

## **ABSTRACTS**

### **No.1**

#### **A SCENARIO**

**By Tarquam McKenna (Australia)**

##### **Abstract**

This article addresses the misrepresentation of sexualities in a drama class. The article attempts to alert people to the nature of oppression that can readily occur in the drama space and the manner in which teachers might consider addressing the issues of stereotypical representation of Gay students.

##### **Biography**

Tarquam McKenna teaches drama in education at Edith Cowan University in Western Australia.

### **No.2 Finding One's Own Way Through a Radical Critical Pedagogy**

**By Lorenzo Garcia (USA)**

##### **Abstract**

Drawing on McLaren's notion of radical critical pedagogy, I begin this essay by examining the reflections of Wayne-a 21-year-old, African American university student. His reflections, as those arose in autobiographical essays, not only illuminated a particular stance towards teaching and curriculum, but also directed attention to who was teaching. By naming his environment 'racist,' he reveals the uneasy meaning associated with connecting the term 'racialized' to public space-a juncture related to continuous efforts by critical education theorists to address how students stage essence and negotiate difference in their efforts to gain full recognition for who, what, and how they want to be considered.

Reading Wayne's essays through the lens of a radical critical pedagogy brings into full view the importance of teaching that education can be a process of repositioning-that is, for moving to dislocate boundaries, negotiate meaning, and enable change and transformation. Taking seriously Wayne's attempts to understand his own teaching and use of theatre in the classroom, I end by reflecting on how I might want to act within a critical classroom attentive to the interrogation of 'identity' and its intimate relationship with 'culture and community'.

##### **Biography**

Lorenzo Garcia has been involved in the field of theatre education as a middle school teacher, theatre-for-youth director, and researcher. He currently teaches and directs in the Department of Dance and Theatre Arts at the University of North Texas. He is particularly interested in the use of strategies, such as the telling of personal childhood stories, that encourage pre-service teachers to reflect on and articulate what they believe really matters in their teaching practice/praxis'

### **No.3**

## **WOMEN AND DRAMA: TRANSFORMING THE DOUBLE REFRACTION' OF THE FICTIONAL AND THE FICTIONAL' REAL**

**By Beryl Chalk (Australia)**

### **Abstract**

This article looks at drama as a means for women to reflect on the construction of identity and considers how parameters for exploring meaning can be developed within the drama. Consideration is given to the historical silencing and marginalisation of women in language, discourse, society and culture. Drama, with its emphasis on embodiment provides an appropriate space (locus) for women to become their own representers, agents and subjects. It is through the drama that women can uncover 'mark' and affirm silenced aspects of themselves. Women's bodies carry cultural significance and loading as both flesh and blood identity and symbolic construct. Within the tradition of Western philosophy we are perceived through a gender lens and the generic he is used to represent all subjects. The female subjects represented by the generic he have traditionally had no influence in setting the terms of reference but are required to act and react according to the masculine ideal. This is known as a false construct. To move beyond this construct and disrupt the status quo requires strength, courage and resilience. By engaging in drama, in which there are both elements of the real context, the fictionalised real and fictional context, false constructs can be challenged and disrupted in safety. Through drama praxis perceptual shifts occur as the false construct is recognised and challenged thereby creating the possibility for a re-alignment and re-cognition of the real. It is the possibility of the immediacy of perceptual shifts which gives such vitality and validity to the drama process.

### **Biography**

Beryl Chalk is a doctoral candidate at the University of Western Australia. She is researching drama (Sacred Theatre) as the locus for women to critically reflect on the construction of identity. Her M.Ed research investigated the emergence of a sense of authentic voice for women when participating in drama workshops using female archetypes as the focus. Beryl teaches Early Childhood Drama and Literacy at Edith Cowan University, Perth, Western Australia.

### **No.4**

## **TABULA RASA: STARTING AFRESH WITH CLASSROOM DRAMA**

**By Kathleen Gallagher (Canada)**

### **Abstract**

An action research collaboration investigating the implementation of pedagogical and curricular change in an Ontario grade eight classroom led researchers to unanticipated and valued findings. The vehicle of drama for the teaching of a new History curriculum methodologies that redistributed power and re-defined roles among grade eight students. Working 'in role' and critically reflecting on practice often uncovers "surprising" findings when practitioners are able to systematically "think their practice" (Freire, 1998) and create possibilities for learners to challenge previous assumptions about classroom achievement. The approach taken in this study fostered democratic principles in classroom teaching and learning, and the subsequent representation of classroom-based inquiry. The group's well-established social order was contested when drama became a new way to 'succeed' for three of the classroom's most academically challenged students.

### **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. In 1999, her doctoral research was

awarded the American Alliance of Theatre and Education's' distinguished dissertation award. In 2000, her dissertation also received the Barbara McIntyre distinguished research award. Dr. Gallagher's new book is entitled *Drama Education in the Lives of Girls: Imagining Possibilities* (University of Toronto Press, 2000). Her research in drama continues to focus on questions of inclusion and democratic practice as well as the pedagogical possibilities of learning through the arts.

## **No.5**

### **MAKING A BREAK FOR IT: DISCOURSE AND THEATRE IN PRISONS.**

**By James Thompson (UK)**

#### **Abstract**

This article takes a look back at the author's experience of prison theatre explaining how he became involved in it and where it has taken him. It places the work in relation to more traditional political' theatre and attempts to unravel the position to which it has now moved. The article questions some of the comfort that Prison Theatre practitioners have taken from adopting the language of rehabilitative group work, and asks a number of questions about what frames should be employed when discussing the work. The article explores how applied theatre practitioners learn and practice within social policy discursive boundaries that can both enhance and also restrict. The article is deliberately an acutely personal take on the negotiations and discursive journey made by the author.

#### **Biography**

James Thompson is a Leverhulme Special Research Fellow at Manchester University Drama Department. He was founder and Director of the Theatre in Prisons and Probation Centre and has worked on applied theatre projects in the UK, US, Brazil, Burkina Faso and Sri Lanka.

## **No.6**

### **THE ARTS: MAKING SENSE, MAKING MEANING OF OURSELVES**

**By Felicity Haynes (Australia)**

#### **Abstract**

The author investigates the subject of the Arts and how it might be differentiated from other subjects in the curriculum framework. The traditional Arts/Science binary has become blurred, when the Sciences now insist that the student become responsive to and responsible for the environment. The responsiveness required of the Art student however is still of a different kind, being not simply a subjectively intuitive awareness of a physical world so much as an dialectical communication between writer and reader, artist and viewer and particularly actor and audience. This ongoing conversation makes social sense of our worlds and requires understanding of cultural rules and symbols. Our artworks are physically embodied and culturally emergent entities, through which we, as artist, critic or appreciator, continually construct and reconstruct subjectivities, societies and selves.

#### **Biography**

Felicity Haynes is Senior Lecturer in Education at The University of Western Australia. She has been National President of the Australian Institute of Art Education and the Philosophy of Education Society of Australasia, as well as being heavily involved in educational administration. She completed her PhD on metaphor as a bridge between Reason and Insight at the University of Illinois and has published widely in ethics, critical thinking, and aesthetic education, including authoring *The Ethical School* (1998) and co-editing, with Tarquam McKenna *Unseen Genders* (2001).

[EDITOR: Unfortunately the following article cannot be recovered, owing to platform transcription issues. We apologise for this.]

**~~Comment: The Inaugural Research Institute of the Centre for Applied Theatre Research: A Personal Perspective.~~**

**~~By Peter O'Connor (New Zealand)~~**

**~~Abstract~~**

~~This article is a personal account of the inaugural Applied Theatre Research Institute at Griffith University, September, 1999. The author enjoins readers to enter the debates raised by Judith Ackroyd at the seminar as we flesh out our understandings of how applied theatre may best work.~~

**~~Biography~~**

~~Peter O'Connor is currently the National Coordinator for the Arts: Drama, for the New Zealand Ministry of Education. Peter has taught at secondary and tertiary levels in drama and published numerous texts for classroom based drama. Peter is currently a research student at Griffith University.~~