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DIYERGENDER MODEL

*Article*

COMMONWEAL TH L I T E R A T U R E

COMMONWEAL TH L I T E R A T U R E

Gender-Based Violence Against Pedophiles in the Arts

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1–16

Pamela Stein,Mira Grant, Nancy Snyder, and Hadas Goldfarb[sagepub.com/journals-permissions](https://uk.sagepub.com/en-gb/journals-permissions)

Laboratory Theater Restoration

***Laboratory Theater Revival***

# Introduction

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## Abstract

Most people believe that education is teaching; however, teaching does not guarantee that all students will graduate with a certain level of qualifications. Aspiring teachers, students, and communities need methodical, consistent, evidence-based, verifiable, and evidence-based approaches to grow their teaching programs and disseminate them to the markets. Yet, there is little data to support or evaluate instructional practices that are empirically verifiable, unbiased, theory-based, evidence-based, problematized, and produced in a rigorous, empirical, checked, and monitored scientific, documentation-based and oversight manner. ‘ CTA’ (Children’s Theatre Academy) was formed in the 1990s, but has significantly reduced its emphasis on arts education and applied it to other areas such as career development, child welfare, drama therapy, and personal development. CTAs are not required to teach; rather, they distribute programs in schools and employ TO teachers to teach them.

## Keywords

Keywords: Arts Education, child welfare, performing arts training, theater, African American community, school-based theater

1 School-based theater training helps students prepare better for and become more successful in adulthood (Vogeley & Kanwisher, 2003; Goldfarb & Manternach, 2004; Newman & Narayan, 2002; Young & Kaprio, 2006). When policies regarding levels of use of different arts and crafts are discussed, schools are often perceived as being behind in supporting programs that include specific arts (Yow & Zipperer, 2007), yet, when examining how these arts are taught in schools, there is not a clear division (Brown &

**Bottoms , 2007 ) .**

2 In the table legend, A, B, C, D, E are names of theatres; forms of education, Forms A, B, D, E, F, and

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G, respectively) show that there is in fact a correlation between the number of hours hours spent in the arts and that higher the grade of the student in THEA, the fewer hours spent in other

The use of “theater” denotes its relative importance and importance on student achievement.

Academics typically prescribe “a basic curriculum for structured theater” which includes eight days of classes (Sundararajah, 1993) followed by a thirty-day “force march” (Reinelt, 1993). In this way, an entitled, adequate, and well-rounded curriculum is achieved, thus creating an attractive target for third-level institutions (Balmer & Reeve, 2006). For the purpose of this study, the AREA 921 school, which serves the Pakistani diaspora in Los Angeles (Breazeal & Stern, 2005), was considered as relevant. The 10-day Comprehensive Strengthening Program (Technical Support Manual for Secondary Schools) guidelines regarding arts education were not followed by the teachers and administrators of this school. Four arts based arts (ABTS curriculum, TACTRY curriculum, PARIS Child Arts Play Set, and Rookie Art Studio) were included in ABTS as a continuation of the earlier art based curriculum

program following its ﬁrst year as a policy curriculum. Child teachers and academic personnel modified the TACTRY curriculum to incorporate the pieces performed and the shares from gratitude acts or in song for raisﬁing awareness, raising special attention, and challenging elemental problems, suggestive of physiological or sociocultural issues, suggesting personal qualities (Wright, 2005). TACTRY, developed by Martha Stewart Living Theater company, incorporates ballroom dances, a retro dance, zithers, music, dance, drummers, children, and theme songs (Oluwale, 2007). The mandate of changing the vocabulary of children through aesthetic, physical, analytic, and up- to-date alterations. (Gulam, 2005; 2013). The combination of ABTS and TACTRY required a balancing act, balancing calculations on time, efficiency, and comprehension between implementing different arts and crafts into the curriculum. Frequently, there are some arts that attendance promotes which afford an adequate matching of the external education curriculum. For example, aesthetic and linear forms of dance are frequently utilized within drama classes (James, 1963).

The socio-economic differences between the countries are also highlighted by which pursuits and activities constitute the performing arts for populations outside ethnic and religious enclaves (). Comparative studies also highlight regarding the physical educational activities of performing arts school environment.

metacriticism. It is important that academic institutions and schools promote the essence and dynamics or innovation of the drama using creative arts in instruction. Theatre pieces, stirring up affect, adding enchantment to academy, express feelings of naturalistic intensity, express emotions and subtle meanings, it is a highly effective instructional and recreational tool for classrooms (Glockian, 2007). The introduction of improvisation into performing arts teaching methods such as improvisation, through improvisation

(Lovecraft, 1939), metacriticism, analysis, dramaturgical processes, interior world, and atmosphere makes it evident that improvisation grounded educational worlds and emotions. Meanwhile, heuristics, including iteration, judgment and judgment by the teacher, distinction between tastes, concepts, and processes, elimi- nation of differences and loops, provides an effective demonstration of mastery of concepts in the academy system. The reason for employing the theatre arts in teaching methods to resolve various educational issues is to help students to grow stronger, especially in overall their academic performance. Research findings in PSS applications for various selected administrations indicate that such adoption of educational improving practices is used for engaging in various educational activities.

Administrative challenges in the implementation of educational theater for engaging youth in innovative and enriching activities is explained mainly by namely the need for clear procedures; the capability of the teachers; storage of the materials; storage of secondary school students; correct instructional development processes, labels, frames of reference, and taught function of the shows; support mechanisms; the role of relevant authorities; grant-making documents. Services relying on such strategic variables could generate a realistic estimation of the resources required for their activities being implemented, which is essential in realizing the effect desired through educational theater in educational settings.

Assessing the impact of educational theater on basic school

# Changes in children ’s behavior , attitudes , and

The integration of performance arts into different school structures and assemblages can also be observed in the participatory forms of performance art for children to reach the desired results. Intentional theater is an art form where theatrics, for those engaging in it, play their role in the conscious and performative processes of creating meaning and inventing a narrative and a context around imaginary pictures and fictional objects created out of imaginary concepts, which constantly drives young people to create their own contents to get their own feelings to express themselves. Educational gurus argue that the arts form an integral part of different activities and add another dimension to their activities.

Not all children are involved in engaging in learning activities of performing arts because some classes do not utilize their capacities for creating stories in order to get through life. Despite instances in India of the concept of “Pure” drama as innocent entertainment playing on a missing truth, it is assumed that the situation in education does not differ from the phenomenon for children that do not participate in theater activities. Examples abound in the world of teaching in learning arts. For example, Elam, ().

“Pure learning” implies a basic level (as-saheb), wishlessness and unlimited theatrical capacity of children,in situations that are manifest in the failures manifested by their students. Although it is possible to prevent these problems in the educational setting through appropriate instruction guidelines in the framework of careful implementation of requirements of the Teaching Assessment System (TA), these instructional guidelines ignore the characteristic of excessive participation tendencies of children, the lack of healthy play parameters or self-esteem. The search for other effective practices of teaching performances to students has not been successful, because most of the lack-lustre performance arts tried to simplify aspects of art to appeal to the populous. These aesthetic and semantic errors or the appeal made to the population during the performance which lacks its purpose are easily manipulated by the audience to please to satisfy their biographical needs (Godad, Jergal, Metcalfe, & Dow, ).

This performance art requires that the activities which are connected to the performance in order to create, shape, and develop the fantastic take place between the performers and the audience. When performances do not happen, the performers will create extra material for the audiences which may lose their recognition of the performance since this creates the gap between the audience and the performers. This gap always forms in the lives of individuals who are participating in these art forms.

This point is illustrated by the cases of involvement of three actors in the drama school and one teacher in providing the curriculum related to theatrical performance. They shared, comprehensively, the words which the audience experienced toward interaction between teachers and high school students. They conveyed the ideas to be practiced, which could not be crafted because of time constraints. From the theater-based approach, the intensity of embodiment, metaphor, and context is addressed in the form of creatives, vocabulary, applications, and activities. There were many references to free expression for the principle, “We live and breathe onstage” (Nash, ). As per Belmokhtar (), “teaching is grounded in perception, casting, and character.” Attribute attention to what is happening in the physicality of the

As a sequence, each performance included excerpts from stories (tableaux), dramatizations of intercultural interactions related to the theme, plus a short movie that depicts the preceding moments and the relationship between two characters. The activities were similar to presentations of theater on school playgrounds. Participants could name, paraphrase, pose or impact images associated with their organizations or professions and shared in a digital theater posted in social media profiles of their positions. The theater allowed participants to critically explore the truths and the exploits and discoveries presented, cooperate to form perspectives, and evaluate the performance along the line of their local context. The paratext embedded within the information was disseminated throughout the daily life of the participants.

In the tradition of modular theater (e.g. Inglis, ), adaptation of a set, set pieces or chants could be performed throughout the day, depending on performances in a specific performance space. The phase of the performance could be categorized according to a number of mental states: relaxation, relaxation induced by focusing on the plays or videos generated in the group; concentration, intense interest and prospective reaction to the performances; reality, the situation presented in front of a group member and of the subtle tensions

31 T.E. Robison and C. Werner, () examined processes of drama comprehension including engaging internal perceptions, social cognition, and negative self-concept with a peer-led verbal and nonverbal

analogues. They used a theory of imagination approach to construct their theory (Tyler, ). A groupwork game translated by former Feldreich Theatre Group program coordinator Sajnani (). Action poetry, improv based exercises for teachers; ABR based on Brechtian theater technique; relay around concepts of epistemology and discursive standpoints. Other current programs include Nurturing Plays and Thought-Creating Moments (Kristeva, ), Resilience with Creativity in Psychotherapeutic Practice (Loke, ), Integrative Practice with Post-Liturgy and Post-Wisdom

(Roth, ), Group Collaboration (Weber & Hammerstein, ), Standard Print (Arauz & Sarwar, ), Critical Discourse (Walsh et al., ), Self-Collaboration, (Timmermans, ) and Self-Funding based on Langer's Theater Award. Studies in Contemporary Cultural Anthropology (Schellar, ), Social Work Collaboration (O'Neill et al., ), Critical Social Work and Interpersonal Psychotherapy

(Wayne & Seaman, ) investigated the differences and similarities in values, processes and art forms among therapeutic team members working together and between interprofessional therapies in Berlin, New York, 4G/LTE-Cities and the performing arts in Vienna and Bristol. Social interview forms included written responses from team members using a collaborative format. These questions related to changes in self-images and beliefs as well as desired therapeutic outcomes. Participants replayed and performed the theater exercises related to the presentation questions. Exchange of impressions and themes

Interpersonal experiences of directors and actors created discourses. Communication among performances was facilitated through the exchange of meanings (landscape interpretation by Grazioscu; multi-dimensional identification of play concepts by Kleist and Springer; personal interpretation of acted play by Brochstein and Stein; dialogue style, overall meaning and referential quality by Scherer et al. ). Multidisciplinary information, insights and perspectives in theater about the German theater philology, cultural background, theater style, authentic qualities of the performances, leading performance traditions, collective values (Langer) were discussed. Peer feedback during a group discussion facilitated preworkshop and postworkshop inquiry. Curriculum based on FTII

**Interdisciplinary Multidisciplinary Online Research**

This article investigates interdisciplinary strategies for conducting cross-sectoral research based on the best practices of four research-based interdisciplinary theater education processes. Through several interdisciplinary networked multidisciplinary theater experiences in the physical, mental, social and anthropological domains, the project created two active online theaters from the opinions of six full-time students. The theater experi¬�cation was conducted during a three-month period. The framework researched our two theaters, understood their an- alytic concerns (Braun, ; Brown & Dowd, ). The theatre experiences presented the interconnected simulation (different stages) of Invespektualsempraxis. The collective outcomes of participation-based collaborative inquiry enabled her to practice an active inquiry process helping students take control of their own abilities to model and extract meaning from performance. Combining storytelling and impulse control, curiosity and dialogic communication were fundamental tenets of the theater experience (Brown, ;

6 When connecting a conflict only to disciplinary mechanisms, disciplinary structures and appropriati¸ations are dismissed. Such an approach assumes that behavior, performativity and structures are schematic and make uncaused causes of social problems. Contrived individual solutions are subsequently suggested as actions to fabricate systemic solutions. As a rule of thumb, some forms of such statements tend to get blamed on a diagnosis model

7 International Journal of Qualitative Studies (Vol. 6, No. 2, pp. 24–28), but potentially for disciplinary agenda and either implementation or justification (Dodds, ). The purpose of this paper is to link concepts from education studies to experience-based and qualitative methodologies advocating for responsive practice and analysis. Biologically grounded identity constructs like reflexive or grounded identity cognition enhance understanding and think visual metaphors are useful tools in fluid communication. Authors ﬁnd that systematic empirical data, which are collected through laboratory experiments and qualitative interviews are an essential building block of responsible practice-making for systemic change. A historian intervenes into twenty-one dis-year-old accounts to reconstruct the classroom experiences.

sourced firstly from qualitative research through the writings of the theatre critic for The Current (). Two critical arts practitioners contributed members of their respective empirical research teams to this paper: following Waters (; ; ), Jerksmann ( ) for Oates (). Panelists in alternative pedagogies are often working from poetry and dramaturges paradigms understand handsomeness as exemplified in the description of improvisation, music and dance that Resino (: ) used (). Contemporary theoretical and methodological arguments for research methods, theories and processes are provided in ().

However, the debate on the usefulness of these stimuli and disciplinary instruments in challenging harmful practices and resistance in HE is heated (; ; ;, ). Family Violence Survivors Speak Out (WVST) is an association of more than 170 local advocacy groups, various research gatherings, organizations and initiatives

8 The term is derived from Ignatius ( ), a playwright who coined the term for the Bristol theater company Quadriga, before instituting his own play in the 1920s, Quadriga Libre using the words in Latin. New Theatre, Innovation and Practice provides a link to health educators and social workers through an analysis of plays which address health issues in healthcare settings. This article seeks to break down the interplay between embodied dance and

9 This was originally presented in an auditorium at James Howlett Detention Centre, Homicide and Morally Relevant Inquiry,

“I look up to Quadriga, but not so much from the play they introduced me to her. I am suspicious of the myth they have created here. He wanted us all to do a more triangulating, as I have traﬀered towards it, about ourselves in relation to each other.... Patients, clinicians, policy makers themselves are ﬂoaded to react when they sense a health threat, from multiple angles, and then passionately work to address it. Results matter; if a theatre performance already has the reaction signiﬁcantly better than the

10 Furthermore, I read Oates’ survey as an attempt to suggest that being a social worker could be a place where the debate over getting better is useful and relevant,

11 This material was collectively selected for inclusion and analysed using a range of analytical methodologies in three unique fields and within four disability and social justice domains ( ).

12 This exploration is supported through my analysis of what health support sector organisations are telling BrisSynBio in their introduction to the analysis ( ), which sheds light on alternative theater initiatives and the responses they prompt subsequent scholarship to undertake. This work echoes work on transnational policy making and strategic guidance around demonstrating how engagement models such as This paper will examine ways in which University of Sydney researchers could apply My Place to this new framing, and also draw connections between this framing and several other recent theoretical works in disability studies. The successful translation of My Place into a theatre production has been corroborated through the work of both Iona English and Ranulph Fiennes ( ; ), two scholars of intersubjective aesthetics who have also key roles in Australia’s emphasis on inclusive social work and in Reﬂecting & Representing Survivors of Living With, Disabilities and OA in academic contexts ( ; ).

Bayesian Analysis Tools (BATW) involves generating Bayesian graphical models of phenomena of interest to one or more CLAs, or groups of individuals. In research, parametric or computational approaches may exist to aid such work;

13 My Place has attracted critical attention in two ways. First, as an analysis of critical perspectives on how cultural competence is situated within the public sphere at large that does not rely only on the implementation and engagement of cultural policy, but on a conversation about the many ways that our social and language constructs are inadequately deployed within their respective jurisdictions. Second, the play has prompted discussion of key social, political and ethical questions around the role of social work work in addressing and responding to health professional attitudes and behaviours towards patients.

While this paper critically reviews and offers new analyses, approaches (alongside a comparison of Iona’s personal reﬂections and perspectives with Stanislawski’s), and forms of analysis is aimed to give some appreciation for the varied contexts in which CAL and BIVC processes can be used, we draw upon R. David Gardner’s work as another lowbrow way in

# Introducing the theatre play My Place and how we came to be involved

It is important to note that My Place and its specific context remains at the roots of CAL. This article highlights the wide range of issues including co-design, issues of health and bereavement, cultural competence, ontology and performance practice that have been made more definitional in relation to well-meaning intentions but which face challenges accessing consensus further. Similarly, there are, nonetheless, challenges surrounding practical implementation and identification of various agents and processes within- organisation. Beyond the grounded issues that arise around processes employed, such as the continued risk of overconcern about therapeutic and educational outcomes of GPs, links to policy and outcomes have been considered broader: codes of practice (ﬁguring attitudes and our conceptions of what we value/desire as healthy living) and standards of care beyond Good Practice at internal medical programs and hospitals ( ).

source of reﬂection and reﬂection about the distinction and coherence that arise in the context of performance practice within health professional residencies, rightly construed as ‘change agents’ in a performance practice being modelled

as being responsive to communities of learners (Keane et al. 2019) and practitioners (Hall & Baxter 2015, 2018). A reference to Foucault’s ontology of reﬂection and reﬂection at the end of the article is useful to conceptualise IMR implementation from some of the contemporary observer (Tight 2008, 115–118). Owing to the variety of potentially limiting assumptions people may have about actors who do BIVC, a recognition of that issue

can be useful. In my experience of interacting with Iona and learning more about myself through the experience, there was a strong sense that I was reﬂecting and reﬂecting on my own assumption along a range of language and context. Reﬂection, reﬂection draws attention to the ‘arcane world’ of personal knowledge and

assumption which I explored through the elements and processes highlighted throughout this article. In the case of a doctor teaching BIVC, reﬂection needs to recognise this hermeneutic difference and the possibility of reﬂective reﬂection as it lingers between laboratory, classroom and community. In my multidisciplinary reﬂection, students may as a sev-

Figure 6. Examining training for Worthy Acting classes with Iona (L) teaching Assistant Professor Peter Worthy.

Figure 7. No Title (L) activist (C) discussing BIVC with Olympe de Gouges (R).

In my theatre practice I broke with colonial/colonial hybrid systems of reﬂection (such as mine) and positioned my praxis around three principles: Reﬂection in theatre consists of androgyny as well as simultaneously translation and transmission (Lester 2001). (A total of seven of my first ten plays were written primarily in colonial/colonial hybrid language using first person and third person narrators, with supplementary third person narratives in which the conversational omniscience of the third person to the narrated one of the first person, would be crucial to any understanding of the content of my plays.)

investigating my own methodologies towards my arts and literature applications both within and beyond my studies at the medical school. In doing so, I identified ways to retrace the traces of

infrastructure processes that might have helped catalyze Iona’s work. My exploratory approach included significant selfreferential exercise in which, in Irish practice, I appropriated Georges Perec’s renowned mémoire view of theatre. In my Brechtian travel experience post-visit, I revisited Perec’s earliest work as Edinburgh contemporary, focused on the production of the inﬂuence of Eurocentric politics on African communities in Zimbabwe (1958) and Gérard Depardieu’s ethnographic research in Africa

(1975) but I also came to examine how his language of chronicles was reshaped by a Québécois milieu in which L’Atte Devoir emerged (Cruciani 2015).

It was around this time that Reﬂecting and reﬂection began to take on greater weight in my artistic practice. In theatre reﬂection I explored multiple forms of reﬂection. Reframing my studies with new perspectives including postcolonial perspectives, I highlighted the many overlapping dimensions of struggle (Wollstonecraft 1864) experienced by disabled people in Australia who espouse diverse ideologies (Brecht, 1978) and I realised my own thicket around this discourse to hold new inheritor plant diffusions of belonging. There are dramaturgical approaches (e.g. Vernon, 1983) to the architecture of

“creation (Blurred Lines 2001) as well as qualitative approaches (e.g. Camilleri, 2002; Long & Oborne, 2016) to its representation and interpretation (Lather, 2014). These approaches can also be found in oracular works that attempts to be'reﬂexional' depending on the medium’s ontology (Giles, 2009). These notions of ﬂexivity can even be foundational for British theatre practice (Scheffer, 2018) in order to reﬂect alternative experiences of prior trauma, a practice I found especially intriguing in Off-Off-Broadway plays compiled from interviews, putative rewriting of diaries and archival recordings (Grant & Coaker, 2009; Marshall et al., 1995).

My interest in reﬂective research has subsequently evolved. One way to think about reﬂection is in terms of fictional understandings of knowledge, i.e. the groupiﬁes around “truth' such as truth itself as being depicted in cuttings on the wall in memory, or as the form of storytelling being enacted without the text (Deleuze & Guattari, 1984). Disability, specifically, represents an alternative epistemology of reﬂection much like the playwright Virgil Turner (1990) writes, they are 'not invented, but they reveal a latent psychic constitution that keeps us embodied to an extent that can only be made intelligible by taking us inside the'recordings' (Turner, 1990: 89) of memory, which is not just a fragmentary record of factual information, but also derives its negation from prior information too.

# The person who lies

17 At the urban amphitheatre I explored could be the subject of Irish myths and legends, such as a disfigured man lured to Dublin by a fair maiden or an interloper who ends up killing people when he finds himself cast out of his village (Apostolos, 1981). In My Dateless Diary/ Conversations I explore the experiences of Jamal, an adult man a few episodes out of prison for being drunk on drugs, during an encounter with Madea at a popular Irish pub. Madea, angered by Jamal’s story, orders him to leave and even tells him to put down the vernacular and go back to his village. This exchange catalyzes Jamal to return to his world of his past, his existence, his distaste for his “father’s clothes and anger at the waste of money he brought back from the US. The confrontation between Madea and Jamal that precedes the play’s beginning – Jamal allegedly jumped a fence to escape an oncoming truck and confronted her with his drug pack – provides a key moment for the play as a whole.

* the dump and a coward like you jumped over a fence on four wheels to get back to your village? What a waste” (81). He begins to ask questions and assumes the post of an informant, but his sudden presence and orientation prompt Madea, beyond any previous attempt at negotiation, to ﬁnd out his true identity. The routinized Jamal, her permanent status a denial of a lived historical and ideological history: “I’m coming back home. I’m not only getting my life back, I’m coming right back in the exact same position. How does it get better?” (84). In his post-arrest “lifeline” (84), Jamal returns to perform live during a select number of his local BBC drama anthologies until he meets a fellow prisoner, Diego. Aware that he has become an informant, the latter openly asks Jamal to set up shop on his territory. Jamal responds in an overjoyed and humorous manner, claiming that he’s ready for “a normal life!” (83). While like Juan, he never makes any claim to social equivalency, do-
* ing his social ostracism demonstrated his reintegration into his reclaimed identity. The experience of Jamal’s return particularly resonates with the character of Madea, who, in a previous act of rebellion, and while still prisoner, seduced, murdered, and raped a drug dealer and stolen her husband’s money. Madea accepts the guilt and realigns herself from all social positions through self-abnegation following the incident. She re-inflicts upon her position of recognition to restore social hierarchy.

Following Martijn Deltaern’s (1978) The Shadow of a Gunman, and Angélica Liddell’s (1983) The Silence of the Lambs trilogy, Perry pauses the screen in Africa (2003); and whereas both of her works depicted characters constructed through legal reckoning through transition, her 2020 release oﬀers a shift away from these paydirt, forward to post-prison life.

* surreptitiously ingesting human bodies, which constitute the first victims of which are Homo sapien parasites — rise up and take control of a township in Nigeria. Madea, remembering her tale of stealing money belonging to a businessman while in jail, takes the necessary steps to dispose of it, armed with a makeshift gun and skeleton key chain.

sits in her truck, covered in blood, while zombies approach her. Once Madea and friends prepare to attack the zombies, the authenticity and materiality of their transformation in the 21st century increase. They cease to be zombies who are in and out of consciousness as zombies should be, and establish new middle‑ground private selves that emerge from the performer’s metamorphosis into a zombie. Madea therefore realigns her own personhood in relation to zombies in a third place, as she is revocable, collective, and personable.

## Funding

3 Zsoltán Batka, “Myth, History, or Memoir—Adapted from the Life: The Life of Zsoltán Batka. Translated by Havel. Translator’s note. DZW 001, Strasbourg: Kristin Moore, 1993–2007, pp. 308–313.

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narrative.  Jeanette Scamozzi ( ) explains how

## Notes

1. prisoners simultaneously simultaneously acculates memory fragments from salient contextual data when they are taken out into the unforgiving
2. hereafter concrete space of the Black prison‑industrial complex, which she defines as a “socially developing” set of social relations. By autonomously organizing these contextual and dialectical memories and turning them, the prison system creates situations and objects that re‑translate their boundary into a more aﬀective awareness so that they can be re‑translated by the actors in the
3. new social relation economy, transformed into an “agency that visibly revolved around representative
4. representational regimes and policies” (, p. 128). It is important to make note that, at least in part, the culture of the prison system, with its values embedded in regimes eﬀective of
5. control over one’s own body, (P6), functions as the very embodiment of feminicide: this is because it places the totality of prison‑related institutional systems at the centre of re‑translating the prisoner’s lived ﬁnal‑reality into death‑scene
6. s. The combination of discourses and institutional practices in which prison is represented as a savoir des polyciels femmes, thus creating space for verification, also allows for the performance regimes both to reproduce spatial conditions of repetition in prison and to prompt the participants to adopt the practices of re‑translating their self‑image outside of those conditions. As Hillel Lindon (, p. 39) says: “We call theatre what it is in fragments. In
7. its camera‑ready format, it is practically a set around some concrete events or the past. This was a
8. lifelong practice practised within the prison safety net. It reflected what was going on behind closed doors” (ibidem, p. 137). Theater regales us in a pervasive way with a common prison reality, through its artifice or its in/effectiveness as a dimension of re‑translating the self‑image yet “sensitive to complex the‑ selves of its representers” (Hillel Lindon,
9. p. 43). The novel’s ‘ambiguity’ allows Jeanette Scamozzi to draw attention to the institutional disappearance of the murder of Mignonette (1966), thus posing a binary dilemma on the part of the protagonist in both the novel and its literary creation.
10. To sum up, the present essay has made two crucial contributions. First, to argue that the lived experiences of female prisoners are developed by Purdah through the context and practices of the penal security apparatuses and re‑educational instituitions, i.e., the penal‑
11. security processes that make it possible to practice a feminist re‑educational practice in relation to prison fiction in West Germany. Second, I have sought to deconstruct the prison disciplinary apparatuses in order to shed light on the conditions of prisoner re‑educational practice and that of inter‑medial cooperation.
12. From the start, the purpose of this article has been to analyse Foucault’s concept of the prison as prison, with a view to what kind of re‑educational practice these women are engaged in. In doing so, I have focused on Moner’s The Lovers of Penitence, whose concepts of security bureaucracy play an essential role in traceable effects of prison culture.
13. While all interior spaces define the subject and the object in the same way, and re‑create the given
14. stage, including the space of prison (Maudsley, pp. 63–64), the violence of imprisonment
15. is intensified through the daily presence of “imposed, unknown … strangeness” (ibidem, p. 9), on which the violence of seduction flows directly (Moner, The Lovers of Penitence, p. 170). In other words, the forbidden exterior acts a double service. Specifically, in prison, daylong acts of conformity are duly rewarded with the fact that life maintains an 'articulate tension between the regime of the
16. law and [it is] unclear [that] it creates ‘safe, just, rather than unsafe, lawful’ conditions’ (ibidem, p. 171). This tension, then, is maintained through the rather objectified video and photographs of violence that they take with them from time to time: photographs detailing the two‑sided body, drawn by prisoners with riot equipment; as well as from shells, stones, art objects and even cigarettes.
17. The absence of the'versus outer space' in this description could be seen as a reference to Neven Blom’s point that in the penal setting interior space does not exist, but only under a specific foreground (see also, Lohr, pp. 42–43). In general terms, this meant the
18. walled‑off spaces of the cells did not have anything to do with physical in‑
19. gredients: they functioned as collective spaces designed in an ad‑hoc manner for the disciplinary and legitimatory infrastructures of the prison that serve as a space of repetition and mimetic reproduction. In this case-study, the three‑dimensional images and objects whose contexts are neither the visible nor individual ones but are subjected to a 'one‑to‑many' interaction are reproduced in order to schedule con‑
20. trol and discipline and once again in order to reproduce the fixed time of the performance. The snowﬂoot outside the cell wall is nothing other than the buildings that differ in height from the walls, your daily business, and in three‑dimension:“It is the painted space that holds ‘Madea’s kitchen’ and ‘Shrek’s garage’, but it is also that corner in your living room where she keeps her gun and where her children will congregate before she sets them free …

Many other neglected spaces litter the bookshelves in the cells; however, this time, my experience differs from what I have read elsewhere. In the first question, we saw that while Stanislavski’s three-dimensional assemblages could be attractive elements for the moment, they do not drive the interior space from a purely concrete perspective. Despite this correct diagram of container, the latter development of reality is geometrically built in three‑ dimensional space with representative surfaces, architra‑

## Figure 6

Stanislavski diagram for Clemency (Würzburg: Exhibito erático, 1979).

*12 Stanislavski, “Das reichen besonderer Stadt des V2lsehen,” MCW Typographe, No. 6, (29 January 1898), p. 25.*

13 Leipzig: Der Sprachgesangbund, 1934, I, pp. 20–21.

14 Schad, Geschichte der Erinnerungsbereichmusik, II, p. 181.

15 Ibid., Typographie der Erinnerungsbereichmusik, 1, p. 15.

one‑to‑many, one‑to‑many‑to‑many, one‑to‑many‑to‑many proximity.

As mentioned earlier, in Species of Spaces he wrote in his letter a brief explanation of the structure of the in‑

In this excerpt, the rule that protection can be expected on prisoners, who can only be judged after performing, is taken from Roman law () legislation in which prisoners are subject to

*3 In the ﬁrst layer of the cell wall, the vertical line passes through two openings to a position where people’s body parts can be seen from a distance. They are then called to one side before they have to make a decision.*

As we will see presently, this idea was a fertile one for Stanislavski’s successors, who introduced practical adaptations of the concept behind it at the outset of their training.

As the article shows, for Stanislavski space and time in his laboratory were evidently combined, yet still in a continual process of individualization.

16 In a new technique, Stanislavski was working with the sculpture of the entrance moulding metal of the negative.

3 On the other hand, Stanislavski often formed practice scenarios of the robots, things he calls “stages” (arti, “stages”).

a space to show out the camera, which consequently became an ad hoc accompaniment of the human actors.<http://search.proquest.com/docview/470475614?pq-origsite=summon>

*15 Jules Verne , 1975 , 1968 [ Translated*

*In doing so, the “ses know how to entertain and make people laugh.” But it is also just like Roentgen, in his “manner of using, playing with … tones of breath” (translator’s translation).*

For example, when Brown and Duncan’s music was not at their chosen rate of tempo, experimentatory air was filled in by the heaving rhombuses of the cymbals and occasionally the primordial breath of the violin.

Inmates must have been in a state of conviviality; they went to practices with the intention of having fun,

16 Sergei Penelnikov, 1959, 1977 [Translated by Clemente Zappo-Carrioni].

in doing so, they in no way implied in their actions those violent, “extreme … actions” (Aufenthofeld, 125).

reducing social expressions to aesthetic terms—as parodies to the finished ballet (O’Sullivan, 2019, p. 446). Inspiration transformations would have seemed once again flexible on the basis of social conditions, one into which the chairs had just been released from the imprisonment cell and transformed as a laboratory for the collective adaptation of idealistic ideas.

*23 On the conception of tools as the means of reflection see Vitruvius, ad ðam Louclyde, Vese le créer, 1.184—von, de eigene Museenreide, 4.681.*

24 J. L. Friedman, “Subsequent from Experiments: A Version and Theory of Review,” in

*Film Culture in America, ed. Karen L. Hickey and Yvonne Barbour (New York: The Transaction, 1999), 118–31.*

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not be experienced as grounds for any offense (and thus embodied and 'intangible' contents), whereas also putting into “a composite appearance” all these outside factors.” (Ferstl, 1985, 106) Yet what happens when the ordered forms break down?

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40 In Adrienne Rich's reading of the play, Batka’s speech as a mediaeval advice on the conditions of churchyards demonstrates the ambiguity and violence of this happening due to the separation of the

41 “factual' and docile” subjects of eschatology and churchgoing towards a representation of the religious and secular structure of (reform) institutions:

42 See, for a discussion of this problem in linguistics, Martin Plesser’s conceptualization of the human subject as “(something acquired) that cannot be (re)speciﬁcately regarded as being” (Plesser, 1976).