

# Keynote Speaker Mary Ann Hunter



**On wayfinding and a precarious politics of presence**

*Educators, artists, children, star-gazers. We/they/you trade in primacies of encounter and the arts of being present – to oneself, to others, and to belongings of practice, region, interest and culture. They/you/we revel in relationality, curiosity, affect, and ideas. Yes? Many of you/us/them are wayfinders, charting uncertain waters to explore what it is to be human in a more (and less) than human world.*

*Yet while we, as presence workers, may appear to have tamed some tyrannies of distance, by redefining presence in the digital for instance, tyrannies of non-presence remain in ongoing impacts of coloniality. Some of these are most chillingly evident in the direct and symbolic violence still at the heart of contemporary schooling and in neo-imperialist politics of peace.*

*What does it mean, then, to challenge non-presence in applied and school-based performance encounters? Drawing on insights of wayfinders – young and old, global south and north, you/them/me – let's get curious about what a radical politics of co-presence could mean, and the role that pedagogies of discomfit and practices of undoing could play.*

In daily cooperation with caring and cared-for young people, animals, and families of belonging across many bodies of water, Mary Ann researches and teaches in Hobart at the University of Tasmania. She works mainly in the fields of arts education, applied philosophy, and peacebuilding with current interests in the role of curiosity and presence in educational and applied arts encounters. Alongside national and international consultancy work in mentoring, evaluation, arts-based peacebuilding, and curriculum design, Mary Ann is the recipient of numerous teaching and research awards and was start-up coordinator for Curious Schools and the Aboriginal community-led arts mentoring program, *meenah mienne*. Recent publications with a range of interdisciplinary collaborators include *Education and the Arts* and *Education, Arts and Sustainability: Emerging Practice for a Changing World* (forthcoming), as well as contributions to anthologies, *Playing with Possibility*, *Philosophy and the Arts in Education*, and *Acting Together: Performance and the Creative Transformation of Conflict*.

# Keynote Speaker Wasim Kurdi



## Yearnings of Immigration and Its Agony

*Identity formulation through experiencing: “distances by traveling” and “distances by departing”*

*In 1851, the first Palestinian man arrived in Brazil as an asylum seeker following a harsh long journey. He was probably carried by a cargo ship from Haifa Port to Marseille, then by another to Rio de Janeiro. In the same year, Palestinian merchants participated in an exhibition in Chicago/ USA and showcased middle-eastern antiques produced in the Holy Land.*

*In the last decade, death boats in the Mediterranean have reaped the lives of thousands of people escaping wars in Iraq, Syria and Gaza. Immigration in*

*Palestine started in the 20th century by young people escaping to western countries to dodge forced military service imposed by the Ottoman Empire in WWI World, while tens of thousands of Palestinians found themselves forced to leave their cities and villages to dwell in refugee camps that are still existing.*

*I worked on a drama with teachers that arose from this complex and multifaceted historical context. A subject that influences and is influenced by people’s lives. Traveling between different geographies has changed our perception of identity through deconstructing and re-examining it. In light of this, the drama that I worked on was able to explore the concepts of place, distance, the Other, in their relation to people’s fate. We explored the meaning of identity as a “cultural and historical definition of the individual or group of people”, and as an individual’s identification card (passport) and the relation between both.*

Wasim Kurdi – Palestine, is a poet, writer and practitioner in the field of Drama in Education. He runs the position of the Director of the Educational Research and Development Programme/A.M. Qattan Foundation. He worked as the Managing Editor of Al-Kateb Magazine, and is currently the Chief Editor of Ru’a Tarbawiyya periodic educational magazine and a Referee at NATD Journal, published by the National Association for Teaching of Drama. He has four poetry collections. He also wrote four lyrical dance performances produced by Al-Funoun Dance Troupe and The Edward Said National Conservatory of Music. He has several published studies and books in the field of Drama and Education such as “The Burst of Words”, “Art Education in School Teaching”, and “Men under the Sun: Presence and Absence of Text”. He presented in several conferences including IDIERI (The International Drama in Education Research Institute Conference) in Singapore in 2015 and the NYU Forum on Educational Theatre in 2016. Some of his areas of research interest include human practice from artistic production to aesthetic perception and drama as a context for exploring knowledge and artistic inspiration.

# Keynote Speaker

## Jan Cohen Cruz



### Notes from an Autumn Gardener: Reflections on Theater and Distance

*Two photographs bookend my talk. The first, an 8x10 inch “head shot,” which actors staple to their resume and leave with casting agents, was taken when I was 18 years old. It’s as close to glamorous as I ever got, a hair piece thickening my long dark waves, my eyebrows plucked, my expression thoughtful yet coy. I*

*believed that a life in the theater had to be New York City-centered and the only route there required conforming to particular looks and types.*

*The second, from 2017, is a set of blown-up portraits of diverse residents of my small hometown, projected on the main railroad station as part of an event thanking the community for 4 years of interviews there that were a source of the play SWEAT, which won the Pulitzer for Drama. These two photos mark the distance that US theater traveled over 60 years, changes in the times that its twists and turns reflect, and the unexpected journey that I and others of my generation undertook.*

*The content of my talk is a reflection on that distance in the autumn of my life. The form is a rejection of the tyranny of distance imposed on academics regarding the inclusion of personal aspects of our lives in our professional research.*

Jan edited *Radical Street Performance*, co-edited, with Mady Schutzman, *Playing Boal: Theatre, Therapy, Activism and A Boal Companion*; and wrote *Local Acts: Community-Based Performance in the US*, *Engaging Performance: Theatre as Call and Response*, and *Remapping Performance: Common Ground, Uncommon Partners*.

Jan earned a PhD at NYU Performance Studies and taught applied theater at NYU Tisch School of the Arts. She produced community-based arts projects in NYC and New Orleans. She directed *Imagining America: Artists and Scholars in Public Life* (2007-2012), supporting partnerships between artists and scholars across universities and communities, and was founding editor of their e-journal *Public* ([public.imagingamerica.org](http://public.imagingamerica.org)). Jan received the 2012 Association for Theatre in Higher Education’s Award for Leadership in Community-Based Theatre and Civic Engagement.

Jan was evaluator of the Bronx Museum’s smARTpower (2011-13), a State Department-funded cultural diplomacy initiative supporting US artists in partnerships at ngos in 15 countries. In 2016-17, she evaluated partnerships involving artists embedded in NYC municipal agencies: Veterans Affairs, Immigrant Services, and Children Services. She is Director of Field Research for A Blade of Grass, which supports socially-engaged artists.

# Plenary Performance Tuesday

## From noon

Please be ready to catch buses from outside the Music Auditorium by 11.45am. Lunch will be provided at the Mangere Arts Centre Theatre.

## Black Friars

### Heads Held High

"I was asked what do I hope for South Auckland.

I hope that one day our people understand that South Auckland is a place full of raw talent and love.

That one day instead of saying that they couldn't make it because of where they're from, they use South Auckland as motivation to succeed.

I hope that one day the media get it right about us - that they show how much we've grown as a whole, and the amount of positive change that has been made.

I hope that one day people who don't live out South realise we aren't just window washers and criminals but a place full of deadline meeters and high achievers.

Communities full of tradition and hope.

And this is where it all begins.

This is how Southside will rise".

(Calista Fa'amausili, Tangaroa College Wayfinder. Warrior.)

**Heads Held High** brings together 60 young leaders from nine South Auckland schools to re-story the world they live in and to show us what it really means to lead.

### Black Friars

South Auckland based theatre troupe, the Black Friars, exists to foster performance places and practices that honour the principles of Teu Le Vā/Tauhi Vā, and to re-story Pasifika in the largest Polynesian city in the world.

They are educators and counsellors, facilitators and enablers, theatre-makers and storytellers. Embracing these multiple identities constitutes the fabric of the company. They are proud to be pan-Polynesian, poly-vocal performers invested in the construction of identity for Pasifika people.

**Dr Michelle Johansson** is a Polynesian theatre-maker and mother, doctoral scholar and former high school dropout. She is currently Associate Programme Director at Teach First NZ: Ako Mātātupu and the Creative Director of the Black Friars Theatre Company. South Auckland, decile one born and bred, she is proud to work in the spaces where Education, Equity and the Performing Arts meet for Young Brown Scholars.

# Plenary Performance Wednesday

3.30pm

J1 Lecture Theatre

# Refusing Performance

## The Attitudes

I try to explore in my body and voice different modes of white resistance to challenges about power and privilege.

The physicality of the showing is inspired by 18<sup>th</sup> century writings and interpretations of that century's original voguer Emma Lyon and her "Attitudes". These static, non-speaking performances/tableaux vivant were a form of 'mime art', a cross between postures, dance, and acting. Performed to the European elite of the day as a form of popular entertainment the subject matter was based on specific historical and mythological characters.

We ask

**How might these ongoing investigations contribute most effectively to courageous conversations about racism, whiteness, power and colonial fall out?**

Jo Randerson and the wider Magdalena Aotearoa network have been invaluable supporters of the work over this time.

**Madeline McNamara** (Aotearoa/New Zealand) has been an independent theatre practitioner for 35 years. She is a performer, director, teacher and organiser. She co-founded Magdalena Aotearoa with Sally Rodwell of Red Mole in 1997, a New Zealand network inspired by The Magdalena Project, an international network of women in contemporary theatre. From 2006 -2011 she was co-artistic director of *Acting Up*, a Charitable Trust which offered regular drama and music programmes in the Wellington region to adults with learning difficulties and intellectual impairments. She holds a Masters in Theatre Arts, in Directing (MTA) from Toi Whakaari/The New Zealand Drama School and Victoria University.

**Jade Eriksen** is a director, writer and educator with a specific interest in politics of 'place' and devised composition. She grew up in Manutuke and Gisborne, Tairāwhiti; of Greek, Irish, Scottish and Danish descent. Jade has directed and devised award winning collaborative works including *Yatra*, *Stamping Grounds*, *Migrant Nation*, *arcane* and *Penumbra*. She taught in and collaborated on the innovative pedagogy *Context and Practice* within Toi Whakaari: NZ Drama School and directed for many years within the school's *Go Solo* and *Site* projects. She is currently concentrating on raising her three children Thea, Calder and Errol with her partner Sam in Stokes Valley next to Te Awa Kairangi. Jade has a Master of Theatre Arts - Directing from Toi Whakaari: NZ Drama School/Victoria University, New Zealand.

# Plenary Panel

## Wednesday

4.15pm

J1 Lecture Theatre

# Aotearoa/New Zealand

### Prof. Janinka Greenwood

Janinka Greenwood is Professor of Education at the University of Canterbury, and Director of the Research Lab for Creativity and Change. Her current research focuses on



teacher education and the development of criticality and the processes of change. She has a long-standing engagement with the uses for arts for learning and with arts-based research, and strong interests in learning communities, cultural difference, post-colonialisms and practice-based research methodologies.

### Dr Tracey-Lynne Cody

Tracey-Lynne is an experienced drama educator, working in initial teacher education and drama education at Massey



University. Her research interests include drama pedagogy and practice in school and applied theatre settings, culturally-responsive practice, and arts education for social and emotional well-being. Tracey-Lynne is an experienced director and performer – most recently directing *Among Strangers*, a production of a trilogy of Angie Farrow's latest works at BATS theatre and Centrepont Theatre in 2017.

### Jo Randerson



Writer and theatre-maker Jo Randerson is the founder and artistic director of Barbarian Productions. Recent theatre works include *Sing It To My Face*, *Political Cuts* and *Grand Opening*. Awards include the Robert Burns Fellowship, Arts Foundation New Generation Award and the Bruce Mason Award for playwriting. Jo collaborates internationally with visual artists, theatre makers and activists, most recently in Paris, Moscow and Istanbul with Swedish visual artists Goldin+Senneby. The *Spit Children* premiered at Antwerp's largest youth theatre HETPALEIS in May 2014. She teaches at Massey University, Toi Whakaari and Victoria University, and her new work *Soft 'N Hard* is touring New Zealand.

**Christian Penny** Christian led the Master of Theatre Arts in Directing programme, which is co-delivered jointly by Toi Whakaari: NZ



Drama School and the Theatre Programme of Victoria University of Wellington since 2002. He has worked in a range of fields developing new New Zealand theatre works ranging from plays, devised works, community theatre projects and most recently Opera. He is the co-founder of the Auckland theatre company Theatre at Large (1990) and the New Zealand Playback Theatre Summer School which he has taught for twelve years. Christian is also a graduate of the 2009 Leadership New Zealand programme.

### Associate Professor Sharon Mazer



Sharon Mazer is Associate Professor of Theatre & Performance Studies at Auckland University of Technology. Perhaps best known for her book, *Professional Wrestling: Sport and Spectacle* (Mississippi 1998), her current research focuses on diverse aspects of theatre and performance in Aotearoa New Zealand. Recent publications include articles in *Performance Research*, *Journal of Dramatic Theory & Criticism*, *Popular Entertainment Studies*, and *TDR*. Forthcoming in 2018: *I have loved me a man: the life and times of Mika* (Auckland University Press) and *The Intricate Art of Actually Caring . . . and Other New Zealand Plays* (Seagull Books).

# Plenary Panel

## Thursday

11.00am

J1 Lecture Theatre

# Emerging Scholars

**Paul Gardiner** lectures in creativity and drama education in the Sydney School of Education and Social Work at the University of Sydney. He was a Ewing Postdoctoral Research Fellow in the School from 2015-2016 and is currently exploring the impact of creativity theory on teaching and learning in the arts. Paul is particularly interested in the interconnected concepts of knowledge, creativity, agency and engagement. He is also currently working on developing an interdisciplinary course in the Faculty of Arts and Social Sciences. Paul was Chief Examiner for NSW HSC Drama and was Director of Research on the Drama Australia Board 2015-2016. He is an experienced Secondary Drama and English teacher, having established and led successful Drama departments. He continues to deliver professional learning workshops for teachers and creative writing workshops with students and is currently writing a book on teaching playwriting and

creativity, to be published by Bloomsbury/Methuen Drama UK.

**Natalie Lazaroo** has a PhD from Griffith University (Brisbane), where she is currently lecturing. Her doctoral research was an ethnographic study of the community performance work of Vulcana Women's Circus. Natalie's research interests include applied and community performance, feminist theatre, physical theatre, disability studies and research methodologies.

**Erika Piazzoli** is a teacher educator, researcher and drama practitioner. She is a lecturer in Arts Education at Trinity College Dublin, The University of Dublin, where she coordinates the Master in Education (M.Ed.) programme and teaches within the Drama in Education and the Language Education strands of the Master's programme. She is also Research Fellow (Adjunct) at Griffith University, Brisbane (Australia).

**Dirk J. Rodricks** (he/him) is queer/khush Desi with ancestors from the southern part of India. A PhD Candidate in Critical Studies at the Ontario Institute for Studies in Education (University of Toronto), Dirk is completing his dissertation under the supervision of Distinguished Professor Dr. Kathleen Gallagher. He also holds a BA (magna cum laude) in Theatre and a MEd in Higher Education from the University of Vermont. Dirk has co-authored a monograph on critical race theory, contributed chapters to edited volumes on postsecondary campus ecologies, critical youth pedagogies, and creativity education, and has published with RiDE: The Journal of Applied Theatre and Performance and Youth Theatre Journal. His

forthcoming work can be seen in Qualitative Inquiry and the International Journal for Qualitative Studies in Education and he is co-editing the upcoming RiDE issue: On Access in Applied Theatre and Drama Education (Vol. 23, Issue 3). Committed to learning across difference and doing de/colonial applied drama research with his ethno-racial and queer communities, Dirk is grateful for the opportunity to be a visitor to this land.

**Sarah Woodland** is a researcher, practitioner and educator in arts, theatre and performance. She has over 20 years' experience in the arts and cultural sectors in Australia and the UK, with a particular focus on socially engaged and participatory practices and research. From 2001-2004, Sarah was a member of acclaimed prison theatre company, Geese Theatre UK. She then spent over 10 years at Griffith University undertaking arts research, teaching Contemporary and Applied Theatre, and leading university-industry partnerships and placements for students through the award-winning Learning and Teaching program, Theatre Scope. In 2016, Sarah was appointed as Research Fellow on the Queensland Conservatorium Research Centre's ARC Linkage project, Creative Barkly: Sustaining the Arts and Culture Sector in Remote Australia. She is passionate about her practice-led research in prisons, having delivered participatory drama with women at Brisbane Women's Correctional Centre since 2011.

# Performance

## Saturday

Lunchtime

J1 Lecture Theatre

**Patricia Walker and  
Christine Hatton**

### **Inheritance: The colonising of story**

Ancestral legends shape family identities and are filtered through the orator's perspective, reflecting those values and traits s/he reveres. What are the effects on the daughters and granddaughters when the story of a heroic matriarch has been told from a masculine perspective? This workshop/performance addresses questions through frameworks of performed research and autoethnography.

This weeklong open rehearsal process between Patricia Walker (playwright/actor) and Christine Hatton (director) culminates in an autoethnographic performance.

**Patricia Walker's** one-woman performance examines stories of her Granny Walker who was widowed in 1932 at the height of the Depression in the US, raised seven children in the mountains of Tennessee, who bought her husband's family's house and land, and farmed it until she died at 92. *Inheritance* interrogates the complex woman behind the myth and seeks to contextualize her into a more helpful version that does not paint her as great because she did a man's job.

# Plenary Performance

## Saturday

5.00pm

Music Auditorium

Hawke's Bay Youth  
Theatre (HaBYT)

### Over the Top

Over The Top, is an ANZAC play that presents a theatrical insight into the lives of nine young people who enlisted in WW1 in 1915 and explores the effect on their families left behind.

The stories of the six boy soldiers, Patrick, Jack, Edgar, Harry, Pura and Hoani and three girls Dora, Ruth and Madeleine enlisting as nurses, although fictional, are based on the stories of real families residing in Napier in 1915 - 1918.

First produced by The Drama Workshop for the centenary of Gallipoli in 2015, this re-write has been commissioned by HaBYT to tour Hawkes Bay, Christchurch, Brisbane, Auckland and Melbourne over 2017/2018.

The cast includes 13 young people from a number of diverse secondary school environments across Hawke's Bay working alongside two adult actors.

The play uses sign language, spoken word, song, physical theatre and imagery to bring the stories to life.

**HaBYT** is Hawke's Bay's own theatre training company for dedicated young theatre-makers aged from 15 to the early twenties. Since its inception, HaBYT has produced over 50 plays ranging from the classics to contemporary New Zealand theatre.

HaBYT's aim is to teach advanced drama skills through its year-round programme of productions, workshops and exposure to professional theatre locally, nationally and internationally. Over the last two years HaBYT has toured to Australia connecting with schools and community theatre practitioners in a bid to reduce the tyranny of distance and narrow the gap created by the geographical limitation of being based in regional New Zealand! Admission to the training company is by audition.

### Over the Top

Writer: Amanda Jackson

Director: Peter Cottrell

Choreographer: Champa Maciel

## Elizabeth Anderson and Marsha Finlay

Thursday 3.30pm N-636

But that's not right, is it Miss? Colonisation and conscientious objection through drama.

This paper tells of collaborative research in which two primary school teachers designed drama work to help their students navigate challenging journeys. From safe New Zealand classrooms, students used drama to look at the tyranny of colonisation and at resistance by conscientious objection.

Drama we know has the capacity to help students imagine another's predicament, expand critical understanding, and support development into informed democratic citizens. In this country though, drama has become distanced from teachers' classroom practice.

The two teachers in this study let their students imagine colonisation and resistance, and helped them see with new eyes. The students were challenged to question different perspectives on right and wrong and to

navigate their own direction with critical thought and empathy. The teachers and the researcher worked together in the classroom to teach, reflect on, and theorise the drama work. These teachers' examples can serve as a navigation beacon for others.

**Dr Elizabeth Anderson** EdD is Senior Lecturer in drama at the Faculty of Education at the University of Auckland. Elizabeth's research interests are in drama education particularly, in preservice teacher education, and curriculum.

**Marsha Finlay** is the teacher in charge of drama at Ruawai College. Ruawai is a small town in the Northland region, and the college is a rural bicultural school with a roll of 160. Marsha's interest in bringing the literature of New Zealand authors alive to her junior English classes came to Elizabeth's attention when she conducted a survey of drama teachers, and they have worked together on this project.

The project brought about a rewarding partnership, with productive and enjoyable visits to the north.

## Jennifer Andersen

Saturday 3.30pm N-637

Coming closer: characteristics of actor practice that bridge the generational divide

The distance between the worlds of adults and children is signalled by the call for theatre with and for young people to be 'child-centred'. Theatre makers frequently seek to reduce that distance through a focus on form, such as with the use of participatory and immersive dramaturgies, and age-appropriate content. The relational nature of theatre also challenges actors to negotiate the distance between themselves and children at each moment of their interactions. Max Van Manen calls this navigation of the unpredictable seas of intergenerational relationships, 'pedagogical tact'. He exhorts adults to do their utmost to understand the world of the child, a task that can involve formal study but that also draws on and emphasises key characteristics of actor practice: listening, reciprocating, imagining and empathising. In cultivating these qualities, actors develop a practice oriented towards care, and

demonstrate a way of drawing nearer to audiences of all ages.

Jennifer Andersen is an actor, theatre maker and researcher. She has worked widely in children's arts as a performer, educator and programmer. She is currently the coordinator of Artist Learning at ArtPlay, a children's arts studio in Melbourne. Jennifer teaches drama at the Melbourne Graduate School of Education at the University of Melbourne and has worked on numerous research projects there focused on out-of-school arts education experiences. She has recently completed a PhD about how creating theatre with and for children shapes actor practice.

## Jane Bird and Christine Sinclair

Sunday 10.00am N-561

Navigating and traversing: the role of the drama educator in leading an embodied aesthetic practice which supports multiple, diverse and shifting perspectives and advocates for change and new understandings

This presentation focuses on research undertaken by the two presenters into the pedagogical and creative learning practices (Glenberg, 2008) associated with an embodied approach to teaching drama (Neelands, 2011). This session includes a piece of performed research accompanied by a paper, discussion and supporting activities. The research closely examined a practical drama workshop based on Shaun Tan's *Stick Figures*, undertaken by participants new to embodied practices. Through observation; video capture; participant and researcher reflection; the researchers investigated the impact of embodied, aesthetic learning experiences and

identified key teaching practices which contributed to participants' engagement and learning. Analysis of data revealed this embodied practice supported participants in taking on different and diverse perspectives through the workshop, leading to a deeper and more nuanced understanding of the workshop pretext and underlying themes of difference, acceptance and post-colonialism. This presentation invites participants to explore the role of the drama educator and the principles she employed, as navigator, leading participants towards the discovery and expression of new cognitive and embodied understandings (Ewing, 2010).

**Jane Bird** is a lecturer in drama education in the Melbourne Graduate School of Education (MGSE) at The University of Melbourne. She specialises in the artistic, embodied and collaborative qualities of teaching and learning in and through drama and theatre. Jane researches a range of applications for drama pedagogy across disciplines and contexts. She has developed multiple pieces of research-based theatre and written about the construction processes and aesthetic nature of performance ethnography.

**Christine Sinclair** is head of drama education at the University of Melbourne. She lectures in teacher education, drama and arts education, and her research interests include arts-based and performed informed research methodologies. She is a co-editor and contributing author to Oxford University Press publication *Education in the Arts*, now in its third edition and is co-author (with Anne Harris) of *Critical Plays* (Sense Publications), which examines embodied practices in research settings.

## Charles Bisley, Danielle Sanders, Alistair Button, Libya Munn, and Jamie Quayle

Sunday 10.00am J1

How year 7&8 students develop empathy and alternative perspectives during playmaking.

Practice-based research is the key driver for developing powerful learning cultures at Kelburn Normal School. The research presented here is in the context of our four year 7&8

classes at Kelburn Normal School adapting and performing a Shakespearean play. We, their teachers, designed a collaborative learning process; our first question was how the children's perspectives on the characters developed, especially towards those whom they didn't find relatable in the initiation phase of the process. As O'Toole and Dunn (2002) state, "drama's most basic act- stepping into another's shoes- is a challenge to experience life from another perspective." Our second question was how this act, along with the collaborative drama process, led to the development of empathy and other social relationships between the children. We describe how when the students moved into the second, experiential phase of the drama, these dual interactions developed. In the reflective phase, the students became co-researchers investigating what Norris (2009) calls "emergent data" with us. We will use the structure of other relations articulated by Mikhail Bakhtin (1990) to interpret the development of the students' interactions and discourse as the metasocial dimension of learning.

**Danielle Sanders** is the deputy principal of Kelburn Normal School. She is an experienced teacher and has worked with children from Year 1-8 in a wide variety of schools. As a senior leader, she has many roles, including leading the development of a collaborative learning culture, teacher appraisal, and Initial Teacher Education programmes. In the year 1-4 area of the school, she is leading practice-based research around the question of how teachers can promote interaction and dialogue between children, particularly in the context of learning through play, and drama.

**Charles Bisley** is the associate principal at Kelburn Normal School. He has a background in the performing arts, and draws on the arts to make learning, particularly in literacy, a creative collaboration with children. Each year, as experiments in creative inquiry, he co-creates innovative theatre pieces with children which tackle contemporary questions. His own research is in the fields of dialogical pedagogy, drama and the development of language, and creativity, with particular reference to the work of Mikhail Bakhtin. He is Vice President of Drama New Zealand, and

presents regularly at conferences.

**Libya Munn** teaches in the Year 7&8 area at Kelburn Normal School. She is currently interested in how to guide children form a learning culture in which they value, and can learn from each other. Her recent practice-based research has pursued the question of how to increase student motivation and engagement through literacy programmes enriched by the arts, including the visual arts, poetry and drama.

**Alistair Button** is currently the leader of the Senior Syndicate at Kelburn Normal School. Alistair has been actively involved in the development of the school's curriculum, and has considerable experience in investigating and applying its dialogic and arts pedagogy in the classroom. He is working on developing critical and cultural literacies, drawing out the children's questions, providing provocations, and staging learning in authentic contexts.

**Jamie Quayle** is in his third of year teaching, and works at Kelburn Normal School with year 7&8 students. His background is in philosophy, and he enjoys engaging in discussions on philosophical questions with

children. He is leading the introduction of eLearning at the school.

## **Hákon Sæberg Björnsson and Ása Helga Ragnarsdóttir**

**Saturday 1.30pm N-636**

**You are a detective! Act like one! It's fun! - Using Mantle of the expert with seven year old kids.**

This paper details an action research which purpose was to examine the use of the teaching method Mantle of the Expert, in which students learn in role within a fictional context. The research took place in 2016. The participants were 40 students in 2nd grade in an Icelandic primary school. Data was collected using a variety of methods including a research journal, video recordings, interviews and field observations. The research findings suggest that using Mantle of the Expert has a positive effect on student learning and teaching practices. The findings indicate that using Mantle of the Expert creates a basis for teachers to integrate

student learning and enhance team teaching, contributes to systematic reflection of teaching practices and increases teacher self-efficacy. The findings imply that students learning in role within a fictional context experience fun, get ample opportunities to achieve flow, increase their self-efficacy and boost cooperative learning between them.

**Ása** is an assistant lecturer in drama and theatre education at the University of Iceland and a drama teacher at Iceland Academy of the Arts. She holds an M.A degree in Drama and Theatre Education from the University of Warwick in England. Ása has been involved in curriculum development in Iceland, teaching drama in schools and higher education for over 35 years. Ása is an author of textbooks, scholarly publications and articles on drama in education and has been a researcher for years.

**Hákon** is an M.Ed. graduate from the University of Iceland. He specializes in integrating "as-if" play into education and currently works as a teacher at one of the largest primary schools in Reykjavík. Hákon has also worked as a teacher at the University of Iceland. Hákon has over a decade's experience

working with children. In April 2016 he received the Reykjavík motivational awards for ambitious drama work in a leisure centre.

## **Chris Blois-Brooke**

**Saturday 9.00am N-561**

Documenting 'Otherness': The Tyrannical Construction of Knowledge about Theatre for Development?

With Applied Theatre practitioners continuing to work in disparate corners of the world, the documentation of practice is important to allow ideas to travel and be exchanged across borders. Whilst the documents may be disseminated internationally, the knowledge which they produce is neither neutral nor universal. Rather, it is subjectively bound to the geographic contexts in which the documents are constructed. With the vast majority of documentation about practice in the Global South still being produced in the Global North, this paper explores how the politics of distance can lead

to the construction of documents that tell narratives and represent 'Others' in less than equitable, perhaps even tyrannical, ways. Through the deconstructive, discursive analysis of four documentation texts, the research argues that a high degree of reflexivity should be maintained when producing documentation in order to resist neocolonial tendencies of representing participants in Eurocentric, exoticised and essentialist manners.

**Chris Blois-Brooke** is the Founder & Director of Dialogue – The Community Performance Network. An Applied Theatre Practitioner with experience in international Drama Education, Community Theatre and Theatre for Development, Chris' ongoing research interests centre around the documentation of Community Performance practice for the purposes of Monitoring & Evaluation, Advocacy and Training. Recent projects include facilitating participatory documentation of Community Circus, Dance, Theatre and Storytelling practice in Ethiopia, South Africa and Zambia, conducting curriculum development consultancy and research assistance for various international NGOs, and managing the multimedia documentation of the World Congress and International

Theatre Festival for Children and Young People. Chris is also a Theatre director with various credits, including two critically acclaimed five-star productions at the Edinburgh Festival Fringe, and has delivered theatre-in-education programmes in Hong Kong, the United States, United Kingdom, and Zambia.

## **Nick Brown**

**Saturday 9.00am N-636**

A proposed new alternative paradigm for aesthetic-educational rehearsal in 21st Century arts educator classrooms

Many secondary school drama teacher-practitioners struggle to find the most efficacious form of rehearsal methodology to execute when working with students on an in-class or extra-curricular drama/theatre product. There are currently tensions that occur in the rehearsal room: between a drive by the teacher for the student-actor to experience agency versus a formal approach of the teacher working in the role of director; between a rewarding process versus a quality final dramatic-theatrical product for an audience. This can lead to a compromised result, one that is

neither aesthetically satisfying nor educationally sound. This research posits a new possibility for educational-theatrical rehearsal, born from work in an Auckland school, committed to notions of student agency and social justice, and with an awareness of Biculturalism in 21st Century Aotearoa New Zealand. The article is focused around a diagram of a new paradigm, developed to frame and articulate the new possibilities.

## **Selina Busby**

**Thursday 3.30pm N-561**

Streets, Bridges, Cul-de-sacs and Dreams: Does inviting shelter dwelling youth to work with industry professionals engender a sense of 'cruel optimism' that emphasises the distance in their worlds?

This paper examines a New York based project, 'Crossing Bridges', that brought together 15 sex-trafficked and homeless young people and 15 award winning Broadway artists to create theatre together. Bringing together these two participant extremes offers a

unique opportunity to contribute considerably to new iterations of both communal practice and the aspirational aims that underpin copious applied theatre projects. Drawing on Henry Giroux's concept of racialized memories and the culture of cruelty, the paper will consider if this project displaces the impact of cultural capital and elitism in a neoliberal world. I also ask whether it has the potential to enhance access and accessibility or if there is something inherently 'cruel' in this offer. I ask a troubling question; what extent this project is one that reduces the hope of access, while inviting young people to participate in the arts.

**Selina Busby** is a Principal Lecturer in Community Performance and Applied Theatre, and course leader for the MA Applied Theatre at Royal Central School of Speech and Drama, University of London. She is an applied theatre practitioner who works in prison settings, youth theatres, and with young people living in adverse conditions both in the UK and internationally. Current projects include work with communities who have experienced homelessness in India and New York and those in the prison system in England and in Malta. Her research

focuses on theatre that invites the possibility of change, both through contemporary plays and participatory performance.

## Helen Cahill

**Thursday 9.00am N-614**

### Resistance, Ravines and Re-inscription of Gender Roles: a struggle to reach across religious divides

This paper employs a reflective practice methodology to examine the challenge of facilitating participatory work across an abyss of difference. It examines the tensions and possibilities created in a Philippines-based workshop which included delegates from separatist Mindanao who held strong Muslim views, Manila-based delegates holding strongly Catholic world views, and members of Manila-based advocacy NGO's serving the needs of LGBTIQ young people. The 5-day course took place in Manila, Philippines just two weeks after 49 policemen and 5 rebels lost their lives in Mindanao in an anti-terrorist raid.

Work with data and evidence-base met avid resistance, and

naturalistic portrayals served up re-circulations of dominant types. However, work in the anti-naturalistic tradition fashioned a de-territorialised thinking space, in which a new assemblage of care was fashioned, temporarily bridging a ravine in world view, and providing a fragment of hope for new modes of interaction between genders.

**Professor Helen Cahill** uses poststructural theory to inform the use of drama as a method in participatory research and as a pedagogy for change within wellbeing education. She has developed many wellbeing programs for young people addressing prevention of gender-based violence, sexual health, mental health promotion and youth participation. She is co-editor of the Springer book series Perspectives on Children and Youth and of the Springer Handbook on Childhood and Youth.

## Helen Cahill, Christine Hatton and Viv Aitken

**Saturday 9.00am M-202**

### Thinking through theory: bridging divides between theory and practice

Participants will be invited to 'think with theory' as they respond to a dramatized stimulus. A series of thought experiments will be used to explore relationships between theory and the construction of knowledge. Participants will play variously with positioning theory (thinking with Harré), the concepts of panopticism and governmentality (thinking with Foucault), and the concept of the assemblage (thinking with Deleuze). Positioning theory offers a frame through which to analyse how characters co-create identities via use of language, discourse and storylines. The constructs of panopticism and governmentality offer a way to examine the internalized nature of discipline and the ways in which docile bodies play themselves into dominant discourses. The metaphor of assemblage provides a means to analyze the interconnected

fluidity of the material and human in the ongoing process of becoming. Prior knowledge of the theories is not required to participate in this 'entry-point' via a playful thought experiment.

**Professor Helen Cahill** is Director of the Youth Research Centre, University of Melbourne, Australia. She uses poststructural theory to inform the use of drama as a method in participatory research and as a pedagogy for change within wellbeing education.

**Dr Christine Hatton**, University of Newcastle, Australia researches and teaches in drama and arts education, creative pedagogies, teacher artistry and artists in residence. Recent projects have explored the use of technologies in drama education and the workings of gender, story and identity in drama teaching and learning processes.

**Dr Viv Aitken**, is a research associate at Waikato University, visiting lecturer at Massey, and facilitator and consultant. She works with schools across Aotearoa - and loves it! Her research has explored power and positioning in theatre and classroom drama including in inclusive settings. Her current

focus is developing and theorising Mantle-of-the-Expert within the New Zealand context.

## **Natascha Diaz Cardona**

**Sunday 10.00am N-551**

### **The Violence of Distance in Colombia**

In November 2016, a peace deal between the Colombian government and the guerrilla group FARC was ratified by Congress. Since then, the country has been navigating a post-conflict period in which Colombian society is trying to imagine a daily life without the horrors of the armed conflict. The violence experienced in the country has produced an unreachable distance between citizens. As the anthropologist Maria Uribe explains, the violence in Colombian daily life turns neighbours into strangers and makes the recognition of the other as 'like us' impossible (2004). The distance thus created is itself both an act and an effect of the ongoing violence. A performance studies analysis of the assassination of the reporter and comedian Jaime Garzón in 1999 shows how the violence extends

beyond bloodshed to estrangement. What can the theatre do, instead, to generate feelings of proximity among Colombian citizens and contribute to building a fairer society?

**Natascha** is a Colombian theatre practitioner with more than 12 years' experience as an actress, drama tutor and playwright. She has a Bachelor in Performing Arts and a Masters in Creative Writing. She is currently doing her doctorate in Theatre and Performance Studies at AUT- Te Ara Poutama Department-. Natascha has worked as guest tutor at PIPA and as director and stage manager with the Hawkins Youth Theatre Company in Papakura. In 2017 Short & Sweet Festival, she co-directed 'Clown2Much'. She is the Co-Director of Brickworks Drama School in Te Atatu Peninsula.

## **Carol Carter, Richard Sallis and Warren Nebe**

**Wednesday 1.30pm N-614**

Investigating the role of drama in the creation of enabling, supportive, dialogical spaces for learning in different teaching and geographical locations.

There have been research contributions identifying the efficacy of drama as a method of teaching and learning and for the creation of dialogical spaces. However, these contributions have not been within the field of Enabling Education or widening university participation. The specific focus of the paper is to share findings identifying drama techniques and strategies that could be used to support students in Open Foundation (bridging or similar) courses. The broader focus is the collective and comparative investigation of three researchers, within different geographical and teaching contexts, to examine the role drama can play in the creation of enabling, supportive dialogical spaces for learning in

inclusive higher education contexts. The constructivist, qualitative research is framed by practitioner research, pedagogical methodology (PM) and arts-based methodological approaches.

**Dr Carol Carter:**

Lecturer/Coordinator (Foundations of Education) in the English Language and Foundation Studies Centre (ELFSC) at the University of Newcastle. She has taught at a number of universities in Australia and South Africa. Her research interests include drama/theatre education, teacher education, cultural and linguistic diversity and inclusion, enabling education and early childhood education.

**Dr Richard Sallis:** Senior lecturer in Arts (drama) in the Melbourne Graduate School of Education, at The University of Melbourne. He is an ethnographer and a writer of research-based plays. His research interests include drama/theatre education, gender, sexualities and schooling, and transnational education.

**Warren Nebe:** Director, Drama for Life, University of the Witwatersrand; Managing Director, Themba - Initiatives

for Life. He has extensive professional experience in different fields including as an Educator, Psychotherapist and Theatre Director. His research interests include Arts Education, Arts Therapies and Arts Activism as Critical Pedagogy.

## **Elaine Clotworthy and Carmel O'Sullivan**

**Saturday 3.30pm N-551**

The contribution of Social Drama to the generalisability of social skills of children and young adults with Autism Spectrum Disorder (ASD)

Core deficits associated with ASD include impaired communication and social interaction (Vernon et al., 2012), and the literature particularly highlights difficulties associated with transferring or generalising social skills (Silver & Oaks, 2001). While many interventions using a variety of approaches, including drama and theatre exist (Lerner & Levine, 2007; Corbett et al., 2014), few explore the issue of generalising social skills from

the workshop space to the child's everyday environment. This paper will present the early findings from a research study exploring the efficacy of a Social Drama approach and its generalisability beyond the drama classroom. Employing a novel ethnographic methodology, the study examines why social skills demonstrated in drama classes are not always evident in other aspects of a child's life. The paper will analyse those elements of Social Drama which elicit appropriate social interactions and behaviours, and examine if and how they are generalised to other settings.

**Elaine Clotworthy** is a lecturer in Drama in Education at Marino Institute of Education (MIE), an associated college of Trinity College Dublin. She lectures on the Bachelor of Education and Professional Master of Education programmes. Elaine has a Master's degree in Drama in Education from Trinity College and is currently studying for a Ph.D. in Education exploring the generalisability of skills acquired in the Social Drama classroom with children and young people with autism to environments outside of the drama room. Elaine is secretary of the Association for Drama in

Education in Ireland (ADEI), and a member of the Arts Education Research Group (AERG) in Trinity College.

**Carmel O'Sullivan** is the Director of the Arts Education Research Group (AERG) in Trinity College, Dublin. She organises an international Summer School in Drama and Theatre in Education each year (M.Ed.). She is involved in a number of funded research projects, currently in the areas of Autism Spectrum Disorder (ASD), early childhood education, arts education, and creative interventions for young unemployed adults living in disadvantaged areas.

## **Claire Coleman**

**Thursday 9.00am N-637**

Four Seasons in One Day: Rewriting in Role within the PhD

This workshop combines performance, discussion and interaction to introduce the development of rewriting in role as a writing strategy within my PhD. The PhD thesis *Dancing through the fourth wall*, considers the potential of process drama, as an enactment of critical pedagogy. Challenged by the limitations of honoring the principles of dialogic

pedagogies within the traditionally monologic PhD, I began to play. Rewriting in role is a considered and deliberately partial reconsideration of initial data through which a richer story emanates. Recrafting the data to offer the perspective of fictional characters highlights key areas of interest. Performing short pieces of the writing will demonstrate how repositioning through role offers a new lens through which to consider the data. Participants will be invited to share their own writing practice, explore rewriting in role and reflect on its potential for expanding our definitions of knowing.

## Claire Coleman and Jane Luton

**Saturday 1.30pm N-636**

### O Brave New World? The Role of Arts Education represented in popular culture

This paper explores and analyses the location of the Arts within Education and its relationship to ideology with particular reference to the 2012 film *Hunky Dory* (Evans 2012). Drama has long fought for its position within Education (Heathcote 2012) and

representations of drama teachers and arts education on screen have done little to aid that fight (Luton 2015). Portrayed as hysterical, failed actors, drama teachers and the Arts are deemed superfluous or frivolous. Guilty of replicating many of these cliché views *Hunky Dory* offers the opportunity to consider how the political informs the pedagogical (Giroux 2004). Through a critical lens, this paper will discuss how popular culture maintains or subverts the role of the Arts and informs dominant understandings. Yet, if all Headmasters can be encouraged to don some eyeliner and sing Bowie maybe there is hope for the Arts yet.

**Claire Coleman** began her career in education by working as a puppeteer in a disability awareness education programme. Following a Masters in Education she embarked upon her doctoral study. Her current PhD work *Dancing through the fourth wall* examines the potential of process drama as an enactment of the philosophies of critical pedagogy. Claire currently lectures in Drama Education and Innovative Pedagogy at the University of Waikato.

**Dr Jane Isobel Luton** is the Head of a Drama and Dance Faculty at a leading secondary College in New Zealand. Her PhD in Education involved a creative practice component in drama. As a drama teacher she has co-authored the ESA NZ year 12 and 13 drama study Guides and had articles and chapters published in international peer-reviewed journals and books. Jane has frequently led workshops and presented at conferences using dramatic performance.

## Susan Davis

**Wednesday 9.00am N-614**

### Dare to dream – Dramatic thinking and learning for Indigenous youth

Dramatic learning processes and theatre scripts provide powerful means for enriching the understandings of non-Indigenous as well as Indigenous students. However, these ways of knowing and learning are not often used to engage learners in targeted programs to support Indigenous learners. The paper reports on work piloted by JUTE Theatre company (based in Cairns) and the development of two works 'Proppa Solid' by Stephen Oliver and 'Bukal'

by Andrea James and Henrietta Marrie which have and are touring to schools. A feature of this initiative are the week-long drama and theatre-based workshops being conducted in remote regional locations. This paper will report on initial research into the short and longer-term impacts of an Indigenous theatre program focussing on dramatic thinking, student engagement and learning. In particular it examines possibilities for shifting perspectives through the telling of Indigenous stories, generated in collaboration with Indigenous leaders, artists and students.

**Susan Davis** is Deputy Dean Research at CQUniversity for the School of Education and the Arts. Her career spans extensive experience as a secondary drama teacher, Performing Arts Head of Department, Senior Policy Officer and more recently as a lecturer in primary and early childhood teacher education programs. She also has been actively involved in various state and national curriculum projects and is currently Co-Convenor of the Arts Education Research SIG of the Australian Association for Research in Education (AARE) and on the Board for Drama Australia. She has led many drama/theatre projects in

collaboration with various partners and year CQUniversity entered into a partnership with JUTE theatre to build a research agenda around their 'Dare to Dream' program. Book publications include "Dramatic interactions in education: Vygotskian and sociocultural approaches to drama" and "Learning that matters: Revitalising Heathcote's Rolling Role for the digital age".

## **Kathryn Dawson**

**Wednesday 9.00am N-614**

Exploring the Problems and Possibilities of a Post-Secondary Faculty Learning Community in Drama-Based Pedagogy

Active, embodied learning and creative teaching is needed in higher education (Tepper and Lindemann, 2014), yet many faculty struggle with how to take up the approach. This US based project worked with six faculty members from a range of departments - American Studies, Biology, Art/Design, Classics, Education, and Theatre—at a research intensive university. The cohort participated in a 15 week faculty learning community on drama-based teaching/learning. This paper explores the relationship

between a drama-based faculty learning community and faculty participants' perception of themselves as teachers, their relationship to students, and their relationship to interdisciplinary research.

**Katie Dawson** is an Asst. Professor in Theatre at The University of Texas at Austin where she serves as the Director for the Drama for Schools program. She is also appointed as an Assoc. Professor at The University of South Australia. Katie is an international consultant in drama-based pedagogy and creative learning. Her co-authored books include the AATE distinguished book of the year award winner, *The Reflexive Teaching Artist*, and *Drama-Based Pedagogy*, published by Intellect in May 2018.

## **Matthew Decoursey**

**Wednesday 1.30 N-636**

Boal, Bolton and Philosophy on Changes of Perception

Jacques Rancière suggests to us that the process of including excluded people has to do with change of perception, a new "distribution of the sensible." Distance emerges

between people by a process of categorization that affects all perception. For him, art is about redistributing the sensible. This idea connects well with both Augusto Boal and Gavin Bolton. Since Boal and Bolton produced their classic books on drama education, our understanding of psychology of perception has advanced. Philosophers have taken note, and it is now possible to talk with greater precision about the interrelations of emotion, cognition and perception, in a context of discussing aesthetic experience. This paper uses the figure of four walks in the woods to set out a view of this process grounded in both psychology and philosophy. Examples from Boal and Bolton will serve to relate the process of drama education to recent developments in aesthetics.

**Matthew DeCoursey** is an assistant professor in the Department of Literature and Cultural Studies of the Education University of Hong Kong. He teaches drama, drama for language education and Shakespeare. He also uses drama to teach French. Recent work is involved with philosophical, psychological and neuroscientific perspectives on drama education. Recent publications include "Perspectives on Aesthetics and Participation: Quoting Philosophers"

and "Stultification and the Making of Meaning: Drama for English Education in Hong Kong," both in *Research in Drama Education*. His book *Embodied Aesthetics in Education: Drama, Literature and Philosophy* will be published by Bloomsbury.

## **Simon Dennan**

**Thursday 1.30pm N-637**

Babylon by Boal

Bob Marley visited the Pacific in 1979 with the Babylon by Bus tour. His influence, through his music, is still felt throughout Oceania as local musicians and audiences have adopted Reggae as an Oceanian music form. This paper describes how Boal's *Image of Transition* has been adapted in to an *Image of Exodus*. In this exercise young people in the communities of Auckland and Port Villa describe Babylon in images and then exodus into Zion by reimagining the images as hope filled alternatives. The tyranny of distance between these communities is broken down by dialogue through poetry, photography and songs that tell of common shared life experiences.

**Simon Dennan** is a doctoral student in the Faculty of Education and Social Work at the University of

Auckland. He has a background teaching in secondary schools. Simon has always had a strong interest in pedagogy and how popular culture might be combined for transformative education.

## **Eucharía Donnery**

**Saturday 3.30pm N-561**

### **Drama-based Pedagogies Bridging Social and Cultural Distances in Japan**

Japan's period of "tyranny of distance", that of sakoku or national isolation from 1604-1854, still has profound effects on the learners of English in the 21st century. Within the Japanese context, English can be seen as a colonial discourse, a kind of marebito, a god that can bring both good and bad. Even today attitudes to English are extremely complex: on the one hand, English is a fashionable and eye-catching tool of marketing; on the other, there is little incentive to become proficient. The reasons for this include cultural tendencies towards shyness, modesty, self-restraint and conforming to the norm. This presentation demonstrates how drama-based pedagogies can bridge these distances brought about by this history, culture and identity in

order to help Japanese learners in the 21st century reflect on practices of discourse that are relevant, inclusive, dynamic and global while simultaneously developing leadership skills and communicative abilities.

**Eucharía Donnery** is a lecturer of intercultural communication studies in Japanese and performance studies in English at the Department of Applied Computer Sciences, Shonan Institute of Technology, Japan. Her main research and supervisory areas are intercultural communicative competence, drama in SLA, Computer Assisted Language Learning (CALL) as well as colonial and feminist discourses in literature. Since 1998, she has lived in Japan. From 2008 until 2010, she conducted process drama projects thematically centered on the social issues of bullying, emigration and homelessness as part of the English program at the newly created School of Human Welfare Studies at Kwasei Gakuin University. Thanks to the encouragement of this university, the envisaged project became far more intricate and far-reaching and was the subject of her PhD dissertation.

## **Julie Dunn, Penny Bundy, Linda Hassall, Natalie Lazaroo, Adrienne Jones, and Sanaz Hmoonpou**

**Tuesday 4.00pm J1**

### **The Y-Connect Project: Using Arts partnerships and pedagogies to create connections and expand horizons**

This panel reports on findings from the Y-Connect project, a three-year collaboration between researchers from Griffith University, the staff and students of a culturally diverse Brisbane state high school, several arts organisations and a group of independent artists. The project, which involves six extended and exploratory case studies, examines the impact on young people when artists, arts-based pedagogies and partnerships with arts organisations are employed. In this presentation we will focus on just two of the cases: 1) the overarching impact on belonging and connectedness, and 2) the impact on teaching and learning in Arts classrooms.

Emerging themes suggest that the tyranny of distance (between students and students, students and teachers, students and the community, and students and the Arts industry) is lessening as students begin to feel a stronger sense of belonging and connectedness. In addition, horizons of expectation are also being expanded as the young people's pathway perceptions begin to broaden and they identify new "possible selves".

**Julie Dunn, Penny Bundy, Linda Hassall and Natalie Lazaroo** are all researchers and educators in the Griffith Institute for Educational Research, Griffith University. Between them they have published extensively in the fields of drama education, applied and contemporary theatre, and are nationally and internationally recognized for their innovative research.

**Adrienne Jones and Sanaz Hmoonpou** are teachers at Yeronga SHS, and are also co-researchers on the Y-Connect Project. Adrienne is the Project Manager. This team has come together to collaborate on this exciting longitudinal study funded by the Queensland Government through its Collaborative Innovation Fund.

## **Robyn Ewing and John Nicholas Saunders**

**Thursday 3.30pm N-636**

Bridging the literacy-arts divide in Australian primary education: drama as critical quality pedagogy

In neo-liberal times the distance between traditional understandings of literacy and the Arts has lengthened dramatically. A partnership between Australia's largest theatre company and Australia's oldest university has developed, School Drama, a co-mentoring teacher professional learning program that bridges this distance and divide. Teaching artists co-teach in primary classrooms to support and encourage teachers to use drama-based pedagogy with quality children's literature to improve student English and literacy outcomes. Almost a decade later, School Drama has gained both national and international attention reaching more than 22,000 teachers and their students since 2009. Ewing and Saunders will present a meta-analysis of the research findings from its pilot phase to subsequent scaling of the program across Australia in metropolitan and

regional areas. Research findings encompass: the effectiveness of this teacher professional learning model to change teacher literacy pedagogy; the impact of the program on student academic and non-academic outcomes; the program's longterm sustainability.

**John Nicholas Saunders**, a former secondary school teacher and Head of Department, is currently the Education Manager at Sydney Theatre Company and President of Drama Australia. He has extensive experience in and is a strong advocate for transformative Arts Education. An Honorary Associate, Sydney School of Education and Social Work, University of Sydney, John also teaches at a number of Sydney universities and regularly presents at national and international conferences. His doctoral work concentrates on the role of Drama pedagogy in improving student academic and non-academic outcomes.

**Robyn Ewing AM**, is Professor of Teacher Education and the Arts, University of Sydney. Formerly a primary teacher, Robyn's teaching, research and writing includes a focus on the role quality arts experiences and processes can and should play in creative pedagogy and transforming the curriculum at all levels of

education. She has worked in partnership with Sydney Theatre Company on the teacher professional learning program 'School Drama' since 2009.

## **Ciara Fagan**

**Wednesday 1.30pm M-202**

Gender Stereotypes & Diversity in Families: A drama workshop for primary schools addressing homophobic and transphobic bullying

Families are central to the formation of children's identity and are the primary lens through which they view their world. It is important for all children to see their families represented in school. It is also essential to create a positive school climate that fosters respect and acceptance of all family structures. Teachers and drama practitioners are looking to find ways to celebrate equality and diversity in their schools. 'Central Park Zoo', suitable for early years aged 3 to 7 years, explores family diversity using the process drama approach. 'Bully Buster' focuses on senior classes, aged 8 to 14 years, with an emphasis on gender stereotypes and providing children with strategies to stand up to homophobic and transphobic

bullying using forum theatre. This practical workshop would be useful to those working with children and young people to explore these topics in an age appropriate way.

## **Ciara Fagan**

**Saturday 9.00am N-632**

The Magic of Frame? An Explorative Study of Frame And its Application in Drama Practice

To try to find a deeper and more theorised understanding of frame and apply that to drama in education in order to improve both theory and practice in the subject. Emerging themes and concepts that were common were examined to see if they had any significance for drama in education. Seven components of frame were scrutinised: role, focus, place, tension, distancing, power, and influence. At the heart of this paper lies an examination of the significance of points of view. Points of view were studied to assess the function of focusing through a lens to see other perspectives. The notion that some disciplines ascribe to the concept that if you present information in a certain way it will elicit a certain perspective or lens,

which can filter or shape perceptions, was investigated. A framework was built with a view to improving theory and practice in drama in education for practitioners.

**Ciara Fagan** is a primary school teacher and drama practitioner currently teaching in Ireland. She graduated with a Bachelor in Education degree and completed a Masters in Drama in Education from Trinity College in 2012. Ciara has worked in a number of educational settings as a classroom teacher, additional needs support teacher and EAL teacher. As a drama teacher, Ciara creates process dramas that engage students while integrating curriculum areas (e.g. English, History) and social topics (e.g. racism, homophobia, bullying, migration) to develop critical thinking, self-esteem, empathy skills and to support children in adopting new and different perspectives. Ciara's research focuses on the concept of frame, and components such as role, focus, place, tension, distancing, power, influence are explored with a view to improving theory and practice in drama in education for practitioners.

## **Michael Finneran**

**Wednesday 9.00am N-637**

### **Distance and tyranny: Understanding drama, democracy & politics**

Drama claims a unique relationship with democracy, politics and citizenship. We assert it as our birthright: borne from the ancient Greeks to Brecht; from Boal to Dario Fo. How sustainable is the claim? How we conceptualise the use of drama to engage with the tyranny of the decline of democracy; or do we instead unwittingly use drama to distance ourselves from tyranny?

The relationship between drama and democracy is undeniable, but also complex and disputed. This paper will revisit the social and educative potential of drama. It will look to both the historical claims drama education and applied theatre hold in educating for civic values, but also the pressing current context for such an education, given the visible decline of electoral democracy and the increasingly dramatic nature of global politics. It will conclude with a problematisation of limited understandings of drama and democracy and extol the virtues of complexity.

**Michael Finneran** is Senior Lecturer and Head of Drama at Mary Immaculate College, University of Limerick, Ireland where he leads the BA in Contemporary & Applied Theatre Studies. Michael has published and spoken internationally on drama education, social/applied theatre and creativity. Recent and forthcoming books include *Drama and Social Justice: Theory, research and practice in international contexts* (Routledge, 2016), *Education and Theatres: Beyond the four walls*, (Springer, 2018) and *Applied theatre: Understanding change*, (Springer, 2018). He is the Joint Editor of *RiDE: The Journal of Applied Theatre & Performance*. He is an active theatre practitioner, working frequently as director and lighting designer. Michael led the team that established the Lime Tree Theatre in Limerick, and serves as a board member there as well as with Belltable and Dance Limerick. He currently chairs the Arts Council group overseeing the development of the Creative Schools project as part of the Creative Ireland initiative.

## **Michael Finneran, Michael Anderson, Selina Busby, Prue Wales, Jennifer DiBella, and Mitch Mattson**

**Tuesday 4.00pm N-637**

### **Education and theatres: innovation, outreach and success**

The panel will critically consider the intersection between theatre companies and their work in various communities. While many theatre companies have a long and proud tradition of outreach in the community, there has been little critical and academic attention directed to the examination of these programs. The panel will critically examine how these notions are often constructed geographically, culturally and through differing communities of practice. The panel will consider innovative practice, the ways in which success is understood, and the manner in which success is conceptualised and measured in theatre partnership contexts. The panel will also consider the theoretical and methodological features of this facet of theatrical practice. This panel emerges from

research in the forthcoming book: Education and Theatres: Beyond the four Walls

**Michael Finneran** is Senior Lecturer and Head of Drama at Mary Immaculate College, University of Limerick, Ireland where he leads the BA in Contemporary & Applied Theatre Studies. His research is in applied drama, drama education & creativity.

**Dr Michael Anderson** is Professor in the Sydney School of Education and Social Work at The University of Sydney. His research and teaching concentrates the role of creativity, critical reflection, communication and collaboration in learning and school transformation. This work has evolved into a program of research and publication that engages with arts classrooms directly. His recent publications explore how aesthetic education and research is changing learning in the 21st Century.

**Selina Busby** is an academic and theatre practitioner who makes performances with community groups. At Central, I am a principal lecturer in Applied Theatre, teaching on both the BA Drama, Applied Theatre and Education and the MA Applied Theatre courses. After studying at Middlesex University, I worked as a drama teacher in a

further education college as well as in schools and prisons. I have also taught at both Buckingham Chiltern University College and Royal Holloway University of London as well as at Central on the PGCE.

**Prue Wales** is Assistant Deputy Director (Research and Interdisciplinary Studies) at the Hong Kong Academy for Performing Arts. In this session she discusses her research on theatre for seniors.

**Jennifer M. DiBella** currently serves as Director of Education for Roundabout Theatre Company, where she has worked since 2005. Roundabout's education department partners with over 30,000 people each year through in-school partnerships, career and workforce development, and community engagement programming.

**Mitch Mattson**, Associate Director of Education, oversees the operations and programming of Education at Roundabout, the in-school, after-school, and workforce development department of Roundabout Theatre Company. America's largest not-for-profit theatre company is committed to serving NYC public school students and teachers with access to arts integrated programming and the professional theatre process.

## **Esther Fitzpatrick, David Purnell, and Fetaui Iosefo**

**Thursday 3.30pm N-637**

Performance autoethnography: Disrupting the walls built to constrain.

Three presenters perform their stories using poetic and autoethnographic modalities. We aim to deconstruct, dismantle, and disrupt the walls built to constrain, maintain, and divide us through dominant socio-cultural discourses. Our intersecting stories and lives bring us back together and re-imagine a shared faith that believes in the strength of community, in the importance of relationship, and the power of love. Turn your walls on the side and they become bridges. This panel offers performance (critical) autoethnography as both personal and political method, and demonstrates the potential of the personal/cultural nexus as a story with the power to disrupt wider political and social narratives. Wayfaring as autoethnographic method performs crossing the boundaries constructed by socio-cultural constraints.

Performance autoethnography stories our wayfaring/ wayfinding, crossing the borders of expectations we have all suffered and left behind.

**Dr. David Purnell**, Assistant Professor at Mercer University USA, studies community and family relationships and challenges our conceptions of what is community and what is family, while looking at how we perform those roles.

**Fetaui Iosefo**, Professional Teaching Fellow in Critical Studies at The University of Auckland, is a published poet and critical autoethnographer with an academic interest in Samoan theory and ethical practices.

**Dr. Esther Fitzpatrick** is a Senior Lecturer at the University of Auckland, specialising in education, decolonising methodologies and arts-based methods.

## **Claire French**

**Thursday 1.30pm N-637**

Towards translingual praxis: departures from monolingual facilitation

This paper presents interdisciplinary research that draws from discourse

in sociolinguistics to problematise uncritical language-based paradigms inherited by facilitators of applied performance praxis, focusing on the monolingual orientation. I use recent multilingual South African performance devising examples to highlight potential departures from facilitating monolingually. My approach rests on 'change' being central to the aims of applied performance praxis, and for as long as praxis involves language, facilitators must grapple with questions around what, how and why languages, particularly minority languages, are absent from this change. I analyse language ideologies, defined as socially shared beliefs about language(s), to emphasise how certain English-only hegemonies are perpetuated through monolingual praxis. I posit translingual praxis as one of the theoretical and methodological approaches to incorporating participants' vast language repertoires into both performance processes and outcomes, and make links with indigenous language speakers of the Global South for whom this conversation is salient.

**Claire French** is currently a Commonwealth Scholar and PhD candidate at the School of Theatre, Performance and Cultural Studies and the Centre for Applied Linguistics, University of Warwick.

She is researching at the intersections of language ideology and performance to extrapolate on communicative practices in performance devising processes involving linguistic minorities. In the past decade, Claire has lived and worked in the UK, Germany and Australia as a facilitator for various applied theatre projects as well as a dramaturg and producer for performances situated at the boundaries of the field. Key praxis areas have included documentary performance with refugees, intergenerational community groups and professional actors. She has an MA with distinction from the Royal Central School of Speech and Drama.

## **Kelly Freebody**

**Wednesday 9.00am N-637**

### **Distance through critique: Moving beyond the 'common-sense' of drama for social change**

This paper urges us to use a critical lens to distance ourselves from common-sense understandings of what we do and why. It unpacks key logics in our field – including participation, community, social justice, and education – to attempt to uncover how the 'truth' about what we do has come to be understood. Drawing on recent

research this paper explores the results of a poststructural discourse analysis of documents about applied drama concerned with social change. It will draw on literature and practices in the areas of applied theatre, community theatre and drama education to present an 'outside' perspective, and consider the extent to which some writing for/about applied theatre can be viewed as 'policy proposals', used by institutions and governments to provide 'solutions' to social 'problems'.

**Kelly Freebody** is Senior Lecturer in Drama Education and Education Director at the Sydney School of Education and Social Work, The University of Sydney. Her research focuses on educational drama, social justice, creativity in education and school-community relationships. Her teaching interests include drama pedagogy and teacher education. Her recent volume *Drama and Social Justice* (with Finneran, 2016) is available through Routledge.

## **Kathleen Gallagher and Andrew Kushnir**

**Sunday 10.00am N-551**

### **Towards Youth: Turning the Gaze on Academic-Artist Collaboration**

This paper offers an up-close look at a sustained academic-artist collaboration, wherein the playwright has been embedded in the ethnographic drama research. The movement between artistic and research methodologies and outputs, and the hybrid processes of scholarly and artistic writing, will be explored and will include reflections from both artist and researcher on what constitutes a rigorous and sustainable scholarly-artistic collaborative practice in times of global unrest. Specifically, the playwright will speak about what has 'punctured' him as an embedded artist in a multi-year ethnographic project and his role as a 'metaphor detective' in the research enterprise. The researcher will speak to how theatre is mobilized as a meaning-making methodology and analytic tool, as well as reflect upon the politics and aesthetics of a long-term collaborative research practice. Ethical questions abound in the research and representational issues

at play, but also act as guiding forces in such a creative collaboration.

**Kathleen Gallagher** is a Distinguished Professor at the University of Toronto. Dr. Gallagher has published 8 books, over 40 book chapters, and over 40 refereed articles on theatre, youth, pedagogy, methodology and gender. She has given over 75 keynotes, plenaries and invited lectures, and over 150 peer-reviewed conference presentations and workshops for practitioners. Her research focuses on questions of youth civic engagement and artistic practice, and the pedagogical and methodological possibilities of theatre.

**Andrew Kushnir** is a director, actor and playwright in Toronto, as well as artistic director of Project: Humanity ([www.projecthumanity.ca](http://www.projecthumanity.ca)). His next piece *Towards Youth: A play on Radical Hope* premieres in March 2019. He helms Canada's first Documentary Theatre Creators Unit at Crow's Theatre, where he has served as associate artistic director. Andrew is a graduate of the University of Alberta, a Loran Scholar, and this summer, joins the Stratford Festival of Canada.

## **Kathleen Gallagher, Dirk J. Rodricks, Kelsey Jacobson, Scott Mealey, Rachel Rhoades and Christine Balt**

**Thursday 3.30pm N-551**

### **The Challenges and Methodologies of Public Science and Art**

A global, multi-sited, hyper-media, ethnography of drama-making spaces across vastly different educational, cultural, political, aesthetic, and linguistic contexts requires a profound sensibility towards different pedagogical forms, drama and cultural practices. It further demands a methodological reflexivity and responsiveness that challenges some of the very foundational concepts of research in the social sciences and the humanities. Engaging in analyses of live and digital data further troubles analytic impulses and standardized approaches. We offer insights about what has been learned by researchers and artists, negotiating the current moment of art- and research-making. The intellectual

and ethical dimensions of "public science" are forcefully revealed through our methodological frameworks. And the troubles we encounter with them tell us more about our sociopolitical moment than almost anything else. This panel focuses on how contemporary drama researchers might carry out, and think about, this thing called research in a globalized, truth-deprived, era of deepening social inequality.

**Kathleen Gallagher** is a Distinguished Professor at the University of Toronto. Widely published, Dr. Gallagher's research continues to focus on questions of youth civic engagement and artistic practice, and the pedagogical and methodological possibilities of theatre.

**Dirk J. Rodricks** (he/him) is a queer, Desi PhD Candidate in Critical Studies at OISE, University of Toronto.

**Kelsey Jacobson** is a PhD candidate in the Centre for Drama, Theatre, and Performance Studies at the University of Toronto and is also an adjunct faculty member at Queen's University.

**Scott Mealey** is a PhD candidate in the Centre for Drama, Theatre and

Performance Studies at the University of Toronto.

**Christine Balt** is a first-year PhD student at the OISE, University of Toronto.

**Rachel Rhoades** is a PhD Candidate at OISE, University of Toronto.

## **Kathleen Gallagher, Rachel King, Urvashi Sahni and Wan-Jung Wang**

**Saturday 1.30pm N-614**

### **Hope and its Practices: A Global Study of Drama-making, Youth, and Civic Engagement**

"Youth, Theatre, Radical Hope, and the Ethical Imaginary" is a global multi-sited, five-year applied drama ethnography collaborating across schools, theatres, and community spaces in Canada, India, Taiwan, England, and Greece to explore notions of hope and care (for oneself and others). We offer a global snapshot of the practices and performances of hope of young people in five sites, each with distinct sociopolitical struggles: (1)

Lowest caste girls in India transgressing imposed limits; (2) disenfranchised English youth creating a counter-narrative to Brexit; (3) young Taiwanese seeking to marry tradition with modernity; (4) Greek youth searching for ways to thrive amidst economic and refugee crises, and (5) Toronto youth making sense of imagined 'futures' in a rapidly gentrifying and socioeconomically polarized city. Collectively, we examine how distinct practices of theatre-making (Verbatim, Oral History Performance and Devising) cultivate relationships, resistances, dispositions, and values that facilitate engaging, creative, and relational forms of citizenship.

**Dr. Kathleen Gallagher** is a Distinguished Professor at the University of Toronto. Dr. Gallagher's research focuses on questions of youth civic engagement and artistic practice, and the pedagogical and methodological possibilities of theatre.

**Dr. Rachel King** is an Assistant Professor in Creativity, Performance and Education at the Centre for Education Studies, University of Warwick, England.

**Dr. Urvashi Sahni** is an innovative educator and education activist in Lucknow, India, and the Founder and

President of Study Hall Educational Foundation, an educational institution comprising of a cross-class network of schools in urban and rural settings.

**Dr. Wan-Jung Wang** is a Professor of Drama Creation and Application at the National University of Tainan, Taiwan.

## Paul Gardiner

**Wednesday 1.30pm N-637**

### Teaching Playwriting: Creativity in Practice

Emanating from recent research in playwriting pedagogy and creativity, this workshop will introduce participants to a new approach to teaching students how to write for the theatre. The workshop will introduce participants to the 'Playwright's wheel' which outlines the many access points for starting young people on the journey of writing a play. It will provide theoretical and practical ideas to increase students' ability to find their voice, explore their ideas in dramatic form and develop key playwriting skills. It will also demystify the process for teachers and students, providing accessible structure and strategies to scaffold and support the students in their creative work. The session will focus

particularly on the place of collaboration and idea sharing through a workshop approach to creativity.

## Paul Gardiner

**Saturday 11.00am N-614**

### Playwriting and flow: Creativity, engagement and skill development

Understanding, encouraging and rewarding creativity in the classroom is an international priority. Exploring creativity pedagogy, this paper interrogates the conceptual assumptions that influence teacher practice and student experience. It argues that student engagement and creativity are fundamentally and reciprocally linked. To better understand how to teach and foster creativity in a classroom, teachers' views on creativity and creative processes are explored through Csikszentmihalyi's theory of 'flow' and the lessons this provides for understanding engagement. The paper concludes that teachers' views of creativity and creative processes are fundamental to the efficacy of teaching with, for and about creativity and that student disengagement can be a symptom, as well as a cause, of underdeveloped skills and

knowledge in creativity processes and playwriting proficiency.

**Paul Gardiner** lectures in creativity and drama education in the Sydney School of Education and Social Work at the University of Sydney. He was a Ewing Postdoctoral Research Fellow in the School from 2015-2016 and is currently exploring the impact of creativity theory on teaching and learning in the arts. Paul is particularly interested in the interconnected concepts of knowledge, creativity, agency and engagement. He is also currently working on developing an interdisciplinary course in the Faculty of Arts and Social Sciences. Paul was Chief Examiner for NSW HSC Drama and was Director of Research on the Drama Australia Board 2015-2016. He is an experienced Secondary Drama and English teacher, having established and led successful Drama departments. He continues to deliver professional learning workshops for teachers and creative writing workshops with students and is currently writing a book on teaching playwriting and creativity, to be published by Bloomsbury/ Methuen Drama UK.

## Sandra Gattenhof

Saturday 3.30pm N-632

### When Numbers Don't or Can't Tell the Story

Within a world dominated by a neoliberalist agenda often stories of change, impact and community are boiled down to numbers. This 'telling stories through numbers' has filtered into arts evaluation and researchers are caught in what Goldbard (2015) refers to as 'Datastan'. Commentators, such as myself, argue that it is time to re-value the power of story in the evaluation field. Goldbard speaks about usurping 'Datastan' by allowing 'artists and cultural policy-makers to convey value with the tools best suited for that purpose: story, image, metaphor and experience' (Goldbard, 2015, p. 226). This paper will challenge the question of a numbers only approach that dominates evaluation reports to funding and policy entities to account for impact and value. By using reporting forms that move beyond 'economic doxa' (Belifore 2014, p. 95) there could be a case as Holden (2004) notes for non-textual reportage to address the missing ingredient.

**Dr Sandra Gattenhof** is Associate Professor and Director of Research

Training in the Creative Industries Faculty, Queensland University of Technology. Previously she has been Discipline Leader - Dance, Drama, Music (2017), Head of Drama (2010-2016) and is currently co-leader of the Creative Education and Creative Workforce theme in the Creative Lab at QUT. Sandra specializes in Postdramatic Theatre, Theatre for Young Audiences, arts education advocacy and arts & cultural evaluation. Most recently Sandra's research engagements have established her as a leader in the field of arts and cultural evaluation as evidenced by her growing portfolio of commercial research contracts and book, *Measuring Impact: Positioning Evaluation in the Australian Arts and Culture Landscape* (2017 Palgrave). She is Drama Australia's representative on National Advocates for Arts Education (NAAE). Sandra is a Drama Queensland Life Member awarded for Longstanding Contribution to the Drama Community.

## Eva Göksel

Thursday 1.30pm N-614

### (Self)Reflection, Agency and New Perspectives: Learning to Teach with Drama in Education

This video-ethnographic study explores pre-service teacher agency and creativity in the Swiss context. A small group of student teachers voluntarily attends after-hours training on possible uses of improvisation and basic drama conventions in the elementary school classroom. The session is led by an experienced drama teacher-trainer and filmed by the researcher. Individual group members then develop DiE lessons for various subjects to be tested during their teaching practicum. These test lessons are filmed. Reflection is a key part of drama work: Additional data is collected from journals and interviews.

The central questions around this study are: What does student teacher agency look like when given creative license? What are the possibilities, challenges and limitations of DiE work in the Swiss elementary school context? What (new) perspectives do the pre-service teachers encounter as they move in and out of the third space

between drama-work and other teaching approaches?

**Eva Göksel** is a doctoral research assistant at the Centre for Oral Communication at the University of Teacher Education Zug, in Zug, Switzerland. She is also a PhD candidate at the University of Zurich, Switzerland, focusing on Drama in Education in teacher training. Her other research interests include storytelling and cultivating a culture of listening in elementary school classrooms. Eva coordinates the English Teachers Association Switzerland (ETAS) Drama and Literature Special Interest Group and she co-organises the annual Drama in Education Days in Konstanz, Germany:  
[www.dramapaedagogik.de](http://www.dramapaedagogik.de)

## **Tamara Goldbogen, Kathryn Dawson, Gail Evans and Eliza Lovell**

**Thursday 9.00am N-551**

### **Translation and Exchange Across Distance: Mapping the Use of Drama-Based Pedagogy in Australian and US Contexts**

The term drama-based pedagogy (DBP) describes a collection of curated and codified drama strategies (including theatre games, image work and role play) for generalist classroom teachers to use across all areas of the curriculum. DBP emphasizes dialogic meaning-making to make thinking visible, so that students develop a stronger, more robust sense of understanding when engaging with new ideas or perspectives. This panel brings together five professionals from the US and Australia, representing a range of professional vantage points (K-12 schools, university, arts organization), who use DBP in their context. Participants will each share a brief case example of their DBP practice and research. Through

polyphonic dialogue, this session will attempt to consider the politics of international exchange and translation, the complexity of form and function in professional learning models, and the challenge of capacity building and sustainability of DBP practice over time.

**Katie Dawson** works at The University of Texas at Austin and The University of South Australia. She researches the use of drama-based pedagogy in range of international learning contexts.

**Tamara Goldbogen** holds the Endowed Chair for Arts Learning at Weber State University (Utah) where she oversees a statewide arts integration program and teaches in the College of Arts & Humanities, College of Education, and Honors program.

**Gail Evans** is the Principal of Christie Downs Primary School in South Australia where she supports creative body-based learning and Reggio Emilia as an approach to whole child learning.

**Eliza Lovell** is a performer, theatre maker, audio describer and teaching artist who trains educators in creative body-based learning across South Australia and lectures in Expressive Arts at Flinders University.

## **Moe Gregorzewski**

**Thursday 1.30pm N-614**

### **Interventions of Otherness? Developing a Critical Transcultural Pedagogy through Applied Theatre**

I will explore how postcolonial perspectives on culture and migration can inform the development of a process drama-based Applied Theatre practice that encourages social responsibility and critical citizenship amongst young people. Developing such pedagogical strategies is of utter importance in the wake of growing national populist sentiment spreading across the world. As we are confronted with the so-called global refugee crisis and increasing public 'ressentiment' towards 'foreigners' in the face of international Islamist terror, fundamental nationalisms incite tyrannies of distance through processes of excluding 'others'. How can aesthetic experiences shift perspectives by encouraging young people to critically explore attitudes and behaviours associated with Othering? How can such an embodied pedagogy of inclusion provoke them to reflect on 'Others' displacement through forced migration, and on the alienation and fear that lead many members of

host communities to feel contained within their own homelands from which they feel to be forcedly estranged?

I am a doctoral candidate at the University of Auckland's Critical Research Unit in Applied Theatre. Informed by my current work with Applied Theatre Consultants Ltd., in the framework of which I facilitate Theatre-in-Education workshops to encourage discussion about domestic violence among young people, and my drama pedagogy-informed practice as an intercultural immersion language teacher, my research investigates how process drama can act as a critical multicultural pedagogy that fosters young people's democratic citizenship. Particularly, I am interested in how process drama can take young people beyond mere empathetic identification with so-called Others by creating a forum in which conceptions of culture and phenomena of xeno- and islamophobia can be explored. How can such an embodied inquiry provoke critical reflection on the ubiquitous 'ressentiment' towards refugees that has emerged around the globe in recent years in the face of the so-called refugee crisis and the rise of Islamist terror?

## Madge Hair

Thursday 1.30pm N-637

### Writing on Gumbaynggirr Country for Co-Created Theatre as Decolonising Practice

This presentation analyses the challenges and processes of co-creating pieces of musical theatre inspired by and responding to storylines from Gumbaynggirr country, mid-north coast, New South Wales.

The central question posed by the presenter's research project interrogates how to write for musical theatre within a respectful intercultural model of co-created theatre with Gumbaynggirr People on Gumbaynggirr Country. The primary objective of the research project is to write through decolonising perspective for co-created theatre that destabilises normative Indigenous-Settler power relationships. Destabilisation shifts the audience gaze toward a view of Country where shared history is acknowledged alongside foregrounded Indigenous knowledges and experiences. Presenting the Gumbaynggirr Creation stories on stage, with the Creation Ancestors and other historical and contemporary figures

embodied by the young performers, powerfully foregrounds Gumbaynggirr cosmology as real and multi-dimensional, with The Dreaming symbolised in the sets as in a constant state of regeneration. Performances create relationship with a responsive Country.

**Madge Hair** is a teacher, playwright and director who works at Coffs Harbour High School, NSW. She is currently completing a PhD in Creative Industries with Queensland University of Technology. Madge's previous research in Indigenous Theatre took her to Broome, Western Australia, and resulted in a thesis (M.A. (Hons)) titled 'Jimmy Chi: Hybridity and Healing'. Stephen 'Baamba' Albert, Stephen Pigram and the late Jimmy Chi remain her friends and mentors. For the past five years Madge has worked with professional colleagues, Gumbaynggirr cultural advisers and a group of talented young performers and technicians to create Garlambirla Youth Theatre (GYT), Garlambirla (which translates as red oak or casuarina) being the Gumbaynggirr name for Coffs Harbour. GYT's creative project is to translate the cross-cultural histories of Coffs Harbour, including Gumbaynggirr Creation Stories, into musical theatre, which is then performed for the community.

## Anita Hallewas and David Glass

Thursday 3.30pm N-561

### The AB Project: Connecting Youth Internationally Through Theatre Processes

The AB Project has its seed from Åsne Seierstad's *One of Us*, a book detailing the 2011 Norwegian terrorist attack where 69 youth lost their lives. The project involves nine countries each with a youth theatre ensemble exploring the themes of terrorism, racism, stereotyping and radicalisation. Phase 1 and 2 are research and development, devising and presentations in home countries. Phase 3 will see an international youth ensemble with participants from each of the nine member nations to re-devise a production shaped by the experiences learnt by all nations in phases 1 and 2. A digital platform connects all ensemble groups to bridge the physical divide and allow youth to connect, learn and observe. Ensembles will journey aboard for international symposiums for in-person learning and collaboration to appreciate how cultural differences and geography can shape strategies and opinions. This paper presentation will share the

processes of the project to date and the intended outcomes for both participants and audience.

**David Glass** has performed, directed and taught in over seventy countries. Trained at the Lecoq School, he also studied with Augusto Boal, Grotowski, Peter Brook, Alvin Ailey and Mike Alfreds. David worked as a soloist performing in forty countries before establishing the David Glass Ensemble in 1990. In 2000 David established the Centre For Creative Development in Cambodia. Most recently David has been devising theatre in Singapore, China, Italy and the UK.

**Anita Hallewas** has a Masters in Applied Theatre at the University of Victoria, Canada and is currently undertaking her PhD at Griffith University, Australia with a research focus of Refugee Theatre, specifically how theatre might improve the quality of life residents in camps. She is an active applied theatre practitioner and her theatre company based in Revelstoke, BC specializes in programming encouraging intergenerational collaboration.

## **Setsu Hanasaki**

**Thursday 3.30pm N-614**

### Possibilities and Difficulties of Applied Theatre on Environmental Issues in Asia

'Balitok- Minors Voices' is an applied theatre project of mining issues by/with native youth in Cordillera, Philippines. It was two-year project facilitated by mixed group of theatre practitioners and musicians from Japan and Cordillera in 2016 and 2017. The mining issue is one of urgent social, economical and environmental issues for the community. In the first year, the participants researched the issue, visiting mining sites, interviewing stakeholders, watching films and so on. In the second year, they recreated a theatre presentation from the outcome of the first year and also implemented Forum Theatre, and toured in Baguio, Manila, and Banda Aceh (Indonesia). It was a cross-cultural, cross-disciplinary, socially engaged project. There were conflicts of perspectives and values between facilitators and musicians from different cultural-background. How can we negotiate geographical distance, cultural differences and different value systems in Asia?

These questions are rather classical, but still on-going significant issues.

**Setsu Hanasaki** is a theater practitioner, working as a facilitator, director, actress and teacher for more than twenty years. She started her career in Black Tent Theater, which was one of the leading theater companies of Japanese Underground Theater Movement. She has been facilitating variety of projects and workshops not only domestically but also in many Asian countries and beyond. Her works including "Minamata ba Ikite (Living in Minamata)" (2006), collaborating with Minamata Disease patients and multi-generational citizens of Minamata city, Youth Drama Project in Aceh, Indonesia (2006-09) for piecebuilding, Educational Theater Project for Environment in Cordillera, Philippines (2014-17), community theater project, "Kaijo, Kaigo wo Kangaeru (Thinking of Caring)" (2014-15) and so on. She teaches at Nihon University, Musashino Art University and Aoyama Gakuin University. She is an executive director of the engeki design guild, a group that leads and delivers applied theater projects.

## **Linda Hassall**

**Thursday 9.00am N-632**

### Politics of Distance: Psychological Landscapes. Contemporary Identity in Australian Gothic Drama

The politics of distance has informed the psychological landscape of Australian cultural identity since settlement and colonisation. Australian Gothic drama explores the psychology of distance through socio cultural themes associated with identity, race and belonging. The discussion focuses on the socio cultural and socio-racial Australian landscape that contains 'the familiar' and excludes 'the other' and further investigates historical white Australian behaviours associated with nationhood through the lens of contemporary Gothic drama. The paper integrates an analysis of Australian post-colonial anxieties that challenge traditional 'Aussie' values and mythologies. Discussing the tyranny of distance through conflicting post-colonial positions of land ownership, space and place the paper addresses current Australian debates associated with nationhood through an analysis of contemporary performance texts.

**Linda** is an expert in Australian Gothic drama and is Program Director at Griffith University in the Contemporary and Applied Theatre Department. Linda has 30years experience as a director, playwright and dramaturge in professional theatre industry contexts. She applies her comprehensive knowledge of theatre to her teaching and research disciplines at Griffith University. A research focus addresses white inheritance of landscape in creative contexts. Salvation Roses was the top ten finalists in the 2012 Qld Premiers Drama Awards. The research was developed in the award winning The Salvation Project. Her first play Post Office Rose (2008) won a Matilda Award for Best New Play (2006). Linda has a strong social justice agenda and applies her creative experience to profiled Applied Theatre projects such as The Return, the creative outcome of an ARC project 2014 addressing PTS in returning veterans.

## **Mahammad Hasnat and Janinka Greenwood**

**Tuesday 4.00pm N-561**

I am illiterate, they are educated; what can I say to them?: A performative presentation of case study data.

This presentation uses mixed-media dramatic presentation to present data from a case study of rural parents' engagement in education in Bangladesh. The data revealed not only a lack of engagement but also a major communicative gap between rural parents and teachers in local schools. Illiteracy and poverty, differences in social status and power and the impact of prevalent social discourses were identified as key, and apparently insuperable, problems. However, the study also found a rural head teacher who broke through perceived barriers by visiting parents in their homes and in market tea stalls and so created a basis for communication and engagement. The use of hand puppets, overhead projections, and recordings allows the data to be understood as a social drama and so

highlights the interplay of experiences of frustration, inadequacy, courage, and hope that are the human aspects of what is sometimes seen by policy as a statistical problem.

**Mahammad Hasnat** is Bangladeshi and a recent doctoral graduate from the University of Canterbury, and a researcher of parental engagement in rural schools in a developing country.

**Janinka Greenwood** is Professor of education at the University of Canterbury and a playwright and community theatre practitioner.

## **Christine Hatton**

**Wednesday 1.30pm N-614**

Drama as a 'pedagogy of connection': crossing epistemological and relational boundaries through Heathcote's rolling role system of teaching

This paper will explore the use of Heathcote's rolling role system in a series of drama teaching and research projects which aimed to connect different educational sites, participants and disciplines in shared drama processes. Using a

geodramatic analytic framework this presentation will examine and frame drama as a 'pedagogy of connection' where the roll of the drama, modes of publication and the sharing of dramatic artefacts between participants in different contexts enabled complex learning exchanges to take place. These exchanges referenced local contexts, individuals and issues and they also provided unique opportunities for boundary encounters and crossings in terms of epistemology and relationship to each other and to local and global contexts. Now more than ever it seems we need a 'pedagogy of connection' and creative spaces to 'stir our knowledge together'.

**Dr Christine Hatton** works in the School of Education at the University of Newcastle, Australia, where she researches and teaches in the field of drama and creative arts education. Her research explores the workings of gender and identity in the drama classroom, drama teacher artistry and expertise, artists in residence programs and the uses of digital technologies in drama. She was a member of the international project on repurposing Heathcote's rolling role system using digital technologies (<https://www.water-reckoning.net>) and has published a range of papers resulting from the

study of that project. She is the chief investigator, with Mary Mooney, in the Fresh AiR Initiative Research Study (2014 – 2016) funded by Arts NSW, a study which examined the impacts of sustained artists-in-schools residencies (<https://freshairresearch.com>).

## **Christine Hatton and Richard Sallis**

**Saturday 3.30pm N-614**

Provocative dialogues:  
Shifting perspectives on  
drama research practice

This panel reflects on an innovative new book *Drama Research Methods: Provocations of Practice* which sought to challenge current understandings of drama research by asking prominent drama researchers to engage in critical dialogues about what provokes them in their research practice. The book edited by Duffy, Hatton and Sallis, (2018) grapples with difficult subjects such as theory, ethics, gender, culture, bodies, impact and agency, topics that are often embedded in drama research practice but rarely interrogated as provocations experienced by researchers. Writers were invited to take risks not only with the content of their chapters but also with form.

Consequently, the text is filled with interesting alternative exchanges that shift ideas about what research in drama is and can be. This panel will interrogate the notion of provocation in drama research, with some of the writers reflecting upon the experience of engaging in risky dialogues that aimed to challenge perceptions and shift reader perspectives.

**Richard Sallis** is a lecturer in drama/theatre education and a researcher in the Melbourne Graduate School of Education (MGSE) at The University of Melbourne. He is a former President of Drama Australia and the current Director of Publications, for IDEA (the International Drama/theatre in Education Association). He is joint editor of JACE (Journal of Artistic and Creative Education) as part of the UNESCO Melbourne Observatory for Arts Education.

**Christine Hatton** is a lecturer at the University of Newcastle, Australia. Christine researches and teaches in drama and arts education, creative pedagogies, teacher artistry and artists in residence. Recent projects have explored the use of technologies in drama education and the workings of gender, story and identity in drama teaching and learning processes.

## **Katrine Heggstad & Kari Mjaaland Heggstad**

**Thursday 9.00am N-614**

“Imagine if... my mother had dementia”, an exploratory and personal approach as research method.

This paper focuses on researching through drama forms, combined with an auto ethnographic approach. Through sharing two improvised scenes (I. the telephone call, II. Living in a care home) combined with reflections on the emotional experiences in the exploration We discuss what is the potential of taking on a more personal feel in drama research. When mother and daughter explore imagined existential life situations in the roles of mother and daughter the fictionality becomes real. Questions that will be raised are: What potential has this approach? Can the personal approach have any relevance to the research field in general, and what can it add to the field of drama/theatre and dementia? The paper is a combination of performance, reflections and meta-reflections and ending in questions for discussion.

**Katrine Heggstad** is a PhD candidate at Western Norway University of Applied Sciences (HVL), enrolled in the PhD programme Bildung and didactical practices since April 2016 with the project: Drama, Dementia & Dignity: Questioning borderlines in drama didactics. She is also a practitioner and a lecturer in drama and theatre at (HVL). She has held lectures and workshops internationally.

**Kari Mjaaland Heggstad** is Professor Emerita at Western Norway University of Applied Sciences. She is an experienced researcher and practitioner in educational drama and applied theatre and has published and presented research and practice, nationally and internationally.

## **Katrine Heggstad**

**Saturday 1.30pm N-551**

“Someone in this room is crazy, and it is not us” – an analysis of how dramatic forms function as opening or closing for people living with dementia.

Narratives from a drama practice in a care home runs from moments of joy to moments of awe: ‘When the

silent speaks’, ‘when the confused becomes focused’ and ‘when the tight loosen up’ are some examples arguing for drama practice as a break from dementia. ‘Falling asleep’, ‘leaving the room’, ‘ignoring the drama’ is also responses to the drama. In this paper presentation I will I combine narratives from a drama practice with an analysis of temporality and memory and how drama forms can open and close.

## **Norifumi Hida**

**Thursday 9.00am N-632**

Creating next-generation international artists for theatre for young audiences

The International Association of Theatre for Children and Young People (ASSITEJ) comprises theatre artists from all over the world who, despite the diversity of their backgrounds, experiences and artistic investments, share a belief that social change starts with children and young people. Preparing such artists for leadership positions in their respective domains is key to the overall mission. In this paper, I will explore ASSITEJ’s Next Generation residency programs as a

key facilitator of individual artistic growth that in turn will have impacts on the field of Theatre for Young Audiences both locally and globally, which in its own turn will have an effect on the children and youth who experience these artistic results. My hope is that this exploration offers a model for other groups and movements seeking to provide “next generation” leadership training as a means to long-term growth and sustainability.

## Norifumi Hida

**Saturday 9.00am N-636**

Unpacking the Japanese aesthetics of applied theatre: Empowering people or co-creating with people?

Japan’s Agency for Cultural Affairs has announced various cultural policies and has promoted ‘art projects’ in different areas of Japan since 2014, in order to overcome social and national issues, such as the declining birth-rate, the super-aging society, an increase in the number of empty houses, closed schools and shops and ghost towns, and constantly suffering from natural disasters, and others. There have been a wide range of (applied) theatre practices in these art

projects and they have shown some remarkable characteristics, which seem to differ from those of applied theatre practices in West: “There are few artworks and activities that assert clear political messages or socially critical views... Rather, there is the desire of project-oriented artists to form numerous social relations with people outside the field of art.” In this paper, I will unpack the Japanese aesthetics of applied theatre through the analysis of theatre practices in art projects.

**Norifumi Hida**, MFA (East 15), PhD (Warwick) is an Assistant Professor at the Tsubouchi Memorial Theatre Museum, Waseda University in Japan. He conducts research on theatre for young audiences, youth theatre, as well as drama and theatre education. While organising various exhibitions, symposia, and events at the Theatre Museum, he teaches theatre history, theatre theory, drama and theatre education, applied theatre, and EFL (English as a foreign language) and JSL (Japanese as a second language) through drama and theatre at different universities. He also runs seminars for trainee educational officers at the Tokyo Metropolitan Theatre. He is on the Editorial Board of ‘ArtsPraxis’ at New York University in the U.S.A; International Advisor of Theatre for Young

Audiences Centre at Rose Bruford College in the U.K.; and Board Member of the International Theatre for Young Audiences Research Network, ASSITEJ.

## Rawiri Hindle

**Tuesday 4.00pm N-636**

Capturing the shorelines – the spaces between Mountains and Seas.

If we situate the mountains as traditional knowledge (Māori ontology), the sea as new knowledge, and the shoreline as the (fluctuating or ever-changing) space where new knowledge, over time, is indigenised (Gegeo & Watson-Gegeo, 2002) we invoke a sense of on-going tension between the mountains, the sea and the shoreline: pressure points, tectonic plate movements, eruptions, treacherous under-water – visible or less visible (Hynds, 2007) terrains, rising sea levels... We assert that it is these spaces of tyranny/tension/dilemma/interface that provide the opportunity for us to create new knowledge, ways of knowing and ways of being (Hindle, 2014; Hindle, Hynds, Phillips, & Rameka, 2015). This paper explores the tyranny/tension/dilemma/interface of the shoreline.

**Ko Rangitiko te maunga, Ko Parengarenga te moana, ko Ngatikuri te iwi.** Rangitiko is my mountain, Parengarenga is my ocean, Ngatikuri are my people. I am a New Zealand Māori from Muriwhenua (the Far North tribes), Aotearoa. My teaching and research interests are situated in the realm of holistic Māori approaches to teaching and learning. I have completed a Masters Thesis in ‘The Māori arts in Education’ and am presently working on a PhD study which builds on key concepts explored in my Masters. I am a named researcher in the evaluation of Te Kotahitanga, a Māori student achievement project in secondary schools in New Zealand and was a part of a research team evaluating the He Kakano project, culturally responsive leadership in New Zealand secondary schools. My research experience includes being part of the research team for researching in-school facilitation of the Te Kauhua and Te Kotahitanga projects and a research member of the Te Kauhua in retrospect project. I was responsible for the implementation of the Maori arts curriculum in Māori immersion schools throughout Aotearoa/New Zealand.

## **Rachael Jacobs, Robyn Ewing, Juliana M. Saxton and Carole Miller**

**Wednesday 9.00am J1**

**Embracing tyrannies?:  
Critical moments and  
challenging paradigms in  
drama assessment**

Assessment is often thought to be the enemy of creativity, with its tyrannical hold over teaching and learning, and its friends 'quality assurance' and 'accountability'. Yet in educational spaces, drama assessment must take place. Further to that, it must find its place facilitating creative work and upholding the integrity of the artform. This panel presents four snapshots of practice in which assessment has been successful in bridging the distance between the ethereal experiences of drama and the communication of its values and driving agendas.

**Rachael Jacobs:** Applying drama performance assessment principles across the curriculum

**Robyn Ewing:** Enhancing English and literacy outcomes through drama:

what does authentic assessment look like?

**Juliana Saxton and Carole Miller:**  
Assessment as extended learning

**Rachael Jacobs** is a lecturer in Creative Arts Education at Western Sydney University, current Director of Research for Drama Australia, a community activist, a freelance writer, practicing dancer and choreographer.

**Juliana Saxton and Carole Miller** are Professors Emerti at the University of Victoria. They have been co-publishing, researching and teaching nationally and internationally for over 25 years. They chaired IDIERI 2 in 1997 and have presented at all Institutes.

**Robyn Ewing AM** is Professor of Teacher Education and the Arts, University of Sydney. She has worked in partnership with Sydney Theatre Company on the teacher professional learning program School Drama since 2009. Robyn is a council member of the Australian Film, Television and Radio School (AFTRS), an Honorary Associate with Sydney Theatre, Board member of WestWords and Visiting Scholar at Barking Gecko Theatre.

## **Rachael Jacobs and Zoe Hogan**

**Saturday 11.00am N-561**

**Bridging the tyrannical  
distance of  
disadvantage: Process  
drama for adults in  
South Western Sydney**

The benefits of using drama to develop literacy have been well established, but adults with disadvantage face several barriers to engaging in drama learning processes. This distance was evident in a program piloted by Sydney Theatre Company, Western Sydney University and the University of Sydney. The program was conducted in across Sydney, in several low socioeconomic areas, with classes comprising refugees, migrants and English speakers, using process drama tools to improve literacy. Folk tales were collaboratively developed with participants to facilitate a humanising curriculum based in the imaginative realm. This workshop provides an example of the approach, engaging participants in a process drama based on one of the folk tales to demonstrate the techniques used. The political and social dimensions that led to the success of various strategies and the limitations of others will be

discussed. The project fostered creative ways of being and bridged racial and cultural distances among participants. This workshop also explores the challenges encountered by adults with disadvantage in creative spaces, and possibilities for imaginative pedagogies in their learning environments.

**Rachael Jacobs** is a lecturer in Creative Arts Education at Western Sydney University, current Director of Research for Drama Australia, a community activist and freelance writer. Rachael's areas of research include assessment, embodied learning and creativity. Rachael conducts arts research projects situated in refugee communities. She is the organiser of the community group, Teachers for Refugees, and runs an intercultural dance company.

**Zoe Hogan** is a Teaching Artist and playwright. As a Teaching Artist, Zoe has worked at Sydney Theatre Company, Starlight Children's Foundation, Sydney Story Factory, Refugee Council (UK) and Mind the Gap (UK). Zoe holds a MA in Theatre and Global Development from University of Leeds (Charles Barber Prize, Bonamy Dobrée scholarship). Plays include Greater Sunrise (25A, Ensemble Theatre), The Return (Starlight Children's Foundation), All

the Happy Things (PopUp Theatrics, Buenos Aires Youth Biennale) and Small Life (Women Playwrights International Conference, Playwriting Australia's National Play Festival).

## Yuko Kawashima

Saturday 3.30pm N-561

Toward a drama pedagogy to experiment affective relations: Educational practices in drama class at Japanese secondary school

Paces of drama/theatre are potential sites to set students' bodies as the central focus of classroom experiences. Acting experiences, that is performing "the other", are especially an activity for self-exploration where the youth transform their bodies by trying out new relationalities with the other. Building upon the recent work that attempts to explore affective experiences of young people in drama class, this presentation explores how pedagogical intents influence students' affective experiences and how differently various students experience the activities in class. It is based on my dissertation research, which explored experiences of "becoming"

gained by Japanese youth through ethnographic research in a secondary school in Tokyo. Firstly, I consider how students' affective experiences have been restricted in those drama classes. Then, I sketch several points that I suggest are important to consider in applying drama pedagogy, especially acting, to enhance students' affective experiences.

**Yuko Kawashima** is a Lecture at Osaka Seikei University. She received her Ph.D. in curriculum studies and teacher development at the Ontario Institute for Studies in Education, University of Toronto, Canada. Her PhD thesis (2017) was titled "Performing 'the Other' and Becoming Different: Affects of youth and schooling in Japan." As a Research Fellow, she had involved in the "Communication education for teachers through theatre pedagogy" program funded by Ministry of Education, Culture, Sports, Science and Technology from 2011 to 2018. She edited *Theatre of Becoming "Teachers": Learning through theatre method and design of communication* (Film Art, 2017). Her articles include "Points of Connection between Drama/Theatre and Education in the Context of Class Practice" (*Japanese Journal of Research in Drama and Theatre Education*, 2015). Her research

interests are theatre/drama education, schooling and youth culture. With experience as an actor, she conducts workshops in the educational field.

## Dave Kelman

Saturday 11.00am N-551

Playing for real: culturally diverse emerging artists, racism and Islamophobia

This paper examines the work of an ensemble of emerging artists from refugee backgrounds making theatre in a regional city in Victoria, Australia. Ensemble members are from a range of different African, Middle Eastern and Pacific Islander backgrounds and make theatre that specifically aims to promote a more inclusive society by asserting their shifting cultural identities and values in face of racism and Islamophobia and a growing pressure to assimilate. The research focuses on the emerging artists' analysis of the artistic process they are working in and how it enables them to explore taboos, develop cross-cultural dialogues and assess the issues and real-life risks of publically critiquing the cultural mainstream. The paper also examines the role of the professional teaching-artist in

facilitating this process and the complexity of crafting activist theatre that is multi-vocal and authentically authored by a culturally and linguistically diverse ensemble.

**Dave Kelman** is a drama educator and researcher based in Melbourne. He is the Artistic Director of Western Edge Youth Arts, an Adjunct Fellow of Victoria University and has a Doctorate in drama education from the University of Melbourne where he is a regular lecturer. He has a thirty-year track record of making theatre with economically disadvantaged and culturally diverse communities in UK and Australia and has published 13 different peer-reviewed articles and book chapters. He recently co-edited an edition of the *International Journal of Inclusive Education*. In his role as Artistic Director of Western Edge Youth Arts, a leading Victorian youth theatre company, he makes youth devised works in schools, communities and main stream venues, working with theatre industry professionals and many emerging artists from CaLD backgrounds.

## Martha Lamont

Thursday 1.30pm N-614

'Drama makes my brain healthy': An inquiry into the potential for using drama to enhance the social skills of young children with special educational needs.

This paper identifies the social challenges facing young children with special educational needs (SEN) in mainstream classrooms, and explores and recommends drama in education (DiE) to enhance their social skills. This study specifically investigates the role of 'mantle of the expert' (MOE) in providing an effective intervention for children with SEN in mainstream infant classrooms. The drama intervention ('Simon's Space Race') implemented consisted of ten progressive lessons. The study aims to investigate the impact of drama-based learning, using MOE, on the children's social skills. The literature search investigated current early childhood education frameworks and inclusive models of education in Ireland and internationally, explored young children's social skills development, and examined the use of DiE, and MOE for teaching young children and children with SEN. The study

concluded that DiE can have a positive impact on the social development of children with and without SEN in the mainstream infant classroom.

**Martha Lamont** is a Primary School Teacher from Dublin, Ireland. Martha recently completed the M.Ed in Drama in Education in The University of Dublin, Trinity College (2015-2017). She completed her B.A in Sociology and French in 2006 (University of Dublin, Trinity College) and holds a Higher Diploma in Primary Teaching (Froebel College of Education, Ireland) and a Post Graduate Diploma in Special Education (HETAC). Martha has been working as a classroom teacher and resource teacher for ten years, and has taught in primary schools in Ireland, Australia and England. Her research interests include arts education, drama for children with special educational needs and early childhood education. Martha has volunteered with Aspire Educational Drama Classes, run in conjunction with Trinity College and organised under the direction of Dr. Carmel O'Sullivan of the School of Education, and has taught after-school drama to children with special educational needs in her local community.

## Natalie Lazaroo and Izzaty Ishak

Wednesday 9.00am N-561

The tyranny of (emotional) distance?: Emotional labour and safe space in applied theatre work

This paper takes as its theoretical starting points two ideas: (1) Sheila Preston's (2013) discussion of emotional labour; and (2) 'safe space' as explored by Mary Ann Hunter (2008). It considers how 'tyranny of distance' may be re-imagined as the ways in which the applied theatre facilitator effectively manages the emotional distance (or closeness) that arises when working with participants from different backgrounds, some of whom experience exclusion. What are the specific 'feeling rules' that govern the shared space? What effect does emotional labour have on both the facilitator and participants? By bringing emotional labour into conversation with safe space, we consider the conditions necessary for the creation of a safe space to effectively engage in emotional work for those involved. This collaborative paper between researcher and applied theatre facilitator (themselves working across a

'tyranny of distance') draws on interviews and reflective journals as informing data.

**Natalie** has a PhD from Griffith University (Brisbane), where she is currently lecturing. Her doctoral research was an ethnographic study of the community performance work of Vulcana Women's Circus. Natalie's research interests include applied and community performance, feminist theatre, physical theatre, disability studies and research methodologies.

**Izzaty** is an applied theatre practitioner and community worker in Beyond Social Services. She leads The Community Theatre performance where she brings youths from various income class to devise and perform social issues in low-income communities. As a practitioner, she has worked in various communities such as people with dementia, prisoners, vulnerable youths and families at risk.

Natalie and Izzaty are collaboratively exploring the possibilities of research and practice through friendship as method and narrative inquiry.

## **Graham W. Lea**

**Tuesday 4.00pm N-632**

### **Theatre and veterans: Healing through art- making**

This workshop performance shares an example of performed research, where researchers in counseling and applied theatre in Vancouver, Canada collaborated with military veterans to produce the play Contact!Unload. Developed through a series of theatre-based workshops, the play shares the difficult return that soldiers often experience post-deployment, juxtaposed with pathways towards recovery. This presentation shares an adapted version of Contact!Unload, maintaining the essence of the original play while highlighting key learnings from the research project. More specifically, the 30-minute workshop piece explores the kinds of impact this creative initiative in men's health has had on participating veterans, audiences, researchers, and artists. We'll demonstrate how the dissemination through performance extends the research process, keeping it alive and buoyant. The presentation provides a reflective distance from the initial production, and as importantly forefronts research

insights gathered over the three-year initiative.

## **Graham W. Lea**

**Saturday 3.30pm N-632**

### **You Can't Stir Things Apart: Theatrical Literature for Mathematics Understanding**

Mathematics and theatre are often seen as distant academic pursuits neither building upon nor relying upon each other. There exists a commonly held negative perception, distaste, and even fear of mathematics. However, there appears to be a public desire to engage with stories about mathematics such as The Imitation Game, NUMB3RS, Breaking the Code, Proof, Arcadia, and A Disappearing Number.

The paradox created by the public distaste for mathematics and hunger for mathematical stories, presents an opportunity for mathematical narratives, through theatrical literature, to be used to engage students in mathematics. This paper will build upon the notion of paramathematics to explore possibilities for using theatre to build upon the popular interest in engaging about mathematics to

encourage understanding of mathematics.

**Graham W. Lea** is an Assistant Professor at the University of Manitoba, Canada. He is co-editor, with George Belliveau, of Research-based Theatre: An Artistic Methodology (Intellect, 2016). He has been involved with numerous research-based theatre projects in a variety of capacities. His research has been recognized with awards including the Vanier Canada Doctoral Research Scholarship. He has presented and published on research-based theatre, theatre and additional language learning, Prince Edward Island theatre history, and Shakespeare in elementary classrooms. Outside of academia, Graham has worked on many theatre productions as an actor, director, musician, technician, playwright, or, most frequently, stage manager.

## **Christian Leavesley and Alexandra Macalister-Bills**

**Tuesday 4.00pm N-632**

### **A familiar distance: converged theatre making in regional Victorian secondary schools**

Does distance from major cultural centres necessarily imply a dearth of theatre experiences for regional and rural young people? This paper will explore Arena Theatre Company's long-term commitment to visiting three schools in regional Victoria, more than five hours drive from Melbourne, Australia. We present an account of Arena's artistic methodology of theatre making – 'creative convergence' - the name of a large ARC Linkage research project investigating the convergence of live theatre and digital media.

This paper presents a case study of one secondary college, its students and staff. We examine how the students became co-creators of Arena's latest production, Trapper. In addition, we discuss their involvement in a laboratory-style project called AI, Artificial

Intelligence. We propose that Arena's approach creates a sense of familiarity for the young people they work with and who work with them, and an ownership of theatre that is constructed through time and distance.

**Christian Leavesley** is the Artistic Director of Arena Theatre Company. He studied theatre at the Victorian College of the Arts, Monash University and the University of Missouri-Columbia. Leavesley's works have been programmed in major festivals and venues in Australia, Asia, Europe and North America. He is a Partner Investigator on the ARC Linkage project Creative Convergence: Enhancing Impact in Regional Theatre for Young People (2016-20).

**Alexandra Macalister-Bills** is the Education and Programs Manager for Arena Theatre Company. Her work with Arena has seen her initiate and develop their Schools Workshop program, now a part of the ARC Linkage project Creative Convergence as well as managing multiple schools residencies. She has produced Arena productions including Trapper and Marlin. Alexandra holds a Bachelor of Arts from the University of Melbourne and is currently studying her Masters in Teaching (Secondary) at La Trobe University.

## Warren Linds

**Wednesday 1.30pm N-561**

### Weechi metuwe mitotan Playing Games of Presence with Indigenous Youth in Saskatchewan, Canada

This paper will explore the integration of theatrical play with a land based focus and how it contributes to supporting holistic wellbeing in Indigenous youth. I focus on 'Games of Presence' theatre games often categorized as warm-ups, energizers and exercises in applied theatre programs. We draw on interviews with youth participants in our theatre as research workshops on wellness and adult facilitators who have told us that these games are not just fun – they have a greater significance, building trust, developing voice, positive relationships and the sharing of power. Play also connects youth to elders, cultural practices and to the land; they told us that these connections were also ways to learn about themselves. We will share how such localized connections to land and Indigenous Knowledge translates into healthy, active living and eudaimonic wellbeing by integrating the physicality of theatre games to

sustainable land-based active living interventions.

**Dr. Warren Linds** is Associate Professor of Applied Human Sciences, Concordia University, Montreal, Canada and uses applied theatre to explore social justice issues and as a method of reflection into the ethics of professional practice. He has conducted arts-based research into wellbeing with Indigenous youth in partnership with a Canadian Indigenous health organization. He is co-editor of *Playing in a House of Mirrors: Applied Theatre as Reflective Practice* (Sense Publishers, 2015), *Emancipatory practices: Adult/youth engagement for social and environmental justice* (Sense Publishers, 2010).

## Warren Linds and Elinor Vettraino

**Thursday 3.30pm M-202**

### Finding our Compass: Applied Theatre as Reflexive Practice

We define reflective practice as developed capacities to reflect on actions, behaviours and attitudes that impact on your own practice, or on the way others engage in their practice, so as to be part of a

process of continuous learning. Our individual research explored ethical dilemmas with graduate students in process consultation through The Rainbow of Desire and doctoral research into a dramatherapeutic storytelling approach to build embodied reflexivity with educational practitioners. This workshop explores the concept of distance through the self-awareness of drama/theatre practitioners as arts based researchers and our capacity to 'reflex' in/on/with challenging actions, in the moment, with others. Exploring reflexivity through a dramaturgical lens, and drawing on the symbolism of the kai ariki, we invite researcher/practitioners to hold up the mirror to their practice and explore, through critical incidents the challenges they have faced through story and theatre to create their own call to action.

**Elinor Vettraino** leads the business and enterprise area at Bishop Grosseteste University in Lincoln, England. She has worked extensively with applied theatre processes, recently using storytelling as a method of reflective practice processing with education professionals and leaders. Her most recent book *Playing in a House of Mirrors: Applied Theatre as Reflective Practice* co-edited with Dr

Warren Linds, was stimulated by her doctoral research into the 6-Part-Story Method.

**Dr. Warren Linds** is Associate Professor of Applied Human Sciences, Concordia University, Montreal, Canada and uses applied theatre to explore social justice issues and as a method of reflection into the ethics of professional practice. He has conducted arts-based research into wellbeing with Indigenous youth in partnership with a Canadian Indigenous health organization. He is co-editor of *Playing in a House of Mirrors: Applied Theatre as Reflective Practice* (Sense Publishers, 2015), *Emancipatory practices: Adult/youth engagement for social and environmental justice* (Sense Publishers, 2010).

## **Hayley Linthwaite, Arte Artemiou, and Lydia Collins**

**Tuesday 9.00am N-561**

### **Imagine A Day Project: Workshop**

Imagine A Day Project (IADP) is a global arts initiative responding to the need for sustainable change. An

international team empowers individuals and communities through creative collaboration, social innovation and practical exploration to envision and enable a better future. Launched in January 2014, IADP has reached children, young people, university students, teachers, community professionals and artists in Sri Lanka, Australia, the United Kingdom, Brazil, and Kosovo. IADP designs bespoke immersive workshops and training programmes, encompassing the cultural and social context of the commissioning. Theories, forms, and conventions of applied performance, strategic conflict analysis, and human rights inform a methodology of experiential learning: in short, to think, feel, and act.

## **Dr Hayley Linthwaite, Lydia Collins, and Arte Artemiou**

**Wednesday 9.00am N-551**

### **Imagine A Day Project**

In this panel Dr Hayley Linthwaite, Lydia Collins, and Arte Artemiou navigate three different contexts of the Imagine A Day Project (IADP). The Organisation for Security and Cooperation in Europe (OSCE)

invited an International Changemaker initiative from the University of Northampton (UoN), UK to support their youth programme in Pristina, Kosovo. Kosovo is one of the most frequently discussed ethnically divided conflicts of the last decade. Believing inter-ethnic group work is key to social innovation IADP brings together 24 multi-ethnic percipients for a train-the-trainer programme. Within Kosovo, IADP run an independent workshop in Dragaš with an all-male group of percipients from four different ethnicities. This is the first international reconciliation opportunity the community experiences post the end of the war in 1999. Returning to England, IADP explores the 'tyranny of distance' between personal feelings and professional behaviours in IADP workshops, looking at the impact of 'tyranny' and 'distance' in teacher-student relationships within three Northamptonshire schools.

**Dr Hayley Linthwaite** is a program designer, facilitator and coach with Performance Frontiers. She empowers individuals, organisations and communities through creative collaboration, social innovation and practical exploration to envision and enable a better future. Hayley has extensive experience in applied performance, behavioural and

systemic change, strategic conflict analysis, and experiential learning. **Lydia Collins** is undertaking an MPhil at the University of Northampton and is the UK Manager for the Imagine A Day Project. Lydia selects, trains, and leads IADP teams in various contexts, in the UK and abroad. Lydia also co-created and performed in IDEKtheatre's #IDEK performance exploring pupils' choices and futures.

**Arte Artemiou** is a PhD student and associate lecturer in Drama at the University of Northampton and an IADP workshop leader and researcher, co-delivering IADP workshops since 2014 in Brazil, Kosovo, and the UK. He is also the project coordinator for IADP for the UoN National Collaborative Outreach Programme, UK.

## **Alexandra Lodge**

**Thursday 1.30pm N-637**

### **Script-Down Script Development: Deaf Gain and Physical Dramaturgy in Aotearoa**

This paper will discuss the development of my creative practice of Takitoru Dramaturgy. The practice originated in my doctoral research: the development of a trilingual play

script for Te Reo Māori, New Zealand Sign Language and NZ English. In making accessibility the focus of my workshopping process, I experimented with various kinaesthetic practices for dramaturgical development. This paper will analyse the exchange of creative practices between Deaf Theatre and Decolonising Theatre, as well as discussing the Aotearoa-specific nature of this hybrid form.

**Alex Lodge** is a performer, writer and junior academic. She is a co-founder and co-writer for the feminist company full.stop.theatre, whose newest work *Modern Girls in Bed* is premiering at Wellington's Circa Theatre in September 2018. Her adaptation of the Pania-on-the-Reef legend, *Sing to Me*, was shortlisted for the 2017 Playmarket Adam Play Award. She was one of the first recipients of Eleanor Catton's Horoeka Reading Grant in 2015. Alex is a doctoral candidate, researching the theory and practice of scriptwriting for Te Reo Māori, New Zealand Sign Language and Te Reo Pākehā. She has supervision from the University of Waikato's English Programme and the Theatre Programme from Victoria University of Wellington. She is represented by Playmarket.

## Lucy Lott

**Thursday 1.30pm N-614**

### Social support for young people transitioning from care to independence: revealing the situation through a participatory drama process

This presentation will explore how a participatory drama process might provide insights about how young people transition from care to independence in Queensland, Australia. Gaining knowledge around social support for young people exiting care aged 18 is important in understanding what is missing within their networks, how they value and form relationships, and the barriers and challenges around social support. Linking to IDIERI's theme, issues of distance, separation and containment define and influence young people's in-care experiences, particularly relating to their ability and capacity to build and maintain positive personal relationships and develop interdependency skills into adulthood. The presentation will discuss a proposed applied theatre research project that seeks to generate useful insights around social support while also effectively engaging participants in a research

process which facilitates collaboration and connection.

Originally from the UK, **Lucy** is a Master of Arts Research candidate at Griffith University, and works as an inclusive drama practitioner for a Plural Theatre in Brisbane. Plural Theatre specialises in creating and facilitating drama workshops for marginalised and vulnerable children and young people for whom access to drama and theatre may be less accessible. In her role at Plural, Lucy works primarily with young people in and on the edge of out-of-home care, and most recently those transitioning from care to independence, using drama to explore participants' emotions, ideas and thoughts around transition. Out of this work evolved a need to better understand young people's experience of transition in order to develop intentional, young-person centred practice which can better support participants to articulate and express their views and needs and discover creative ways to share these with people who can help them on their journey to adulthood.

## Mette Bøe Lyngstad

**Wednesday 9.00am N-632**

### DREAMCATCHERS: A Narrative Research Project with Substance Abusers and Relatives

In our paper, we will present a narrative research connected to storytelling project with 8 previous substance abusers and their next-of-kind. In 20 days they developed stories of their dreams for the future, to be performed at a RØST-conference in Bergen. Early in the process, it became obvious that several participants had given up on dreaming, because their dreams had been broken. Developing stories of the future with a personal link to their past, made the devising process very hard. Our research question was: How can previous substance abusers foster wellbeing through a shift in perspective from fears of the past to dreams of the future?

**Mette Bøe Lyngstad** will present this research project. She is associate professor in drama and applied theatre at Western Norway University of Applied Sciences. She has been working with marginalised group and storytelling for several

years. Lyngstad's research interest is educational drama and theatre in schools, storytelling and applied theatre. She has been a part of the Norwegian research project: Drama, Theatre and Democracy.

## Wendy Mages

**Thursday 3.30pm N-636**

Theatre-in-Education, Language, and Perspective Taking in Early Childhood Education

At the nexus of three disciplines—educational theatre and drama, language development, and cognitive development—this mixed-methods study investigates the effect of a preschool theatre-in-education (TIE) program on the perspective-taking and emergent literacy skills of 155 preschool children. This research combines quantitative assessments of children's language, theory of mind, and imagination skills with a qualitative descriptive analysis of the implementation of a theatre-in-education program to investigate the effect of a respected early childhood TIE program on the development of 155 urban children enrolled in Head Start, a US government program for

preschoolers from low income families. This presentation will include a discussion of instrument modifications to enhance the evaluative potential of future drama research and intervention modifications to maximize the efficacy of the drama intervention.

**Wendy K. Mages** earned a master's and a doctoral degree in Human Development and Psychology from the Harvard Graduate School of Education and a master's degree in Theatre from Northwestern University. Prior to joining the faculty at Mercy College, she taught graduate and undergraduate students at Boston University and at Harvard. In addition to her work with adults, she has designed and taught a preschool performing arts program, worked as a museum educator, and wrote and performed for children's television. Her research, which focuses on the effect of drama and theatre on language, cognitive, and social development, has been published in a variety of peer reviewed journals, including the Review of Educational Research, Research in Drama Education, Youth Theatre Journal, International Journal of Education & the Arts, and Early Childhood Research Quarterly.

## Fiona McDonagh

**Tuesday 4.00pm N-636**

A teacher's story of dramatic change

This paper presents a case study derived from a larger phenomenological inquiry into the 'lived experience' of teachers co-creating drama in Irish primary classrooms. Co-creating drama depends on the active involvement of the teacher, their value for a creative learning environment, and their ability to enliven both egalitarian and creative behaviours in their teaching practice. The paper focuses on one participating teacher 'Cathy'. At the outset of the study she admitted to having a limited understanding and appreciation of drama. However, as the study progressed there was a shift both in her attitude and motivation. She began to question her existing ideas about teaching and develop fresh perspectives. In the paper, I examine her experience through a phenomenological lens with reference to theories of teacher change and development theory, and seek to examine how teacher change in drama is effective and powerful when it is driven by the teachers themselves.

**Dr Fiona McDonagh** is a Postdoctoral Teaching Fellow in Drama and Theatre Studies at Mary Immaculate College, Limerick, where she teaches on the BA in Contemporary and Applied Theatre Studies. Prior to that, Fiona was the Artistic Director of Cups & Crowns Children's Theatre Company for over ten years. She continues to research and make theatre for young audiences.

## James McKinnon

**Thursday 3.30pm N-614**

The Tyranny of Proximity -- How Can Audio Dramaturgy Liberate Us from "Presence"?

The rise of electronic media and "distance learning" can feel threatening to theatre educators: where do we belong in a world which no longer acknowledges the necessity to come together in shared learning and aesthetic experiences? But digital learning technology might help students achieve one of the more important objectives of a university education, which is to develop a sense of belonging to the world beyond the classroom. Classrooms – like theatre – are often conceptualized in opposition to "the real world," and many of us have

trouble applying knowledge learned in the former, to lived experience in the other. What if, instead of compelling students to come to a physical place to ponder the world beyond the classroom, lessons blended digital technology and dramaturgy to encourage students to explore the world and develop their sense of belonging in it? This paper explores university student responses to audio walk lessons.

James McKinnon is a senior lecturer in Theatre at Victoria University of Wellington. His research on devised performance, theatre pedagogy, and adaptation appears in several venues, including Theatre Topics, Research in Drama in Education, Theatre Research in Canada, the Journal of Perspectives in Applied Academic Practice, Canadian Theatre Review, and Teaching Learning Inquiry. He has also contributed chapters to recent anthologies on Shakespeare, Chekhov, and participatory theatre in sexual health education. At VUW he teaches courses in dramaturgy, modern and postmodern drama, and dramatic theory and criticism, and has directed three original devised performances: Shit Show (inspired by Alfred Jarry's Ubu Roi); Mystery Play, derived from the English liturgical plays; and Brututum Zum Pum!, a neo-futurist cabaret. James

received Victoria Teaching Excellence Awards in 2014 and 2016, and in 2017 received the Ako Aotearoa Tertiary Teaching Excellence Award.

## Wendy Lathrop Meyer, Kristin Runde and Øystein Vestre

Wednesday 1.30pm N-551

Communication within a cultural sensitive perspective - "How does drama and theatre contribute in developing a democratic process, in the meeting between production, activity and way of working?"

'When Tragedy embraces the Farce'

'See me – a double glance'

'A journey through time and space – storytelling as a meeting between cultures'

Meyer aims to show how "The Gogol Project", involving both Tanzanian and Norwegian student groups, an applied theatre process can explore and comment on tragic and moral

dilemmas embedded in Nicolai Gogol's play 'The Government Inspector', from 1836 about corruption.

Runde being inspired by Picassos deconstruction and creative paraphrasing of an existing artwork(1957), "Las Meninas" by Diego Velàzquez (1656) will show how the students paraphrased the same artwork as a tableau being a vehicle to understand the "staging"of their reality.

Vestre will explore how oral storytelling can be used as a method for the meeting and communication between people from different cultures. By using the international Arne-Thompson classification system of folk tales to show that the same set of images and metaphors cope with the same existential questions globally.

**Wendy Lathrop Meyer** is Associate Professor in Drama and Theatre within the teacher-training programme at Inland Norway University of Applied Sciences, Hamar, Norway. From 2006 – 2011 in Tanzania the Academic/professional project leader for the Norad programme in Arts and Cultural Education – 'Community based Arts- regaining and modernizing Cultural heritage

Educating and professionalizing the Community Artist'. At present time she is developing new projects within the area.

**Kristin Runde** is Assistant Professor in Drama and Theatre pedagogy at Vågen upper secondary school for Performing and Visual Arts, Sandnes, Norway

**Øystein Vestre** is Assistant Professor in Drama and Theatre at the Oslo Metropolitan University, Oslo, Norway. He has also been working as a professional storyteller since 2001.

## Chris Montgomery

Wednesday 1.30pm N-632

Humanising Observations: Shifting Perspectives of Character Development

An observation of the world around you as a means of developing complexity and dimension in role. This practical and inclusive approach teaches participants how to humanise 'everyday objects' and utilise their natural environment, creating diverse and engaging characters. A shift from the Stanislavskian approach to actor training that can sometimes

burdened younger students: who, what, where, why, how. All valid and necessary; however, participants are taught to think critically through play and improvisation, about their environment and communicate their understanding through the 'outside in'; focusing on rhythms of movement and further complimented by speech. This approach is a playful and experiential application into character development through observation, exploration and collaboration of shared experiences which enhances our awareness of the body imbuing participants with alternate strategies, clearly accessing outcomes and objectives of the curriculum, developing essential performance skills focussed toward building sustained and multi-dimensional roles.

**Chris Montgomery** obtained his degree in Education from the University of Western Sydney undertaking a Bachelor of Arts/Bachelor of Teaching (2006). His extensive state-wide teaching experience has allowed him opportunities to work expansively in youth theatre across schools in Western Sydney since 2004 successfully inspiring students with a passion for Dramatic Arts. Chris has actively attended Professional Development workshops, training

with Zen Zen Zo (2015); Physical Actor Training with Tina Mitchell (2016) working collaboratively with drama teachers and practitioners enriching his teaching pedagogy. Chris' deep knowledge for how students learn creatively has led to opportunities in tutoring at the NSW State Drama Camp and the NSW State Drama Ensembles Program which have led to his current role as Drama Teacher at Reddam House cultivating sophisticated theatrical performances challenging students and audiences to share his appreciation of diverse and eclectic theatremaking techniques.

## **Dorothy Morrissey**

**Wednesday 9.00am N-636**

### **Dramatic performance as pedagogy in initial teacher education**

This paper focuses on the use of dramatic performance as pedagogy in an elective module in drama education, located in the final semester of a four-year initial teacher education programme in Ireland. The paper focusses, specifically, on the experiences of one of the students, 'April'. The module, grounded in post-structuralism and performance studies theory, was based on the premise that in telling and retelling

narratives of our experiences, we shape and reshape our identities. It was designed to provoke students – through the processes of creating and performing solo dramatic works – to trouble the notion of a fixed (teacher) identity. Students' told narratives of their experiences firstly in oral form, then in play script format and, finally, in solo dramatic performances. In the paper, I explore how April, as she told and retold narratives of her experience (in dialogue with others) repositioned herself within broader cultural narratives of teaching.

**Dorothy** works as a lecturer in drama education at Mary Immaculate College, where she is course co-ordinator of the College's MA in Education and the Arts (META). She also worked for many years as a primary teacher and as a provider of continuing professional development for primary teachers. Her research interests lie in research-based theatre, theatre-based pedagogy and theatre for young audiences. She is particularly interested in troubling culturally dominant constructions of gender.

## **Molly Mullen**

**Saturday 3.30pm N-551**

### **Bridging the funding gap? Some implications of resourcing applied theatre through crowdfunding**

Crowdfunding can be presented as a solution to gaps in funding for arts and social projects in many contexts. It has been celebrated as a mode of funding that enables a kind of democratic participation in creative and social production and for enabling people to make things happen without depending on large corporations, institutions or governments. But, much research indicates crowdfunding can be a precarious, limited way of resourcing creative and social projects; representing a problematic transfer of responsibility from governments to individuals and perpetuating deeply ingrained inequities.

Crowdfunding is part of the economies of applied theatre, with online campaigns seeking funds for applied theatre projects and research. As a mode of income generation for socially engaged theatre and performance, however, it

presents specific opportunities and challenges. This paper considers what these might be in the light of critical scholarship on crowdfunding for theatre, performance, civic projects and activism.

**Molly Mullen** is a Senior Lecturer in applied theatre at the University of Auckland's Faculty of Education and Social Work, Aotearoa New Zealand, where she is a member of the Critical Research Unit in Applied Theatre. Molly's recent publications focus on management and funding in applied theatre. She is also involved in researching arts education practices engaging with issues related to place and ecology. Prior to lecturing, she worked professionally in theatre education, youth theatre and community arts in the United Kingdom and New Zealand.

## **Peter O'Connor, Briar O'Connor & Caitlin Kennedy**

**Saturday 1.30pm M-202**

### Hearing Children's Voices

This workshop questions how applied theatre as research might place children's voices at the

forefront of government policy. So much is done for and to children: where are the opportunities for children to be heard speaking about important aspects of their lives? We reflect on 14 years of an applied theatre project, *Everyday Theatre*, designed to provide a forum for children to understand and respond to family violence and child abuse. We present a case study of adapting this project to work with vulnerable children to inform policy on placing children in care. The workshop provides participants with an experience of how children created the script, for sharing with Oranga Tamariki, the Ministry for Children.

**Professor Peter O'Connor** is Head of the School of Critical Studies in Education and Social Work at the University of Auckland and Director of the Critical Research Unit in Applied Theatre. His theatre making and research focuses on the working with vulnerable communities.

**Briar O'Connor** is Managing Director of Applied Theatre Consultants Ltd and a PhD candidate in the School of Social Work and Counselling at The University of Auckland.

**Caitlin Kennedy** is a Research Assistant at the School of Critical Studies in Education and Social Work at the University of Auckland, and is

also a Games Master with Everyday Theatre. She has a Master's degree in Applied Theatre from Goldsmiths College, London.

## **Alison O'Grady**

**Wednesday 9.00am N-637**

### Human Rights and Critical Consciousness For Personal Practice

Hath not a Jew hands, organs, dimensions, senses, affections, passions?... If you prick us, do we not bleed? The Merchant of Venice – Shakespeare Act 3, scene 1

How do we learn to be human and humane in the world? How do we prepare our students to be good global citizens in a world where over 6 million people are currently stateless? Where do we go to find the hope in the hopeless? This paper focuses on research that aims to develop a participatory approach to human rights education using theatre as a pedagogical tool. This understanding includes education in; taking responsibility for defending the rights of others, fostering and enhancing leadership, and promoting personal empowerment (Flowers et al. 2000). This paper will explore theatre and drama as a humanising force in human rights

education in a higher education context.

**Alison O'Grady** is a Senior Lecturer and Course Leader of the Drama and Performance BA at the University of Worcester. She has particular interests in Applied Theatre and Directing. Her work with Language Alive TIE, specializing in bilingual projects, led to Arts Council funding to collaborate with The National School of Drama TIE Company in New Delhi. As a founder member of Voicebox TIE she established the Equal Voices International Arts Festivals, showcasing performances from the Birmingham and Delhi companies. Her recent research is focused on five applied programmes that she devised and directed (2011 – 2016). These aimed to raise educational aspirations and develop widening participation. Her most recent publication in the Journal of Applied Arts and Health is based on the process of developing an applied theatre performance to teach undergraduate nursing students communication skills around paediatric end of life care.

## **Kentaro Okazaki and Ren Gyo**

**Saturday 1.30pm N-551**

Learning from a drama workshop with elderly people certified for long-term care/support need in a day service center

We have held participatory-style drama workshops with elderly people (DWE) at a day service center in Japan since 2014. Under the guidance of 2 or 3 professional actors/actresses, 10 or so elderly people in 70s to 90s receiving the nursing care joined the program. Other support staff are diverse; service center staffs, physicians, nurses, students, and teachers (medical and nursing schools). DWE consisted of 4 sessions, once a week, once in 1 hour. Final session would be a presentation of the drama with the audience invited. From focus group on support staff, their perspective for elderly people was shifted positively from just a care-taker to a person with hidden rich power to do something. In conclusion, DWE could draw out the hidden power among the elderly, which seemed to have the possibility of increasing their motivation. This learning could be important for us living in a rapidly aging society.

**Dr. Okazaki** is a physician, Assistant Professor and Chair of Department of Education for Community-oriented Medicine at Nagoya University Graduate School of Medicine. His career has focussed on behavioural medicine and psychosocial issues in patients with chronic diseases. He has also got interested in education, learning, and empowerment. He continues to hold drama-based educational workshop, named “Diabetes Theatre” for healthcare professionals and patients with diabetes. This workshop started in 2009 and has been held more than 60 times all across Japan. He also has interests in empowering elderly people. He has hold drama workshop for elderly people in 70s to 90s with professional actors several times.

## **Joanne O'Mara, Glenn Auld, Lena Djabibba and Suzanna Wong**

**Saturday 11.00am N-637**

Dramatic Play in Virtual Worlds: Playing across digital and actual worlds

Much of the discourse around children's play in contemporary

times is focused on digital play, play with digital devices and digital games. This paper presentation draws from several projects which had a focus on digital literacy to provide examples of young people's play beyond the screen and in the 'actual' world. In the examples, from urban Canada and urban and very remote Australia, we will discuss together the ways in which young people move with fluency between the digital and the actual, creating improvisational dramatic events in virtual worlds. The paper reinforces the value of improvisational dramatic play, and posits that digital virtual worlds provide a landscape where slightly older children feel licensed to play.

We bring longstanding, eclectic working relationships to this paper. Jo (Deakin University) and Linda Laidlaw (University of Alberta) have collaborated for 20 years since they first met at IDIERI 2 at the University of Victoria, Canada. Since then they have collaborated on teaching and researching drama, literacy, play and digital literacy. Glenn (Deakin University) and Lena (Indigenous elder, Maningrida, NT) have taught and researched together for over 25 years. They have a strong working history of upholding the linguistic human rights of Kunibidji young people to be educated in their

preferred language of communication, Ndjébbana. Suzanna (University of Alberta) has been working with Linda (and later Jo also) for almost 10 years, firstly as a PhD student, then as colleague. Together we bring a deep respect for teachers battling to uphold the rights of children and young people to learn literacy in their preferred languages, mediums and contexts in neoliberal times where standardization of literacy learning is the norm in school contexts.

## **Matt Omasta and Elizabeth Murray**

**Wednesday 1.30pm N-636**

Assessment in  
Elementary Drama  
Education

This study articulates U.S. elementary (primary) school drama specialists' / teachers' perceptions of assessment as a component of education and documents assessment processes and procedures in drama classrooms. Through a series of qualitative interviews with a dozen participants from various geographical areas throughout the country, this pilot study informs the drama/theatre education field about contemporary trends in assessment with students

in grades K-5. Our primary research question is: How do elementary-level drama/theatre/theatre educators in various settings conceptualize and enact assessment in their work with students? Related questions include:

- How do teachers define “assessment”?
- What specific skills, behaviors, knowledge and understanding, interests, talents, or other things do teachers assess?
- What specific tools, instruments, and strategies do teachers employ to perform these assessments?
- To whom is assessment data communicated and in what forms?
- What types of resources and supports regarding assessment do teachers refer to?

**Matt Omasta** is Associate Professor, Associate Department Head, and Director of Theatre Education at Utah State University.

**Beth Murray** is Associate Professor at the University of North Carolina at Charlotte.

## Adelina Ong

**Saturday 11.00am N-614**

### Writing Postcards In Lieu of Being Home

What is the affect of distance over time? I am a Singaporean researcher based in London, playing out theoretical ideas in London before co-facilitating workshops in Singapore. I visit Singapore once a year and use photographs and poems to prompt reflections from my participants: one week after, six months after, one year later through online conversations. This temporal distance both complicates and enriches my adapted narrative inquiry. Reflecting on an Art du Déplacement workshop in Singapore, I will suggest that geographical distance need not impede the formation of place. Distance can trigger an affective yearning for place remembered, or a future envisioned. While this yearning may be prompted by forgetting, the memories that remain become more intense, motivating the desire to reconnect with people who share those memories. Place is recreated through the rekindling or strengthening of relationships formed in place.

**Adelina Ong** is a PhD candidate at the Royal Central School of Speech and Drama looking at how parkour, skateboarding, breakin’ (breakdancing) and graffiti might facilitate compassionate mobility for young people. She has been active in Singapore’s theatre scene from 1997, as a performer and co-organising interdisciplinary ‘street x art’ festivals such as Pulp (2003). As an applied theatre practitioner, she managed an interdisciplinary, free arts school for low-income children and youths between 2008 to 2012. She has served on the Executive Committee of Theatre and Performance Research Association (TaPRA) as one of two postgraduate representatives since 2014. She is currently co-editing a special issue of Research in Drama Education (‘On Access’) with Colette Conroy and Dirk Rodricks.

## Eva Österlind

**Thursday 3.30pm N-614**

### Drama Workshop on Sustainability – could the context confuse the content?

Previous research on Education for Sustainable Development, ESD, reveals that many young people associate environmental problems

with feelings of helplessness, guilt and insecurity. Therefore, new ways of teaching that gives students an opportunity to learn more about sustainable development, despite emotional constraints, needs to be developed. Research suggests that aesthetic forms of instruction, like drama, may open up for more experience based and value integrated learning processes. Previous research on the potential of drama related to education for sustainable development is, however, limited. This study is based on a drama workshop designed to explore sustainability issues from several perspectives. It was given to university students in Athens, Helsinki and Stockholm during 2017. The participants answered a questionnaire. Preliminary results will be presented, comparing students' experiences of exploring the complexity of sustainability from several perspectives by means of drama.

**Eva Österlind**, PhD in Ed. Sc., Professor in Drama Education at Stockholm University, has recently studied drama in the Nordic curricula, and conducted comparative studies of upper secondary students' experiences of Drama. She has also analysed the transformative potential of drama, using Bourdieu's concept of habitus,

and discussed how evaluation of theatre for social change could be improved. Her main field of teaching is teacher education and CPD courses for teachers. She designed the first drama courses at advanced level in Sweden and now leads Master Education in Drama and Applied Theatre. She also tutors doctoral students. Her research interests concern the potential of Drama in Education, Forum Theatre as a tool for active citizenship and, last but not least, Process Drama in Education for Sustainable Development.

**Carmel O'Sullivan,  
Deirdre Rogers,  
Ekaterina Kozina,  
Michael Flannery,  
Tom Hayes and  
Sarah Clarke**

**Tuesday 4.00pm N-614**

**Teaching Artists Working  
in Inclusive Schools and  
Educational Settings**

There is a long history of artists working in schools dating back to the 1950s, and Rabkin et al. (2011) claim that artists brought 'a new kind of approach' and 'arts pedagogy' into schools, which operates on the

understanding that the arts are for everyone. Artists who work in schools generally find their work enjoyable and satisfying (Artsedge, 2009), however many are under equipped to work in inclusive educational settings with diverse learners (Heads Up, 2016). Reporting on the results of two interconnected studies (Heads up and All Heads Together), this paper will explore the shared delivery model where teaching artists complement and enrich, rather than replace the work of arts teachers and non-arts teachers (Richerme, 2012). The paper will explore the argument that teaching artists require pedagogical training and offers recommendations based on the results of a CPD programme for artists working in inclusive educational settings using reuse materials.

**Carmel O'Sullivan** is the Director of the Arts Education Research Group (AERG) in Trinity College, Dublin, and she led the research team on the Heads Up and All Heads Together studies funded by the Environmental Protection Agency (EPA).

**Deirdre Rogers** is an artist, designer, educator, and the Art Director at ReCreate. She led the team of teachers and artists participating in both projects.

**Michael Flannery** is the Head of Department of Arts and Religious Education in Marino Institute of Education and researches the areas of visual arts and curriculum integration, imagination and innovation.

**Ekaterina Kozina** is the research projects officer in the School of Nursing and Midwifery in Trinity and was a postdoctoral researcher on the study.

**Thomas Hayes** is an IT programmer in Trinity College and designed the research instruments.

**Sarah Clarke** is an experienced visual arts and drama teacher who supported the research process.

**John O'Toole**

**Wednesday 1.30pm N-636**

**In here or out there?  
Investigating the  
opportunities and  
challenges of  
establishing drama in  
national educational  
curricula worldwide.**

This presentation will describe preliminary progress on, and invite contribution to, an informal research project intending to examine and compare how different national and

cultural contexts have shaped or affected drama's relationship with formal national curricula. The comparison will be based on interviews and documentation concerning current or recent drama curricular initiatives (or abortive curricula) in national education systems including - at the time of drafting - countries or states that have 'succeeded' in establishing drama in their national curricula, such as Australia, Iceland, New Zealand, Ontario, Peru and Taiwan, and countries or states where drama has not (as yet) had a sustained establishment in spite of sustained advocacy, such as Eire, England, Japan, Norway, and South Africa. It will examine some of the principles of formal curriculum and their shifts over time and place, and the corresponding shifts and counters made by drama 'the shape-shifting art-form' to meet, adapt to or counter prevailing trends. The researcher and presenter was the Lead Writer for the Arts and for Drama in the 2009-2013 Australian (National) Curriculum. The author's experience will form a brief case study, and this will be critically compared with other contemporary state and national initiatives worldwide to establish drama, in terms of a number of key drivers and assumptions of schools, the countries' formal curriculum

structures and their drama advocates, leaders and teachers. This research project, intended as a possible pilot to a larger project, will form a snapshot of current drama education principles and practice in formal schooling systems within their historical contexts. This presentation will be made near the beginning of the project, with the intention of soliciting ideas and possible participation from IDIERI delegates, rather than reporting on outcomes.

**John O'Toole** was Foundation Chair of Arts Education at the University of Melbourne and previously Professor of Drama and Applied Theatre at Griffith University, Queensland. He has been teaching and working in drama for half a century, with all ages and on all continents, and has been intensely involved with the development of drama and arts education in Australia and elsewhere – he was a founder-member of Drama Queensland, Drama Australia, IDEA and a participant at IDIERI 1. He has written and co-written many books, including standard text-books and research books – translated into several languages. He was Lead writer for the Arts and for Drama in the Australian Curriculum: The Arts, 2013. In 2001 he was awarded the American Alliance for Theatre and

Education Award for Lifetime Achievement. In 2014, he received an Order of Australia award (AM) for services to drama education.

## **Robin Pascoe and Peter Wright**

**Wednesday 9.00am N-632**

Representation and authenticity in drama research.

The ways that research is shared is often reductive, pseudo-scientific and may be missing the richness of lived experience. While experience is always embodied as researchers we work to be less removed from the experience itself through varying ways of capturing and expressing it. The well-established practices for observing, interrogating, describing and reporting inquiries have strengths and weaknesses. Transcripts, interviews and journals presented on paper and as text, even video and audio presentations are analogues of the actual experience. Are there better ways of sharing the researched experience? One suggestion investigated is how the Graphic Novel format might usefully address issues of representation and authenticity.

**Peter Wright** is Associate Professor of Arts Education and Research Methods at Murdoch University. He works across the Arts committed to personal, social, cultural inquiry, agency, education, expression, health and wellbeing. Central to his work is socio-aesthetic pedagogy, social justice, and social inclusion mediated in and through the Arts an interest. He is recently published in Arts Education Policy Review and Discourse: Studies in the Cultural Politics of Education.

**Robin Pascoe** is Senior Lecturer Arts and Drama Education, Murdoch University. He teaches Drama and the Curriculum, Teaching the Arts (Early Childhood /Primary), Engaging Communities through Drama. Robin's research interests: arts and drama education, teacher education, curriculum implementation, assessment in drama. Robin is also President of IDEA, International Drama/Theatre and Education Association.

## **Robin Pascoe and Peter Wright**

**Thursday 9.00am N-636**

Promises, Promises, Curriculum Promises: Implementing a national drama curriculum in Australia

The metaphor of a leaky boat has an apt poignancy for researchers following the publication of the Australian Curriculum: The Arts (Drama) and its adoption and adaptation in Western Australia. There are lessons to learn from the long history of drama curriculum development and implementation. There is a necessary alignment of purpose, valuing and practice. Markers of quality implementation include explicit aesthetic and artistic focus; personal, social and cultural identity; agency of both students and teachers; co-construction of learning; enactive, iconic and symbolic meaning; embodied learning; and, learning journeys of engagement, participation, expertise, enjoyment and expertise. This paper explores how these markers of quality are necessary for successfully implementing the promises of the drama curriculum and the dangerous times in doing so. The Burt Bacharach song lyric

encourages us to sing: “promises, promises/This is where those promises, promises end” and change happens consistently in all drama classrooms.

**Peter Wright** is Associate Professor of Arts Education and Research Methods at Murdoch University. He works across the Arts committed to personal, social, cultural inquiry, agency, education, expression, health and wellbeing. Central to his work is socio-aesthetic pedagogy, social justice, and social inclusion mediated in and through the Arts an interest. He is recently published in Arts Education Policy Review and Discourse: Studies in the Cultural Politics of Education.

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## Nicola Pauling

**Tuesday 4.00pm N-561**

When Distance Lives Next Door; using applied theatre to strengthen complex social (public) housing communities

Wellington City’s 5000 social housing tenants live in medium and high-density housing communities. Cultural diversity amongst this population is high, including significant numbers of migrants and former refugees, while English as a first language, education levels and incomes are low. It is an environment ripe for the growth of isolation, prejudice and intolerance. Applied theatre is being used to build strong, inclusive, sustainable communities where tenants are able to articulate aspirations for their own neighbourhoods. Voice Arts has been working with Wellington City Council for a decade creating projects for and with this tenant community, including the formation of a tenant led devised theatre group. Voice Arts Director Nicola Pauling created the vision for these projects, leading their implementation and evaluation. She presents research on the challenges faced by Voice Arts practitioners, the experiences of the participants and

the outcomes her projects have achieved.

**Nicola Pauling** is a group facilitator who uses play and performance as tools for community and personal development. She is the Artistic Director of Voice Arts where she has led the development and delivery of many unique creative engagement projects that support people to tell their own stories in their own voice; projects that support social justice, active citizenship and wellbeing. Voice Arts works across diverse communities: youth, prisoners, the elderly, refugee and migrants, social (public) housing tenants as well as supporting the professional development of community workers. Each project is unique and tailored to meet the needs of the participants. Groups can choose theatre, film or audio/radio as their performance platform. Nicola has worked internationally with communities in Cook Islands, Ethiopia, Uganda, and New York. She is a recent graduate of New York based East Side Institute’s International Programme.

## Patrick Pheasant

**Wednesday 9.00am N-614**

Looking for Gold: International Students’ Aesthetic Experience in Language Education and Process Drama in an Australian University English Language Centre

Based on current research conducted at an Australian University English Language Centre, this paper explores parallels between a process drama in 2012 with international students studying in Australia and immigrants in London in 1850 coming to Australia to find gold. The themes explored include sexuality, depression, loss, personal discovery and joy. This paper highlights the transformative nature of great journeys, the power of aesthetic experience and emotion in process drama and reinforces the importance of language in travelling, trade and exchange, both past and present.

This paper draws on insights from research undertaken with twelve adult international students of English as a Second Language in 2012. Aesthetic engagement, language education and process drama were connected through metaxis, metacognition and meta-

emotion to create a transformation for the participants.

Phenomenography is explained as a methodology for teachers, artists and practitioners in Language Education, Process Drama and related disciplines.

With 20 years' experience in applying drama, TESOL and teacher training methodologies across ELICOS, high school, vocational education, higher education and corporate sectors in Japan, the Netherlands, the United States and Australia, Patrick's approach to problem solving is informed by a dynamic systems perspective with a global outlook. Patrick's recent PhD research at the University of Sydney is in using process drama in TESOL. His passion is in sharing drama and innovative TESOL pedagogy across cultures and he has had the privilege of conducting large group presentations and workshops with thousands of students and teachers at more than 50 events across 28 countries in the last five years as part of his PhD and roles with the University of Sydney, NEAS and UECA. Patrick is currently Chief executive Officer at NEAS (National ELT Accreditation Scheme) in Sydney, Australia.

## **Erika Piazzoli and Fiona Dalziel**

**Thursday 9.00am N-651**

### **Reversing migration: process drama for language acquisition among asylum seekers**

In this paper, we present a research project with adult migrants learning Italian as a Second Language through drama. First, we introduce the context of the research, conducted at the University of Padova in northern Italy, and focus on the role of language centres as hubs for community integration. Second, we discuss the context of the drama, with the teacher in role as a newcomer, and the participants taking on the parts of community workers, welcoming asylum seekers. Through the dramatic frame, we drew on their expertise in settling into the Italian culture, and in welcoming/greeting new arrivals, reversing their actual status. Our aim was using 'time', 'place' and 'role reversal' as distancing devices to challenge their notion of 'otherness'. The analysis from videos, focus groups and journals suggests that the drama gave participants the chance to shift perspective, and that this impacted on their confidence as second language speakers.

**Erika Piazzoli** is a teacher educator, researcher and drama practitioner. She is a lecturer in Arts Education at Trinity College Dublin, The University of Dublin, where she coordinates the Master in Education (M.Ed.) programme and teaches within the Drama in Education and the Language Education strands of the Master's programme. She is also Research Fellow (Adjunct) at Griffith University, Brisbane (Australia).

**Fiona Dalziel** is an Associate Professor of English Language and Translation at the Department of Linguistic and Literary Studies, University of Padova (Italy), where she teaches on the undergraduate programme in Language, Literature and Cultural Mediation. From 2013 to 2016, she was Head of the University Language Centre. Since 1998 she has run the English Language Drama Workshop, organising the International Summer School "The role of theatre and drama in higher language education: from theory to practice" in 2017.

## **Po Chi, Tam and Mei-Chun, Lim**

**Wednesday 9.00am N-561**

### **Glocalising drama education in Hong Kong and Taiwan: An Asia-as-Method approach**

Drawing on the theory of Chen Kuan-Hsing's, 'Asia as Method', this paper aims to investigate how drama education is glocalised in the early childhood education in Hong Kong and Taiwan. The notions of inter-referencing and dialogue of the theory allow us to resist either valorizing or negating the western perspectives and traditions of drama practices. To make possible Asian knowledge production about drama education, the data taken from two places was analysed through active and open dialogues among the two authors. In the process, we consciously made reference with the actual practices of the preschool teachers and also the educational cultures and traditions in two places. The results reveal that there is syncretisation of various approaches of drama education, and also delicate and exploratory teaching methods. This study suggests that the indigenous cultural recognition and reinvention are vital to the

glocalisation of drama education in Asia.

**Po-Chi** is Assistant Professor at the Education University of Hong Kong specialising in drama and language education. She is currently the programme coordinator of the Doctor of Education Programme (ECE). Her scholarship is focused on Bakhtinian theory, and post-colonial and cross-cultural perspectives on drama and language education in Asian contexts. Current research projects include children's play culture, integration of drama education into preschool curriculum and children's aesthetic experiences in drama education. She also serves as the co-editor of *The Journal of Drama and Theatre Education in Asia* (Hong Kong Drama/Theatre and Education Forum).

## Jane Polley

**Thursday 9.00am N-614**

**A Bridge Across Our Fears: How young dramatists use radical and truthful theatre to navigate a time of change**

Girls' and women's hard-fought rights are seemingly precarious in recent global political shifts and

narratives. Human society has so far to go to reach true intersectional equality. Societal responses to sexism and racism include the #metoo, #timesup, #girlseffect and #blackgirlmagic movements. We want to reach utopian shores, to build, as Audre Lorde describes, 'bridges across our fears'. Theatre imagines and deploys new behavioural and social possibilities and is still the most transgressive and revolutionary of all cultural media. Playwrights, directors and festivals around the world address notions of gender, inequality, representation, and power through distinctive and electrifying theatrical practice. From Belgium to Australia, America to Rwanda, young people, especially young women, are articulate, avid and empowered theatre artists and cultural change makers. What do they show us? Where will theatre take us? Can theatre 'lay the foundations of a future of change' (Lorde: 1984) because it is, by essence, a radical and truthful place of cultural reckoning?

**Jane Polley** is the Curriculum Teacher Leader for The Arts in the Tasmanian Department of Education and is responsible for high level curriculum leadership and the development of state-wide strategies to implement the Australian Curriculum. To this role

she brings her experience as a professional actor, deviser and voice artist (including Woolly Jumpers, Darwin Theatre Company, Salamanca Theatre Company, Zootango, Gudju Gudju Theatre Company, Tasmanian Theatre Company and Blue Rocket) and over twenty five years in educational and artistic leadership with her most recent position as Director, School of Performing Arts at St Michael's Collegiate in Hobart. She is on the national boards of Drama Australia and AustralianPlays.org, has a Bachelor of Education with a double major of Dance and Drama from Rusden, Victoria College and a Master of Drama Education with Honours from Griffith University. She has presented at national and international conferences including IDIERI 8 in Singapore.

## Monica Prendergast and Robyn Shenfield Bouchard

**Tuesday 4.00pm N-632**

**From theatre to performance studies: Collaborating on curriculum change with secondary level dramatic arts teachers**

The implementation of a performance studies curriculum in secondary schools presents opportunities and barriers. Following from a federally-funded curriculum development project--that led to the publication of an Open Source ebook, "Web of Performance: An Introductory Workbook for Youth". -this interview study was carried out with seven experienced dramatic arts secondary teachers in Greater Victoria in 2016-2017. Each teacher was asked to read a chapter of the performance studies curriculum and then participate in a semi-structured interview of 60 to 90 minutes in length. The interviews captured drama teachers' responses to engaging in key concepts in performance studies (play, ritual, healing, education, power, identity and everyday life) as new

approaches to their teaching practice. While these drama teachers did not generally have background knowledge or understanding of performance studies, their responses to teaching theatre in a more broad-based way (as posited in performance studies) were open-minded and positive.

**Dr. Monica Prendergast**, Associate Professor of Drama/Theatre Education, Department of Curriculum & Instruction, University of Victoria. Research interests: drama-based curriculum and pedagogy, applied drama/theatre, and arts-based research. Monica's books include *Applied Theatre*, *Applied Drama* (both with Juliana Saxton), *Teaching Spectatorship*, *Staging the Not-yet*, and *Drama, Theatre and Performance Education in Canada*. Her new works include *Web of Performance: An Ensemble Workbook* (with Will Weigler) and *Teachers and Teaching Onstage and Onscreen: Dramatic Depictions* (with Diane Conrad).

**Robyn Shenfield Bouchard** is a Drama teacher who has taught in public and independent schools in Australia and Canada, and at the undergraduate level to pre-service elementary school teachers. She holds undergraduate degrees and a MEd from Queensland University of

Technology in Brisbane, Australia, and is currently working towards her PhD in Drama Education at the University of Victoria in British Columbia, Canada.

## Tim Prentki

**Sunday 10.00am N-551**

### Paradoxes of Distance

This paper will explore some of the ways in which theatre aesthetics exploit the paradox of being simultaneously present at, while distant from an experience recreated through fiction. Theatre's ability to play with distance will be related to recent developments in neuroscience around intersubjectivity, stemming from the discovery of mirror neurons. Specifically, I will offer an analysis of Brecht's notion of *Verfremdung* as a means of inducing empathy for the victims of social fragmentation while simultaneously creating sufficient distance from them to enable a critical perspective on their wider situation. The implications of this aesthetic device will then be applied to a contemporary case study: the work of the Bologna-based community theatre company, *Cantieri Meticci* ('Hybrid Works'). I conclude with a brief look at drama's contribution to empathy as the basis of human development.

**Tim Prentki** is Professor of Theatre for Development at the University of Winchester (UK). He is a member of the Advisory Boards of Applied Theatre Research and Research in Drama Education. He is the author of *The Fool in European Drama* and *Applied Theatre: Development*. He is co-author of *Popular Theatre in Political Culture* and co-editor of *The Applied Theatre Reader and Performance and Civic Engagement*. He is currently working as co-editor on *Routledge's Companion to Applied Performance*. He also writes plays; most recently *Half Measures* and *Lear in Brexitland* for One Hour Theatre Company.

## Ása Helga Ragnarsdóttir and Hafdís Gudjónsdóttir

**Thursday 9.00am N-636**

"Create your own opportunities"  
Developing teacher education pedagogy in drama

It must be important for teachers to look into their own practice, to try new ways when teaching and further develop their practice. The purpose of this self-study was to examine

the ways in which methods of drama teaching can be further developed. In the study the help of a critical friend, was important when analysing the teacher's work. The research took place in the year 2016. The participants were a drama educator, student teachers in a drama class and a research colleague as a critical friend. Data was collected through video observations, interviews, a research journal and a blog post written in collaboration with the research partner. The findings showed that the drama teacher had to spend more time on reflecting on the interplay of teaching method and the practice. In so doing the student teachers had opportunities to look for authentic experiences to provide rich learning opportunities.

**Ása Helga Ragnarsdóttir** is an assistant lecturer in drama and theatre education at the University of Iceland and a drama teacher at Iceland Academy of the Arts. She holds an M.A. degree in Drama and Theatre Education from the University of Warwick in England. Ása has been involved in curriculum development in Iceland, teaching drama in schools and higher education for over 35 years. Ása is an author of textbooks, scholarly publications and articles on drama in

education and has been a researcher for years.

**Hafdís Guðjónsdóttir** is a Professor at the University of Iceland, school of education. She is a doctor of Philosophy from the University of Oregon, USA. Hafdís is an editor of TUM, Journal of education. She was a chair of Self Study of Teacher Education Practices Special Interest Group, America Education Research Association (AERA), 2015-2017. Hafdís has published books and articles on f.x. pedagogy of the teachers, self-study and on the policy school for all.

## **Ása Helga Ragnarsdóttir and Hákon Sæberg Björnsson**

**Sunday 10.00am N-614**

You mean a woman can open it? – A workshop on gender (in)equality

This workshop shows how drama can be used to explore and encourage discussion and reflection on gender equality in both past and present. The workshop is intended for participants from 15 years old and up. Participants take on a role as

men and women from different time periods and analyse how peoples perspectives have changed (or not?) over the decades. Has gender equality changed in the past 60 years or are we stuck in the same spot? What is there to be done? Is gender equality important at all? This workshop is intended to be fun and creative while simultaneously stimulating critical thinking.

**Ása Helga Ragnarsdóttir** is an assistant lecturer in drama and theatre education at the University of Iceland and a drama teacher at Iceland Academy of the Arts. She holds an M.A degree in Drama and Theatre Education from the University of Warwick in England. Ása has been involved in curriculum development in Iceland, teaching drama in schools and higher education for over 35 years. Ása is an author of textbooks, scholarly publications and articles on drama in education and has been a researcher for years.

**Hákon Sæberg Björnsson** is an M.Ed. graduate from the University of Iceland. He specializes in integrating „as-if“ play into education and currently works as a teacher at one of the largest primary schools in Reykjavík. Hákon has also worked as a teacher at the University of Iceland. Hákon has over a decade's

experience working with children. In april 2016, he recieved the Reykjavík motivational awards for ambitious drama work in a leisure center.

## **Charlene Rajendran, Rethinavel Shanmugam and Jennifer Wong**

**Wednesday 1.30pm J1**

Traversing Tectonics: Alternative Pedagogies as Connexions and Conduits to Understanding

Addressing IDIERI 9's theme of 'the Tyranny of Distance', specifically the aesthetics and politics of distance, this panel considers emerging approaches to drama pedagogies as a means of recovering distance in its metaphorical understanding. Examining modes from dialogical drama, digital storytelling, process drama, and playbuilding, the papers explore these varied approaches, methodologies and technologies as connexions and conduits, bridges and pathways, to understanding and appreciating difference(s) of cultural, ideological and class identities.

**Charlene Rajendran**, theatre educator, dramaturg and writer, is based at the National Institute of Education – Nanyang Technological University, Singapore. Her interests include contemporary Southeast Asian performance and dialogical approaches to arts pedagogy. She is Co-Director of the Asian Dramaturgs' Network and serves on the Internal Advisory Committee for UNESCO-NIE Centre for Arts Research in Education (CARE).

**Mr. S. Rethinavel (Rethi)** had been a MOE teacher for 10 years specializing in the subjects of History, PE and Drama. He was also an amateur Theatre practitioner before his interests turned into drama-in-education. He currently works at the National Institute of Education as a Lecturer in drama education. His research interests include Critical Pedagogy, Digital Storytelling and Multimodality.

**Jennifer Wong** is Lecturer in the National Institute of Education (NIE)/Nanyang Technological University, Singapore. Before joining NIE, she spent ten years in Singapore Polytechnic where she was one of the key members in designing and starting the Applied Drama Diploma. Her interests include participatory arts and child and youth development.

## Jo Raphael, Naoko Araki and Prue Wales

Saturday 3.30pm N-561

### Firing the Imagination: Drama as pedagogy for 'melting' EAL speaking anxiety in Japanese university students

This paper describes the learning that took place during an intensive course in drama and dramatic-digital-storytelling for English language learning held at an international university in Japan. These students are expected to cultivate critical and analytical skills required in an era of globalization. Distance, travel, and exchange are considered in this collaboration across universities (Australia, Singapore and Japan). Data including participant reflections and created artefacts were collected to understand the ways important global themes and issues provide material for dramatic exploration, and how drama and digital narratives help to generate language and communication, and deepen understandings of complex global issues. As this course was offered as a winter intensive, the snowy landscape provides a backdrop to our story of learning, with 'firing'

(imaginations) and 'melting' (fears) emerging as useful metaphors for easing resistances to spontaneous English language speaking that can occur in the context of learning English for Academic Purposes.

**Jo Raphael** is Senior Lecturer in drama education at Deakin University, Melbourne. Her areas of research and publication include applied drama and theatre, drama as pedagogy, inclusive education and teacher education. She has applied drama for learning within diverse contexts including cultural institutions such as museums and galleries and in curriculum areas including EAL and science education.

**Naoko Araki** is an associate professor in the Faculty of International Liberal Arts, Akita International University, Japan. Her research is focused in the areas of curriculum and pedagogy in additional language education. With interests in intercultural communication theory and praxis of teaching and learning, she often incorporates drama pedagogy in her language classes.

**Prue Wales** is Assistant Deputy Director (Research and Interdisciplinary Studies) at the Hong Kong Academy for Performing Arts and heads the Centre for Performing

Arts Research. Working primarily in the fields of drama education and applied theatre, her research centres on constructs of community, identity, subjectivity and performativity. Prue was Conference Director IDIERI-8, Singapore, 2015.

## Alison Reeves

Saturday 3.30pm N-636

### Khattam Shud – The story is not completely finished

In Haroun and the Sea of Stories Rushdie confronts the political persecution he associates with the world's many different kinds of oppressors, who prevent freedom of thought and movement. He embodies these ideas in the figure of Khattam – Shud, whose name in Hindustani means completely finished. Storytelling is one of the greatest threats to his power because stories offer endless possibilities and undermine his need to enforce boundaries. At the time of writing Haroun Rushdie was exiled in the wake of The Satanic Verses and Kahani's 'wall of force' separating the Guppees from the Chupwalas provides an autobiographical metaphor. Khattam – Shud's endeavours to block up the Sea of Stories can be seen as the

attempts to silence Rushdie. This paper will explore staging the adapted story today with Worcester University students and re-imagining the significance of the construction of walls and excluding unwanted others for pupils aged eight to eleven.

**Alison Reeves** is a Senior Lecturer and Course Leader of the Drama and Performance BA at the University of Worcester. She has particular interests in Applied Theatre and Directing. Her work with Language Alive TIE, specialising in bilingual projects, led to Arts Council funding to collaborate with The National School of Drama TIE Company in New Delhi. As a founder member of Voicebox TIE she established the Equal Voices International Arts Festivals, showcasing performances from the Birmingham and Delhi companies. Her recent research is focused on five applied programmes that she devised and directed (2011 – 2016). These aimed to raise educational aspirations and develop widening participation. Her most recent publication in the Journal of Applied Arts and Health is based on the process of developing an applied theatre performance to teach undergraduate nursing students communication skills around paediatric end of life care.

## Rachel Rhoades

Wednesday 9.00am N-636

### Ethnodrama of Intersectionality: Neoliberalism & Youth Resistance in Toronto

The 12 Toronto youth in my ethnodrama study strive to survive neoliberal individualism that distances them from intimate peer connections and from knowledge of and strategic resistances toward the systemic injustices within the world. As one youth research participant told me, “They’re constantly throwing at you that you won’t know these people [fellow students]. They won’t make a difference to you. You’re on your own.” Most participants are socioeconomically under-resourced, racialized, and first- or second-generation immigrants coping with a sense of displacement. One youth stated, “My father always tells me, ‘Go back to Somalia, you’d be with friends and family. Here, you’re on your own.’” Youth selected intersectionality and solidarity as the focus of their ethnodrama. Their perspectives shifted as they exchanged understanding of each other’s multiple identities and struggles. Their devised theatre depicted coalition-building, which we need more than ever now on the

interpersonal, local, national and global levels.

**Rachel Rhoades** is a PhD candidate at the Ontario Institute for Studies in Education at University of Toronto. She recently completed her dissertation research project fieldwork at the Young Peoples Theatre with a group she founded, Youth Artists for Justice. For this study, Rhoades received the national Ada Slight Drama in Education Award. She received her Master’s in Education in Community Arts at Lesley University and her BA from Vassar College in Arts Education and Social Change. She has worked for 8 years as a program manager, teaching artist and youth worker at various non-profit performing arts centres and public schools in Boston, MA and Toronto. Her research explores the negotiation of urban youth identities with relation to resistance and political participation as constructed through face-to-face original theatrical devising and within intercultural digital artistic dialogue.

## Dirk J Rodricks

Tuesday 4.00pm N-614

### Diasporic Intimacy in/through/with an Applied Theatre Methodology: Tensions and Possibilities for Queer Desi/South Asians

The notion of intimacy is connected to home and a diasporic intimacy, according to Boym (1998), is one that is not opposed to uprootedness and defamiliarization but rather is constituted by it. Reflecting on the 20 hours of applied theatre practices that anchored my mixed methods doctoral research, I suggest that the temporal cultivated relationality constituted a form of diasporic intimacy among a diverse group of queer Desi/South Asians. Such an intimacy allows individuals to journey through the circuits of diaspora to a time and place; to memories that at once may anchor and harm. By mapping these circuits and sharing stories, I use examples from the drama data to argue that such temporal diasporic intimacy offers the potential to evoke a “spidering effect” that may productively engage the messiness of multiply marginalized identities, recognize and cultivate solidarities, and foster a transgressive sensibility with community cultural wealth.

## Eiko Sasaki

Saturday 3.30pm N-551

### Applying the Power of Theatre in the Field of Universal Design - Focusing on the Effects of “Catharsis”, “Verfremdungs-effekt”, and “Empathy” –

Peter Brook is said to have stated that “With the discovery of mirror neurons, neuroscience had finally started to understand what has long been common knowledge in the theatre” (Rizolatti & Sinigaglia, 2008). In this presentation, I discuss a comparison and overview of “Empathy” as part of theatrical power inherited from ancient times, and reconsidered from the perspective of mirror neurons, taking clues from Aristotle’s “Catharsis”, Brecht’s “Verfremdungs-effekt”, as well as the aforementioned words of Brook. Additionally, I examine how these powers could also be applied to drama in the 21st Century.

**Eiko Sasaki** runs her organization called The Applied Theatre Institute in Tokyo. She produces various drama workshops, study groups and facilitation courses with theatre practitioners, researchers and the

people who are interested in applied theatre and drama education. She has initially introduced theatre as a tool to Japan's society since 2000 through not only interactive practices like workshops, symposiums, inclusive & documentary theatre but translating related books and teaching subjects through drama at Universities, secondary schools, NPO etc. After suggesting theatre as a tool to the Japanese society especially from 2000 to 2003, she participated in PGCE drama course at the Middlesex University in 2007 and obtained MA in applied theatre at RCSSD, the University of London in 2011. Her research interest is usage of power of theatre, ethics of drama, inclusive & documentary theatre with the people who feel difficulties in their ordinary lives.

## **Suzanne Sauer**

**Saturday 11.00am N-551**

### **Distancing as Self-Censorship; Shadows of Implied Consequence in the No-Penalty Zone**

Heathcote describes the importance of making "another room' for ourselves, in order to examine something... It becomes a no-penalty area' (1984, p. 128). She refers here to the experience of participants

while creating Drama. When seeking to create a No Penalty Zone, issues of distancing become imperative in terms of facilitating participant protection from the implied consequences of their actions. However, in the midst of a changing Hong Kong where the shadow of perceived consequence looms over the choices the young make, can a No Penalty Zone, wherein participants freely create challenging and critical theatre exist? In examining the findings of a recent qualitative research study focused on devising Youth Theatre in Hong Kong, this paper will explore the notion of participant self-censorship as a distancing method. It questions 'How much distance avoids penalty?' 'Who decides?' and 'What happens when the tyranny of distance arises from the lack thereof?'

**Suzanne Sauer**, a Canadian-trained Drama teacher, has taught in the UK, Thailand, and has now been based in Hong Kong for the past 8 years. Suzzie recently completed a Masters of Applied Theatre and Dramatic Education (Hons), her focus being on devised theatre, and young people's views on theatre as an agent for social change. She is currently working on a Masters of Educational Technology, her area of interest being the use of Ed Tech in the Arts and Applied Theatre.

## **John Nicholas Saunders**

**Saturday 11.00am N-551**

### **School Drama Case Studies: Exploring process-based drama and student academic and non-academic outcomes in the primary years**

This research paper will share the findings from Saunders' current PhD research exploring student outcomes through a drama-based intervention in English and literacy classrooms in the School Drama program. The program was developed by Sydney Theatre Company and The University of Sydney's Faculty of Education and Social Work with Professor Robyn Ewing AM. School Drama is a professional development program for primary school teachers, which demonstrates the impact of using drama-based, creative pedagogy combined with quality children's literature to teach a range of English and literacy outcomes. The paper will illustrate how using creative pedagogy (particularly process drama-based strategies), combined with quality children's literature, can improve student academic (English and literacy) and non-academic

(engagement, motivation, confidence and empathy) outcomes in the primary years of schooling. The paper will privilege the student voice and explore the question of shifting perspectives through drama.

**John Nicholas Saunders**, a former secondary school teacher and Head of Department, is currently the Education Manager at Sydney Theatre Company and President of Drama Australia. He has extensive experience in and is a strong advocate for transformative Arts Education. An Honorary Associate, Sydney School of Education and Social Work, University of Sydney, John also teaches at a number of Sydney universities and regularly presents at national and international conferences. His doctoral work concentrates on the role of Drama pedagogy in improving student academic and non-academic outcomes.

## **Juliana Saxton, Carole Miller**

**Saturday 11.00am N-637**

The world is a leaky boat: How to make and mend in a world of digital devices.

Educators have begun to acknowledge the transformation from a known world of binaries to one in which we are setting off (once again in a leaky boat) into a boundless space, a space we are creating as it is happening to us. However, in resisting the disappearance of the safety of “known” boundaries, we continue to rely on the comfort and security that “uniformity, standardization, centralization, efficiency and routinization offers. Recognizing the opportunities that the digital world provides, we must look now at ways to mediate those advantages without “losing that which makes us who we want to be, on both an individual and a collective level”. This paper briefly examines the aesthetics and politics of digitalization and the ways in which drama may be used to address that influence.

**Juliana Saxton** and **Carole Miller** are professors emeriti at the University

of Victoria and hold honorary appointments in the Faculty of Arts and Social Sciences at the University of Sydney, Australia. Each is the recipient of an Excellence in Teaching Award and both are internationally recognized master teachers and keynote speakers. As conveners, they were responsible for the 2nd International Drama in Education Research Institute and as organizers, for the academic programme of the 5th World Congress of the International Drama Education Association. Their collaborative studies centre on applied theatre/drama and the implications of brain research in the development of learners. Most recently, they presented their research on inquiry-based learning for faculty and staff of the University of Wolverhampton, UK. Their latest text, *Into the Story 2: More Stories! More Drama!* focuses on social justice issues and they are currently collaborating on a 3rd edition of *Asking Better Questions*.

## **Heidi Schoenenberger and Carmel O'Sullivan**

**Saturday 9.00am N-561**

The Impact of Live Performance in Primary Schools

Set against the context of the Arts in Education Charter, which encourages a partnership between artists and schools, this paper reports on a study conducted with the Community and Education Department at the Abbey Theatre, the National Theatre of Ireland. It evaluates the impact of a live theatre performance in primary schools, and the expectations that primary school teachers have for an educational theatre experience in school. Using a multiple case study approach with 348 participants in five schools, the article provides evidence that students and teachers responded well to the element of live performance within a loosely defined Theatre in Education/Theatre for Young Audiences tradition, with challenges experienced in relation to the delivery of the educational component of the programme, relating to the availability of time in

school schedules. Teachers reported that they found the experience engaging for students with great potential for further learning.

**Heidi Schoenenberger** is a New Jersey native who specializes in engaging children and their caregivers in the arts. Heidi first studied Educational Theatre at New York University, but more recently completed her Master’s at Trinity College Dublin in Drama in Education. During her time in Ireland she completed research with The Abbey Theatre based on the impact that live performance has on students and teachers in primary schools and worked as the Schools Liaison with Baboró International Arts Festival for Children. She is dedicated to the use of drama as a tool for learning and development. **Carmel O'Sullivan** is the Director of the Arts Education Research Group (AERG) in Trinity College, Dublin. She organises an international Summer School in Drama and Theatre in Education each year (M.Ed.). She is involved in a number of funded research projects, currently in the areas of Autism Spectrum Disorder (ASD), early childhood education, arts education, and creative interventions for young unemployed adults living in disadvantaged areas. She has presented her research all over the world.

## Deanna Borland-Sentinella

Thursday 1.30pm N-637

### Navigating the Distance to Desired Futures

Arundhati Roy says “another world is not only possible ... on quiet days I can hear her breathing” ... but is a distant echo enough for people to feel enabled to create change when capitalism and neo-liberalism have become so entrenched? Deanna Borland-Sentinella decided the fear and separatism created by these ideologies called for extending upon the ways Applied Theatre could support communities to imagine and rehearse for something different. i.e. figure out how to negotiate which direction they are sailing in and perhaps even problem-solve how to plug up that pesky leak in their boat before everyone sinks. This presentation shares Deanna’s PhD research into translating tools from the academic discipline of Futures Thinking into Applied Theatre activities. The practice-led project spans across Brisbane, Australia and Dili, Timor-Leste and highlights how a short trip across the ocean provides such a vastly different context for embodying the future.

**Deanna Borland-Sentinella** is an Australian Applied Theatre

practitioner who has studied and worked in the field as a global citizen across the UK, South America and South-East Asia. Deanna loves learning about people through using Applied Theatre as research, as well as learning more about the form itself through adapting tools and techniques to respond to the needs and desires of workshop stakeholders. Deanna has used Applied Theatre to support communities from a range of backgrounds, including refugees and migrant communities, children and young people, incarcerated populations and people with disabilities, to express what’s important to them through embodied, creative practice. Whilst being driven by a social justice life mission, Deanna has also dabbled in how to ethically engage business in the training and development potential of Applied Theatre’s methodology.

## Yasuko Shiozawa and Eucharía Donnery

Saturday 11.00am N-614

### Building bridges between people

This report focuses on three-day drama workshop camp for 33 EFL

college students in Japan, September 2017. The intervarsity workshop, aimed at developing English communication and leadership skills, included students from Japan, Taiwan and Germany. The camp started with a number of improvisational activities to lower inhibition and students were encouraged to create activities in order to get to know one another. The main activity focused on creating a mini-drama whereby there were two imaginary islands: one that cherished the environment and the other, technology. The participants were divided into two large groups; each created performances that described their lives on the respective islands before and after a bridge between the two was built. Through this three-day intensive workshop with mixed cultures, nationalities and languages, the students were able to overcome the tyranny of various distances and became unconsciously aware of the importance of non-verbal expression and willingness to communicate.

**Yasuko Shiozawa** has taught English for more than 30 years mainly in higher education in Japan. She has a special interest in incorporating drama techniques to develop communication skills. She has conducted intensive drama workshops with a research grant

from the Japanese government. She has collaborated with the co-presenter, Eucharía, planning and implementing workshops and joint classes. Together, they have presented at the Scenario Conference in Ireland, 2017 and have also published a paper for SCENARIO.

**Eucharía Donnery** is a lecturer in the Department of Applied Computer Sciences, Shonan Institute of Technology, Japan. Her main teaching, research and supervisory areas are: intercultural communicative competence, Computer Assisted Language Learning (CALL) and drama-based pedagogy in SLA. She holds a doctorate in Drama and Theater Studies from University College Cork, Ireland.

## Catherine Smyth

Saturday 9.00am N-632

### The past is a foreign country: the generative power of process drama to activate historical knowledge

JP Hartley’s quip, “The past is a foreign country: they do things differently there”, conveys the vast conceptual distances people need to overcome to build historical

knowledge and make sense of the past. This paper reports on research that used process drama in a professional learning setting to explore the way primary school teachers generate new historical knowledge and understanding for practice. It contributes new ways of theorizing the links between primary teachers' personal and social views of historical knowledge and how they navigate history learning in their classroom.

**Catherine (Kate) Smyth** is a Lecturer in the Faculty of Education and Social Work at the University of Sydney, where she coordinates and teaches HSIE K-6 curriculum (Human Society and its Environment) in both the B.Ed and Masters of Teaching primary teacher education programs. Previously, Kate worked as a primary teacher in NSW, the Solomon Islands and Kuwait and as a project officer in HSIE curriculum. She was primary advisor for the Australian Curriculum: History. Her research and PhD explore history teaching and learning in the primary classroom, and she is particularly interested in the role that ICT and process drama play in activating historical knowledge.

## **Yurie Sonobe**

**Saturday 3.30pm N-637**

### **Spanning the Difference of Age: The Elderly and Reasons for Learning Improvisational Theatre from the Viewpoint of Youth**

This research examines why the elderly learn improvisational theatre and how I sought to transform them through an auto-ethnography. In 2015, at 27, I established the impro troupe "Kururu Senior Impro" with about 30 members aged 65-88. I was dissatisfied with research that emphasized learning impro for anti-aging, and attempted to create a new style of impro performance possible only because of aging. Even so, some members did impro to resist their aging, because it moved their bodies and brains a lot. I initially felt uncomfortable their mindset and tried to lead them to change it to embrace their aging. However, aging and death were urgent issues for them, and they fought to not put a strain on their families and friends through their aging. Finally, I noticed and accepted that their attitude towards anti-aging was also an element which can be used to create new style of impro performance.

**Yurie Sonobe** is an adjunct assistant professor of Graduate School of Education, Mie University, Japan. She received her M.A. in 2012 at the University of Tokyo. Her major is lifelong learning, educational gerontology, and theatre/drama education. Her research interests include improvisational theatre performed by elderly people, relationship between learning and aging, and making process of learning community through improvisational theatre. She is not only a researcher but also a practitioner. She teaches improvisational theatre to school teachers, and students majoring in education or social welfare all over Japan. She practices impro workshops and performances with impro troupe "Kururu Senior Impro" around Tokyo.

<http://yuriesonobe.com/>

## **Gaenor Stoa**

**Thursday 1.30pm N-614**

### **The tyranny of affective distance in the devised drama ensemble**

This paper explores the concept of the devised drama ensemble, specifically students in their final year of secondary school curriculum drama in New Zealand's National Certificate of Educational

Achievement (NCEA) programme. Ensembles are established quickly in this context; creative work is performed and assessed in short time frames. Drawing on Bogart and Landau's praxis, ensemble building here is interrogated for its capacity to encourage polyphony and to bring participants closer together, mitigating the tyranny of affective distance between members in what might be seen as more hierarchical models of school-based devised work: sites of silence and control. Data from interviews with New Zealand drama lecturers, teachers, facilitators, creative directors and students will be discussed through a critical pedagogy lens, with ensemble viewed not as a status but as a process, and as a metaphor for creative social action education models through embodied rehearsals of fictional, civic agency.

## Gaenor Stoate and Sue Bleaken

Saturday 3.30pm N-637

From the golden years to the silver years and beyond: challenging the tyranny of temporal distance in drama teaching.

Drama- in- Education artisans Sue Bleaken and Gaenor Stoate will survey their narrative landscapes of teaching drama, the distant and the close, the familiar and the new, the joyful and the heartbreaking- through a lens of authentic experience. With over 55 years of primary, intermediate, secondary and tertiary classroom drama teaching and practitioner research between them, Sue and Gaenor will initiate a lively conversation with you in these 8 minutes aimed to discourage deficit notions of our 'set' retirement at 65 as drama teachers, and instead encourage celebration of the pedagogical sustainability and value of drama-in-education practice into and beyond the (distant) silver years.

**Gaenor Stoate** is a teaching fellow at the University of Waikato, lecturing in the Faculty of Education on secondary drama curriculum papers

and also in the Faculty of Arts and Social Sciences where she teaches undergraduate theatre papers. More than twenty years of experience in secondary school drama classrooms and spaces of inquiry -in the UK and Aotearoa New Zealand- has sustained Gaenor's interest in Drama and Theatre for Social Development. Never far away from either a learning space or a performance space, Gaenor participates in a range of theatre and drama projects in Hamilton and New Plymouth, in addition to her work as a curriculum consultant in Drama and English departments in secondary schools. Gaenor is in her second year of a creative practice PhD at the University of Waikato, exploring the creative, transformative social action aspects of the ensemble in devised work.

**Sue Bleaken** is a Deputy Principal at a small multicultural intermediate school in Hamilton, New Zealand. Sue taught for more than 40 years in early childhood centers, primary, secondary and special education schools and a tutor in drama at the University of Waikato. My drama journey started at teachers' college in Wellington, where I became involved in a drama group led by Ralph McAllister. Ralph had previously worked with Dorothy Heathcote. We worked in the

community in a variety of settings that included residential facilities for disabled children, boy's homes and mental institutions. In 2012, I completed my thesis on using drama as a way to teach restorative practice. More recently, I have been involved in Ministry literacy contracts and have used the drama pedagogy Mantle of the Expert to shift student achievement in writing.

## Paul Sutton and Max Dean

Tuesday 9.00am N637

Push/Pull: Dramatising the global migration crisis with smartphone web apps

The world is in the grip of a vast wave of human migration: more human beings are on the move than at any point in human history. Push/Pull is applied theatre company C&T's response to this crisis. It as an applied theatre methodology and process encoded as web app – [www.pushpull.tech](http://www.pushpull.tech). It facilitates, drives and enables the creation of drama based digital narratives that track the real-life journeys of migrants. Schools, youth groups and communities use the platform to research and structure

their true-life stories, dramatise them, capture them digitally and then publish them for a potential global audience to experience on their smartphones. This workshop will demonstrate and model the Push/Pull methodology. Using a hybrid mix of process drama, documentary drama and Psychogeography and site-specific performative techniques, participants will use the Push/Pull web app to construct and tell their own episodic migrant drama.

C&T are the UK's applied theatre company mixing drama, learning and digital technologies. C&T use the internet to shape an online collaborative theatre practice, with its Prospero.digital technology building collaborations between young people and communities in the UK, USA, Africa, Europe and beyond. C&T are a National Portfolio Organisation of Arts Council England.

**Dr Paul Sutton** is C&T's founder and Artistic Director: an experienced teacher, director and researcher and Digital Editor of RiDE.

**Max Dean** is Director with C&T and about to begin research for his PhD interrogating drama and video games.

## **Dr Carrie Swanson**

**Saturday 9.00am N-632**

Seven hours in a leaky boat: Working in multiple figured worlds and positionings to reinvestigate the science behind a national tragedy

This paper reports on a mixed methods study exploring the use of Mantle of the Expert in learning science. 29 students (aged 11-13) and their teacher from a semi-rural New Zealand participated in a science-based unit twice a week for nine weeks. They learned about buoyancy and stability through being positioned as expert scientists re-investigating the sinking of the Wahine in Wellington Harbour in 1968. Data was generated from pre and post-unit assessments, observations of classroom episodes, student and teacher interviews, and classroom artefacts, and analysed statistically and thematically. In this paper the identity lenses of positioning theory and figured worlds are used to explain how the students learned science and relate it the participant structure of Mantle of the Expert. The study identified that Mantle-of-the-Expert was an

effective pedagogy to support the learning of science concepts and the nature of science.

**Dr Carrie Swanson** is a lecturer in Initial Teacher Education at Auckland University of Technology. Her main curricular area of interest is science education. She uses drama pedagogy in her teaching. Her recent thesis explored the use of the dramatic inquiry approach Mantle of the Expert in teaching science at years 7/8.

## **Chilla Tamas and Erika Piazzoli**

**Tuesday 4.00pm N-614**

Who's Culture Is It Anyway? An exploration of DiE in facilitating student engagement with host culture in an international school

International schools are a melting pot of students from a diverse range of cultures. They afford students unique opportunities to experience cultural immersion in their developmental years. In order to nurture intercultural understanding educators must be provided with opportunities and skills to develop or change curriculum. The DiE community has long harnessed the

power of story, engaging young people and bringing them to newer understandings of our world. Using a DiE approach to infuse the curriculum with host culture story facilitates a common cultural meeting ground, or third space, from which students can explore their place in the world around them. This research provides an exploration of the efficacy of DiE in facilitating student engagement with host culture story in an international school in Hungary. It attempts to unify and apply research in the fields of DiE, intercultural understanding and international education, moving host culture pedagogy into a new realm.

**Chilla Tamas** is a teacher, performer and Master student who currently works at an International School in Budapest. She is a staff member for the International Schools Theatre Association (ISTA) and currently performs with the Szeki Ruzsmarint dance group. She co-founded a thriving dance camp in Transylvania, encouraging young people to take pride in their culture and uphold traditional arts. Her Masters research from Trinity College, Dublin has allowed her to combine two passions, drama and infusing host culture into her work with young people.

**Erika Piazzoli** is a teacher educator, researcher and drama practitioner. She is a lecturer in Arts Education at Trinity College Dublin, The University of Dublin, where she coordinates the Master in Education (M.Ed.) programme and teaches within the Drama in Education and the Language Education strands of the Master's programme. She is also Research Fellow (Adjunct) at Griffith University, Brisbane (Australia).

## **Jeffrey Tan**

**Tuesday 9.00am N-614**

Crossroads. You. Terrorist. – a process drama about terrorism and youth.

Terrorism is more than just a religious battle. Yet, for many young people, it may not be at the top of their concern. This process drama workshop will bring to light the different perspectives and complexities of youths dealing with terrorism. The aim of the workshop is to entice the participants to think more deeply about the issues and situations around terrorism. Based on an original play of the same title, the youth characters will be introduced to the participants for interaction. Through helping the characters, we aim to shift the

perspectives of the participants by challenging their choices.

**Jeffrey Tan** has been working as a theatre director, drama educator and arts producer since 1989. He holds a BA (Drama) from the Queensland University of Technology (Australia) and MA (Drama and Theatre Education) from the University of Warwick (United Kingdom). He was Resident Director with The Theatre Practice (1997), Drama Lecturer with LASALLE SIA (1999), Associate Artistic Director with TheatreWorks (S) Ltd (2002), Assistant Director with the National Arts Council (2007) and Assistant Director, People's Association (2012). He now works independently producing his own creations. Jeffrey's recent productions include the Singapore International Festival of Arts commission 'Open Homes' (2017), three of the 'Open Homes' were brought to the National Arts Council's Silver Arts Festival (2017), 'Island Stories' for the Singapore Heritage Festival (2017), 'Shrimps in Space' for Generasia (2016), 'CrossRoads, You. Terrorist' for the Association of Muslim Professionals (2016).

## Tim Taylor

**Saturday 11.00am N-636**

### Using Dorothy Heathcote's Circle of Progression

**Tim Taylor** is a teacher-trainer with over twenty years teaching experience. Since 1998 Tim has been researching and practising Mantle of the Expert, first in his own classroom and then in the classrooms of other teachers. He has led and participated in many professional development projects in schools across the UK and abroad. Including teaching in the USA, India, France, New Zealand, and Palestine and is a visiting lecturer at Newcastle University. He is the web manager for [mantleoftheexpert.com](http://mantleoftheexpert.com). And has worked as consultant for the BBC and written many articles for papers and magazines, including the Guardian Teacher website. Tim is the author of 'A Beginner's Guide to Mantle of the Expert' and a project tutor for the National Education Union Mantle of the Expert Programme. He tweets at [@imaginquiry](https://twitter.com/imaginquiry)

## Ginnie Thorner

**Tuesday 9.00am N-636**

### Dance by the fire, or worship the ashes?

After a natural disaster, communities shift and change. For some, there is the need to move on, to leave and start anew, for others the need to recreate what they have lost. Both responses are about a need to regain daily ritual. The differing opinions can cause some friction within families and friends. This drama was created for Y4-8 students to explore the changes in a community through a fictional context of a storybook village, dealing with a disaster - possibly a dragon, possibly something else. The village must decide what to do - do they rebuild or move on. In this kind of work, students connect to issues and decisions in their own community when the changes in our world are beyond their control.

**Ginnie Thorner** has loved working in drama for 29 years. She is a specialist drama teacher in Christchurch working with students aged 5 - 18yrs and also works with teacher trainees. Most of her work is focused on drama for inquiry - usually in science or humanities. She has a real passion for student voice and student devised work, and

helps students use theatre to express their thinking around issues. Ginne was a performer with *Teaspoon of Light* and worked with hundreds of children in her city following the Christchurch earthquakes. She knows first-hand the difficulties people face after disaster. Ginnie runs PD in primary schools, is an experienced presenter, mentors other presenters and when not teaching, is often found walking and exploring new places.

## Rannveig Thorkelsdóttir and Ása Ragnarsdóttir

**Tuesday 9.00am M-202**

### The #trash monster, a workshop about environment issues

The workshop will integrate drama, singing and dancing, while exploring environment issues. Young people are facing new challenges on many levels due to the effects of climate change and social changes. Global warming has become an undisputed fact about our current livelihoods; our planet is warming up and we are definitely part of the problem. However, this isn't the only environmental problem that we

should be concerned about. All across the world, people are facing a wealth of new and challenging environmental problems every day. Through imagination children are taken on a journey through the story of the “Trash Monster” where they can explore and come up with solutions about environmental matters using their imaginations.

**Dr. Rannveig Björk Thorkelsdóttir** is assistant lecturer in drama and theatre, at the University of Iceland, School of Education. She is an experienced drama teacher educator. She has been involved in curriculum development in creativity and introducing drama in compulsory schools and higher education. She is in her research and practice focused on drama and artistic approaches to teaching and learning. Rannveig has published several books and articles on teaching and learning in drama.

**Ása Helga Ragnarsdóttir** is an assistant lecturer in drama and theatre education at the University of Iceland, School of Education and a drama teacher at Iceland Academy of the Arts. She has a Master of Arts in Drama and Theatre Education from the University of Warwick in England. Ása has been involved in curriculum development in Iceland, has written both textbooks and

scholarly publications and articles on drama in education and has been a researcher for years.

## **Rannveig Thorkelsdóttir**

**Tuesday 4.00pm N-636**

A suitable vision for the functions of Drama in schools, now and in the future, and the factors which might aid or hinder its realisation

In 2013 drama was included in the national curriculum framework in Iceland for the first time. As a result, there were considerable tensions connected with how Icelandic schools could or should embrace this newcomer to the curriculum, whether the necessary competence existed to teach the subject and what kind of status drama could achieve among the other subjects in school. In my paper I will elaborate the functions of drama now with focus on the Icelandic education. This part is summed up in a suitable vision for drama now in Icelandic schools – from the perspective of the government/educational policy, from the perspective of drama’s function, and from the perspective of the learner, the student. I will also present ideas regarding a suitable

vision for the functions of drama in schools in the future and what is aid and hindering its realisation.

## **Rannveig Thorkelsdóttir**

**Wednesday 1.30pm N-561**

How is drama as a subject implemented in Icelandic compulsory education?

In Iceland, drama is a subject in the national curriculum. Within a socio-cultural framework of understanding, an ethnographic study of the culture and the context for the implementation of drama was carried out and summed up as a cultural portrait of the drama teaching practices in two compulsory schools in Iceland. The teaching practices of the drama teachers are described and interpreted from four perspectives, representing different curricular levels according to John Goodlad. The theory of practice architectures by Stephen Kemmis and Peter Grootenboer is used to interpret the findings. The study calls for changes in opportunities for the professional development of drama teachers. Further, it calls for a reconceptualization of how a drama teacher’s learning trajectory could

be designed in order to support the drama teacher and his or her resilience and motivation to transform the teaching for the benefit of the learning of the students.

**Dr. Rannveig Björk Thorkelsdóttir** is assistant lecturer, in drama and theatre at the University of Iceland, School of Education. She is an experienced drama teacher educator. She has been involved in curriculum development in creativity and introducing drama in compulsory schools and higher education. She is in her research and practice focused on drama and artistic approaches to teaching and learning. Rannveig has published several books and articles on teaching and learning in drama. She is a professional actress and she has written and directed plays for children.

## Sharnali Atashi Tisi and Janinka Greenwood

Thursday 9.00am N-561

### Ashari's story: a layered dramatic narrative of immigration

Ashari is an immigrant from Sri Lanka and the mother of three daughters. She tells the story of her dis/re/location between two cultures and her efforts to help her daughters be New Zealanders as well as Sri Lankans. This paper presents her dramatic narrative, which I juxtapose with visual images and textual commentary and questions. The data comes from doctoral research. The project used extended semi-structured dialogues to collect the stories of migrant parents living in Christchurch. In this paper I draw on performative presentation as a further means of analysing and understanding my data. The impact of migration on the makeup of our societies is a topic that provokes intense, even heated discussions. The inability of many immigrants to speak English and their struggles in co-operating with the school environment are often highlighted in educational research about migrant children. This research explores migrants' own

experiences of the acculturation process.

**Sharnali Atashi Tisi** is a Bangladeshi origin international doctoral student at University of Canterbury, New Zealand. She has completed her Bachelor (Hons) and Masters in education from University of Dhaka, Bangladesh. Then she had been awarded UC Doctoral Scholarship and now in her PhD research journey. Sharnali is planning to complete her study on 2018 to contribute more on the field of education research.

**Janinka Greenwood** is Professor of Education at the University of Canterbury, a playwright, community theatre practitioner and a researcher.

## Meg Upton

Saturday 1.30pm N-636

### The Dury's Out - Can the arts be used to address radicalized thinking? A pilot program

2013 - a group of young Victorians came together under the mentorship of filmmaker Reuben Street of Blueprint Studios, the support of the Australian Federal Police, and the Attorney General's Department to tell their story. The

film, *The Dury's Out*, is the final product. It explores the creators' concerns about social inclusion, marginalization, radicalisation, extremism and the role of media in contributing to these feelings and responses. It is a response by young Muslim Australians to imbalanced reporting, and the kinds of radical thinking that can result in violent extremism. It takes seriously the tyranny that distance from and disengagement with the broader community can create. In 2015-2016 a comprehensive arts-based educational resource was created to accompany the film. This paper presents the outcome of a pilot study for implementing the resource and film, working with an Islamic co-educational secondary school, a co-educational government school, with school leaders, teachers and students.

**Meg** is a lecturer and researcher in Arts and Education at Deakin University, an industry arts education consultant and teaching artist. She has a PhD from the University of Melbourne. Her areas of practice and research include the arts as a cohesive tool, the impact of participatory arts experiences on young people, teaching performance analysis in drama and theatre studies, and more recently, creating inclusive arts education resources for teaching and learning.

## Petro Janse van Vuuren and Christian F. Freisleben

Saturday 11.00am N-637

### How to catch a flying pig: Facilitating embodiment work in online rooms.

An important aspect of applied improvisation and drama is using and perceiving the body: your own and those of others in the room. What happens when this room is virtual? Can adaptations be made to do embodied work online without jeopardising impact? Is this a flying pig? At Drama for Life, Wits University, Johannesburg, five of the ten PhD students are scattered across the African continent able only to travel through virtual space to engage with fellow cohorts. This **paper** focuses on adaptations and inventions two academics had made to engage these and other participants in online embodiment processes over the past two years. While much is written about e-learning processes, or about incorporating online technologies in face-to-face drama work, little is said about embodiment work in online rooms. This study aims to address

this gap. It will be presented online from Austria (Christian) and South Africa (Petro).

## **Petro Janse van Vuuren and Christian F. Freisleben**

**Sunday 10.00am N-637**

How to catch a flying pig: An experience of embodiment work in an online room.

This **workshop** is a practical experience that builds on the presentation by the same title. Is the idea of doing embodiment work online without losing impact a flying pig? Here presenters will demonstrate principles of design and organisation using embodiment in settings enabled by technology. We will present different improvisation methods that can be used in online settings highlighting its effects on community building, collaboration and interaction on one hand and on personal development on the other. The aim is to guide practitioners and facilitators who are interested in engaging similarly. The work is based on the adaptations and inventions two academics had made over the past two years to

engage PhD students and other participants, who are scattered across the African continent and the world, in embodied processes. The process will be facilitated online from Austria (Christian) and South Africa (Petro).

**Dr. Petro Janse van Vuuren** is an Applied Performance learning strategist and researcher. She is a lecturer and PhD co-ordinator at Drama for Life, Wits University and she runs a consulting business in organisational development, Playing Mantis. Here she trains organisation development practitioners and business coaches in applied performance methodologies. Petro Has published a number of articles and book chapters on her work and has presented at various conferences on applied performance and organisation development.

**Christian F. Freisleben-Teutscher** studied communication science and dramatics at the University of Vienna. He is working as facilitator and teacher in the fields of adult education, health care and social work. He is also working part time at the St. Pölten University of Applied Sciences (didactics of higher education). Applied improvisation is his most important tool kit in offline and online facilitation, training, teaching and research. He is working on a thesis on applied improvisation.

## **Elinor Vettrano**

**Thursday 9.00am N-632**

Navigating the self: a journey through the process of researching embodied reflexivity through dramatic storying

In moments of transition, stories are often told and enacted in order to enable smooth passage between experiences (Gersie, 1997). Metaphorical or analogical bootstrapping occurs as we seek to link one unknown or unfamiliar moment to another (Gentner, 2010). In a similar vein, Boal's (1995) concept of metaxic action takes place in the space between experiences, potentially within multiple stories told in order to move the individual across aesthetic and emotional distance, from where they were before that reflexive moment, to where they need to be. Based on my doctoral research, this paper invites exploration of the concept of reflexing in the moment of embodied story creating/telling/listening as a shared, physical experience. Through collective experience, individual's sense of self is altered, changed and sometimes transformed. This paper explores the sometimes stormy journey through the embodied storying process for

me as researcher/participant, questioning my shifting perspectives on my own practice.

Currently heading up the business and enterprise area at Bishop Grosseteste University in Lincoln, England, **Elinor** has worked extensively with applied theatre processes, recently using storytelling as a method of reflective practice processing with education professionals and leaders. Her most recent book "Playing in a House of Mirrors: Applied Theatre as Reflective Practice" co-edited with Dr Warren Linds, was stimulated by her doctoral research into the 6-Part-Story Method. Current areas of interest for Elinor focus on building on the embodied reflexivity work she developed in her doctoral research, and considering how emotions impact on the facilitators of learning experiences; in particular those using coaching as a model of education delivery.

## Catalina Villanueva and Carmel O'Sullivan

Wednesday 1.30pm N-614

Challenging distances: Navigating the waters of critical pedagogy in the Chilean classroom through drama in education

Drama's potential for critical pedagogy has been explored in recent years (Freebody & Finneran, 2013; O'Connor, 2013), but seldom in Latin American settings. This case study analyses the experiences of Chilean teachers when learning about drama in education (DiE) and integrating it into their classrooms in an effort to strengthen their work as critical pedagogues. This paper reports on a five-month Continuing Professional Development programme where Chilean teachers became familiarised with DiE strategies originated on the other side of the world. The paper explores how DiE helped some of the teachers to break the distance between critical pedagogical theory and practice (Freire, 2000). It also examines how, for a few teachers, DiE was too far-removed from their professional reality. The paper closes

with a reflection on the tyranny of distance imposed by language barriers on non-Anglophone educators who wish to access DiE theory largely written in English.

**Catalina Villanueva** is a Chilean PhD candidate at the School of Education, Trinity College, Dublin, under the supervision of Dr Carmel O'Sullivan. Catalina holds an MA in Drama and Theatre Education from the University of Warwick. She is a member of the Arts Education Research Group (AERG) in TCD, and of the Research Nucleus of Theatre and Education in Universidad de Chile. Her research interests include drama in education, critical pedagogy, and teacher education.

**Carmel O'Sullivan** is the Director of the Arts Education Research Group (AERG) in Trinity College, Dublin. She organises an international Summer School in Drama and Theatre in Education each year (M.Ed.). She is involved in a number of funded research projects, currently in the areas of Autism Spectrum Disorder (ASD), early childhood education, arts education, and creative interventions for young unemployed adults living in disadvantaged areas. She has presented her research all over the world.

## Wan-Jung Wang

Wednesday 9.00am N-561

Combating Climate Change and Bridging the Distance Through Community-based Musical Praxes in Philippines and Taiwan

Distances are created by geographical locations, ideological cultural construction and social classes, race, nationalities and gender. Facing the drastic climate change and continuous natural disasters brought by typhoons, flood as well as Tsunami and over-exploitation of natural resources in Asia, community theatre practitioners in Philippines and Taiwan, located in the global south, tried to bridge the distances between countries and among their own societies to re-unite their disintegrated communities. They reflect on and combat the impact caused by these challenges with their community-based musical praxes consecutively. This paper employs two musical productions- 'Rak of Aegis' presented by PETA and 'If We Still Have Tomorrow' presented by the Drama Department at National University of Tainan to investigate how they have tackled the local impacts and critically examine how they employ applied

theatre techniques and Asian natural philosophies, performing traditions, myth and rituals to combat the issues of environmental protection and economic development.

**Professor Wan-Jung Wang** is an active applied theatre researcher, teacher, facilitator and practitioner in the Department of Drama Creation and Application at National University of Tainan in Taiwan. She has written five books in Chinese about applied theatre and theatre arts and published academic papers extensively in both English and Chinese in major academic theatre journals. Her major practice and research area is Community theatre, Reminiscence Theater, Oral History Performance and Museum Theatre in Eastern and Southeastern Asia and she has also dedicated herself in organizing and executing cross-cultural applied theater communication, collaboration and research projects. She has written, directed and facilitated more than thirty applied theatre productions since 2008 after she got her awarded PhD at Royal Holloway, University of London researching on the Devising and Performance of Reminiscence Theatre in Taiwan and U.K.

## Takahiro Watanabe

Thursday 9.00am N-636

### How can drama change learning of both teachers and children at school?

Introducing drama into school curriculum can impact how teachers learn during in-service training programs at school as well as how children learn in lessons. Not just discussing lesson plans or events in lessons but in trying out activities children experience changes the way teachers view lessons and interact with each other. In this case, it can be said that the teachers take the role of not only a character but also a child. Just as children explore stories more deeply and vividly through putting themselves into a character's shoes, teachers explore lessons more deeply and vividly through putting themselves into a child's shoes. The author engages in a project of a primary school in Japan where teachers are encouraged to use drama in their lessons. Teachers in the school experience drama activities of a lesson in a pre- and post-lesson session. Achievements and problems of the project will be reported.

**Takahiro Watanabe** is an associate professor of Graduate School of

Education, Tokyo Gakugei University, Japan. He received his M.A. in Education in 2002 at Kyoto University. His major is curriculum and instruction, drama education and teacher education. His research theme is how learning at school can be expanded into learning making full use of body sensation and imagination. He is a teacher educator as well as a researcher. He leads a teacher education program centering on dialogue-based review sessions of mock lessons so that students can deepen reflection and develop culture of dialogue. He collaborates with in-service teachers and formed a study group "Manabino Kukan Kenkyukai" (Learning Space Study Group) for exploring the use of drama in learning.

## Trish Wells and Susan Sandretto

Wednesday 9.00am N-636

### A fresh look at literacy learning

Displacement is a global phenomenon, with relevance for all New Zealand classrooms. We explored the question 'What does it mean to be displaced' through a process drama featuring in a recently produced research-based

professional learning resource locating process drama pedagogy in the literacy programme. The resource consists of videoed classroom lessons, interviews and supporting written materials. The resource fills a gap in the professional learning landscape identified in New Zealand research that illustrated how teachers need additional support to move beyond traditional understandings of drama as a performance to fully realising the affordances of process drama for literacy learning. This paper presents survey responses from initial teacher education students prior to, and post viewing and engaging with the resource. The findings illustrate their understandings of the affordances of process drama as a powerful pedagogy for inquiry and learning in the literacy programme and underscore future directions for teacher educators.

**Trish Wells** has a background in professional theatre where she has worked as an actor and director. She is currently a teacher educator at the University of Otago. Her research interests include drama in education, an applied theatre approach to pedagogy, and locating drama in the literacy programme. She is particularly interested in the power and depth of learning that occurs when drama is the vehicle

used to hook children in to learning and keep them engaged.

**Susan Sandretto** began work at the University of Otago as a research assistant and then completed her doctorate on teacher education and social justice. Her research interest in critical literacy and critical multiliteracies grew out of a social justice focus, and has now extended to the use of process drama as a pedagogy for the literacy programme. She has been a teacher educator since 2004.

## Alison O'Grady and John Nicholas Saunders

Tuesday 9.00am N-551

### Questions of Perspective in a Post-Truth World

In this post-truth world, when facts are alternatives and research participants can inhabit social media bubbles that confirm their biases, researchers need to understand and express context as well as content with compassion, if their work is to contribute positively to the possibility of change. This workshop explores through drama strategies not just the researched but the researcher's responses to field work, where the telling and retelling of

narratives demands that the evolving positionality of the researcher be integral and accessible; where doubt and uncertainty demonstrate that the research field lies within (Denzin, 2018) and so, through empathy, connects us all. Building on a previous workshop (NYU Ethnodrama Conference, 2017), which examined through performance the preservation of fictional character integrity, despite divergent testimonies and probable conspiracy theories embedded within narratives, this workshop now includes an opportunity to examine researcher integrity, encouraging experimentation with innovative and reflexive modes of research delivery.

**Dr. Alison O'Grady** is the Program Director of the Combined Degree in Education and Lecturer at the University of Sydney, Sydney School of Education and Social Work. She teaches across a range of subjects including Pedagogy and Practices, English Curriculum and Creativity and Teacher Artistry. Her abiding interest in drama, literacy and social justice education began in her early career teaching in schools with high migrant and refugee populations. Alison's PhD examined the teaching philosophies of pre-service and graduate drama teachers and how they use language to orient to

theories of social justice. Alison's current research looks at the role of historical consciousness and drama to develop empathy and critical thinking in curriculum and investigating the potential for embedding a human rights approach informed by drama pedagogy into a 21st Century university curriculum.

## **Rod Wills and Hank Snell**

**Saturday 1.30pm N-632**

### **New Stories from the Edge: Performing as Other - Community Film and Disability.**

The making of community film holds the potential to upend the common stereotypes of deficit and charity and the everyday distancing arising from disability. Stories of imagination and possibility occur when rules and roles are reset. Using this potential to move on from the medical model with its 'performance of disability' the participants in this work make new stories that shift the perspectives commonly held about them as dis/abled individuals. This paper applies a critical analysis to selected film projects from Interacting Disability Theatre. The demands placed upon the participants to engage in a range of

tasks in completing the work are explored. The balance between the process and product suggests the distances between people, arising from the mainstream response to disability should be reappraised. In doing so the potential community film making holds for valuing difference is highlighted.

Over the last eight years **Rod** has been using community film in his teaching in Disability Studies at the University of Auckland. Sharing new stories and the narratives of disabled people that challenge the traditional roles they are stigmatised by. To sustain this approach he has maintained a 'critical conversation' with a community film maker.

**Hank** graduated from Ryerson University in Toronto and has worked in the film and television industry for the past 25 years; primarily as a freelance editor and independent community filmmaker. In 2001 living in England he began to make films with the disability community of Surrey. Hank moved to New Zealand in 2008 and works primarily within the disability sector. In collaboration with community groups more than 150 short films have been made since 2001. A common element for both Rod and Hank is their involvement with the Interacting Disability Theatre trust in the Auckland region.

## **Lucy Winner**

**Saturday 3.30pm N-636**

### **Making Theatre across Continents, Cultures, Language and Race**

The Winter/Summer Institute (WSI), an applied theatre project co-founded by eight artists and educators from three continents, provides a space for exploration, interaction and collaboration with participants from vastly different cultures. We bring people together to question assumptions and biases, engage in problem-solving, improvise ideas and create exciting theatre. We began in 2006, in Lesotho, southern Africa in response to the HIV/AIDS pandemic. WSI is an experiment in theatre making across distance – cultural, linguistic, racial, gender, and geographic. In Lesotho, participants have come from South Africa, UK, US and Lesotho. We recently applied our model in Chattanooga, Tennessee in southern US, where there is great distance along political, religious, class and racial lines. How, in taking up contentious social issues, can participants, including facilitators, be pushed to grapple with embeddedness in our own cultural landscapes? How can WSI's mix of intellectual inquiry and creative practice help us notice, attend to

and imagine possibilities beyond the way we habitually think, act and feel?

**Lucy Winner** is education director and one of eight international co-founders of the Winter/Summer Institute (WSI). Launched in 2006 in Lesotho, southern Africa, WSI has included participants from Lesotho, South Africa, the UK and the US working together to make theatre to make a difference in a range of issues affecting community health, broadly defined. She is a professor of applied theatre in New York City at SUNY/Empire State College, and has worked with adults in mid-career, including performing artists, nurses, teachers, police officers and human service workers. She teaches a range of subjects in theatre with a particular focus on community health, social change and improvisation/clowning.

## **Adrian Wong**

**Saturday 9.00am N-561**

Overcoming the tyranny of translation – reflections on sharpening the parang

Nicholson (2005) forwarded that recurring pedagogic practices of drama are globally exchanged and

locally re-interpreted as embodied experiences. Local interpretation through a programme need to consider effectiveness and efficiency in implementation as there are implications on the access of drama for students. Education systems in Singapore, Hong Kong, Taiwan and China are increasingly keen to adopt drama into their classrooms though research in the translation of pedagogic practices of drama in the South-East Asian context is lacking (Wong, 2015). The presentation will draw on the findings of a descriptive case study conducted in 2013 with 5 Primary Schools in Singapore that introduced 7 and 8 year-old students to drama through a programme. It was found that the critical factors to the successful implementation were research-informed design of resources and in-service professional development. Since implementation in 2014, 186 of 190 Primary schools are offering Drama in the programme.

**Adrian Wong** has been a Drama educator for more than 10 years in Singapore. As a former Senior Teacher (Drama), he had used drama in the classroom to achieve a range of learning outcomes. He had shared his practices through workshops for Singapore teachers, as well as contributed articles, lesson plans and book reviews at various platforms. In 2011, he was

conferred the Outstanding Resource Teacher Award by Singapore's Academy of Singapore Teachers. Currently, he is Senior Specialist (Drama) at the Arts Education Branch, Ministry of Education in Singapore, a branch that oversees the design and implementation of Drama Education in the curricular and co-curricular programmes in Singapore schools. His research interests includes drama pedagogy, professional development, programme evaluation and arts education.

## **Jennifer Wong**

**Saturday 1.30pm N-632**

Dangerous Moves: crossing the distance between voyeurism and facilitation of awareness in marginalised communities

This paper examines the position of the facilitator during a playbuilding process that sought to examine how drama enabled a positive sense of self-efficacy in children from low socio-economic backgrounds. The sharing of personal narratives was an important and inevitable aspect of story creation when one of the aims of the playbuilding project was to examine identity and agency in

the community involved. When children opened the doors that freely offered full views of their lives unsuspectingly, what ethical considerations should a facilitator of the process make to ensure that the opportunity to view was not merely a voyeuristic journey but one that presented in-roads to facilitate alternative perspectives and visions for the participants? With a highly vulnerable group of pre-adolescents who were living in poverty, every decision and activity curated to meet the aims of the playbuilding programme was thus an internal ethical debate for the facilitator.

**Jennifer Wong** is Lecturer in the National Institute of Education (NIE)/Nanyang Technological University, Singapore. Before joining NIE, she spent ten years in Singapore Polytechnic where she was one of the key members in designing and starting the Applied Drama diploma. Her interests include participatory arts and child and youth development.

## Leny Woolsey

Thursday 1.30pm N-637

### The Distance of Hierarchy

Hierarchy  
Noun

A system in which members of an organization or society are ranked according to relative status or authority.

Synonyms

pecking order, ranking, grading, ladder, social order, class system

Hierarchy takes three forms;

Inequality of skills and knowledge;

Inequality of rewards, and;

Inequality of authority . These

inequalities represent distances, or gaps, between members of an organisation, that can de-humanize workplaces through alienation and isolation.

Organisational Theatre exposes gaps, inviting individuals and organisations to consider the dynamics of distance in their working lives. Established hierarchies, incentive schemes and upward mobility may be deconstructed using arts-based learning. Are organisational distances productive? Should we close the gaps and, if so, how can those at the top of the ladder be influenced to do so? If inequalities are necessary in certain

organisations, how can we de-stigmatise the lower rungs of the ladder and move beyond the isolating and alienating effects of distance?

**Leny Woolsey** is a Ph.D. candidate at the University of Auckland UoA. Her supervisors are Associate Professor Brigid Carroll and Professor Peter O'Connor. Leny completed a BA in Acting at Queen Margaret University, Edinburgh, after which she appeared in classical and contemporary theatre productions across the UK and Europe. After a career change led to a decade of management in the private sector, Leny completed her MBA at the UoA in 2012. In 2014 she began pursuing a PhD in arts-based leadership development, focusing on Organizational Theatre. As a theatre-maker and musician, Leny's research interests are in aesthetics, organizational citizenship and community, collaborative leadership and creativity in the workplace. Her latest project was to write, direct and produce a musical for a global supplier to the construction industry, the aftermath of which she is still grappling with as she completes her PhD thesis.

## Sarah Woodland

Saturday 9.00am N-636

### Heterotopias in Performance: Participatory theatre in a women's prison

Our Ancestors, Our History, Our Lost Culture was a devised performance given by women inside Brisbane Women's Correctional Centre in 2017. The performance dealt with the forced removal and institutionalization of Indigenous Australian children - the Stolen Generations. I will consider the notions of distance and displacement through the heterotopic qualities of this project and the resulting performance. Michel Foucault proposed heterotopia as a spatial term for the "counter-sites" which both reflect and oppose society's norms: sites such as prisons, ships, colonies, formal gardens and theatres. The concept has since been taken up by cultural geographers, and recently by theatre scholar Joanne Tompkins who proposes heterotopia as a conceptual "bridge between theatre and cultural politics and practice". I will explore the layering of concrete and imaginary heterotopic spaces that existed in this project, and how this layering potentially interacted

with the political and cultural contexts surrounding the work.

**Sarah Woodland** is a researcher, practitioner and educator in arts, theatre and performance. She has over 20 years' experience in the arts and cultural sectors in Australia and the UK, with a particular focus on socially engaged and participatory practices and research. From 2001-2004, Sarah was a member of acclaimed prison theatre company, Geese Theatre UK. She then spent over 10 years at Griffith University undertaking arts research, teaching Contemporary and Applied Theatre, and leading university-industry partnerships and placements for students through the award-winning Learning and Teaching program, Theatre Scope. In 2016, Sarah was appointed as Research Fellow on the Queensland Conservatorium Research Centre's ARC Linkage project, Creative Barkly: Sustaining the Arts and Culture Sector in Remote Australia. She is passionate about her practice-led research in prisons, having delivered participatory drama with women at Brisbane Women's Correctional Centre since 2011.

**Dani Snyder  
Young,  
Matt Omasta,  
Kelly Freebody,  
Michael Balfour,  
and Monica  
Prendergast**

**Thursday 9.00am J1**

**Perspective Change:  
How are we to know it?**

Many applied theatre projects are created with the goal of shifting the perspectives of participants and/or audience members on a particular issue. This academic round table discussion will follow up on a core question posed by Michael Finneran and Kelly Freebody's recent collection *Drama and Social Justice*, that is: how are we to know such change? Participants will circulate brief papers or memos critically exploring the relationship between applied theatre and change two months before the conference and engage in email exchange about the writings. These discussions will attempt to unpack methodologies and discourses surrounding impacts, social justice, institutional contexts, and notions of 'quality'. At the conference, each participant will

briefly summarize their ideas and pose a question for the group inspired by their work. The session will include time for a larger Q&A period and conversation with the full room.

**Dani Snyder-Young** is assistant professor of theatre at Northeastern University.

**Matt Omasta** is Associate Professor, Associate Department Head, and director of theatre education at Utah State University.

**Michael Balfour** is Chair and Professor of applied theatre and deputy head of school (Learning and Teaching) at Griffith University.

**Kelly Freebody** is senior lecturer of drama education at the University of Sydney.

**Monica Prendergast** is Associate Professor of drama/theatre education at the University of Victoria.