

Article 1

Life Drama Papua New Guinea: Contextualising Practice

By

Andrea Baldwin
(Australia)

Abstract

This article presents the Life Drama project as a case study in how theoretical and contextual factors may inform the development of an applied theatre initiative. Life Drama is a workshop-based, participatory form of applied theatre and performance being developed in Papua New Guinea. At this time, the aim of Life Drama is to address the gap between ‘awareness’ and behaviour change in relation to sexual health, particularly HIV. The paper situates Life Drama within three fields of theory and practice – applied theatre, theatre for development and HIV education – and critically reflects on the ways in which this program is attempting to meet key challenges identified in the literatures of these fields.

Biography

Andrea Baldwin is a clinical and organisational psychologist, an applied theatre practitioner and a researcher. She holds a PhD in Psychology, a Master of Arts in Drama and a Graduate Certificate in Health Management. Her major professional and research interests lie in the fields of community cultural development and promotion of health and well-being, particularly across cultures and among young people. Dr Baldwin has a strong interest in issues of meaningful and appropriate evaluation of arts-based projects. She is currently a Senior Research Fellow in the Creative Industries Faculty, Queensland University of Technology, and Project Manager for the Life Drama project.

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Article 2

Process Drama and Additional Language Teaching: Reflections on the Dante Alighieri Immersion Weekends

By

Erika C. Piazzoli
(Australia)

Abstract

This article considers process drama as a medium for teaching additional languages (AL). The Immersion Weekend is an intensive workshop of Italian organised by the Dante Alighieri Society. Traditionally, it featured a themed workshop where students created and performed theatre sketches. In 2008 and in 2009, I was asked to redesign the format of this event, using process drama to train the ten teaching staff and facilitate the workshop with 50 students. In this article, I reflect on the experience of training, designing and facilitating the dramas. I analyse the strengths and weaknesses of each workshop and reflect on three key features of AL process drama: the importance of an educational focus with intercultural potential, the value of a visual pre-text and process vs product-oriented language. In describing these issues, I reflect on the needs of AL teachers new to process drama, in terms of teacher training and support. My reflections point to the importance of the artistry of drama teaching in order to embrace the medium.

Abstract

Questo articolo prende in considerazione il *process drama* per l'insegnamento delle lingue straniere (LS). Il Weekend d'Immersione è un laboratorio intensivo di Italiano (LS) organizzato dalla Società Dante Alighieri di Brisbane. In passato questo evento prevedeva un laboratorio a tema, dove gli studenti creavano e recitavano delle scene teatrali. Nel 2008 e nel 2009 mi è stato chiesto di ri-creare questo evento, usando la pedagogia teatrale *process drama* per formare 10 insegnanti e facilitare il laboratorio con 50 studenti. In questo articolo rifletto sull'esperienza di formazione, programmazione e gestione dei laboratori. Analizzo le caratteristiche dei due laboratori, riflettendo su tre punti fondamentali del *process drama* applicato alla glottodidattica: l'importanza di un obiettivo didattico interculturale, i vantaggi di un canovaccio (pre-testo) visivo e la differenza fra lingua-processo e lingua-prodotto. Nell'affrontare queste problematiche, considero i bisogni di formazione di docenti interessati al *process drama* nell'ambito della glottodidattica. Le mie riflessioni sottolineano l'importanza dell'arte di insegnare teatro per poter acquisire questa pedagogia.

Biography

Erika C. Piazzoli is a PhD candidate at Griffith University. Her research focuses on the aesthetic dimension of process drama for additional languages. Erika is originally from Italy and works at Griffith University teaching drama (School of Education and Professional Studies) and Italian (School of Languages and Linguistics).

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Biografia

Erika C. Piazzoli

è iscritta ad un dottorato di ricerca alla *Griffith University*; l'argomento della sua tesi è il Teatro Didattico ed in particolare la dimensione estetica nella pedagogia teatrale *process drama* per l'insegnamento delle lingue straniere. Erika è di nazionalità italiana e lavora presso la *Griffith University* dove insegna arte drammatica (Facoltà di Teatro Didattico) e Italiano LS (Facoltà di Lingue).

Article 3

Social and Academic Benefits of After-School Theatre Programming for Low-Income Adolescents

by

Hallie Greenberg
(United States)

Abstract

This study investigated the hypothesis that involvement in after-school theatre programming can be associated with low-income adolescents' social and academic growth. During the 2008–09 school year, 26 students at a middle school participated in an after-school theatre program, attending nineteen weekly rehearsals in preparation for four public performances at the end of the year. A second group of students with a similar baseline of self-reported social and academic confidence served as a control. At the beginning and the end of the school year, students completed a survey, reacting to 26 positively worded statements on a 1.0–5.0 Likert scale. Students completing the theatre program ($n=17$) had a mean score increase of .447 after treatment, compared with an increase of .109 among the control group ($n=26$). Results from this small sample appeared to be statistically significant ($p < .01$). Data from qualitative interviews confirmed results from the quantitative study and helped to illustrate specific benefits such as the development of teamwork and public speaking skills.

Biography

Hallie Greenberg is an 18-year-old trying to make a difference in the world. In 2005, she founded Performing Arts from the Heart, an organisation whose mission is to provide after-school theatre programs to low-income adolescents. For the past five years, she has led the group's operations, fundraising and strategic planning. During the 2008–09 school year, she designed and conducted a study on the academic and social effects of participation in the after-school theatre program. Hallie is currently studying Sociology and Education at Bard College in New York State.

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Article 4

Audience Participation, Aesthetic Distance and Change: Reflections on *Fifty Square Feet*, a Theatre-in-Education Programme on Urban Poverty

by

Chan Yuk-lan Phoebe
(Hong Kong)

Abstract

Drawing on her reflections of a Theatre-in-Education (TIE) programme devised and performed for teenagers in Hong Kong on global citizenship education, the author discusses how her TIE team attempted to use audience participation and aesthetic distance to bring about change in young audiences raised in a mainstream culture that sees development as narrowly defined in terms of economic growth. The article documents the process of devising, implementing and evaluating the TIE work, and critically reflects on the artistic choices made at different stages of the work by constantly referring back to its educational goals. Throughout the process, the author and her team considered and experimented with various kinds of audience participation forms to achieve the optimum balance between engagement and distancing to facilitate learners' understanding of poverty issues, arouse social awareness and empower young people to become informed citizens with agency for change.

Abstract

作者透過一個為青少年而編作，有關世界公民教育的教育劇場（TIE，有譯作「教習劇場」），反思和討論她與創作團隊如何藉由調控觀眾參與的模式、觀眾與作品的距離，以達致為青少年帶來轉變的效果。本文闡述、分析作者與其團隊在編作與實行該作品期間，在不同階段所作的藝術決定，透過不斷檢視這些決定與作品之教育目標之配合，考慮如何在投入與疏離之間取得平衡，從而為於「經濟發展就是社會發展唯一標準」的社會氛圍下成長的青少年，帶來對貧窮議題的認識，社會意識的提昇，並使能成為更具識見與能力感的公民

Biography

Chan Yuk-lan Phoebe is Lecturer/Programme Coordinator at the Hong Kong Art School, where she convenes a Master of Drama Education Programme co-organised with Griffith University, Australia. She has an MA (Drama in Education) from the University of Central England, and is currently undertaking PhD study with Griffith University. She has worked extensively with theatre companies, schools, community groups and NGOs in stage performance, applied theatre and Theatre-in-Education, teacher education in the use of drama as pedagogy, and research, as well as editing, translating and authoring publications. She is the co-editor of *Planting Trees of Drama with Global Vision in Local Knowledge: IDEA 2007 Dialogues*.

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Biography

陳玉蘭是香港藝術學院的講師/課程統籌，負責策劃與執教該院與澳洲格理菲斯大學合辦的「戲劇教育碩士課程」。她於伯明翰英格蘭中部大學修畢「戲劇教育碩士」，現於格理菲斯大學攻讀博士學位。陳氏的工作範疇廣泛，與不同表演、社區或教育團體合作，參與舞台創作、應用劇場、教育劇場、教師發展、研究、翻譯、出版等不同項目。她是《IDEA 2007戲劇性對話：認識自己，放眼世界》的聯合編輯。

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Article 5

Dancing Diseases: An Applied Theatre Response to the Challenge of Conveying Emotionally Contradictory Messages in HIV Education

by

Andrea Baldwin
(Australia)

Abstract

Health educators face an unusual challenge in relation to HIV: the need to convey two emotionally contradictory messages. On the one hand, there is currently no cure for HIV, which eventually leads to death (emotionally negative message). On the other hand, people with HIV can live long, healthy and productive lives (emotionally positive message). In developing countries where HIV prevalence is high, it is imperative that both messages are conveyed effectively. This article reports on a specific form, *Dancing Diseases*, implemented as one component of the Life Drama pilot study on Karkar Island, Papua New Guinea. Life Drama is an applied theatre and performance approach to HIV education. The article discusses *Dancing Diseases* as an example of applied theatre and performance practice, reflects on the participant group's engagement with the form, and offers some ways in which the form could be refined and used in other health education contexts.

Biography

Andrea Baldwin is a clinical and organisational psychologist, an applied theatre practitioner and a researcher. She holds a PhD in Psychology, a Master of Arts in Drama and a Graduate Certificate in Health Management. Her major professional and research interests lie in the fields of community cultural development and promotion of health and well-being, particularly across cultures and among young people. Dr Baldwin has a strong interest in issues of meaningful and appropriate evaluation of arts-based projects. She is currently a Senior Research Fellow in the Creative Industries Faculty, Queensland University of Technology and Project Manager for the Life Drama project.

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Article 6

Teaching and Live Performance: Applied Theatre in Universities and Schools

by

John Jacobs
(Australia)

Abstract

This article compares the classroom process of school teachers and university lecturers to the activity of theatrical performance. In doing so, it probes the potential of live performance as an educational instrument. It concludes by tracing some of the history of applications of theatre to education, from the time of Brecht to the present day.

Biography

John Jacobs is an actor, director and lecturer in performing arts at Deakin University. As a film actor, he recently played Father Neville in Annika Glac's feature *Belladonna*, currently screening around Australia and in the United States. His main research interests are Shakespeare and Brecht, and he has had several articles published in the journal *Double Dialogues*. He is currently working (with RMIT University senior lecturer in education Richard Johnson) on employing Augusto Boal's Forum Theatre to create a 'simulated' classroom: a make-believe, unthreatening space in which education students can anticipate and explore the problems they face on teaching rounds and in schools.

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