

Editorial Volume 3

Biographical Notes



Janinka Greenwood is Professor of Education and Applied Drama at the College of Education and Associate Dean of Postgraduate Studies in Education. Her research is based in a group of interconnected areas: education, theatre and the intercultural space where these take place. While some of her projects are in one or other of these separate areas, she is keenly interested in where they overlap and extend our conceptualisations of aesthetics, semiotics, scholarship and knowledge. Professor Greenwood has published widely and is an editor for a number of journals. Work includes: *Te Mauri Pakeaka: A Journey in to the Third Space* (with Arnold Wilson, 2006, Auckland University Press) and *The bridge, the trolls, and a number of crossings: a foray into the third space* (with Laura MCCammon, 2008) in NJ (Drama Australia).



Alan Scott is Head of the School of Educational Studies and Human Development at the College of Education of the University of Canterbury. A former Head of the National Academy of Singing and Dramatic Art (NASDA), his research interests centre on the politics and sociology of education, and the politics and sociology of theatre. He has been the theatre critic for the Christchurch Press for 18 years and works with the Te Rakau Hua O Te Wao Tapu trust, a Maori theatre company, which creates theatre in prisons and Youth Justice Centres.

Kia ora ra tatou i te tau nei o Rua-a -moko

For us, the editors in Christchurch, this has been an extraordinary year. We have been an unwilling but participatory audience to a climatic, harrowing, open-air, site-specific piece of performance art, that involved not only all the people in our city but also the earth itself. As a form of theatre it has indeed had really tragic dimensions for all of us, incidental touches of comedy, and a narrative of stoic courage and endurance, as well as of bureaucratic entanglement. We hope the show is coming to the end of its run. This notion of the earthquake as performance prompts further examination, one concerning the connections between life, theatre and performance studies. We would like to write that article, but that will need to wait for a later issue.

Inevitably this has caused delays in the production of this issue. We sincerely apologise to our contributors and those readers who have eagerly awaited this third volume of the New Zealand Journal of Research in Performing Arts and Education: Nga Mahi a Rehia.

The delays also result in a very brief editorial as we are determined to have this volume on-line before the end of the year. We thank you all, and look forward to a new volume in the New year, with no such delay.

However, first in this volume, we present six articles.

Wang offers a rich and comprehensive account of a museum theatre project that researched and shared indigenous history in Taiwan. Her reflective and detailed description of the process and of its potential implications will be of interest in all countries where indigenous histories have been marginalised by the dominant culture, as well as to teachers in schools and to museum and gallery directors who may be inspired to find ways of using the educational resources of community institutions to enrich cross-cultural learning.

Greenwood and **Te Aika** use the concepts of performance studies and direct theatre to examine the role media have played in the revitalisation of Māori language. Taking the illustrative examples of a film, a Māori television channel and the use of popular websites, they draw an analogy between traditional land based marae and the virtual meeting houses of digital technology. They further suggest that such media have the potential to be sites of efficacious performance that serves to develop identity, preserve customary values and accelerate language learning.

The relationship between tikanga and theatre is examined from a completely different angle by **Ruth** who draws on her work with Toi Whakaari, the New Zealand Drama School, to explore how tikanga Māori impacts on the learning environment of the drama school and how it affects training for careers in screen and theatre. She describes how the school has moved from concern with only surface performative skills to richer engagement with underlying values and with developing a sense of identity and place.

The deeper challenges involved in actor training also inform the article by **Ilgenfritz** who describes the culture of actor training in another New Zealand company: LAB, Research Theatre Company. Drawing on teachings from Cunha, Lecoq, Meyerhold and Grotowski, as well as those from New Zealander Christian Penny, he examines the exercises that form the basis of training in the LAB as well as the philosophy behind them. He explores the interrelatedness, particularly in the use of mask, of honesty and discipline.

Teacher education forms the basis of two articles. **Kempe** examines how drama teachers develop their professional identity. He writes from his experience within England, but his account invites comparison with the situation in New Zealand and indeed with that of other countries around the world. He poses what he terms a *triad* approach in which not only individual identity and the role of teacher are explored but also the component of teacher *character*. He reports how he used the students' creation of monologues as an investigative tool.

In an explicitly personal reflection on her own practice, **Hesketh** examines difficulties she encountered in introducing pre-service teachers to the aims and practices of process drama. In particular she explores the degree to which their lack of engagement might be related to a low valuation of such practices within schools. Her article offers a welcome side script to the often published grand narratives of success and advocacy and will find resonances with other educators who want to critically reflect on and refine their practice.

Alan Scott and Janinka Greenwood