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country roots and the  
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with her eccentric  
grandparents. Along the way,  
she tells them of the story  
of Phoebe Winterbottom, who  
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messages, who met a  
"potential lunatic," and  
whose mother disappeared. As  
Sal entertains her  
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outrageous story, her own  
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story of a thirteen-year-old

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countless ways and forms in  
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continues this tradition by  
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**introduce the idea of intellectual lineages, discuss the period in which Descartes wrote, and reexamine the premises of his philosophy in light of contemporary philosophical, political, and social thinking.**

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and performance history and studies today. From Aristotle onward, theatre has been regulated by three strains of critical poesis: the literary, segregating theatre and the practices of the spectacular from the humanizing work attributed to the book and to the



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internality of reading; the dramatic, approving the address of theatrical performance only to the extent that it instrumentalizes literary value; and the theatrical, assimilating performance to the conjunction of literary and liberal values. These values have been used to

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political and social climate is the need to understand and provide clarity over polarizing concepts. Historically, confusion and resistance has hindered the nation's growth as a democratic nation. Typically, the most vulnerable in our society has suffered the most

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investigating a range of persistent and contemporary social issues on the elementary, middle, and secondary levels through the social studies disciplines. Updated with perspectives on education for social justice that have emerged since the first edition, this

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edition effectively situates social issues education in the contemporary sociopolitical milieu. The Handbook on Teaching Social Issues, is a timely, accessible, and practical guide to involving students in a vital facet of citizenship in a democracy." William



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G. Wraga, Professor Dean's Office  
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edition have served social studies professionals well over the past 25 years, given the growth of social issues scholarship showcased in this new edition. Notable is the re-framing and presentation here of scholarship through a social justice lens. I

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appreciate the offering of unique tools on an array of specific, critical topics that fill gaps in our pedagogical content knowledge. This volume will sit right alongside my dog-eared 1996 edition and fortify many methods courses, theses, and dissertations to come.

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Sincere thanks to the editor and authors  
for what I am certain will be an  
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Nancy C. Patterson Professor of  
Education Social Studies Content Area  
Coordinator Bowling Green State  
University "The Handbook on Teaching

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students for future learning and living."

Kelli Hutt, Social Studies Curriculum  
Facilitator Dallas Center-Grimes CSD  
Grimes, Iowa "Ron Evans has chosen  
an appropriate time to create a  
companion publication to the first  
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published in 1996. During the last few years, social studies teachers have been confronted by student inquiries on a plethora of historical and contemporary issues that implores for the implementation of an interdisciplinary approach to the teaching of



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anthropology, economics, geography, government, history, sociology, and psychology in order for students to make sense of the world around them and develop their own voices. This demands a student centered focus in the classroom where problematic questions

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must be addressed and investigated in depth in order to increase social understanding and active participation toward social progress. This volume provides crucial upgrades to the original handbook including a greater emphasis on teaching issues in the

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elementary grades, the inclusion of issues pertaining to human rights, genocide and sustainability to be addressed in the secondary grades, and addressing issues related to disabilities." Mark Previte, Associate Professor of Secondary Education University of

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instead sees drama as the interplay of text, stage production, and audience. How are audiences manipulated? What makes drama meaningful? Worthen identifies three rhetorical strategies that distinguish an O'Neill play from a

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Yeats, or these two from a Brecht. Where realistic theater relies on the "natural" qualities of the stage scene, poetic theater uses the poet's word, the text, to control performance. Modern political theater, by contrast, openly

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places the audience at the center of its rhetorical designs, and the drama of the postwar period is shown to develop a range of post-Brechtian practices that make the audience the subject of the play. Worthen's book deserves the



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