

FROM THE EDITORS

As the Malaysian Journal of Performing and Visual Arts enters its sixth issue, we are receiving submissions from an increasingly diverse number of topics. The articles brought together in this issue range from the Theatre in the Philippines, parents involvement in music lessons and dance education. We also have an interesting variety of theoretical frames and methodologies, from gender studies to auto-ethnography. The interests in Research by Practice as a method of approach to research is increasing amongst practitioners working in Academia. The MJPVA is based out of the Cultural Centre of the University of Malaya, an important artistic and cultural centre in the region, where artistic practices and research happen in tandem, and therefore, where strong research by practice is fostered and promoted. We are, therefore, looking forward to more submissions investigating and using research by practice as its methods of academic inquiry.

The first article is such an example, where the author uses auto-ethnography to investigate her own teaching practice and experience. The researcher uses auto-ethnography to investigate 10 years of dance teaching experience in different kindergartens. She looked at the difficulties, challenges, but also rewards of transforming one's teaching approach from focusing on learning outcomes, or product-oriented teaching, to having a child-centred approach in the classroom. Although not always met with great embrace by the different academic institutions and parents, the author shows how focusing on the school children's experience, such as exploration and expression, rather than final year production, is beneficial to the children. She then creates a roadmap to balance both approaches to the benefit of the different stakeholders.

Following, is an article exploring *Dogeaters*, a play by Jessica Hagedorn of the Philippines. The author shows how the play writer used Brechtian techniques, including the Alienation Effects in a non-linear narrative. This is used, the author suggests, to create a sense of alienation and fraction in the audience, when it comes to gender construction on stage. The representation of gender is no longer normative, whole and singular. Rather, representation of gender is scattered and therefore weakened in Hagedorn's work, exposing gender as a construct.

Our next article investigates parental involvement in children's music lessons. The author looks at the relation and communication within the parent-teacher-student triad regarding one-on-one piano lessons. The article pays particular attention to the practice and beliefs regarding parental involvement of the different stakeholders. The author found that parents in particular believe that responsibility, co-operation, and their own understanding of support for their child, are important values on which they base their relations and communications with the teacher and their one children. According to the author, these values do not seem to be specifically rooted in either cultural background, geography, or the environment where the lessons take place.

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Although this issue of the MJPVA is once again relatively thin in pages, it is heavy in academic importance and reflects the diversity and strength of academic research when it comes to the Arts in the region. We look forward to receiving more submissions as the MJPVA moves to expand its indexing.