

Theatre and Pedagogical Processes

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In the twentieth century, theatre and pedagogy were two words which intertwined in several rich, diverse and problematic ways.

What united them was an idea of drama shifting attention from productions to procedures, thereafter involving a social approach beyond the aesthetic approach – which in turn implied the opening up of new potentials for theatre, concerning on the one hand its genetics and on the other endeavours going a long way beyond the boundaries of art in its strictest sense.

The result was a double focus on the pedagogical process: the uses of drama as a preferred tool to intervene in social contexts and dynamics; but also the fact of conceiving the actor and general theatrical artist's training as the essential and independent principle of the dramatic creation.

In the first instance drama opens up to the outside, in the second it contemplates its innermost nature and makes it a self-contained object. In both cases what really counts is that the pedagogical approach is conceived as the end in itself, rather than a means to an end for the dramatic experience.

The proper object of research for this monographic section of *Costellazioni* concerns both such pedagogical dimensions as they materialize today after having powerfully shaped twentieth century drama, in the attempt to concentrate on how at the turn of the century their development marked educational strategies involving both artists and social subjects.

Contributions may concern:

- Theatre as a social tool for personal education
- Theatre as a tool for socializing
- Theatre as an educational resource in the school
- Social drama: historical records and recent practice
- Social drama and political drama
- Educational strategies for theatrical artists (actors and others)
- Educational patterns and aesthetic products
- Educational processes for artistic personal development

- Drama schools: traditions and innovations
- Pedagogy and drama: models and practices

Schedule of deadlines:

- 30/06/2021: deadline for submitting the abstracts (max 450 words, including bibliography and brief biographical note)
- 01/09/2021: notification of acceptance or rejection of the proposal
- 30/09/2022: sending of the complete essays according to the editorial rules.

Proposals must be sent by the indicated date to the following email addresses:

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We welcome contributions in English and Italian.

Maximum length: 40,000 characters including spaces.

Costellazioni complies with Anvur regulations and operates with a double blind peer review policy. The editorial rules are available at:

<https://www.rivistacostellazioni.org/norme-redazionali>