

Drama And Diversity A Pluralistic Perspective For Educational Drama Paperback

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Theatre for Change Robert Landy 2012-04-03 Building on Robert J. Landy's seminal text, Handbook of Educational Drama and Theatre, Landy and Montgomery revisit this richly diverse and ever-changing field, identifying some of the best international practices in Applied Drama and

Theatre. Through interviews with leading practitioners and educators such as Dorothy Heathcote, Jan Cohen Cruz, James Thompson, and Johnny Saldaña, the authors lucidly present the key concepts, theories and reflective praxis of Applied Drama and Theatre. As they discuss the changes brought about by practitioners in venues such as schools, community centres, village squares and prisons, Landy and Montgomery explore the field's ability to make meaning of a vast range of personal and social issues through the application of drama and theatre.

Cases on Models and Methods for STEAM Education Bazler, Judith Ann 2019-09-27 STEAM education can be described in two ways. One model emphasizes the arts and is not as concerned about the accuracy of the STEM fields. In the second model, STEM content is the prevailing force with a focus on accuracy, and the arts are used in limited and secondary resources for the teaching of the content. However, in order to promote creative thinking, allow for higher student engagement, and offer a more well-rounded education, a STEAM model, where science, technology, engineering, arts, and mathematics are equal contributors to the process of learning, is needed. Cases on Models and Methods for STEAM Education is an important scholarly resource that provides inclusive models and case studies highlighting best techniques and practices for implementing STEAM models in teaching and assists teachers as they learn to use such methods through the inclusion of practical activities for use in the classroom. Highlighting a wide range of topics such as science education, fine arts, and teaching models, this book is essential for educators, administrators, curriculum developers, instructional designers, policymakers, academicians, researchers, and students.

Drama in Education Ása Helga Ragnarsdóttir 2019-11-22 As schools have become more aware of their role in addressing personal and social issues, the importance of 'values and attitudes' have begun shaping education and curricula worldwide. Drama in Education explores the six

fundamental pillars of the national curriculum guide of Iceland in relation to these changing values and attitudes. Focusing on the importance of human relations, this book explores literacy, sustainability, health and welfare, democracy and human rights, equality and creativity. It demonstrates the capability of drama as a teaching strategy for effectively working towards these fundamental pillars and reflects on how drama in education can be used to empower children to become healthy, creative individuals and active members in a democratic society. Offering research-based examples of using drama successfully in different educational contexts and considering practical challenges within the classroom, *Drama in Education: Exploring Key Research Concepts and Effective Strategies* is an essential guide for any modern drama teacher.

Interactive and Improvisational Drama Adam Blatner 2007 Are you a drama student looking for other ways to practice in your field? Do you teach drama students, or, as a teacher, want to enliven your lessons? Are you an actor who wants to diversify your role repertoire? Are you a therapist who uses active approaches to promote your clients' creative potentials? Are you wanting to be involved in a meaningful form of social action? This is the book for you! Thirty-two innovators share their approaches to interactive and improvisational drama, applied theatre, and performance, for education, therapy, recreation, community-building, and personal empowerment. You are holding the only book that covers the full range of dynamic methods that expand the theatre arts into new settings where many more people can participate in and enjoy the process of non-scripted drama. Drama is a great field! There are many ways to enjoy this activity other than by having to memorize scripts and preparing a performance for an audience. There are ways that are more playful, and types of drama in which the audience become co-actors. This present book is unique in offering ways for participants to become more spontaneous and involved.

Encountering Children's Literature Jane M. Gangi 2004 In this text, Jane M. Gangi gives us a new

perspective on how integrating the fine arts and literature fosters the active participation and in-depth understanding that is as important for children as it is for teachers. The heart of the book is a comprehensive treatment of children's literature, with a strong emphasis on multicultural and international literature.

Acting to Manage Conflict and Bullying Through Evidence-Based Strategies Bruce Burton 2015-06-15 This book offers a complete and detailed account of the evolution of an internationally successful, evidence-based program that has been the result of almost two decades of action research into conflict and bullying. It addresses one of the most serious problems encountered in schools and work places worldwide: that of bullying and inter-personal conflict. The book presents a comprehensive account of the research, development and refinement of the DRACON Project and the Acting Against Bullying and Cooling Conflicts programs. The effective strategies that emerged from the extensive international research and practice use a combination of theories of conflict and bullying management with drama techniques and peer teaching which have been unique in their application. The book analyses their evolution into an effective program that has impacted positively on bullying and conflict in a number of settings. In the UK the program successfully addressed behavioural problems amongst girls in schools through the use of peer teaching in a drama setting. In Sweden the program assists nursing students, nurses and other health professionals to deal with conflict in the workplace. In Australia it has been applied in hundreds of schools to reduce bullying and assist newly arrived refugees to deal with cultural conflict and develop resilience and self-identity in their new country. This volume makes a major and authentic contribution to the international effort to find effective strategies and techniques to deal with interpersonal conflict and bullying across a range of contexts.

Nationalism and Youth in Theatre and Performance Victoria Pettersen Lantz 2014-07-11

Nationalism and Youth in Theatre and Performance explores how children and young people fit into national political theatre and, moreover, how youth enact interrogative, patriotic, and/or antagonistic performances as they develop their own relationship with nationhood. Children are often seen as excluded from public discourse or political action. However, this idea of exclusion is false both because adults place children at the center of political debates (with the rhetoric of future generations) and because children actively insert themselves into public discourse. Whether performing a national anthem for visiting heads of state, creating a school play about a country's birth, or marching in protest of a change in public policy, young people use theatre and performance as a means of publicly staking a claim in national politics, directly engaging with ideas of nationalism around the world. This collection explores the issues of how children fit into national discourse on international stages. The authors focus on national performances by/for/with youth and examine a wide range of performances from across the globe, from parades and protests to devised and traditional theatre. Nationalism and Youth in Theatre and Performance rethinks how national performance is defined and offers previously unexplored historical and theoretical discussions of political youth performance.

Undoing Whiteness in the Classroom Virginia Lea 2008 At the start of the twenty-first century, government mandates and corporate practices are resulting in growing inequities in the U.S. educational field. Many view this as being driven by whiteness hegemony. Undoing Whiteness in the Classroom is a comprehensive effort to bring together, in one volume, educultural practices and teaching strategies that deconstruct whiteness hegemony, empower individuals to develop critical consciousness, and inspire them to engage in social justice activism. Through music, the visual and performing arts, narrative, and dialogue, educulturalism opens us up to becoming more aware of the oppressive cultural and institutional forces that make up whiteness hegemony.

Educulturalism allows us to identify how whiteness hegemony functions to obscure the power, privilege, and practices of the dominant social elite, and reproduce inequities and inequalities within education and wider society.

Teaching Drama in the Classroom Joanne Kilgour Dowdy 2011-11-02 This book includes strategies for integrating drama in the classroom through the use of creating characters, giving meaning to activities through answering the questions: who, what, when, where, and why about any person and situation under discussion (5 W's), using storyboards, incorporating music, writing radio scripts, and using literature and movies as prompts for improvised enactments. Students will learn how to create characters and apply those creations to different content-area activities, situations, and subject matter. This useful resource describes more than thirty-five scenarios of teachers and students in early elementary grades through graduate school working together to craft drama events that draw out participants' creative energies, interpretations of curricular topics, and investigations of social, political, and personal concerns. In all of these lesson plans, students collectively explore topics, concepts, themes, or tensions that surface as they navigate their way through the conditions and experiences that unfold in a scene, skit, improvisation, or in interrelated episodes. Drama techniques include role play, scripting, dialogue, audience participation, improvisation, and the strategic use of interaction, space, movement, and gesture.

Planning Process Drama Pamela Howell 2013-02-11 Process drama is now firmly established, internationally, as a powerful and dynamic pedagogy. This clear and accessible book provides a practical, step-by-step guide to the planning of process drama. Grounded in theory and illustrated in practice, it identifies and explains the principles of planning and shows how they can be applied across age ranges and curricula. Drawing on the authors' wide-ranging practical experience and research, examples are built up and run throughout the book, at each step showing how and why

the teachers' planning decisions were made. This second edition features: a wider range of examples illustrating the planning principles in practice two completely new chapters: one deals with planning for diverse learner groups and the other moves the reader on from the pre-action planning phase to the 'planning on your feet' required as the drama unfolds. incorporated new material to reflect recent understanding of how learning takes place Written as a conversation between reader and authors, Planning Process Drama will help practitioners to update and refine their practice and strengthen their understanding, skills and confidence. Planning Process Drama will be an essential guide for students undertaking initial teacher training at primary level, in addition to both Drama and English at secondary level, and a Masters in Drama in Education. It will also prove to be valuable reading for specialist and non-specialist teacher in both the primary and secondary sectors who teach, or wish to teach, process drama.

Youth and Performance: Perceptions of the Contemporary Child Geesche Wartemann 2015-04-30
This publication is the outcome of the third International Theatre for Young Audiences Research (ITYARN) conference in conjunction with an ASSITEJ World Congress and Festival held in Warsaw, Poland in 2014. The ITYARN conferences' themes always give a very broad frame to invite researchers from different countries and with diverse Theatre for Young Audiences (TYA) traditions as well as diverse academic cultures to contribute to an international exchange about TYA. While exiting, this exchange is always a challenge. How to talk about aesthetic experiences and concepts of childhood in an intercultural dialogue? This is not just a question of translation but also of culturally determined concepts of TYA. Last but not least are the academic attitudes and modes of (critical) discussion themselves, which are culturally informed and shaped by individual experiences. With this publication, ITYARN once again takes up this most interesting task of developing intercultural exchange about TYA. It offers space for a diversity of author contributions,

and it invites readers with academic and/ or artistic backgrounds to look for new inspirations for his or her reflections on TYA.

Drama and English at the Heart of the Curriculum Joe Winston 2013-01-11 Written specifically for primary teachers and trainees who wish to develop their teaching skills in English and drama, this book offers practical guidance on model drama and English teaching techniques, approaches to assessment, and examples of cross-curricular links. Teachers and students will benefit from the wide range of techniques covered in this book.

Applied Theatre Philip Taylor 2003 Philip Taylor offers strategies for using theatre to raise awareness, propose alternatives, provide healing, and implement community change.

Writing Qualitatively Johnny Saldaña 2018-04-09 Writing Qualitatively: The Selected Works of Johnny Saldaña showcases the diverse range of writing styles available to qualitative researchers through the work one of the most internationally cited and referenced methodologists. The traditional academic journal article still holds its place as a convention of published scholarship, but Saldaña illustrates how a variety of approaches to research documentation can evocatively represent social life and one's self in intriguing ways. Writing Qualitatively assembles journal articles, book chapters, ancillary materials, texts from keynote addresses, and previously unpublished work that illustrate Saldaña's eclectic body of inquiry. Each piece is prefaced with author comments on the selection, and how readers themselves might venture into comparable writing styles. Multiple methodologies and writing examples are included, ranging from case studies to action research; from poetry to ethnodramatic play scripts; from confessional tales to autoethnographies; and from textbook materials to classroom session designs. An introduction to the collection discusses Saldaña's writing processes and how qualitative researchers and educators can extend their own imaginations and creativity to find new forms of scholarly

presentation and representation. Writing Qualitatively serves as a supplemental text for undergraduate and graduate courses in qualitative inquiry, educational research, ethnography, and arts-based research. This unique anthology demonstrates to students, professors, and professional researchers how academic scholarship can be reported through a breadth of literary genres, elements, and styles.

Drama and Curriculum John O'Toole 2009-03-17 'Here's a knocking indeed!' says the Porter in Shakespeare's Scottish play (Act II, Scene 3) and immediately puts himself into role in order to deal with the demands of such an early call after a late night of drinking and carousal: 'If a man were porter of hell-gate...'. But what roles does the porter of curriculum-gate take on in order to deal with drama's persistent demands for entry? Ah, that depends upon the temperature of the times. We, who have been knocking for what seems to be a very long time, know well that when evaluation and measurement criteria are demanded as evidence of drama's efficacy, an examiner stands as gatekeeper. When the educational landscape is in danger of overcrowding, we meet a territorial governor. And how often has the courtesan turned out to be only a tease because the arts are, for a brief moment, in the spotlight for their abilities to foster out-of-the-box thinkers? In this text, we meet these 'commissionaires' and many more. The gatekeeping roles and what they represent are so familiar that they have become clichés to us. We know them by their arguments, ripostes, dismissals, their brief encouragement and lack of follow-up. And we know that behind each one (however firmly they think they keep the keys) is a financial and political master whose power controls the curriculum building and everything in it.

Applied Drama and Theatre as an Interdisciplinary Field in the Context of HIV/AIDS in Africa Hazel Barnes 2014-03-25 Drama for Life, University of the Witwatersrand, aims "to enhance the capacity of young people, theatre practitioners and their communities to take responsibility for the quality of

their lives in the context of HIV and AIDS in Africa. We achieve this through participatory and experiential drama and theatre that is appropriate to current social realities but draws on the rich indigenous knowledge of African communities.” Collected here is a representative set of research essays written to facilitate dialogue across disciplines on the role of drama and theatre in HIV/AIDS education, prevention, and rehabilitation. Reflections are offered on present praxis and the media, as well as on innovative research approaches in an interdisciplinary paradigm, along with HIV/AIDS education via performance poetry and other experimental methods such as participant-led workshops. Topics include: the call for a move away from the binaries of much critical pedagogy; a project, undertaken in Ghana and Malawi with people living with AIDS, to create and present theatre; the contradictions between global and local expectations of applied drama and theatre methodology, in relation to folk media, participation, and syncretism. Three case studies report on mapping as a creative device for playmaking; the methodology of Themba Interactive Theatre; and applying drama with women living with HIV in the Zandspruit Informal Settlement. The essays validate the importance of play in both energizing those in positions of hopelessness and enabling the distancing essential to observe one’s situation and enable change. The book stimulates the ongoing investigation of current practice and extends an invitation to further develop innovative approaches. Hazel Barnes is a retired Head of Drama and Performance Studies at the University of KwaZulu–Natal, where she is a Senior Research Associate. Her research interests lie in the field of applied drama, including the contexts of interculturalism and post-traumatic stress.

Gender and Education [Two Volumes] Barbara J. Bank 2007-01-01 Educators explore the intersection of gender and education. Their entries deal with educational theories, research, curricula, practices, personnel, and policies, but also with variations in the gendering of education

across historical and cultural contexts. The various contributors discuss gender as a social construction. The latest research on boys and masculinities, as well as girls and feminism, is included.

A Teaching Artist at Work Barbara McKean 2006 The works presented are moving and impressive; their authenticity and tone in harmony with the story teller's voice. The story itself may open new windows ... for those intent on enriching and humanizing what occurs in contemporary schools. - Maxine Greene A fabulous book for arts and theater education. -Merryl Goldberg Author of *Integrating the Arts*, Third Edition Are you a theatre teaching artist, or considering it? No matter what kind of educational setting you're in, the theatre skills you teach are intimately linked to your own artistry: you've got to know how to teach from your own practice while you learn to practice the art of teaching. The key is discovering how the educational setting, the students, and the stage link. *A Teaching Artist at Work* helps theatre teaching artists develop connections between their pedagogical and artistic selves. The book presents a framework for thinking about the work of teaching artists in general and theatre teaching artists in particular. Through descriptive examinations of practice, the book also provides theatre teaching artists and those who prepare and work beside them with concrete examples of three theatre-education projects in three different educational settings as well as the collaborative processes that helped them succeed. Replicable in other settings-such as community outreach programs, after school and summer programs hosted by professional theatres, and not-for-profit educational theatres-these projects provide a jumping-off point for others who work to create interesting theatre curriculum. In any educational setting, theatre teaching artists create spaces where teachers and students can envision a new, different, and exciting way of learning and doing that they can apply to theatre education and many other content areas. With emphasis on linking personal artistry with pedagogical artistry and

examples drawn from McKean's own practice, *A Teaching Artist At Work* is an invaluable resource for teaching artists and the arts-education community.

Teaching for Educational Equity Jane A. Beese 2017-07-31 Teachers and school leaders are confronted by various issues pertaining to social justice every day. This volume will help school leaders to handle these issues ethically.

The Reflexive Teaching Artist Kathryn Dawson 2014-10-01 *The Reflexive Teaching Artist* invites Teaching Artists at all levels of experience to consider the power of reflective practice. Kathryn Dawson and Daniel A. Kelin, II offer a reflective framework – a series of foundational concepts, including intentionality, quality, artistic perspective, assessment, and praxis – illuminated through reflexive case-study examples from Teaching Artists in a wide range of settings. The authors write from the dual perspectives of artist and educator to raise fundamental questions about the complex intentions, relationships and function of the teaching artist in school, community, and professional theatre settings. Through questions, guided reflection activities, collected wisdom from the field, and an introductory action-research model, Dawson, Kelin and their contributors closely examine the practice of teaching in, through, and about drama and theatre.

Teaching for Educational Equity Jennifer L. Martin 2016-04-12 Teachers and school leaders are confronted by various issues pertaining to social justice every day. This volume will help school leaders to handle these issues ethically, and is intended to be used by administrators for the professional development of teachers, teacher leaders, and aspiring principals. This volume includes cases pertaining to race, class, gender, sexual orientation, discrimination and harassment, culturally responsive pedagogy, intersectionality, et cetera. Plucked out of the news, from our own memories, or current lives, the cases contained in this volume represent the lived experiences of real students, teachers, and administrators. Each case requires the reader to look

beyond the facts, by providing guidance on current research and policy guidelines. Each case provides the reader with additional information that will assist them in making informed decisions. Additionally, each case provides facilitators with guiding questions to assist them in their pedagogy and for subsequent class discussion. We struggle with issues of social justice, as we invite you to do, and with how to create and maintain equitable environments for all of our students in all of our schools.

Drama and Education Manon van de Water 2015-02-20 Drama and Education provides a practical, comprehensive guide to drama as a tool for teaching and learning. It is among the first practical drama and performance textbooks that address brain-based, neuroscientific research, making the argument that creativity is necessary in our lives, that embodied learning is natural and essential, and that contextual learning helps us find our place in society in relationship to other peoples and cultures. As well as a historical and theoretical overview of the field, it provides rationale and techniques for several specific methodologies: linear drama, process-oriented drama, drama for social justice, and performance art. Each approach is supplemented with sample lesson plans, activities, ideas for differentiation, and extensive bibliographies. The topics are discussed from five key angles: • Historical and theoretical foundations • Curricular applications • Practical toolkits for a range of classrooms and learning environments • Different strategies for lesson plans • Extension options for longer workshops. Alongside these core methods, the integration of other innovative forms—from performance art to Theatre of the Oppressed—into drama-based learning is explored, as well as the pragmatic concerns such as assessment, planning, and advocacy for arts learning and arts education partnerships. Drama and Education is the comprehensive textbook for teachers and students on Applied Theatre and Theatre and

Education courses.

Teenagers and Reading Jacqueline Manuel 2012 This book brings together international research and practical perspectives on the current state of teenagers' reading. Contributions by teachers, researchers and other educators explore the 'what, how, when, where, and why' of adolescents' reading, advancing our grasp of the relationships between and among teenage readers, texts and contexts.

International Handbook of Research in Arts Education Liora Bresler 2007-03-05 Providing a distillation of knowledge in the various disciplines of arts education (dance, drama, music, literature and poetry and visual arts), this essential handbook synthesizes existing research literature, reflects on the past, and contributes to shaping the future of the respective and integrated disciplines of arts education. While research can at times seem distant from practice, the Handbook aims to maintain connection with the live practice of art and of education, capturing the vibrancy and best thinking in the field of theory and practice. The Handbook is organized into 13 sections, each focusing on a major area or issue in arts education research.

Higher Education: Handbook of Theory and Research Michael B. Paulsen 2018-04-06 Published annually since 1985, the Handbook series provides a compendium of thorough and integrative literature reviews on a diverse array of topics of interest to the higher education scholarly and policy communities. Each chapter provides a comprehensive review of research findings on a selected topic, critiques the research literature in terms of its conceptual and methodological rigor and sets forth an agenda for future research intended to advance knowledge on the chosen topic. The Handbook focuses on a comprehensive set of central areas of study in higher education that encompasses the salient dimensions of scholarly and policy inquiries undertaken in the international higher education community. Each annual volume contains chapters on such diverse

topics as research on college students and faculty, organization and administration, curriculum and instruction, policy, diversity issues, economics and finance, history and philosophy, community colleges, advances in research methodology and more. The series is fortunate to have attracted annual contributions from distinguished scholars throughout the world.

Borderlands Children's Theatre Cecilia Josephine Aragón 2022-03-04 This book chronicles the child performer as part of the Chicana/o/Mexican-American theatre experience. Borderlands Children's Theatre explores the phenomenon of the Chicana/o/Mexican-American child performer at the center of Chicana/o and Latina/o theatre culture. Drawing from historical and contemporary theatrical traditions to finally the emergence of Latina/o Youth Theatre and Latina/o Theatre for Young Audiences, it raises crucial questions about the role of the child in these performative contexts and about how childhood and adolescence was experienced and understood. Analyzing contemporary plays for Chicana/o/Mexican-American child performer, it introduces theorizations of "performing mestizaje" and "border crossing" borderlands performance, gender, and ethnic identity and investigates theatre as a site in which children and youth have the opportunity to articulate their emerging selfhoods. This book adds to the national and international dialogue in theatre and gives voice to Chicana/o/Mexican-American children and youth and will be of great interest to students and scholars of Theatre studies and Latina/o studies.

Digital Storytelling, Applied Theatre, & Youth Megan Alrutz 2014-09-19 Digital Storytelling, Applied Theatre, & Youth argues that theatre artists must re-imagine how and why they facilitate performance practices with young people. Rapid globalization and advances in media and technology continue to change the ways that people engage with and understand the world around them. Drawing on pedagogical, aesthetic, and theoretical threads of applied theatre and media practices, this book presents practitioners, scholars, and educators with innovative approaches to

devising and performing digital stories. This book offers the first comprehensive examination of digital storytelling as an applied theatre practice. Alrutz explores how participatory and mediated performance practices can engage the wisdom and experience of youth; build knowledge about self, others and society; and invite dialogue and deliberation with audiences. In doing so, she theorizes digital storytelling as a site of possibility for critical and relational practices, feminist performance pedagogies, and alliance building with young people.

The Museum of Living and Breathing Art Katie Gletty-Syoen 2002

Drama and Theatre in Urban Contexts Kathleen Gallagher 2014-03-05 Urban theatre can be described as theatre made with or by those whose lives are marked by the urban landscape and its social limits and possibilities. At the heart of this text lies the question of how theatre can illuminate the urban and how theatre is illuminated by the urban. The city, like a play, is a space where everything adopts multiple meanings. It is an objective thought and a subjective experience, a charged and symbolic thing, as well as a real, material, lived reality. The chapters in this book illustrate the theatre's uncanny ability to narrate and symbolize the physical and psychic space of the city. Running through all of the pieces presented are the themes of power and of young people's sense of agency within the structures they dwell in and are shaped by. Through drama education and applied theatre practices, the affinity between the urban and its theatres is radically replaced by marginal spaces, boulevards and schools. As Guillermo Gómez-Peña suggests, the theatre has gone to the people to serve their local and immediate need for a means of holding the urban and the self so that both can be interrogated and re-imagined; so that the various dystopias of urban existence can be envisaged as places of urban solidarity and as utopias, at least, of the mind. This book was originally published as a special issue of *Research in Drama Education: The*

Journal of Applied Theatre and Performance.

Drama-based Pedagogy Katie Dawson 2018-03-14 Drama-based Pedagogy promotes the relationship between drama and education, championing the versatility of drama-based teaching tools designed in conjunction with classroom curriculum. Written by highly experienced teachers who have collated their work over an extended period of time, this book bridges the gap between drama in education theories and actual classroom practice. With its extensive range of tried and tested strategies, plans and activities, Drama-based Pedagogy provides a uniquely accessible yet scholarly manual for those who work, think, train and learn in educational or artistic settings and contexts. It is the perfect companion to professional development and university courses, as well as for already established educators who wish to increase student discourse, reflection and understanding of virtually any subject matter in an authentic and communicative way.

Theatre and Learning Art Babayants 2015-09-04 As early as Plato, theorists acknowledged the power of theatre as a way of teaching young minds. Similarly, starting with Plato, philosophers occasionally adopted an anti-theatrical stance, worried by the “dangers” theatre posed to society. The relationships between learning and theatre have never been seen as straightforward, obvious, or without contradictions. This volume investigates the complexity of the intersection of theatre and learning, addressing both the theoretical and practical aspects of it. In three sections—Reflecting, Risking, and Re-imagining—theatre researchers, education scholars, theatre practitioners consider the tensions, frictions and failures that make learning through theatre, in theatre and about theatre interesting, engaging, and challenging. Loosely based on the proceedings from the 20th Festival of Original Theatre (F.O.O.T.), which took place in February 2012 at the University of Toronto, this book contains academic articles and interviews, as well as position, reflection and provocation papers from both established researchers in the field of Applied Theatre, such as

Professor Helen Nicholson and Professor Kathleen Gallagher, as well as experienced and emergent scholars in Education, Theatre, Dance and Performance Studies. It also introduces the unorthodox work of the pre-eminent Swedish director and inventor of Babydrama, Suzanne Osten, to the academic audience. Theatre and Learning will be interesting to a wide range of audiences, such as theatre artists and students, theatre researchers and educators, and will be particularly useful for those teaching Theatre Theory and Practice, including Applied Theatre, in higher education.

Drama and Diversity Sharon Grady 2000 Drama and Diversity offers a pluralistic perspective for the field of educational drama and theatre practice, demonstrating how we can respectfully work across and between differences such as race, social class, gender, sexual orientation, and ability. Filled with moments of drama practice to illustrate the ABCs of several areas of difference

Whiteness, Pedagogy, Performance Leda M. Cooks 2008-03 Whiteness, Pedagogy, Performance is unique in bringing together these three important topics in the context of communication teaching and scholarship with an eye toward interdisciplinary perspectives. In fourteen chapters, the leading whiteness scholars in the field of communication analyze the process of teaching and learning and the complicated intersections of whiteness, racial identity, and cross-racial dialogue. Toward these ends, these essays offer a variety of theoretical and practical approaches to the analysis of identity construction, racial privilege, and pedagogies toward equality and social justice. Above all, for teachers, students, and anyone interested in these issues, this book is a challenge to re-think the ways our curricula, texts, disciplinary boundaries, and moreover, how our interactions and performances re-inscribe racial privileges. Chapters provide innovative and accessible analyses of teaching and learning that will appeal to students, teachers, administrators,

and anyone interested in how race works.

Cases on STEAM Education in Practice Bazler, Judith 2017-02-08 Curriculums for STEM education programs have been successfully implemented into numerous school systems for many years. Recently, the integration of arts education into such programs has proven to be significantly beneficial to students, resulting in a new method of teaching including science, technology, engineering, art, and mathematics. Cases on STEAM Education in Practice is an essential research publication for the latest scholarly information on curriculum development, instructional design, and educational benefits of STEAM learning initiatives. Featuring coverage on a range of topics including fine arts, differentiated instruction, and student engagement, this book is ideally designed for academicians, researchers, and professionals seeking current research on the implementation of STEAM education.

Language Arts in Asia Christina DeCoursey 2012-01-17 This volume is the first of a series contributing to the academic study of Language Arts, as an English-language teaching paradigm. Language Arts has been widely used in native English-speaking countries including Australia and New Zealand. Its recent adoption into the second-language teaching curriculum in Hong Kong, as well as similar initiatives within secondary and tertiary education in mainland China, enhances its interest to scholars studying second-language teaching and learning in Asian contexts. This book offers many papers and discussions of interest to teachers, language professionals, scholars and administrators. Its chapters explore current topics in Language Arts research including trends in the rapprochement of stylistics and linguistics, teaching approaches and learning outcomes. At the same time, they offer diverse theoretical and methodological approaches, of interest to the practitioner and policy-maker as well as the researcher. The value of this volume lies particularly in strengthening the theoretical and methodological foundations of Language Arts. The use of

literature and the arts in humanist education has a long history within Europe, being traditionally appreciated for its ability to transform leaders, instill finer sensibilities and question social ills. In its postcolonial incarnations, as the traditional subject areas were informed by critical and linguistic theories, language arts subject areas were less often used, as they were understood to offer opportunities to analyse their functions as apology for leaders, coopting the young, and pacifying dissent but less often used to teach second language skills. Language Arts curricula arising since the 1980s have increasingly embraced authentic voices, styles and genres. Contemporary Language Arts curricula use literature to teach reading-based and communication skills, in conjunction with critical and creative thinking. The movement of English-language education beyond native English shores has placed Language Arts into a World Englishes frame, and therefore its curricula have included the teaching ethics, civics and intercultural sensitivity. The explosion of media and digital communications of the 1990s led to the adoption of media literacy as a crucial Language Arts skill. As digital innovations continue to impact the teaching of English, Language Arts has adopted multiliteracies. These developments are represented in the papers included in this volume.

Making Faces, Making Race Heidi Louise Cooper 2007

Resources in Education 1998

Understanding and Preventing Campus Violence Michele Antoinette Paludi 2008 The recent shootings at Virginia Tech brought issues surrounding campus violence to the forefront once again. But campuses have always had problems with stalking, sexual harassment, bullying, rape, and robbery, among other things. In fact, the incidence rates of campus violence are quite startling. Between 8 and 15 percent of college women say they have been raped. And battering occurs in up to a third of all couples in dating relationships in the U.S. Fortunately, there are

solutions to the problem of campus violence. In *Understanding and Preventing Campus Violence*, Michele Paludi and a host of experts detail preventive procedures as well as methods to stay safer on campus.

Teaching Fairly in an Unfair World, 2nd Edition Kathleen Gould Lundy 2020-08-14 This era of “fake” news demands a deeper curriculum that questions inconsistencies of facts and opinions in various texts and images. This timely revision of a ground-breaking book offers opportunities for students to connect with social justice issues through inventive language exploration and the active examination of all forms of media. It encourages teachers to evaluate their core teaching beliefs and recognize the realities of their students’ lives for a richer understanding of our complex world. A glossary of more than fifty strategies, along with reproducible pages for easy classroom use, complement this essential resource.

The Embodied Performance of Gender Jack Migdalek 2014-10-24 Norms of embodied behaviour for males and females, as promoted in mainstream Western public arenas of popular culture and the everyday, continue to work, overtly and covertly, as definitive and restrictive barriers to the realm of possibilities of embodied gender expression and appreciation. They serve to disempower and marginalize those not inclined to embody according to such dichotomous models. This book explores the ramifications of the way our gendered, sexed and culturally constructed bodies are situated toward notions of difference and highlights the need to safeguard the social and emotional well-being of those who do not fit comfortably with dominant norms of masculine/feminine behaviour, as deemed appropriate to biological sex. The book interrogates gender inequitable machinations of education and performance arts disciplines by which educators and arts practitioners train, teach, choreograph, and direct those with whom they work, and theorizes ways of broadening personal and social notions of possible, aesthetic, and acceptable embodiment for

all persons, regardless of biological sex or sexual orientation. The author's own struggles as a performance artist, educator, and person in the everyday, as well as the findings of empirical fieldwork with educators, performance arts practitioners, and high school students, are employed to illustrate and advocate the need for self reflexive scrutiny of existing and hidden inequities regarding the embodiment of gender within one's own habitual perspectives, taste, and practices.