

followed by examples from performance practice and a programme for 'The Workshop', and ending with a series of chapters dedicated to the total human history of acting and performance. The primary contributions to knowledge here are a detailed discussion of Brecht in practice today and a set of guidelines for 'real-time' theatre, covering elements outwith the actor, from architecture to lighting, props, and sound. 'The Workshop' chapters are both a training technique for acting in real-time and a basis for the performances which are made as a result.

Binnerts' prose style is thought-provoking but aphoristic. For example, 'The language we speak is itself the vehicle of our thoughts and feelings; the voice is the vehicle of language.' The book is divided into multiple short essays, and there is frequent recourse to professional practice developed over many years, and while Binnerts meditates in debates between Brecht and Stanislavsky, modernism and postmodernism, his authorial voice dominates, which lends a sense of narrowness to the tone and dense wordiness to the prose. A section on 'How to use [the book]' is addressed to the 'reader or student', albeit with the caveat that 'You don't learn acting from a book – you learn acting by doing it.' Another audience identified here, who might respond more to the invitation to choose what to read, comprises experienced theatre practitioners who might benefit from Binnerts' approach to interrogating and challenging orthodoxies of theory in their practical work.

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Robert J. Landy and David T. Montgomery
**Theatre for Change: Education, Social Action,
and Therapy**
Basingstoke: Palgrave Macmillan, 2012. 309 p.
£17.09.
ISBN: 978-0-230-24336-8.

The authors position this book as emerging from thirty years of practice and scholarship that have taken place since 1982 and the publication of Landy's *Handbook of Educational Drama and Theatre*. The book is organized into four parts, and the first stays within the world of educational drama, with two chapters on drama in elementary, junior, and middle schools and one called 'Theatre for, by, and with Young People'. The second part focuses on Applied Theatre and the third on Drama Therapy while the final part is made up of a quirky 'Imaginary Dialogue' based on a collage of interviews and discussions with forty-seven scholars and practitioners who communicated with the authors in the process of the research.

The book is a little uneven in terms of the space devoted to each part, with forty-five pages

given over to educational drama and theatre while applied theatre and drama therapy share roughly the same number of pages between them. The majority of examples discussed are located in practice in the US, but British and other European practices are also considered and there are examples of work from China, South Korea, and Japan among other locations. The work is peppered with short 'case vignettes' which represent an attempt to imbricate theory and practice by 'build[ing] bridges to ideas'. However, the book is top-heavy with descriptive examples from practice; there is very little theory to speak of and any more critical voice is too often eschewed in favour of anecdote and emotive personal narrative.

The authors are concerned to find similarities as much as to delineate the historical, practical, and ethical differences between the work discussed, and they specifically attempt a 'rapprochement' between drama therapy and applied theatre in particular. However, some examples from drama therapy may confirm the worst suspicions of other scholars and practitioners in this field, especially since the practice is privileged over any more critical voice. Scholars and practitioners may be startled, and even a little disturbed, at the lack of differentiation between applied theatre work with a radical political or social intent and other more dubious uses of theatre, particularly those which set out to scare participants and audiences into a religious conversion experience.

That said, there is a detailed reflection on different readings and inflections of praxis in the early parts of the book, and overall it provides a useful survey of a number of strands of work concerned with the relationship between theatre and change in its many manifestations.

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Jonathan Pitches and Sita Popat, ed.
Performance Perspectives: a Critical Introduction
Basingstoke: Palgrave Macmillan, 2011, 244 p.
£15.19.
ISBN: 978-0-230-24346-0.

Jonathan Pitches and Sita Popat have created a volume that thoroughly reflects the current teaching and learning of theatre and performance paradigms in the UK, not least in the fluidity and contestability of key elements of engagement. Their book not only illustrates the embeddedness of both the acceptance of embodied knowledge generation through practice and a non-hierarchical, broad-spectrum performance studies approach (which here, among its many examples, includes applied theatre, quotidian performance, dance, online and immersive environments, and gaming, durational, and site-specific performance), but also