

a discussion of the global politics and variable transnational sensibilities about disability as they were visible in the stark contrast between, for example, American and German audiences' responses to the production. Bel describes audiences in New York and Minneapolis as "problematic" (163) and surmises that US spectators and reviewers were "embarrassed" and "much more tense . . . [S]ome accused me of abusing the performers," he explains (163). Spectators in Berlin, by contrast, were part of a "certain dynamic" where, according to Bel, "[o]nce they have started applauding, they get into it, they don't dare to stop because they want to respect every single one of the performers" (163–4).

Although the essays provide a good overview of the material logistics and affective potencies of the production, readers invested in the juncture of theatre and disability studies will be disappointed if hoping for more rigorous theoretical studies of the performance across disability methodologies. Critical disability studies, an obvious tool for opening up these essays fully, is woefully underused in the volume (Scott Wallin's and Kati Kroß's essays are two especially notable exceptions). In other words, the volume falls prey in myriad moments to the very thing it aims to query: the ideology of ability. The book's language use often is startling, as the terms "handicapped" or "mentally challenged" are used frequently without explanation and in hypermedicalizing ways. Its recurrent approaches to ability–disability are framed via an us–them dynamic (the audience *we* that is the "social agent of aesthetic community" [129] is too often assumed to be able-bodied and able-minded). Furthermore, the "axiom of the supposed authenticity of disabled people" (187), one that Kroß astutely takes up and critiques in her essay, lurks beneath the surface of many of the chapters and generally undermines the performative power of disabled actors. I also found it surprising that, even as the book claims to be deeply interested in aesthetics, critical disability work on the topic—especially vibrant in US disability studies from scholars like Michael Davidson (*Concerto for the Left Hand*), Tobin Siebers (*Disability Aesthetics*), or Ellen Samuels (*Fantasies of Identification*)—was rarely mentioned, even in footnotes.

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Reviewed by Emily Jane Warheit, *University of Maryland, College Park*

Tim Prentki's *Applied Theatre: Development* is part of the Applied Theatre series edited by Sheila Preston and Michael Balfour. This book combines a useful introduction to the field of applied theatre, written by Prentki (Part I), followed by an edited volume of case studies (Part II). Prentki, a professor at the University of Winchester, UK, is the former head of the Theatre and Media as Development MA program there. The contributors are scholars and practitioners of applied theatre from Australia, New Zealand, South Africa, South America, China, the Netherlands,

and the UK. Each participates in, or occupies some position of leadership regarding, the case study he or she presents. The purpose of Prentki's Part I is to situate Theatre for Development (TfD) in its historical and theoretical context and "to define a distinct, albeit unstable, identity" for it (1). In Part II, seven case-study-based chapters serve to illustrate the wide variety of TfD approaches and support the framework put forth in Part I. The first chapter of Part I lays out the history of Theatre for Development, placing it in its context in the realms of applied theatre, international development, and, interestingly, as a close relative of the British form of Theatre in Education. Prentki situates the roots of TfD in Marxism and critical pedagogy, and then gives an overview of TfD's history and highlights, organized by region in Africa, Asia, India, and Latin America. Chapter 2 begins with an unpacking of the neoliberal influences that permeate international development. Prentki's explanation of this complex subject is in general quite clear, but in parts requires the reader to have some prior knowledge of the workings of the development industry and its jargon. Prentki then frames the convention of the fool character as a model for "creating critical consciousness in audiences" (69). Throughout Part I, Prentki keeps us aware of what he describes as "an unresolved tension between addressing developmental goals in the world beyond the theatre and applying the theatrical process itself to the quest for an improved quality of life"; he continues, "TfD encompasses both theatre *for* development and theatre *as* development" (1). Though I am not wholly convinced of this widely inclusive definition for TfD, I think it is an excellent distinction for the purposes of exploring the breadth of development-related theatre projects in existence today. The case studies in Part II continue that exploration, but unfortunately the resulting picture of TfD as a whole is then skewed toward critically engaged practitioners and projects. Naturally, the case studies are written by scholar-practitioners who are both aware and critical of the same neoliberal forces Prentki describes in Chapter 2, so such an imbalance toward more critically engaged programs may be unavoidable.

Part II begins with Chapter 3, authored collaboratively by John O'Toole, Au Yi-Man, Andrea Baldwin, Helen Cahill, and Kennedy Chinyowa, which explores the topic of capacity building through four case studies on the training of TfD facilitators. This seems an odd place to start, and the reader is thrust into the complexities of the education of development workers before actually encountering a case study of TfD in practice. Chapter 4 describes a long-term project in Brazil, and the attempts of its leaders to revitalize waning community interest in the program with a special festival, which had mixed results. In Chapter 5, Rodrigo Benza Guerra gives an engaging and reflective account of a TfD-as-research project exploring racial and ethnic identity in Peru.

The next two chapters pair nicely, as both deal with trauma and the importance of aesthetic beauty in addressing it. In Chapter 6 Veronica Baxter compares two programs for adolescents in South Africa to explore what theatre and aesthetic experience in general can offer in communities where basic necessities are lacking. In Chapter 7, Peter O'Connor gives a personal account of his workshop to help teachers address trauma with their students in New Zealand after a 2010 earthquake. Chapters 8 and 9 stretch the definition of TfD beyond projects that take place exclusively in the Global South. Chapter 8 explores a program in which a

group of English elementary students address their misperceptions about Africa through a partnership with a school in Uganda. Chapter 9 introduces the Guatemalan community theatre group Caja Lúdica and describes their artistic exchange and collaboration with Dutch theatre artists.

The biggest strength of this book is Part I, because it provides a geographically and historically thorough history of the form and precedents for Tfd, offering a much needed concise introduction to both development history and criticism and the theoretical basis for the practice. The book is also to be commended for diversifying the conception of Theatre for Development by favoring studies from East Asia and Latin America. Unfortunately, however, in an effort to show wide-ranging and diverse case studies, the volume has no examples that demonstrate to a reader new to Tfd the full state of the field as it currently stands. In taking such a broad view of the field in order for Tfd to take “a lead in the re-interpretation of development” (248), Tfd may inadvertently be removed from the development conversation entirely, or at least experience a deepening divide between theatre *for* and theatre *as* development. Also, although the book provides an excellent overview of the historical context of Tfd, I had hoped for stronger connections and references to current development discourse and criticism. I believe this may be a missed opportunity to engage with development scholarship to lead readers from both theatre and development backgrounds to a broader context.

Prentki intends his book for a wide audience, including students and those new to Theatre for Development. Part I, particularly the first chapter, is an excellent introduction to the field, but the case studies will be more useful to those somewhat familiar with Tfd. Overall this book provides an excellent historical and theoretical context for Tfd, as well as a fine survey of current and very recent case studies demonstrating the diversity of the field today.