



*RiDE: THE JOURNAL OF APPLIED THEATRE AND PERFORMANCE:*

## ***THE GENDER & SEXUALITY ISSUE***

(Themed issue, 18.2, June 2013)

gender ... community ... drama ... sexuality ... performance ... queer ...  
activism ... education ... theatre ... applied ...

*RiDE: the Journal of Applied Theatre and Performance* is a fully refereed, international journal published by Routledge, now included in the Social Sciences Citation Index and the Arts and Humanities Citation Index. **The themed edition aims to interrogate non-normative gender and sexuality as they relate to drama, theatre and performance practices in community, social and education contexts.** Articles and responses for the themed edition are invited from a range of relevant discourses.

1. We welcome written **articles** of around 4000 - 5000 words. A series of issues and questions are suggested below as part of the rationale/provocation for articles. The complexity and plurality of the themes, however, invite research of a varied nature that may move away from these.

2. We also welcome **responses** to this theme that may be presented in a wide variety of styles - provided they fall within the scope of the journal's printing possibilities - such as reflections upon your practice/s (or that of others), manifestoes, event reviews, in-dialogues, visual images, polemics, designs and other written pieces, equivalent to 500 - 1,000 words.

**Article and response** abstracts (of approximately 500 words) must reach both issue editors by **31<sup>st</sup> October 2011**: Stephen Farrier [Stephen.farrier@cssd.ac.uk](mailto:Stephen.farrier@cssd.ac.uk) and Catherine McNamara [Catherine.mcnamara@cssd.ac.uk](mailto:Catherine.mcnamara@cssd.ac.uk).

Contributors whose proposals have been initially accepted will be informed by the end of November 2011. Authors of articles will be asked to submit the full piece for peer review by **8<sup>th</sup> May, 2012**. Further editing is likely to occur in response to peer reviews and co-editors' comments around July-September 2012.

### **Rationale/provocation**

This themed edition of *RiDE* will specifically address issues and concepts associated with non-normative gender and sexuality and drama education/ applied theatre/ performance praxes. We wish to encourage a diversity of practices in the issue and are seeking contributions from areas such as intergenerational work with lesbian, gay, bisexual, trans, queer-identified and intersex (LGBTQI) people; LGBTQI identity; performance arts practices within Applied Theatre where non-normative gender and/ or sexuality are a focus.

Broadly we would like the issue to *examine the ways applied theatre can be used to challenge and interact with hegemonic narratives and processes as they relate to gender and sexuality*.

Some of the recent developments in the broader fields of Gender Studies, Sexualities Studies, Trans Studies and Queer Studies include Emma Renold's 2005 publication *Girls, Boys and Junior Sexualities: Exploring Children's Gender and Sexual Relations in the Primary School*, William Pinar's 1998 publication *Queer Theory in Education*, Susan Driver's 2008 *Queer Youth Cultures* and the 2010 edition of *International Journal of Qualitative Studies in Education* with a focus on queer and education. These publications engage in discourses around youth, non-normativity and heteronormativity. They do not engage, however, in the ways that the arts, theatre and applied theatre intersect with those concepts and practices.

The instigation of the International Federation of Theatre Research's Queer Futures group, alongside the Association for Theatre in Higher Education's LGBT (Lesbian, Gay, Bisexual and Transgendered) and the Theatre and Social Change Focus Groups and PSi's Community Performance and Performance and Human Rights working groups all contribute to this broad context and seek to continue the groundbreaking work of gay and lesbian studies, to question and analyze heteronormativities and heterosexualities and to carry out research that interrogates and deconstructs existing categories of identity and hegemonies of discourse.

This issue will explore the concepts, categories and identities of non-normative gender and sexualities through myriad lived experiences. The issue will serve as a corpus of performance practice and lesbian, gay, bi, trans, queer and gender non-conformist culture as well as cultures and communities for whom none of those identity categories function well and for whom it is antagonistic. Individual perspectives, positions, practices and identities will be sutured together to create the narrative of the issue, and the narrative of the various ways that performance is a contributory factor to non-normative identity formation.

### **Key questions to consider:**

- **What work is being made in the interstices of Gender Studies, Sexuality Studies, Trans Studies or Queer Studies and applied theatre/drama education?**

How might theatre methodologies that are used in community and educational settings reinforce or upset normative discourses around gender and sexuality? What do non-normative applied theatre methodologies look like? Is all applied theatre practice already non-normative? What are the forms and the matter of non-normative practices within applied theatre and drama education where gender and sexuality are concerned?

- **LGBTQI in schools**

Lesbian, Gay, Bisexual, Transgender, Intersex and Queer identified young people are more than four times as likely to have attempted suicide than their peers, as well as face an increased risk of harassment at school, and of being the victims of physical violence (Whittle, 2007; Franks, Peel & Scott, 2010). In what ways does applied theatre make positive interventions in this landscape? How can applied theatre practice work to allay concerns among senior management about liability, parental and/ or media reaction? Can applied theatre combat these concerns which overshadow the daily repercussions of an inexperienced or inactive faculty or staff?

- **Interdisciplinarity**

What occurs when the languages of Gender Studies, Sexualities Studies, Trans Studies or Queer Studies and applied theatre elide? What are the enhancements as a result of such overlapping practices? What other disciplines feed this conjunction and with what impact?

- **Approaches to researching non-normative gender and sexuality within applied theatre/drama education**

What are the appropriate and emergent methods for researching this field? Are there specific issues surrounding research in this field that are relevant to its concerns?

- **Non-normative narratives in Applied Performance**

How do autobiography and personal story serve as forms within work that explores non-normative gender and sexuality? Is performance a 'space' which non-normative identities can inhabit in ways that individuals who identify as LGBTQI can't live in the world? Whose voice do we hear within this kind of autobiographical work, and what role does the spectator play in the collaborative exchange between spectator and solo performer? Can we re-read the trope of the victim in the auto-biographical sphere?

- **Training, education and non-normative subjectivity**

What is the lived experience of the LGBTQI or gender non-conformist actor/ performer/ facilitator in relation to existing modes of actor and performer training and/ or training for applied theatre practitioners? Do those systems accommodate, challenge, constrain, deny and/ or enable trans/gender/queer bodies and subjectivities? How might these bodies and subjectivities challenge modes of training?

- **Futurity and Applied Theatre**

Has queer futurity got a place within applied theatre practice?

- **The problematics of queer**

What are the difficulties of LGBTQI and other non-normative genders/sexualities in cultures, communities and other contexts where the stakes are high? What use is Applied Theatre to non-normative genders and sexualities in strict social regimes?