

August 2021

Curriculum Vitae

1. Personal Data

Name in Hebrew: פרופ' לב־אלגים שולמית
Name in English: Lev-Aladgem Shulamith, Ph.D.
E-Mail: levaladg@tauex.tau.ac.il

2. Education Certificates and Degrees

Education	Institute	Department	From – To
BFA	Tel-Aviv University	Theatre Arts	1972 – 1976
MA	Tel-Aviv University	Theatre Arts	1982 – 1986
PhD	Tel-Aviv University	Theatre Arts	1992 – 1995

3. Title of Master's Thesis: The Connection between Theatre and Communication Amongst the Limited Elderly
Supervisor: Dr. Uri Rapp and Dr. Haim Hazan

Title of Doctoral Thesis: The Dramatic Play Workshop: The Playful Performance in the Community
Supervisor: Prof. Yaacov Raz

4. Academic Ranks

Rank	% Position	From - To	Institute
Lecturer	100%	2001 – 2006	Tel-Aviv University
Senior Lecturer (Tenured)	100%	2006 – 2011	Tel-Aviv University
Associate Professor	100%	2011 – 2019	Tel-Aviv University

5. Supervising Graduate and Post-Graduate Students

a. Names of M.A. Students (supervised by the lecturer)

Name of Student	Year of Completion	Co-Supervisor
Lior Vidoshinski	2003	Prof. Shimon Levi
Michal Miron-Galpaz	2006	
Einat Goldsobel-Mor	2006	
Yael Ambar	2006	
Meira Medina-Junge	2007	Prof. Dan Urian
Varda Blonder	2013	
Nira Moser	2013	Prof. Shimon Levi
Dalit Shamir Gelman	2018	
Yonatan Calderon	2020	

b. Names of Doctoral Students (supervised by the lecturer)

Name of Student	Year of Completion	Co-Supervisor
Aviad Applebaum	2020	Prof. Dov Eden

6. Research Grants

From-To	Funding Agency	Title of Research	Amount
2002 – 2004	Tel-Aviv University	Community Theatre in Israel	\$ 4,750
2008 – 2009	Tel-Aviv University	Community Theatre in Israel	\$ 1,750
2010 – 2014	Israel Science Foundation	Rethinking Political Theatre and the Politics of Israeli Public Mainstream Theatre (with Gad Kaynar)	\$ 125,000
2014	Israel Science Foundation	Research Workshop on Political Theatre: Tradition and Novelty	60,000 NIS
2018	Dean of the Faculty of Arts, Tel-Aviv University	Granted for excellence and innovation in research.	4,300 NIS

7. Active Participation in Conferences (Only from 2001)

- 2002 The Conference of Education for the Arts, Tel-Aviv University
- 2003 The Theatrical Event Working Group Meeting: Festival Culture in Global Perspective, Erlangen, Germany
- 2005 The Theatrical Event Working Group, Washington, D.C.
- 2014 A Conference on the Subject of Community Based Theatre and Aging, Department of Theatre Arts, Tel-Aviv University
- 2014 A Conference on the Subject of Women in the Israeli Fringe Theatre, The Western Galilee Academic College
- 2015 The Israel Science Foundation International Workshop on the Subject of Rethinking Political Theatre in Western Culture, Tel-Aviv University
- 2015 German-Israeli International Research Workshop, Department of Theatre Arts, Tel-Aviv University
- 2018 A Conference on the Subject of Israeli Community-Based Theatre, Theater Studies Department, The Western Galilee Academic College

8. Positions Held

a. For the Department of Theatre Arts, Tel-Aviv University:

- 2001 – 2013 Coordinator of the MA Exam Program.
- 2002 – 2010 Coordinator of the MFA Program for Directing in Community Theatre.
- 2005 – 2013 Academic Consultant of the MA studies.
- 2007 – 2012 Chair of the Faculty Interdisciplinary Graduate Arts Program: Expressivity and Creativity in the Arts.
- 2008 – 2016 Head of the Community-Based Theatre Studies.
- 2009 – 2013 Member in The Faculty Teaching Committee.
- 2009 – 2013 Member in The Faculty Scholarships Committee.
- 2010 – 2012 Artistic Manager of The University Theatre (The Theatre Department's theatre productions).
- 2012 – 2017 Chair of the Faculty Interdisciplinary Graduate Arts Program: Expressivity and Creativity in the Arts.
- 2013 – 2017 Artistic Director of The University Theatre.
- 2013 – 2017 Chair of the Department of Theatre Arts.
- 2017 – 2019 Member of the University Committee of The BA Studies.
- 2018 Member of the Search Committee for Dean of the Faculty of Arts.
- 2018 Initiating, forming and teaching the course “The Theatrical Event” (a collaboration between Tel Aviv University and The Cameri Theatre) in the within the “Celim Shluvim” program.

b. Outside of Tel-Aviv University:

- 2006–2012 Member of the Committee for Advanced Studies in Gerontology, chair Prof. Haim Hazan.
- 2008 Academic consultant for the book: Dan Urian, *Theatre and Society*, The Open University (Hebrew).

- 2013–2017 Chair of the Professional Committee of Theatre Studies of the Ministry of Education.
- 2013 –Member of The Cameri Theatre Award for Outstanding Actors.
- 2016 – 2018 Member of The Israeli Academy of the Theatre Awards
- 2016 – 2018 Member of The Committee of the Rosenblum Award
- 2017 – 2019 Member of the Steering Committee of Theater Cluster in The Digital Visual & Performing Arts Project, Conducted by Ministry of Jerusalem and Heritage and National Library
- 2017 – Member of the Scientific Committee of The Israeli Association for Theatre Research
- 2017 – Chair of the Professional Committee of The Center for Experimental Theatre, Rabinowitz Foundation.

9. Additional Professional Experience

- 1982 Teaching and practicing theatre with primary school students.
- 1982 – 1983 Facilitating community-based theatre with a group of elderly Mizrahi women.
- 1982 – 1984 Facilitating theatre in a rehabilitation day-care centre.
- 1983 – 1985 Conducting drama and theatre workshops for social workers.
- 1987 – 1991 Teacher at Tel-Aviv University; the Theatre Department.
- 1992 – 1994 Conducting creative drama workshops for children and women in Johannesburg, South Africa.
- 1994 – 2001 Teacher at Tel-Aviv University, the Theatre Department.
- 1994 – 1996 Drama teacher at Oranim Teacher's College, Haifa.
- 1994 – 1996 Supervising community-based theatre projects of the theatre department at Tel-Aviv University.
- 1996 – 2001 Drama teacher at State Teacher's College of the Kibbutz Movement, Tel-Aviv.
- 1998 Reviewer for the academic journal *Gerontology* (Hebrew).
- 2000 – 2001 Lecturer at Netanya Academic College, the School of Communication.
- 2000 – 2001 Academic consultant at the Cameri Theatre of Tel-Aviv.
- 2004 – 2005 Reviewer for the academic journal *Theory and Criticism* (Hebrew).
- 2009 – 2011 Reviewer for the academic Journal *Israeli Sociology* (Hebrew).

10. Scientific Areas of Specialization

Community-based Theatre, Educational Drama and Theatre, Political Theatre, Feminist Theatre, Theatre & Therapy, Play and Performance, Israeli Theatre

11. Academic Profile

Theatre and Philosophy:

While previously I appropriated mainly critical methodologies from the social science in order to formulate the theory and practice of community-based theatre in Israel for the first time, I have since ventured into philosophy with the intention of finding new analytical tools for the reading of theatre in general and community-based theatre in particular. My in-depth study focused mostly on the philosophy of Jacques Rancière whose radical ideas about politics and aesthetics challenged and encouraged me to ‘think differently’ about my basic presuppositions in regard to political theatre, alternative theatre, and community-based theatre.

In the article “[The Ignorant Facilitator: Education, Politics and Theatre in Co-Communities](#)” published in the Journal *Research In Drama Education* (2015) I employ the educational theory of Rancière for a reflexive and critical reconsideration of the pedagogy of the theatre facilitator, while also offering a novel approach to several of community-based theatre’s building blocks such as: empowerment, change, activism and community.

The article “Performing Philosophy: Rancière as Playwright, Director and Performer in *The Ignorant School Master*”, accepted for the book [Rancière and Performance](#) (TBP in 2021 by Rowman & Littlewood) provides a comprehensive and detailed study of a specific text by Rancière from a dramatic and performative point of view that is still missing from the accepted interpretations. Thus, such a reading, which only a theatre scholar and practitioner can offer, contributes to an extended and new understanding of the philosophy of Rancière in general and *The Ignorant School Master* in particular.

In the article “Playing Culture: The Return of/to Homo Ludens”, published in the book [Playing Culture: Conventions and Extensions of Performance](#) (Rodopi, 2014) I focus on the philosophy of Hans-Georg Gadamer, especially on his idea of *playing*, which he elaborated on earlier conceptions of the philosophers Immanuel Kant and Friedrich Schiller. Through drawing attention to these philosophers I suggest *theatrical playing* as a basic cultural component by which to analyze and differentiate between events of (autotelic) *playing culture* and events of (telic) *performing culture*. I thus advocate the importance of the theatrical modes of playing by means of which the instrumental *performing self* can become once more a liberated *playing self*.

Theatre and Politics:

In 2010 I received (together with Prof. Gad Kaynar) the Israel Science Foundation grant for a study titled *Rethinking Political Theatre and the Politics of Israeli Public Mainstream Theatre*. In 2014 we received an additional grant from the Israel Science Foundation in order to conduct a three-day international research workshop on the subject *Political Theatre: Tradition and Novelty*, held at Tel Aviv University, 2–4 March 2015. In my [Keynote Speech](#) “Rethinking Political Theatre in Western Culture”, my main argument was that facing the prevalent stand that denounces the public theatre for being non-political and escapist, it might be useful to reconsider not only the theatre itself, but also the acknowledged concepts and discourse by which theatre scholars are used to experiencing and giving meaning to theatre performances in both the centre and the margins of the theatrical field. Based on this lecture I later wrote an article “[Where Has the Political Theatre in Israel Gone?: Rethinking the Concept of Political Theatre Today](#)”, published in the journal *Theatre History Studies* (2018). In this article, in which I interconnect between Theatre, Philosophy and Politics, I present Jacques Rancière's radical theory of the political as a possible new concept by which to look into the potential politicity of a given theatre performance. By employing this concept for the analysis of four institutional and non-institutional theatre performances, I demonstrate how Rancière's alternative concept might contribute to the reconfiguration of the notion of political theatre and performance.

The article “Auschwitz: George Tabori’s Little Joke”, published in the book *Marking Evil: Holocaust Memory in the Global Age* (Berghahn Books, 2015) focuses on how the drama and theatre of George Tabori challenges and counteracts the accepted politics of the Holocaust in general and that of the Holocaust Theatre in particular. The article’s novel proposition is to perceive George Tabori’s artistic project as the herald of the new global ethics and practice of the Holocaust as a supervalued appropriated worldwide for self and communal identity formation, as well as for symbolic and material claims. Thus, this article contributes not only to the discourse on theatre, politics, and the Holocaust but also to the emerging discourse on the globalization of the memory of the Holocaust.

The article “[Actor, Character, and the Political in Nola Chilton’s Documentary Theatre](#)”, published in the journal *Research in Drama Education* (2018) presents a panoramic discussion of Nola Chilton’s unique contribution to the academic discourse on documentary theatre in general and on acting in particular.

Theatre and Community:

The main subject of my research has been community-based theatre, including its artistic, political, feminist, educational, and therapeutic singularities and implications.

The article “[Bare Theatre of a Bare Life: a Community-Based Project in Jaffa](#)”, published in the journal *New Theatre Quarterly* (2017) interconnects between community-based theatre, feminist theory, critical sociology, and philosophy. Drawing upon the theory of *bare life* by the philosopher Giorgio Agamben, I suggest a new mode of a women-based community theatre characterized by its rough and sparse performativity. Rather than reading it as an unready and *misperformance*, I suggest its identification as a novel form of bare theatre – a faithful poetic and political articulation of those communities that are doomed to bare life by the establishment.

The article “The Eleventh Plague: Community-Based Theatre of the Battered Women”, published in the book *Inter-Art Journey: Exploring the Common Grounds of the Arts: Studies in Honor of Eli Rozik* (Sussex Academic Press, 2015) is based on my [Keynote Speech](#) “*The Eleventh Plague: Community-Based Theatre as Citizen Art of the Battered Women*”, presented at the *International Federation for Theatre Research – Annual Conference*, Washington D.C., 2005. This article offers an extensive feminist reading of a theatre project created and performed by women suffering domestic violence. It also indicates the unique and central contribution of this women-based theatre to the public and academic discourse of domestic violence in general and the history of feminist theatre in Israel in particular.

In the article “[“Yes, You Can’: From Symbolic Resistance to Social Activism and Back](#)”, published in the journal *Research In Drama Education* (2017) I return to a special historical moment in the early 1970s demonstrating how the spirit of social became transported from the international, through the national, into the local sphere of Jerusalem and gave birth to a radical grassroots theatre. I also discuss the singularity of this theatre that had emerged not only out of one social movement, but that also generated another social movement, offering a unique form of activism based on the combination of on-stage and off-stage non-violent actions. I present such an alternative socio-aesthetic intervention as still relevant here and for other conflict-affected situations and locations beyond that of Israel, while also contributing to the general discourse on the transformative power of theatre.

The article “[Models of Alternative Theater in the Classroom](#)”, published in the *The Journal of Aesthetic Education* (2018) proposes a devising model for the classroom, which is based on the combination of alternative theatre and community-based theatre as a politico-aesthetic space that facilitates a dialogical encounter between the diverse activities that constitute drama-in-education. The article accordingly introduces several central models of alternative and community-based theatre, elaborating upon them to produce a devising model for a theatrical event in the classroom, using examples from a workshop for kindergarten teachers that I had facilitated at a teachers’ college in Israel.

The article “[Rehabilitation from the Critical Perspective of Israeli Community-Based Theater](#)”, published in the journal *Contemporary Theatre Review* (2017), draws attention to the original drama (texts) written in the framework of Israeli community-based theatre as artistically encoded articulations of voices from below, and their significance as valuable, historical documents in their own right. The article focuses on two community-based texts from the 1980s, demonstrating how they challenged the existing public and academic discourse on Project Renewal – the joint program of the government and the Jewish Agency for the rehabilitation of distressed neighborhoods.

Future Research Plan

My intention is to continue my research on the intersection between theatre, community, and society.

Publications

Lev-Aladgem Shulamith, Ph.D.

Refereed Publications

A. Books (as author)

1. לב־אלגים, ש. (2010). *ניצבים בקדמת הבמה: מחאה, חגיגה וחתרנות בתיאטרון הקהילתי*. חיפה: פרדס והוצאת הספרים של אוניברסיטת חיפה.
2. Lev-Aladgem, S. (2010). *Theatre in Co-Communities: Articulating Power*. Palgrave Macmillan.

B. Books (as editor)

3. Hauptfleisch, T.; Lev-Aladgem, S; Martin, J; Sauter, W; Schoenmakers, H. (Eds.) (2007). *Festivalising!: Theatrical Events, Politics and Culture*. Amsterdam: Rodopi.

C. Articles and Chapters in Books

4. לב־אלגים, ש. (2013). "כשהאמת נשמעת כמו שקר, צריך להמציא שקר שישמע כמו אמת": האישה האמתית של מרים קייני. בתוך: ז. כספי וג. קינר (עורכים), *צפייה חוזרת: עיון מחדש במחזאות מקור* (עמ' 225–237). באר־שבע: אוניברסיטת בן־גוריון בנגב.
5. Jackson, A.; Lev-Aladgem, S. (2004). Rethinking Audience Participation: Audiences in Alternative and Educational Theatre. In: V.A. Cremona; P. Eversmann; H. van Maanen; W. Sauter; J. Tulloch (Eds.), *Theatrical Events: Borders Dynamics Frames* (pp. 207–236). Amsterdam & New York: Rodopi.
6. Lev-Aladgem, S. (2007). The Israeli National Community Theatre Festival: The Real and the Imagined. In: T. Hauptfleisch; S. Lev-Aladgem; J. Martin W. Sauter; H. Schoenmakers (Eds.), *Festivalising!: Theatrical Events, Politics and Culture* (pp. 187–202). Amsterdam & New York: Rodopi.
7. Lev-Aladgem, S. (2014). Playing Culture: The Return of/to the Homo Ludens. In: V. A. Cremona; R. Hoogland; G. Morris; W. Sauter (Eds.), *Playing Culture: Conventions and Extensions of Performance* (pp. 23–38). New York: Rodopi.
8. Lev-Aladgem, S. (2015). Auschwitz: George Tabori's Short Joke. In: A. Goldberg & H. Hazan (Eds.), *Marking Evil: Holocaust Memory in the Global Age* (pp. 266–283). New York & Oxford: Berghahn Books & The Van Leer Jerusalem Institute.
9. Lev-Aladgem, S. (2015). The Eleventh Plague: Community-Based Theatre of the Battered Women. In: N. Yaari (Ed.), *Inter-Art Journey: Exploring the Common Grounds of the Arts: Studies in Honor of Eli Rozik* (pp. 198–208). Eastbourne: Sussex Academic Press.
10. Lev-Aladgem, S. (2021) Performing Philosophy: Rancière as Playwright, Director and Performer in *The Ignorant Schoolmaster*. In N. Fryer and C. Conroy (eds.), *Rancière and Performance* (pp. 59–79). Lanham, Maryland: Rowman & Littlewood.

D. Articles in Periodicals

11. לב־אלגים, ש. (1996). דרמה במרכז שיקומי גריאטרי – מודל ההתמודדות המשחקי. *גרונטולוגיה: כתב־עת בנושאי הזיקנה*, חורף 1996/7, 48–56.
12. לב־אלגים, ש. (1997). דימויי זיקנה במחזותיו של בקט. *גרונטולוגיה: כתב־עת בנושאי הזיקנה*, קיץ 1997, 58–65.

13. פירסט, ע.; לב־אלגים, ש. (2000). במעגל השוליות: מתיאטרון קהילתי לתקשורת המונים. *קשר*, 28, 82–94.
14. לב־אלגים, ש. (2005). מכה שלא כתובה בתורה: נשים מוכות בתיאטרון הקהילתי. *תיאוריה וביקורת*, 27, 145–169.
15. לב־אלגים, ש.; פירסט, ע. (2005). ההצגה "מחבואים" בתיאטרון קהילתי ביפו: נשים מזרחיות "כותבות" את זהותן התרבותית. *מגמות: כתב עת למדעי ההתנהגות*, מד(1), 83–105.
16. לב־אלגים, ש. (2006). "מה זאת אומרת אנחנו משוקמים שלכם? מה אנחנו נכים?" – פרויקט שיקום שכונות מהמבט "מלמטה" של התיאטרון הקהילתי. *סוציולוגיה ישראלית: כתב עת לחקר החברה בישראל*, ח(1), 7–27.
17. לב־אלגים, ש. (2007). היסטוריה "מלמטה": מפגש בין התאטרון המקצועי לתאטרון הקהילתי. *זמנים: רבעון להיסטוריה*, קיץ 2007(99), 64–73.
18. לב־אלגים, ש. (2007). תיאטרון נגד: מחאה סמלית ופעולה חברתית בירושלים. *תיאוריה וביקורת*, 30, 111–134.
19. לב־אלגים, ש. (2010). אמהות ובנות – העלילה האסורה. *מכאן: כתבעת לחקר הספרות והתרבות היהודית והישראלית*, י, 185–208.
20. לב־אלגים, ש. (2011). כלת הים: שלוש אימהות פלסטיניות-ישראליות משחקות בארגז חול. *סוציולוגיה ישראלית: כתב עת לחקר החברה בישראל*, 12(2), 281–302.
21. Lev-Aladgem, S. (1996). Ritualising the Holocaust: Creating a Universal Metaphor of Evil. *Assaph: Studies in the Theatre*, C 12, 149–165.
22. Lev-Aladgem, S. (1998). Improvisation upon the Scroll of Esther: Symbolic Inversion in an Adult Day-Care Center. *Journal of Folklore Research*, 35(2), 127–143.
23. Lev-Aladgem, S. (1998). Creating a Therapeutic Playful Dialogue with a Patient Suffering from Parkinson's Disease. *The Arts in Psychotherapy*, 25(4), 237–243.
24. Lev-Aladgem, S. (1999). From Ritual to Drama and Back in a Rehabilitation Day-Care Center. *Journal of Aging Studies*, 13(3), 241–364.
25. Lev-Aladgem, S. (1999). Dramatic Play Amongst the Aged. *Dramatherapy*, 21(3), 3–10.
26. Lev-Aladgem, S. (2000). From a Text to a Theatrical Event. *Contemporary Theatre Review*, 10(2), 61–74.
27. Lev-Aladgem, S. (2000). Carnavalesque Enactment at the Children's Medical Centre of Rabin Hospital. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 5(2), 163–174.
28. Lev-Aladgem, S. (2003). From Object to Subject: Israeli Theatres of the Battered Women. *New Theatre Quarterly*, 19(2), 139–149.
29. Lev-Aladgem, S. (2003). Ethnicity, Class and Gender in Israeli Community Theatre. *Theatre Research International*, 28(2), 181–192.
30. Lev-Aladgem, S. (2004). Whose Play Is It?: The Issue of Authorship/Ownership in Israeli Community-Based Theatre. *TDR: The Drama Review*, 48(3), 117–134.
31. Lev-Aladgem, S.; First, A. (2004). Community Theatre as a Site for Performing Gender and Identity. *Feminist Media Studies*, 4(1), 37–50.
32. Lev-Aladgem, S. (2005). The Israeli National Community Theatre Festival: the Real and the Imagined. *Theatre Research International*, 30(3), 284–295.
33. Lev-Aladgem, S. (2006). Remembering Forbidden Memories: Community Theatre and the Politics of Memory. *Social Identities: Journal for the Study of Race, Nation and Culture*, 12(3), 269–283.

34. Lev-Aladgem, S. (2008). [Between Home and Homeland: Facilitating Theatre with Ethiopian Youth](#). *Research in Drama Education: The Journal of Applied Theatre and Performance*, 13(3), 275–293.
35. Lev-Aladgem, S. (2010). [Miriam Kainy: The Survivor Artist on the Establishment Stage](#). *Nashim: A Journal of Jewish Women's Studies & Gender Issues*, 20, 140–155.
36. Lev-Aladgem, S. (2010). [Public Theatre, Community Theatre, and Collaboration: Two Case Studies](#). *New Theatre Quarterly*, 26(4), 369–382.
37. Lev-Aladgem, S. (2014). [Playing Culture: The Return of/to The Homo Ludens](#). *Themes in Theatre*, 8, 23–38.
38. Lev-Aladgem, S. (2015). [The Ignorant Facilitator: Education, Politics and Theatre in Co-Communities](#). *Research in Drama Education: The Journal of Applied Theatre and Performance*, 20(4), 511–523.
39. Lev-Aladgem, S. (2017). [‘Yes, You Can’: From Symbolic Resistance to Social Activism and Back](#). *Research in Drama Education: The Journal of Applied Theatre and Performance*, 22(2), 202–215.
40. Lev-Aladgem, S. (2017). [Bare Theatre of a Bare Life: a Community-Based Project in Jaffa](#). *New Theatre Quarterly*, 33(2), 113–124.
41. Lev-Aladgem, S. (2017). [Rehabilitation from the Critical Perspective of Israeli Community-Based Theater](#). *Contemporary Theatre Review*, 27(4), 512–528.
42. Lev-Aladgem, S. (2018). [Where Has the Political Theatre in Israel Gone?: Rethinking the Concept of Political Theatre Today](#). *Theatre History Studies*, 37, 191–208.
43. Lev-Aladgem, S. (2018). [Models of Alternative Theater in the Classroom](#). *The Journal of Aesthetic Education*, 52(3), 72–86.
44. Lev-Aladgem, S. (2018). [Actor, Character, and the Political in Nola Chilton's Documentary Theatre](#). *Research in Drama Education: The Journal of Applied Theatre and Performance*, 23(4), 548–562.

E. Accepted for publication

45. לב־אלגים, ש. "משחק: חוויה ממשית של הלא ממשיי". התקבל לעיונים בחינך.

F. Non-Refereed Publications

46. לב־אלגים, ש. (2002). של מי המחזה הזה? – תיאטרון קהילתי בין הכותבים המכתבים והמכותבים. *תיאטרון: רבעון לתיאטרון עכשווי*, 9, 26–30.
47. לב־אלגים, ש.; פירסט, ע. (2007). תיאטרון קהילתי כאתר להצגת מגדר וזהות. *תיאטרון: רבעון לתיאטרון עכשווי*, 20, 43–49.
48. לב־אלגים, ש. (2007). האם אתה אוהב את בתיה מ. הקטנה?: פסטיבל בתים הבינלאומי לתיאטרון רחוב. *תיאטרון: רבעון לתיאטרון עכשווי*, 22, 11–15.
49. לב־אלגים, ש.; רמונה, ל. (2008). פסטיבל "לילה פרינג'": שוטטות לילית בעקבות הפרינג' האבוד. *תיאטרון: רבעון לתיאטרון עכשווי*, 23, 40–43.
50. לב־אלגים, ש. (2018). הסיפור ההיסטורי של התיאטרון הקהילתי בישראל: עבר, הווה ועתיד. *תיאטרון: רבעון לתיאטרון עכשווי*, 45, 49–72.
51. לב־אלגים, ש. כתיבת חמישה פריטים (1000 מילה כ"א) עבור אתר התיאטרון הישראלי: "תיאטרון קהילתי", "יוסף יורד קטמונה", "החצי השני", "מחבואים", "מכה שלא כתובה בתורה".

G. Papers presented at Scientific Conferences

52. Lev-Aladgem, S. "Double Inversion in a Day-care Centre". FIRT (International Federation for Theatre Research) Conference, Tel-Aviv University, 1996.
53. Lev-Aladgem, S. "Carnavalesque Enactment at a Children's Hospital". 2nd Symposium of "Theatre and Anthropology", Brno, Czech Republic, 1996.
54. לב־אלגים, ש. "דימויי זקנה במחזותיו של בקט". הכנס הישראלי לגרונטולוגיה, תל־אביב, 1997.
55. לב־אלגים, ש. "תיאטרון קהילתי פוליטי בישראל". פסטיבל התיאטרון הקהילתי הישראלי, גבעתיים, 1998.
56. Lev-Aladgem, S. "Participative Performance at a Children's Hospital". FIRT Congress, University of Kent, Canterbury, U.K, 1998.
57. לב־אלגים, ש.; פירסט, ע. "מתיאטרון קהילתי למדיה: מאובייקט לסובייקט". כנס האגודה הישראלית לסוציולוגיה, ראשון לציון, 1999.
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