmail.com

No. 6 Audience activating techniques and their educational efficacy

Edyta Lorek-Jezinska (Poland)

Abstract

The main objective of this paper is to examine audience activating techniques in recent performance with a longer view of establishing a correlative between participation and real life educational efficacy. The underlying concept for audience participations analysis is Turner's idea of liminoid optation, re-defined for the purposes of this paper into authentic optation, meaning a genuine ability and right to make choices about the creative process and its outcome. It should be distinguished from inauthentic optation, which allows for secondary choices of either witnessing or not witnessing a performance and is limited by a strict division between an artist and a non-artist, conventions and traditions of theatre-going.

The paper examines such types of spectator involvement as invisible theatre, community and creative participatory projects, and bartering, all of them exploring the liminal or rather the liminoid sphere between life and theatre. They are exemplified by three projects by a Polish theatre company, *Akademia Ruchu* (*The Academy of Movement*). Environmental and invisible theatres require active spectators who contribute to and participate in activities located in the liminal sphere between life and art. Employing various audience activating techniques, the company stimulates responses to different situations, training spectators in active participation. These effects of transient involvement in artistic activities fall under the heading of the audience animation whose ultimate aim is to generate a sociopetal experience.

Key words: audience participation, educational efficacy, invisible theatre, bartering.

Le but principal de cet essai est d'examiner les techniques d'activation des spectateurs dans le spectacle actuel, ainsi que d'établir un corrélatif entre la participation et l'efficacité éducative dans la vie réelle. L'essai examine de nombreux types de participation de la part du spectateur tels que le théâtre invisible, les projets participatifs communautaires et créatifs, et le troc ; ces différents types explorent la sphère liminale ou plutôt liminoïde entre la vie et le théâtre. Trois projets d'une compagnie de théâtre polonaise, *Akademia Ruchu* (*L'Académie de Mouvement*) sont utilisés comme exemples. Les théâtres environnemental et invisible ont besoin de spectateurs actifs, qui contribuent et participent aux activités situées dans la sphère liminale entre la vie et l'art. En utilisant diverses techniques d'activation des spectateurs, la compagnie stimule des réponses à des situations différentes, tout en formant les spectateurs à participer activement. Ces effets de participation éphémère dans des activités artistiques sont classés dans le domaine de l'animation du public, dont le but ultime est de générer une expérience sociopétale. **Mots clefs: participation des spectateurs, efficacité d'enseignement, théâtre invisible,**

troc.

El principal objetivo de este ensayo es examinar técnicas de participación activa de los espectadores en presentaciones recientes con una visión a largo plazo de establecer una correlación entre participación y eficacia educacional aplicada a la vida real. Este ensayo examina ese tipo de participación del espectador como teatro invisible, proyectos de participación comunitarios y creativos, y el intercambio, todos ellos explorando la esfera lumínica o descriptiva entre la vida y el teatro. Estas técnicas están ejemplificadas en tres proyectos de una compañía de teatro polaca, *Akademia Ruchu (La Academia del Movimiento)*. Los teatros ambientales e invisibles requieren que los espectadores sean activos, contribuyan y participen de actividades ubicadas en la esfera lumínica entre la vida y el arte. Empleando numerosas técnicas para estimular la participación activa de los espectadores, esta compañía estimula respuestas a diferentes situaciones, entrenando al público en participación activa. Estos efectos de participación fugaz en actividades artísticas encajan en la categoría de animación del público que tiene como objetivo final generar una experiencia social. **Palabras claves: Participación de los espectadores, eficacia educacional, teatro invisible, intercambio.**

Author's biography

Dr Edyta Lorek-Jezinska teaches at the Cultural Studies Section of the Department of English, Nicholas Copernicus University in Toruń, Poland. After her 1993 MA on The Semiotics of Samuel Beckett Plays, she completed her Ph.D on Hybridity and Multimedia in Polish and British Environment-Oriented Theatre, both from Nicholas Copernicus University. She also possesses a Certificate in British Cultural Studies (University of Warwick). From 1994-1999 she co-ordinated and participated in students' theatre projects (e.g. *Kobotyncfer, Tacuara Nod*). She has published articles on British and Polish alternative theatre and British drama and presented papers on this type of theatre in Poland and abroad. Her book entitled *The Hybrid in the Limen: British and Polish Environment-Oriented Theatre in Theory and Practice* will come out in 2003.

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No.7 The Importance of Narrative to Drama Education in Primary School

Tiina Moore (Australia)

Abstract

This paper focuses on the importance of narrative in teaching and learning within a specific primary school setting. Two drama lessons, using the historical content of the broader curriculum are analysed to examine the relationship between drama and narrative in a teaching collaboration between a drama specialist and a year 4 class teacher. This paper represents the early stages of data collection within a wider research study which explores the relationship between pedagogy and art when using process drama strategies within a story based curriculum. **Keywords: Narrative, Process Drama, Primary Education**

Cet essai met l'accent sur l'importance du récit dans l'enseignement et l'apprentissage dans le contexte précis d'une école primaire. Deux leçons de théâtre, tirées du contenu historique de l'ensemble du curriculum, sont analysées pour examiner la relation entre le théâtre et le récit, dans une collaboration pédagogique entre un spécialiste de théâtre et un instituteur d'une classe d'enfants âgés de 9 à 10 ans. Cet essai représente les phases initiales de la collection des données, à l'intérieur d'une recherche plus large qui explore la relation entre la pédagogie et l'art, dans le contexte de l'utilisation des stratégies de

théâtre de procédé à l'intérieur d'un curriculum basé sur des histoires. **Mots clefs: récit, théâtre de procédé, enseignement primaire.**

Este ensayo se concentra en la importancia de la narrativa en la enseñanza y el aprendizaje dentro del ambiente específico de una escuela primaria. Dos lecciones de drama, utilizando el contenido histórico del programa de estudio, son analizadas para examinar la relación entre drama y narrativa, y la colaboración educativa entre un profesor de drama y un maestro de Cuarto grado. Este ensayo representa los comienzos de la recolección de datos dentro de un estudio más amplio que explora la relación entre la Pedagogía y el Arte cuando se utilizan estrategias del proceso del Drama como parte de un currículo basado en una historia. **Palabras claves: Narrativa, Proceso del Drama, Educación Primaria**

Author's biography

Tiina Moore is a drama specialist teacher at ELTHAM, College of Education in Melbourne, Australia where she has been settled for the last ten years after two decades of secondary teaching in Canada, Scotland and England. At ELTHAM, she is the co-founder of a drama based curriculum model known as The HISTORY Centre. Her current research, undertaken through Griffith University, combines her interests in process drama, alternative curricula and narrative.

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No. 8 Applied Theatre Taught and Caught: a Program Review

Tony Millett (Australia)

Abstract

The review of BA Applied Theatre (BAAT) at Griffith University on Mount Gravatt campus was carried out at the end of 2002. The students who responded generally gave the degree a positive satisfaction rating. The article looks at the relationship between the degree program and the concept of applied theatre. It identifies that there is a dissonance between the perceptions of the students undertaking the program and the considered aims of applied theatre. The student's responses indicate that they expect standard theatre training with facilities to match. Although it is important for the students to encounter theatre in order to develop the theatre skills necessary to explore applied theatre, it is hoped that they will be directing themselves towards applied theatre projects on graduation.

L'enquête sur le BA Applied Theatre (BAAT) (Licence de théâtre appliqué) à l'Université de Griffith sur le campus de Mount Gravatt en Australie a été réalisée à la fin de l'année 2002. Les étudiants qui ont répondu ont été plutôt satisfaits de la licence. Cet article considère la relation entre le programme de la licence et le concept de théâtre appliqué. Il suggère qu'il existe une dissonance entre les perceptions des étudiants ayant accompli le programme, et les buts établis du théâtre appliqué. Les réponses des étudiants indiquent qu'ils attendent une formation de théâtre normale avec des installations adaptées. Bien qu'il soit important que les étudiants rencontrent le théâtre pour pouvoir développer les techniques de théâtre nécessaires pour explorer le théâtre appliqué, il est souhaitable de voir ces étudiants se diriger vers des projets de théâtre appliqué à la fin de leurs études.

La evaluación de BA Applied Theatre (BAAT) de la Universidad de Griffith en Mount Gravatt, fue realizada a fines del año 2002. Los estudiantes que respondieron generalmente otorgaron a esta

carrera una evaluación satisfactoriamente positiva. El artículo contempla la relación entre el programa del curso y el concepto de teatro aplicado. Se ha identificado que hay una disonancia entre las percepciones de los estudiantes realizando el programa y los objetivos del teatro aplicado. Las respuestas de los alumnos denotan expectativas de un entrenamiento estándar en teatro en un ambiente acorde. Aunque es importante que los alumnos se encuentren con el teatro para desarrollar las habilidades necesarias para explorar el teatro aplicado, se tienen expectativas de que se dirijan a proyectos de teatro aplicado después de graduados.

Author's biography

Tony Millett worked in the English theatre for twenty years, including repertory and London's West End, before coming to Australia as an English and Drama teacher. He has a background in electronics and has worked as a director, actor, broadcaster, lighting designer, and fight arranger as well as artistic director of a professional theatre company, and a TIE company. In Australia he has directed numerous productions, and performed a number of lead roles such as Iago, and John Gabriel Borkman. He is currently director of studies of the Applied Theatre program at Griffith University.

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No. 9 Multiculturalism and the Politics of Nation Building in Recent Cameroon Anglophone Theatre

Tiku Takem (Cameroon)

Abstract

The works of Bole Butake, Bate Besong and Victor Epie Ngome have become classics of Cameroon Anglophone drama today. The performances discussed here show that not only do they articulate the authors' attitudes, but they also seek to influence the attitudes of audiences towards the nation. Cashing in on a popular desire for change in a society characterised by widespread disillusion, Anglophone theatre presents varying perspectives on reconstructing the nation, based on the vision of each dramatist, ranging at times from mutual reconciliation and recognition of socio-cultural identities to outright usurpation of despotism to usher in democracy.

Les travaux de Bole Butake, Bate Besong et Victor Epie Ngome sont devenus des classiques dans le théâtre anglophone camerounais d'aujourd'hui. Les spectacles que nous traitons ici montrent que, non seulement ils expliquent les attitudes des auteurs, mais ils cherchent aussi à influencer les attitudes des spectateurs envers la nation. Utilisant le désir populaire de voir des changements dans une société profondément influencée par une désillusion répandue, le théâtre anglophone propose des perspectives diverses sur la reconstruction de la nation, fondé sur la vision de chaque auteur dramatique, pouvant aller de la réconciliation et la reconnaissance des identités socio-culturelles jusqu'au refus total du despotisme, pour permettre la possibilité de la démocratie.

Los trabajos de Bole Butake, Bate Besong y Victor Epie Ngome se han convertido en clásicos del Camerún Anglófono del drama de hoy en día. Las actuaciones analizadas aquí demuestran que no solo articulan las actitudes de los autores, sino que también buscan influenciar las actitudes de los espectadores hacia el país. Haciendo uso del deseo popular por cambio, en una sociedad caracterizada por su extensa desilusión. El teatro anglófono presenta perspectivas variadas de reconstrucción del país, basado en la visión de cada dramaturgo, variando a veces desde la reconciliación mutua y el

reconocimiento de identidades socioculturales hasta la usurpación incondicional del despotismo y la transición a la democracia.

Author's biography

Tiku Takem teaches Theatre and Dramatic Literature in the Department of English, University of Buea, Cameroon. His research interests are in the area of Theatre for Environmental Education, Development, Communication, and African and African-American Drama.

No. 10 More than words - a passionate vision: building cultural and communication competence through drama/theatre

Rosemary Blight (Australia)

Abstract

Cultural competence is critical to international students' successful tertiary study in Australia. In 1990 a compulsory study of Drama, as a prerequisite for entry to university, was pioneered as a means of overcoming the shortfalls of the language-based approach. Paradoxically it is the use of mime, movement and non-verbal activities that build the foundation of confidence and empowerment for the non-native speakers of English. Fourteen years since its inception, the Drama program goes from strength to strength and is more relevant than ever.

Pour les étudiants internationaux, la compétence culturelle est cruciale pour leur réussite aux études supérieures en Australie. En 1990, un cours obligatoire de Théâtre, comme condition préalable d'entrée à l'université, a été proposé comme moyen de surmonter les limitations d'une approche basée sur la langue. Paradoxalement, c'est l'utilisation du mime, du mouvement et des activités non-verbales qui crée les bases de confiance et d'estime pour les non-anglophones. Quatorze ans après son début, le programme de Théâtre devient de plus en plus important, et reste plus actuel que jamais.

El conocimiento cultural es crítico para realizar exitosamente estudios terciarios en Australia. En 1990 se introdujo el estudio obligatorio de Drama como un prerrequisito para ingresar a la universidad. Este método pionero tenía el objetivo de ayudar a superar las limitaciones del idioma. Paradójicamente es el uso de mímica, movimientos y actividades no verbales que constituyen las bases de confianza y poder para quienes no hablan el inglés como lengua nativa. Catorce años después de su inserción, el programa de Drama se ha hecho cada día más fuerte y es ahora más relevante que nunca.

Author's biography

Rosemary Blight (formerly Dansick) is currently a Drama lecturer and previously Director in the Foundation Studies Program, Trinity College, University of Melbourne, Australia. She toured nationally for Arts Councils in a mime/magic show for five years. She has written and directed for the Melbourne Comedy Festival, adult cabaret and children's theatre. Recently she has designed and facilitated communication skills training programs for corporate firms in Australia and Asia. She is a guest lecturer on cultural diversity issues in education. She has a passionate interest in intercultural theatre.
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No. 11 A Look at the Aesthetic and Educational Qualities of Video and Drama

Isabelle Kim (Canada)

Abstract

What is more important – the drama’s medium or the power of drama in and of itself that enables learning, regardless of the medium? This paper argues that it is the process irrespective of the medium used that matters most pedagogically. Video is explored as medium, product, and video-making as process, in light of potential uses in drama education. I address the distinct aesthetic properties inherent to each medium (live drama and video) that affect the learning experience in different ways, joining insights gained from my experiences as a video-maker and beginner drama educator with those of contemporary drama, video, and film educators and scholars.

Qu’est-ce qui est le plus important - le véhicule du théâtre ou bien le pouvoir du théâtre même qui donne le moyen d’apprendre, indépendamment du véhicule? Cet essai suggère que le procédé, plutôt que le véhicule utilisé, domine au niveau pédagogique. La vidéo est analysée, en tant que véhicule, produit et processus de production de vidéo, vu son utilisation potentielle dans l’enseignement du théâtre. J’examine les propriétés esthétiques distinctes inhérentes à chaque véhicule (le théâtre en direct et la vidéo), qui influencent l’expérience d’apprentissage de différentes manières, et je joins des aperçus de mon expérience en tant que réalisatrice de vidéo et d’éducatrice de théâtre débutante, aux expériences d’autres éducateurs et universitaires en théâtre, vidéo et film contemporains.

¿Qué es más importante, el drama como medio o el poder del drama por si mismo que permite aprender independientemente del medio? En este ensayo se argumenta que es el proceso, independientemente del medio utilizado, el que tiene la mayor importancia pedagógicamente. Un video es explorado como medio, el producto y la hechura del video como proceso, desde el punto de vista de su potencial utilización para la enseñanza de drama. Se explicarán las diferentes propiedades estéticas relativas a cada medio (actuación en persona y video) que afectan la experiencia del aprendizaje en formas diferentes, combinando las perspectivas adquiridas de mi experiencia como productor de videos y educador principiante de drama, con las de los educadores de drama contemporáneo, video y películas, y también eruditos en el tema.

Author’s biography

Isabelle Kim lives, studies, and works in Toronto, Canada. She is an M.A./Ph.D. candidate in the Curriculum, Teaching, and Learning Department, at the Ontario Institute for Studies in Education at the University of Toronto (OISE/UT). Her M.A. thesis (in-progress) is: *Youth-videomaking: an arts-based learning experience*. Isabelle also makes videos and works in psychiatry research.

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