

Article 1

Mythological Translations: Drama, Poetry and the Language of Myth

by

Dave Kelman and Jane Rafe
(Australia)

Abstract

Cultural theorists Claude Lévi-Strauss and Roland Barthes describe myth as a symbolic metalanguage that conveys meanings which are deeply embedded in their socio-cultural context. Primary school children in a regional school working on Homeric mythology by integrating process drama, poetic writing and community performance interpreted myths in relation to their own lives. Some of them also attached broader socio-cultural and deeper personal meanings to the myths that they expressed through their poetic writing. This article argues that, through the act of translating myth into dramatic narrative and poetic writing, the children started to understand and express the deeper symbolism of the mythological narrative. Through this process, young people started to develop a critical awareness of mythology as a vehicle for generating contemporary meanings.

Authors' biographies

Dave Kelman is the Artistic Director of the Education Program of Western Edge Youth Arts in western Melbourne. He is a director, playwright and drama educator who completed his doctorate on socio-cultural meaning in young people's dramatised stories at the University of Melbourne in 2009.

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Jane Rafe is a drama educator, writer and director working for Western Edge Youth Arts and her own company, Dog Theatre. She is also a researcher for the University of Melbourne and Deakin University.

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Article 2

Performing Orphanage Experience: Applied Theatre Practice in a Refugee Camp in Jordan

by

Fadi Fayad Skeiker
(Syria)

Abstract

This paper focuses on the role of applied theatre in empowering Palestinian youths who live in one of the biggest refugee camps in the Middle East. An applied theatre workshop, using personal stories of the participants, is analysed to examine the achievements and challenges that face the facilitator while leading the workshop. The facilitator's journey in organising, leading and reflecting on his practice serves as a microcosm for the case of applied theatre in the Middle East, a part of the world where applied theatre culture has not yet spread and/or is not yet fully recognised as a tool for addressing personal growth and the resulting social change.

Keywords

Applied theatre; personal stories; youth; refugee camp

Author's biography

Fadi Fayad Skeiker is Assistant Professor of Theatre Arts at the University of Jordan, Amman. He is also a founder of the Amman Theatre Lab, where he leads performing arts workshops in applied theatre, shadow theatre and acting. Fadi holds a PhD in Performance as Public Practice from the University of Texas at Austin and a Master of Arts in Theatre Education from Emerson College in Boston. Fadi has led applied theatre workshops in the United States, Jordan, Canada and Egypt. Fadi's research has been published in the *Journal of Applied Research in Higher Education* and *Storytelling, Self, Society: An Interdisciplinary Journal of Storytelling Studies*, among others.

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Article 3

Devising in the Rhizome: The ‘Sensational’ Body in Drama Education and Research

by

Mia Perry
(Canada)

Abstract

This article investigates the possibilities of embodied inquiry and representation occurring through a theatre devising process with youth. Contemporary theatre methods, along with post-structural and performance theory, inform an alternative approach to dominant constructions of drama and theatre practices in education. The student in this project is considered a learning self in motion (Ellsworth 2005); the process and analysis taken up acknowledge the body as an emerging, phenomenological and relational corporeality. Exploring a sensational and rhizomatic approach to practice and research, this project loosens the body from the representational paradigm dominating applied theatre research, and brings it to the centre of the pedagogical and analytical endeavour.

Keywords

Devising; Deleuze; body; education; post-structural theory; Drama in Education

Author’s biography

Mia Perry is an Assistant Professor of Drama, Theatre, and Education at the University of Regina, Saskatchewan, Canada. Working in the intersections of performance, pedagogy and philosophy, Mia has been a scholar, practitioner, and educator for over fifteen years. She has studied and practised at the Samuel Beckett Centre, Trinity College in Dublin; The Russian Academy of Theatre Arts in Moscow; the Central School of Speech and Drama in London; and the University of British Columbia in Canada. She has worked and taught in schools and community contexts in Canada, Ireland and Russia, and is published in a variety of academic and trade journals. Mia’s current interests concern methodologies of embodiment in performance and education research, with a specific focus on contemporary cultural practices in educational contexts.

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Article 4

The Pattern That Connects: Drama as a Vehicle for Ecological Understanding

by

David Wright
(Australia)

Abstract

This article offers another perspective upon a term familiar to most drama educators: ‘drama across the curriculum’. It argues that this term, which was once central within advocacy for drama education (Pateman 1991), deserves to be reconsidered. This need for reconsideration is a consequence of a widespread expectation that education systems must actively engage with ecological concerns. This article works with a perspective that conceptualises ecology as underpinning all learning. Through this perspective, it argues that the skills and understanding made accessible through drama processes can be used to facilitate ecological understanding. Assuming that this understanding is central to the education required by students into the future, it argues for the enhanced relevance of drama and hence, reconsiderations of drama across the curriculum.

Keywords

Drama; ecology; ecological understanding; learning; systems

Author’s biography

David Wright’s research interests lie in the overlapping fields of drama, cognition, learning and systems thinking. He approaches this work through the lens of social ecology and ecological understanding, which looks at the relationships that facilitate learning. Central here is the creative communication of learning. David teaches at the University of Western Sydney in the overlapping fields of social ecology; transformative learning; creativity; and sustainability. He has published nationally and internationally on cognition, learning, drama, constructivism and creativity. He has written plays for performance as well as creative fiction.

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Article 5

Learning Through Drama in the Field of Global Nursing

by

Margret Lepp (Sweden), **Jehad O Halabi** (Saudi Arabia), **Maysoon S. Abdalrahim** (Jordan),
Sepideh Olausson (Sweden) and **Björn-Ove Suserud** (Sweden)

Abstract

This article explores how nurses (nurse educators, and doctoral and masters students) from three countries experienced learning through drama in the field of nursing education. In this era of internationalisation, there is an urgent need to prepare nurses with global perspectives. This qualitative study builds on the fourteen participants' involvement in a drama workshop and their related reflective journals, which were the subject of a quality content analysis. Two categories and five sub-categories emerged in the analysis of the participants' journals. This study has implications for nursing education and curriculum activities in nursing programs related to the preparation of nurses with a global perspective using drama as core pedagogy. Through drama, participants can access their lifeworlds and share them with one another. Drama makes the experience-based knowledge visible, and in addition develops knowledge about a certain topic depending on the group's background and contribution.

Keywords

Applied drama/theatre; drama; global nursing; international education; international exchange; learning

Authors' biographies

Dr Margret Lepp, RN is Professor in Health Care Pedagogics at the Institute of Health and Care Sciences, The Sahlgrenska Academy, University of Gothenburg, Sweden. For several years she has involved applied drama/theatre in her work as a researcher and consultant, involving students, patients, nurses and teachers of nursing, as well as schoolteachers.

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Dr Björn-Ove Suserud, RN is Associate Professor in Emergency Care, in the School of Health Sciences, the University of Borås, Sweden. His research is in pre-hospital emergency care and learning. He has published numerous scientific articles and is a co-author of textbooks in this field.

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Article 6

Does the ‘Shakespeare’ in Shakespeare in the Park Matter? An Investigation of Attendances at and Attitudes to the University of Southern Queensland Shakespeare in the Park Festival

by

Rebecca Scollen

(Australia)

Abstract

In 2010, the annual University of Southern Queensland (USQ) Shakespeare in the Park Festival (SitPF) was held in Queens Park, Toowoomba, Queensland for the seventh consecutive year. This large outdoor theatre event was established to encourage greater attendances to performances of Shakespeare’s plays by making them more accessible to the public. Attendance levels at SitPF have grown by 170 per cent since its inception in 2004. In 2009, audience research was conducted to ascertain the barriers to attendance, as well as patrons’ opinions of SitPF. Results showed that the primary deterrent to attendance was the fear that the Shakespearean content would not be understood or enjoyed. Only one-third of the 2009 SitPF audience, and of the repeat SitPF patrons, attended primarily because of the Shakespearean content. Interestingly, the Shakespearean content did not play a significant part in the overall enjoyment of the event for either type of SitPF audience.

Keywords

Shakespeare; audience research; outdoor festival; attendance; regional Queensland

Author’s Biography

Dr Rebecca Scollen is the manager of Artsworx at the University of Southern Queensland, Toowoomba, Australia. Artsworx produces and promotes a range of performing and visual arts events throughout the year for the local region. Rebecca is also a member of the USQ Public Memory Research Centre. Her research interests include audience research, reception and development; community engagement; and sustainable practices for the regional arts sector.

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Article 7

Teacher as Actor: Future English Teachers' Training in the Natural Approach Using Drama

by

Jack Shu

(Hong Kong)

Abstract

For some time, Hong Kong students and teachers have been enthusiastic about learning English through drama, but studies on relevant teacher development have been scarce. This study was an attempt to find out pre-service English teachers' perceptions of learning English through drama by exposing them to some sessions of drama learning, with specific experience in a process drama during which the data in this study were mainly collected. Participants also expressed their views about what drama training is essential for English teachers. The findings were contextualised with the use of the Natural Approach to teaching English as a second language, the practice of drama learning and the current views in education reform in order to organically merge the learning processes of the two areas of learning to inform future drama training for English teachers.

Author's biography

Jack Shu obtained his MA in Drama Education and Cultural Studies and a PhD from the University of Warwick. He is currently Assistant Professor at the Open University of Hong Kong, offering drama courses including the MEd in Drama and Language Education. He is also the chairperson of the Hong Kong Drama/Theatre and Education Forum. His publications include the Chinese translation of *Structuring Drama Work* and *Planting Trees of Drama for Global Vision in Local Knowledge: IDEA 2007 Congress Dialogues*, and he is the co-editor of *The Journal of Drama and Theatre Education in Asia*.

Book Reviews

Helen Nicholson, *Theatre, Education and Performance: The Map and the Story*, Palgrave Macmillan, Houndmills, 2011, ISBN 978 0 230 57423 6, £16.99 (pb)

Review by Michael Balfour

Jonathon Shailor, *Performing New Lives: Prison Theatre*, Jessica Kingsley, London, 2010, ISBN 978 1 84905 823 0, \$37.95 (pb)

Review by Linda Davey