

## **Film, Television, Theatre & Performance Research Network**

Abstracts for papers presented at the first meeting of the FFTPRN on 25 April 2016.

### *Rad Spaces: a Palestinian skatepark as 'other' space for play, resistance and exchange*

(Dani Abulhawa, Stage and Screen)

During autumn 2015, I spent three weeks in the West Bank town of Asira Al-Shamalyia with SkatePAL, a charity who, for the past three years, have built skateparks and taught young people to skateboard in the Palestinian Territories. I was there as a skateboarder, performance artist, and researcher, to examine how young people were adopting skateboarding as a creative practice. Due to a variety of challenges, the skatepark took almost twice as long to build as had been planned. This meant that my research became oriented less around the practices of skateboarding undertaken by young people and more around the practices associated with the building of the skatepark.

Academic interest in 'skateboarding philanthropy' (O'Connor: forthcoming) has risen in recent years, particularly within an exploration of action sports as part of conflict resolution and 'peace' work. My findings from working with SkatePAL are connected with my background as a performance-based artist and researcher and consider how the skatepark functioned as a space that challenged both Palestinian traditionalism and the politics of the occupation. My paper draws upon my observations and reflections, as well as informal interviews conducted with local people and SkatePAL volunteers to explore the performances associated with the building of the skatepark as playful and subversive practices within this specific landscape and community.

### *Aliens in Space*

(Ashley Barnes, Stage and Screen)

In this paper I will consider the ways in which varied notions of Space played a central role in a 12-week drama project with patients in a Medium Secure Hospital. In the project, the patients devised and performed a series of sketches, inspired by Science Fiction films, which echoed their own experience of alienation. During the project, the familiar and rigorously regulated Activity Room became a site of imagination, adventure and laughter; transforming the atmosphere of the hospital and allowing the patients to be transported to another space entirely. A space that was as much in their heads as in the physical domain. This work sits within a range of contexts and will be consciously interdisciplinary. I will draw from Human Geography and Criminology, as well as Performance Literature. I hope for it to be published in the *Journal of Applied Arts & Health* in the section called 'Notes from the field' and so it is constructed as a piece of reflection by a practitioner. Prior to working at SHU, I spent more than 20 years as a practitioner, creating and running countless Applied Theatre workshops and performances. By reflecting on this project I wished to find a means of placing my previous work as a practitioner in an academic context and to explore a ways of writing about that body of work. I also hoped to build upon the literature that relates to the very particular environment of Secure Hospitals and to provide a starting point for further practical exploration.

### *Walter Greenwood's Love on the Dole (1933, 1935, 1941): From Novel to Play to Film*

(Chris Hopkins, English)

Walter Greenwood was well-known for his 1933 novel *Love on the Dole*, remembered as the iconic British novel of the Depression. It was often regarded as authentic testimony from a working-class author who had suffered unemployment in Salford between 1929 and 1933. The novel sold some 46,290 copies overall in Britain and had been seen in a stage adaptation by some three million people by 1940, before being released as a well-received and successful film in 1941. The novel has been relatively-well studied by literary critics, the play unfairly neglected, while the film has been widely discussed by film historians. However, the adaptation decisions across the three versions have been very little explored, though these are significant both because of the shifts across genres/media/audiences and because of some radical changes in historical context - especially between the two thirties' texts and the nineteen-forties text. The lack of attention to *Love on the Dole's* adaptations is particularly surprising given that Greenwood's unique success and reach as a working-class author in the period came partly from his acute understanding of how adaptation could expand the audience for his work. This paper will trace the textual differences between the three versions and explore the impact on the political and social meanings of this influential narrative.

*Female Lawyers as Epithets of Powerful Career Women: From Saénz de Heredia to González Sinde*

(Anja Louis, Sheffield Business School)

Representations of female lawyers are often seen as personifications of progress and indicative of wider issues of patriarchal crisis. They are also often perceived as epithets of powerful career women and hence their symbolic function goes beyond the realm of the law. This paper gives a brief overview of visual representations of female lawyers from early examples in Sáenz de Heredia's films in the 1960s, to the female lawyer in *Anillo de oro/Wedding Rings* (1983) and to more recent representations in Spanish TV series, examining in what way the public/private, law/justice, reason/emotion dichotomies are played out in female lawyers' public performances and private lives. The second part of the paper offers a close reading of the female lawyer in *La suerte dormida/Sleeping Luck* (González Sinde 2004), whose personal tragedy encourages her to become a heroine lawyer for the socially disadvantaged. It explores a female filmmaker's representation of a woman lawyer fighting for a lost cause and examines how she reconciles her moral reasoning with conflicting demands and obligations of her profession.