Forum on Theatre for Public Health

April 21-23, 2011

Frederick Loewe Theatre, Education Building
35 W. 4th Street, New York, NY, 10012

Pless Hall
82 Washington Square East, New York, NY, 10003
Forum on Theatre for Public Health

April 21-23, 2011

New York University
The Steinhardt School of Culture, Education, and Human Development
Music and Performing Arts Professions
Program in Educational Theatre

Forum Planning Committee
Nan Smithner, Chair
Amy Cordelione
Teresa Fisher
Sara Simons
Robert Stevenson

**Cover photo by Chianan Yen from the Educational Theatre production, (m)body: Provocative Acts, director N. Smithner**
ACKNOWLEDGEMENTS

The faculty of the NYU Steinhardt Program in Educational Theatre would graciously like to thank those many individuals who helped to make this weekend possible. We owe a great debt to the Steinhardt Dean’s group, especially Mary Brabeck, Beth Weitzman, Perry Halkitis and Lindsay Wright, who have continually supported the program’s ongoing artistic praxis in a range of settings -- in schools, the wider community, and in our global initiatives. Likewise, we would like to thank Lawrence Ferrara and Robert Rowe for their assistance and counsel in bringing this international event to life. Commendations to William Naugle, Vladimir Golovanevskiy, Katie Parker, Mary Beth Fenlaw, Aaron Cedolia, Randy Susevich, Naomi Tarantal, and especially Educational Theatre’s administrative aide, Rochelle Brown, for helping make this conference come together so smoothly. We are grateful to Erich Dietrich, Assistant Dean for Global Programs, as well as Jenny Auerbach and Allison Yglesias from the Global office, for their enduring guidance and support. We also acknowledge the Office for Alumni Relations and Natalie Pascarella, who provided invaluable outreach to our alumni. Special thanks to Professor Sally Guttmacher in the Steinhardt Program in Public Health, who supported our endeavors wholeheartedly.

Further acknowledgements are extended to all of our volunteers, the NYU students who bring an enthusiasm and energy to the work that is infectious. An extra special thanks to the members of the Forum committee -- Teresa Fisher, Sara Simons, Robert Stevenson —for their extraordinary dedication through out the entire academic year of 2010 -11 to bringing this event to fruition, and to Amy Cordileone, who brings her incredible expertise to the organization of this event this year. This was an outstanding team effort. Finally, we wouldn’t be able to host this Forum without the participation of our guests. We thank all those presenters and attendees for committing to this conversation on Theatre for Public Health. We hope all of our efforts will ultimately strengthen the field to which we are all so passionate about. We are most appreciative you have made the time to join us.

NYU Steinhardt Program in Educational Theatre full-time faculty:

Philip Taylor, Program Director
Nancy Smithner, Forum Chair
Joe Salvatore
David Montgomery
# TABLE OF CONTENTS

1. WELCOME 4
2. SCHEDULE OF EVENTS 6
3. ALL CONFERENCE EVENTS 12
4. PRESENTATION DESCRIPTIONS 20
5. 2012 CONFERENCE ANNOUNCEMENT 34
6. UPCOMING EVENTS 35
7. NOTES 36
8. MUSIC AND PERFORMING ARTS PROFESSIONS 40
Welcome to the NYU Forum on Theatre for Public Health

On behalf of the NYU Steinhardt School of Culture, Education, and Human Development, the Department of Music and Performing Arts Professions, and the Program in Educational Theatre, we send our warmest spring greetings to the participants of our 2011 Forum on Theatre for Public Health. A special welcome is also extended to our colleagues who have traveled throughout the U.S. and across the globe to join us for this stimulating event.

This Forum, our eighth in a line of successful dialogues, builds on the seven previous events that the Program has sponsored to examine the important issues that shape the field of educational theatre. In 2003, the *NYU Forum on Assessment in Arts Education* explored new government mandates in school evaluation, and the challenges these created for educators, as they cleverly crafted rubrics and criteria in the arts. In 2005, the *NYU Forum on the Teaching Artist* investigated the responsibilities of cultural organizations, universities, teachers, and artists-in-residence as they generated innovative partnerships that empowered teachers' reflective praxis. In 2006, the *NYU Forum on Ethnotheatre/Theatre for Social Justice* profiled seven new applied theatre presentations that focused on critical pedagogy and diversity/inclusion in arts programming.

In 2007, the *NYU Forum on Drama Across the Curriculum and Beyond* promoted a fruitful dialogue on the important contribution of drama education in schools and wider communities. The 2008 conference, *Shakespeare: Page, Stage, Engage*, examined how to approach Shakespeare's canon as artists and teachers in our ever-shifting multicultural, globalized landscape in the 21st century. The 2009 conference, *Theatre Pedagogy: Teaching The Art Form* facilitated a dynamic exchange with the best teachers of theatre on all educational levels to talk about what works in theory, practice, and the space between. Finally, last year's conference, *Applied Theatre and Citizenship* explored the field of arts-based community engagement and investigated the perceived boundaries and barriers for artist/educators committed to understanding the roles and responsibilities of citizens in both local and global communities.

NYU's Program in Educational Theatre is a leader in applied theatre. Through our extensive curricular offerings, we as practitioners are constantly investigating dialogical forms of theatre through which it is possible to explore social activity, pedagogy, politics and citizenship. These aspirations drive applied theatre, a movement involving the use of drama and theatre in non-traditional venues that promote citizenship and transformation.

Providing opportunities to engage in numerous outreach theatre projects, the Program offers students the chance to develop their own practical work and skills, and to apply these skills to projects of their choice. Students concentrating on applied theatre have worked in a range of locations – from homes for the elderly, community and recreational sites, to prison facilities with incarcerated youth and adult offenders. These students become active researchers in the areas of theatre in education, theatre of the oppressed, prison theatre, theatre and development, and theatre in museums and other historic or cultural sites.
The goal of the *Forum on Theatre for Public Health* is to facilitate a dialogue on the intersections between drama, applied theatre and public health. By public health, we refer to the interdisciplinary field that focuses on protecting, promoting, and improving health and well-being of populations, especially vulnerable ones. The social justice foundation of public health leads us to consider social, economic, political, and medical care conditions when addressing health issues. For our 2011 Forum, we have invited artists, educators, representatives from arts organizations, and researchers from around the world to share and discuss their work. Accordingly, this weekend’s participants will engage in narrative and paper sessions, workshops, performances, and plenary events that unpack four strands of questions:

1) How do we define health?
2) How can drama and applied theatre be utilized in public health?
3) How can drama improve the effectiveness of public health education in health facilities schools and community programs?
4) How do we prepare future artists, educators and health professionals to implement theatre for public health, and how do we assess participants’ understanding and awareness in the field?

As applied theatre is multi-disciplinary, a strong emphasis is placed on building links with other research disciplines and agencies. Similarly, this weekend we hope that you will build links with one another, as well as outside agencies, when examining how theatre is used in areas of public health. The Program in Educational Theatre believes the discoveries that emerge will lead to a publication that can contribute to the field. If you would like your article to be considered for inclusion in the prospectus, then please contact Dr. Nan Smithner at ns23@nyu.edu.

In closing, thank you for joining us here in Washington Square for a weekend of exploration and dialogue. We are grateful to all those who have made this event possible and send our very best wishes to you all for a successful Forum.

Beth Weitzman
Acting Dean, Steinhardt School of Culture, Education, and Human Development

Lawrence Ferrara
Director, Department of Music and Performing Arts Professions

Philip Taylor
Director, Program in Educational Theatre

Nan Smithner, Assistant Professor, Program in Educational Theatre
Chair, NYU Forum on Theatre for Public Health
Thursday April 21, 2011
Where: The Education Building, 35 West 4th Street, New York, NY 10012

6:00pm: Forum Registration / Reception / Social Hour: Frederick Loewe Theatre, Lobby

7:00pm: Welcome: Frederick Loewe Theatre
- Perry Halkitis, Professor of Applied Psychology & Public Health/Associate Dean for Research and Doctoral Studies
- Robert Rowe, Vice Chair of the NYU Department of Music and Performing Arts Professions
- Nan Smithner, Chair of the Forum on Theatre for Public Health

7:15pm-8:45pm: Opening Remarks and Roundtable: What Is Theatre for Public Health: Who Are the Practitioners and What Are Their Responsibilities?: Frederick Loewe Theatre
- Frieda de Lackner, Robert Landy, Michael Christensen, Carmen Kelly
  o Moderated by Dr. Ross Prior

9:00-10:00pm: Performances: Frederick Loewe Theatre
- An excerpt from If You Only Knew, an original work created by the students of Brooklyn School of Music and Theatre for the Theater for Social Change/Social Justice Project, directed by Stacey Cervillino
- Excerpts from Positive, a Jamaican play about HIV/AIDS, directed by Karl O’Brian Williams
  o Moderated by Joe Salvatore

Friday April 22, 2011
Where: The Education Building, 35 West 4th Street, New York, NY 10012 or Pless Hall, 82 Washington Square East, New York, NY 10003

MORNING FREE TO EXPLORE NYC ON YOUR OWN

Noon: Forum Registration: 3rd floor Lounge, Pless Hall

1:00pm-2:30pm: Plenary Session: Clowning in Hospital Settings, Pless Hall, 3rd Floor Lounge
- Michael Christensen and Betty Leef
  o Moderated by Nan Smithner

2:45-4:15pm: Presentations: Concurrent Session 1
- Workshop Presentation: Pless Hall, 3rd Floor Lounge
  o Express Stop: From the Poem to the Play
    • Sherry Reiter
- Paper Presentation: Pless Hall, Payne Room, 4th floor
  o Puppetry Arts in HIV/AIDS Education: The Guyana Project
    • Grace Chapman
    o Using Puppets as an Educational Theatre Medium and for Children’s Self-Reports of their Temperament
    • Claire Hatamiya
    o The Puppetry Project: An Investigation into the Psychological Properties of Puppetry as They Pertain to Healing
    • Leslie Strongwater
- Narrative presentation: Pless Hall, 5th Floor Conference Room
  o From Global to Local: Theater, Public Health, and Community
    • Dorothy Abram

4:30pm-5:30pm: Plenary Session: Performance Ethnography and Autoethnographic Performance: Pless Hall, 3rd floor
- Maria Hodernarska, Sara McMullian, Dave Mowers, and David Perrin
  o Moderated by Leslie Strongwater

5:00pm: Forum Registration re-opens: Ed Building, Frederick Loewe Theatre, Lobby

5:30pm-6:30pm: DINNER ON YOUR OWN
6:30pm-8:00pm: Plenary: Frederick Loewe Theatre
- Presenter Larry Kramer
  o Introduced by Perry Halkitis

8:15pm-9:45pm: Performances: Frederick Loewe Theatre
- Teatro Salud Able with Frances Hernandez-Rodriguez, Lisa M. Milland Torres, Teatro Salud Able
- Little Red Riding Hood for Hospitalized Children and At-Risk Youth with Jakob Abrams, Tatjana Maya, Tricia Patrick, and Isabel Shanahan of Galli Theatre
  o Moderated by David Montgomery

Saturday April 23, 2011
Where: The Education Building, 35 West 4th Street, New York, NY 10012

8:30am: Forum Registration and Coffee/Continental Breakfast: Frederick Loewe Theatre, Lobby

9:00am-10:30am: Presentations: Concurrent Session 2
- Workshop Presentation: Frederick Loewe Theatre
  o Doc Meets “Junkie” – Explorations with Forum Theatre of Health Care Meeting Stigmatized Patients
    • Mette Bøe Lyngstad and Dr Janecke Thesen
- Workshop Presentation: Education 303
  o Finding Beauty in the Beast: Using Drama to Understand Personal Hygiene and Environmental Factors that Promote Health During Outbreaks of Airborne and Vector Borne Diseases
    • Reema Sinha
- Narrative Presentations: Education 306
  o How Kaiser Permanente Hospitals Has Used the Power of Educational Theatre to Address Public Health Issues and Inspire Healthy Behaviors in Communities for the Last 25 Years
    • Frieda de Lackener, Kaiser Permanente
  o L'tle Grain and the Sea Bully, an Anti-Bullying Campaign Using Puppetry
    • Maya Nadison
- Narrative Presentations: Education 307
  o Performing Environmental Health & Justice: A “Tox & Risk” Curriculum Based on Theatre of the Oppressed, Sociodrama, & Playback Techniques
    • John Sullivan
  o Exploring the Relationship between Drama Therapy and Educational Theatre
    • Julia Ashworth and Jason Butler
- Workshop Presentation: Education 879
  o Get Real: The Use of Drama in a Comprehensive Sexuality Education Curriculum
    • Shira Cahn-Lipman

10:45am-12:00pm: Plenary: HIV Panel: Frederick Loewe Theatre
- Nikkole Salter, Karl O’Brien Williams, Joe Norton, and Sima Barmania
  o Moderated by Sally Guttmacher

12:00pm-1:15pm: NETWORKING and LUNCH ON YOUR OWN
- To join the NETWORKING, sign up on the clipboards in the lobby (we provide the rooms, you provide your lunch)

1:30pm-3:00pm: Presentations: Concurrent Session 3
- Workshop Presentation: Frederick Loewe Theatre
  o Using Improv to Develop Communication & Collaboration Skills among Healthcare Professionals
    • Beth Boynton
- Workshop Presentation: Education 303
  o Stepping Up: A Process Drama Exploring Shared Partner Responsibility for Condom Use
    • Sara Simons
- Paper Presentations: Education 306
Theatrical Storytelling: Culturally Relevant Health Promotion to Decrease Health Disparities in Organ Transplants within Native American Nations
  • Satara Armstrong
Community Theater to Improve Diabetes Education in the South Pacific
  • Philip Szmedra
Using Theater to Educate Audiences Regarding Female Genital Mutilation
  • Diana Thompson

Workshop Presentation: Education 307
  • Rehab, Roles, and Reality
    • Andrew Gaines and Darby Moore

Workshop Presentation: Education 879
  • Improbable Players: Using Educational Drama in Addictions Prevention
    • Lynn Bratley

3:15pm-4:45pm: Presentations: Concurrent Session 4
  • Performance Presentations: Frederick Loewe Theatre
    o Strange Bare Facts
      • Kate Mulley
    o Ableism
      • Maria Schirmer and Koby Rogers Hall
  • Workshop Presentation: Education 303
    • Step Onto the Educational Stage
      • Elizabeth Ameln and Roy Ford
  • Paper Presentations: Education 306
    o Taking Dramatic License: A Theatrical Approach to Enhancing Cultural Competence in Health Professions
      • Maureen Barry
    o Performing Health in a Canadian Context
      • Hartley Jafine
    o Every Body has a Story: How Fat is Experienced by Women Exploring their Body Narratives through Theatre for Change
      • Teresa Fisher
  • Narrative Presentations: Education 307
    o Storytelling, Drama, and Mindfulness in Psychosocial Interventions for Children and Guardians affected by HIV/AIDS
      • Clowns without Borders South Africa, Jamie McLaren Lachman
    o HIV, AIDS, ME, and YOU!
      • Daphnie Sicre and Karl O’Brian Williams
  • Workshop Presentation: Education 879
    • Beyond the Role Play: Incorporating Theatre Techniques into Sexual Health Education
      • Kate Wand

4:45pm-5:30pm: Closing Remarks: Frederick Loewe Theatre
  • Moderated by Nan Smithner

5:30pm-6:30pm: Final Social Gathering: Frederick Loewe Theatre Lobby
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00pm-7:00pm</td>
<td>Forum Registration / Reception / Social Hour</td>
</tr>
<tr>
<td>7:00pm</td>
<td>Opening Remarks and Roundtable</td>
</tr>
<tr>
<td></td>
<td><em>What is Theatre for Public Health?: Who Are the Practitioners and What Are Their Responsibilities?</em></td>
</tr>
<tr>
<td></td>
<td>Frieda de Lackner, Robert Landy, Michael Christensen, and Carmen Kelly</td>
</tr>
<tr>
<td></td>
<td>Moderator: Ross Prior</td>
</tr>
<tr>
<td>9:00pm-10:00pm</td>
<td>Performances</td>
</tr>
<tr>
<td></td>
<td><em>If You Only Knew</em></td>
</tr>
<tr>
<td></td>
<td>Stacey Cervillino and her students from Brooklyn School of Music and Theatre</td>
</tr>
<tr>
<td></td>
<td><em>Positive</em></td>
</tr>
<tr>
<td></td>
<td>Karl O’Brian Williams and his actors</td>
</tr>
<tr>
<td></td>
<td>Moderator: Joe Salvatore</td>
</tr>
</tbody>
</table>

**Forum on Theatre for Public Health**  
**Thursday, April 21st**  

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Morning</td>
<td>Breakfast and Lunch on Your Own &amp; Morning Free to Enjoy NYC</td>
</tr>
<tr>
<td>Noon-1:00pm</td>
<td>Pless Hall 3rd floor lounge</td>
</tr>
<tr>
<td></td>
<td>82 Washington Square East, New York, NY 10003</td>
</tr>
<tr>
<td></td>
<td>Forum Registration</td>
</tr>
<tr>
<td>1:00pm-2:30pm</td>
<td>Plenary Session</td>
</tr>
<tr>
<td></td>
<td><em>Clowning in Hospital Settings</em></td>
</tr>
<tr>
<td></td>
<td>Michael Christensen and Betty Leef</td>
</tr>
<tr>
<td></td>
<td>Moderator: Nan Smithner</td>
</tr>
<tr>
<td>2:45pm-4:15pm</td>
<td>Presentations: Concurrent Session #1</td>
</tr>
<tr>
<td></td>
<td>Pless Hall</td>
</tr>
<tr>
<td></td>
<td>82 Washington Square East, New York, NY 10003</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Group A</th>
<th>Workshop</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Express Stop: From the Poem to the Play</td>
</tr>
<tr>
<td></td>
<td>Sherry Reiter</td>
</tr>
<tr>
<td></td>
<td><strong>Paper Presentations</strong></td>
</tr>
<tr>
<td></td>
<td>Puppetry Arts in HIV/AIDS</td>
</tr>
<tr>
<td></td>
<td>Education: The Guyana Project</td>
</tr>
<tr>
<td></td>
<td>Grace Chapman</td>
</tr>
<tr>
<td></td>
<td>Using Puppets as an Educational Theatre Medium...</td>
</tr>
<tr>
<td></td>
<td>Claire Hatamiya</td>
</tr>
<tr>
<td></td>
<td>The Puppetry Project: An Investigation into...</td>
</tr>
<tr>
<td></td>
<td>Leslie Strongwater</td>
</tr>
<tr>
<td>Group B</td>
<td><strong>Narratives</strong></td>
</tr>
<tr>
<td></td>
<td>From Global to Local: Theater, Public Health, and Community</td>
</tr>
<tr>
<td></td>
<td>Dorothy Abram</td>
</tr>
<tr>
<td></td>
<td><strong>5th floor Conference Room</strong></td>
</tr>
<tr>
<td></td>
<td><strong>3rd floor Lounge</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Payne Room, 4th floor</strong></td>
</tr>
<tr>
<td>Time</td>
<td>Location</td>
</tr>
<tr>
<td>--------------</td>
<td>---------------------------------------------</td>
</tr>
<tr>
<td>4:30pm-5:30pm</td>
<td>Pless Hall 3rd floor lounge</td>
</tr>
<tr>
<td>5:30pm-6:30pm</td>
<td>DINNER ON YOUR OWN</td>
</tr>
<tr>
<td>6:30pm-8:00pm</td>
<td>Frederick Loewe Theatre</td>
</tr>
<tr>
<td>8:15pm-9:45pm</td>
<td>Performances</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>8:30am-9:00am</td>
<td>Frederick Loewe Theatre</td>
</tr>
<tr>
<td>9:00am-10:30am</td>
<td>Education Building</td>
</tr>
<tr>
<td></td>
<td>Group A Loewe</td>
</tr>
<tr>
<td></td>
<td>Group B ED 303</td>
</tr>
<tr>
<td></td>
<td>Group C ED 306</td>
</tr>
<tr>
<td></td>
<td>Group D ED 307</td>
</tr>
<tr>
<td></td>
<td>Group E ED 879</td>
</tr>
<tr>
<td></td>
<td><strong>Workshop</strong></td>
</tr>
<tr>
<td></td>
<td>Doctor Meets “Junkie” Lyngstad &amp; Thesen</td>
</tr>
<tr>
<td></td>
<td><strong>Workshop</strong></td>
</tr>
<tr>
<td></td>
<td>Finding Beauty in the Beast… Reema Sinha</td>
</tr>
<tr>
<td></td>
<td><strong>Narratives</strong></td>
</tr>
<tr>
<td></td>
<td>How Kaiser Permanente Have… Frieda de Lackner</td>
</tr>
<tr>
<td></td>
<td>L’tle Grain and the SeaBully… Maya Nadison</td>
</tr>
<tr>
<td></td>
<td><strong>Narratives</strong></td>
</tr>
<tr>
<td></td>
<td>Performing Environmental Health &amp; Justice… John Sullivan</td>
</tr>
<tr>
<td></td>
<td>Exploring the Relationship… Ashworth &amp; Butler</td>
</tr>
<tr>
<td></td>
<td><strong>Workshop</strong></td>
</tr>
<tr>
<td></td>
<td>Get Real: The Use of Drama in… Shira Cahn-Lipman</td>
</tr>
<tr>
<td>10:45am-12:00pm</td>
<td>Frederick Loewe Theatre</td>
</tr>
<tr>
<td>12:00pm-1:15pm</td>
<td>Networking / Lunch on Your Own</td>
</tr>
<tr>
<td>Time</td>
<td>Presentations: Concurrent Session #3</td>
</tr>
<tr>
<td>--------------</td>
<td>-------------------------------------</td>
</tr>
<tr>
<td>1:30pm-3:00pm</td>
<td><strong>Workshop</strong> \nUsing Improv to Develop... \nBeth Boynton</td>
</tr>
<tr>
<td></td>
<td><strong>Papers</strong> \nTheatrical Storytelling... \nSara Simons</td>
</tr>
<tr>
<td>3:15pm-4:45pm</td>
<td><strong>Performance</strong> \nStrange Bare Facts \nKate Mulley \nAbleism \nSchirmer &amp; Hall</td>
</tr>
<tr>
<td>4:45pm-5:30pm</td>
<td><strong>Frederick Loewe Theatre</strong> \n35 W. 4th Street, New York, NY 10012</td>
</tr>
<tr>
<td>5:30pm-6:30pm</td>
<td><strong>Frederick Loewe Theatre Lobby</strong> \n35 W. 4th Street, New York, NY 10012</td>
</tr>
</tbody>
</table>
ALL CONFERENCE EVENTS

Thursday April 21, 2011

6:00pm-7:00pm: Registration / Social Hour
Location: Frederick Loewe Theatre Lobby, 35 West 4th Street, NY, NY 10012

7:00pm: Welcome
Location: Frederick Loewe Theatre, 35 West 4th Street, NY, NY 10012

7:15pm: Opening Remarks and Roundtable
What Is Theatre for Public Health: Who Are the Practitioners and What Are Their Responsibilities? with Frieda de Lackner, Robert Landy, Michael Christensen, and Carmen Kelly
Moderated by Ross Prior
Location: Frederick Loewe Theatre, 35 West 4th Street, NY, NY 10012

Frieda de Lackner is the Program Coordinator/Director of Peace Signs Program and has worked with Educational Theatre Programs for nine years as a performer/educator and director. She has performed in four of the plays, directed two of the plays, and was part of the teams that created Peace Signs and The Best Me.

Robert Landy is a Licensed Creative Arts Therapist (LCAT), a Registered Drama Therapist (RDT) and Board Certified Trainer (BCT). A pioneer in the profession of Drama Therapy, he lectures and trains professionals internationally. At NYU, Robert is Professor of Educational Theatre and Applied Psychology and Director of the Drama Therapy Program, which he founded in 1984. As researcher and writer, Robert has published and produced numerous books, articles, films and plays in the fields of Drama, Drama Therapy, Musical Theatre and related topics. His forthcoming book (with David Montgomery), Theatre for Change: Education, Social Action, Therapy, examines the relationship between Drama Therapy and applied forms of theatre.

For 45 years, Michael Christensen has been a performing artist, lecturer, workshop leader and innovator in integrating humor into healthcare, most notably pediatric hospitals worldwide. In 1977, he co-founded Big Apple Circus. In 1986, he founded Big Apple Circus Clown Care. Guest lecturer, University of Tel Aviv, Italian Federation of Hospital Clowns, Scandinavian Humor Conference, grand rounds, Children's Hospital Boston, Children's National Medical Center, designated NY Living Landmark, recipient, Raoul Wallenberg Humanitarian Award, Ambassador David Waters Pediatric Hall of Fame inductee, Red Skelton Community Service Award, Parenting Achievement Award. His most cherished credits are appearing in children’s Weekly Reader and Sesame Street!

Photo: Maike Schulz/Big Apple Circus
Carmen Kelly is Director of Special Programs at Creative Arts Team (CAT). She spearheads Project CHANGE, CAT’s unique initiative to develop CUNY student advocates for adolescent health in Brooklyn and Queens. She has developed and led professional training initiative for students at NYU School of Law, a multi-year afterschool antiviolence program in NYC public schools, workplace readiness learning opportunities for young people with special needs, and a young women’s peer leadership program at Preston High School in the Bronx. Ms. Kelly has presented and led professional development programs at national and international conferences. Ms. Kelly has worked extensively in professional theatre, film and television and was a founding member of Walter Dallas’s Proposition Theater Company.

Ross Prior is the founding editor of the international Journal of Applied Arts and Health. He is a principal lecturer at The University of Northampton, United Kingdom, where he is also the widening participation and external relations co-ordinator for the School of The Arts. He has held a range of posts both within the profession and education, having taught at all levels of education for many years. In 2007 he was awarded the distinguished ‘Teaching Fellow of The University’ for excellence in teaching. Dr Prior was a key figure in the establishment of the first Arts and Health conference at The University of Northampton in 2007 and Inspiring Transformations: Applied Arts and Health Conference in 2009. He has been closely involved with the Drama in Education and Applied Theatre movements for much of his life, as a researcher, teacher and practitioner.

9:00-10:00pm: Performances
An excerpt from If You Only Knew, an original work created for the school’s Theater for Social Change/Social Justice Project
Excerpts from Positive, a Jamaican play about HIV/AIDS written by Trevor Rhone, directed by Karl O’Brian Williams, and produced by Braata Productions
Moderated by Joe Salvatore
Location: Frederick Loewe Theatre, 35 West 4th Street, NY, NY 10012

Stacey Cervellino is an actor, singer, writer, and director. She has performed in New York and Boston in plays and musicals, and has written and directed her own piece called DRESS about the housewife of the 1950’s, produced both in New York and Boston. She is a teaching artist in the NYC Public School system where she teaches Shakespeare, Improvisational Movement, and basic acting. She has taught Movement workshops at Brooklyn College and at the Calhoun School. Stacey recently directed Macbeth in Vermont, several movement-based pieces for the New Jersey Youth Theater, and taught an Action Theater Workshop at the International Theater Methods Festival in Latvia. She is a graduate of the Brandeis University MFA acting program and has studied at LAMDA in London.

Karl O’Brian Williams holds a Masters from the Program in Educational Theatre at NYU. His acting career has taken him from the Caribbean to New York, Toronto and London. As a playwright, he won Best New Jamaican Play for The Black That I Am and Not About Eve. He directed productions spanning both community and commercial theatre. He is the Artistic Director of Braata Productions which aims to spread Caribbean culture and promote social consciousness through all forms of art. Williams is currently an adjunct professor in the speech and theatre department at the Borough of Manhattan Community College (CUNY) and a Site Director at Wingspan Arts where he coordinates an after school arts program for children kindergarten through grade 5. Williams continues to pursue artistic projects that interrogates socio-political issues, and has received numerous accolades, nominations and awards for his work in the arts and education.
Joe Salvatore is a member of the full-time faculty in Educational Theatre in the Steinhardt School at NYU where he teaches courses in acting, directing, Shakespeare, applied theatre, and theatre pedagogy. Joe’s recent play open heart was featured as part of the New York International Fringe Festival (August 2010). His play III was published in Best American Short Plays 2008-2009 (Applause, 2010). Joe also serves as the Artistic/Education Director for Learning Stages, a celebrated youth theatre company in southern New Jersey. He is active in the American Educational Research Association, the Educational Theatre Association, the American Alliance for Theatre and Education, and the Lincoln Center Directors Lab. Joe holds a BA in History from the University of Delaware and an MFA in Theatre (Dramaturgy and Directing) from the University of Massachusetts at Amherst.

Friday April 22, 2011

Noon-1:00pm: Registration
Location: Pless Hall, 3rd floor Lounge, 82 Washington Square East, NY, NY 10003

1:00pm-2:30pm: Plenary Session
Clowning in Hospital Settings with Michael Christensen and Betty Leef
Moderated by Nan Smithner
Location: Pless Hall, 3rd floor Lounge, 82 Washington Square East, NY, NY 10003

For 45 years, Michael Christensen has been a performing artist, lecturer, workshop leader and innovator in integrating humor into healthcare, most notably pediatric hospitals worldwide. In 1977, he co-founded Big Apple Circus. In 1986, he founded Big Apple Circus Clown Care. Guest lecturer, University of Tel Aviv, Italian Federation of Hospital Clowning, Scandinavian Humor Conference, grand rounds, Children’s Hospital Boston, Children’s National Medical Center, designated NY Living Landmark, recipient, Raoul Wallenberg Humanitarian Award, Ambassador David Waters Pediatric Hall of Fame inductee, Red Skelton Community Service Award, Parenting Achievement Award. His most cherished credits are appearing in children’s Weekly Reader and Sesame Street!

Photo: Maike Schulz/Big Apple Circus

Betty Leef is an adjunct faculty in the School of Nursing at both University of Connecticut and Central Connecticut State University teaching pediatrics. She formerly taught at NYU’s College of Nursing. Throughout her time teaching at the university level, Betty has had a passion for educating students in the fine art of therapeutic communications with both children and their families. To that end, she enjoyed collaborating with the Big Apple Circus and helped to develop a workshop for undergraduate students to fine tune interaction skills. She has been featured on NBC Nightly News for the innovative project and in The New York Times. Betty’s manuscript detailing the workshop is pending publication.

Betty Leef

Nancy Smithner, Ph.D., is an Assistant Professor in Educational Theatre at NYU where she teaches Physical Theatre, Acting, Directing and Pedagogy. She has taught at many other venues such as Playwrights Horizons, Circle in the Square Theatre School, Movement Research, the NY Dance Intensive, the Berkshire Theatre Festival, and Soongsil University in Seoul, Korea. For the Program, directing highlights include Sonia Flew (Lopez), A Midsummer Night’s Dream (Shakespeare), The Eumenides (Aeschylus), Mad Forest (Churchill), (m)BODY (devised work), and Voices of Women (original works). An applied theatre practitioner, she teaches in medium and maximum security prisons and was also a member of the Big Apple Circus Clown Care Unit for 20 years, performing as a clown doctor for children in pediatric settings.
4:30pm-5:30pm: Plenary Session
Performance Ethnography and Autoethnographic Performance with Maria Hodermarska, Sara McMullian, Dave Mowers, and David Perrin
Moderated by Leslie Strongwater
**Location:** Pless Hall, 3rd floor Lounge, 82 Washington Square East, NY, NY 10003

**Maria Hodermarska,** MA, RDT, CASAC, LCAT, is a Licensed Creative Arts Therapist (LCAT), a Registered Drama Therapist (RDT) and an adjunct clinical assistant professor at NYU in the Program in Drama Therapy and coordinator of its clinical internship program. She is Ethics Chair for the National Association for Drama Therapy. Ms. Hodermarska has worked for over 20 years as a drama therapist in community mental health and substance abuse treatment programs in New York City.

**Sara McMullian,** MA, RDT, LCAT, is a Licensed Creative Arts Therapist (LCAT), a Registered Drama Therapist (RDT) and Board Certified Trainer (BCT). Her 30 years of experience in the clinical arena encompass a full spectrum of treatment environments, and populations, including hospitals, day treatment programs and clinics, nursing homes, homeless outreach programs, schools and community settings. She has served in numerous capacities, including clinical supervisor, trainer, program director, and consultant for various private, city and state programs.

**Dave Mowers,** MA, LCAT, is a 2009 graduate of the NYU Program in Drama Therapy. He is a drama therapist working in acute psychiatric care in New York City with a specialization in acute psychiatric rehabilitation with pregnant woman who are unable to be medicated due to their pregnancies.

**David Perrin,** BA, is a graduate student in the NYU Program in Drama Therapy where he is currently finishing his clinical internships providing drama therapy for professionals who do hospice care and providing individual and group drama therapy through the Post-Traumatic Stress Center of New Haven, CT, with at-risk youth in a public school.

**Leslie Strongwater** has studied at Circle in the Square, BADA and Hampshire College, where she received her BA in theatre. She is the Associate Artistic Director of Dixon Place where her series Puppet Blok won three awards from The Jim Henson Foundation. She has an MA in Educational Theatre from NYU.

5:00pm-6:30pm: Registration re-opens
**Location:** Frederick Loewe Theatre Lobby, 35 West 4th Street, NY, NY 10012

5:30pm-6:30pm: DINNER ON YOUR OWN
6:30pm-8:00pm: Keynote Session
Larry Kramer
Introduced by Perry Halkitis
Location: Frederick Loewe Theatre, 35 West 4th Street, NY, NY 10012

In 1981, with five friends, Larry Kramer founded Gay Men's Health Crisis, still one of the world’s largest providers of services to those with AIDS. In 1987, he founded ACT UP, the AIDS advocacy and protest organization, which has been responsible for the development and release of almost every life-saving treatment for HIV/AIDS. Among his numerous plays is The Normal Heart, which was selected as one of the 100 Best Plays of the 20th Century by Britain's National Theatre and is the longest running play in the history of New York’s Public Theater. A new production of it is about to open on Broadway on April 27th. Kramer’s screenplay adaptation of D. H. Lawrence’s Women in Love, a film he also produced, was nominated for an Academy Award. His novel, Faggots, continues to be one of the best-selling of all gay novels. He is a recipient of the Award in Literature from the American Academy of Arts and Letters and was the first openly gay person and the first creative artist to be honored by an award from Common Cause. His straight brother Arthur’s establishment of The Larry Kramer Initiative for Lesbian and Gay Studies at Yale was rewarded by its closure by the University. For many years he has been writing a very long book about the plague, The American People, which is some 4000 pages and is forthcoming from Farrar Straus & Giroux. His most recent book is The Tragedy of Today's Gays (Penguin), which will tell you everything you need to know about him, about AIDS, and about America. “There is no question in my mind that Larry helped change medicine in this country. And he helped change it for the better. In American medicine there are two eras. Before Larry and after Larry.” (Dr. Anthony Fauci of the National Institutes of Health, quoted in The New Yorker, May 13, 2002.) On December 21, 2001, Kramer was the 22nd person co-infected with HIV and hepatitis B to receive a liver transplant, from which he has miraculously and spectacularly recovered. Kramer lives in New York and Connecticut with his lover, architect/designer David Webster. “Larry Kramer is one of America’s most valuable troublemakers. I hope he never lowers his voice” (Susan Sontag).

8:15pm-9:45pm: Performances
Teatro Salud Able with Frances Hernandez-Rodriguez, Lisa M. Milland Torres, Teatro Salud Able; Little Red Riding Hood for Hospitalized Children and At-Risk Youth with Jakob Abrams, Tatjana Maya, Tricia Patrick, Isabel Shanahan of Galli Theatre
Moderated by David Montgomery
Location: Frederick Loewe Theatre, 35 West 4th Street, NY, NY 10012

Teatro Salud Able, created by the 2011 graduate group of Clinical Social Work Certificate students at a private university in Puerto Rico, is based on Augusto Boal’s Rainbow of Desire. It brings up a diversity of emerging issues surrounding the practitioner-client relationship in the mental health setting. The piece is presented in a Forum Theater format and gives psychological symptoms a voice of their own and confronts them with the dysfunctions on the Mental Health System in Puerto Rican Society. It is the result of months of formal and informal encounters of Clinical Social Workers in training. It entangles personal and professional issues as lived by students while struggling in a twisted professional arena and ultimately

For the last decade, the work of Perry Halkitis has centered on improving the human condition. His research focuses on issues of health, human behavior, and development, with a specific application to the domains of HIV/AIDS, drug abuse, and psychosocial burdens. At NYU, Dr. Halkitis heads his research center, the Center for Health, Identity, Behavior, & Prevention Studies (CHIBPS), and is a Professor of Applied Psychology & Public Health as well as the Associate Dean for Research and Doctoral Studies.
opens the doors for “Health to Talk” ("Salud Able"). Delivered in a necessary Span-glish and integrating Caribbean cultural elements, it is an essay for revolution in Clinical Social Work practice in Puerto Rico.

**Frances Hernández-Rodríguez** holds a BA in Psychology & MSW. Currently, she is a Licensed Social Worker and a student of Post Graduate Clinical Social Work Certification in Puerto Rico. With over 10 years of experience in the field, she has always managed to integrate theater as a powerful professional tool. She has participated at workshops with masters of the performing arts such as Julian Boal on Theater of the Oppressed and Alex Navarro & Carolina Dream on Clowning.

**Dra. Lis M. Milland Torres, D Ed, HTC, MSW**, has been a psychotherapist for the past 10 years, and has integrated into her practice alternative therapies such as Tai-Chi, Bibliotherapy, Hypnosis and Psychoballet. Currently, she is a Professor at Post Graduate Clinical Social Work Certificate in Puerto Rico and has traveled worldwide on an effort to access quality training in alternative therapies for adults and couples.

**Little Red Riding Hood for Hospitalized Children and At-Risk Youth:** Galli Theater’s Dr. Fairy tale program brings adaptations of traditional fairytales to hospitalized children and at-risk youth, highlighting the educational and healing value of these stories. Galli’s Little Red Riding Hood is a highly effective play for these audiences. Children forge deep connections with Little Red as they watch her descend into darkness and then later as she regains hope. Galli will play two scenes from Little Red geared for each audience. In hospitals, children have physically defended Little Red from the wolf, whose darkness may represent their own illness. In youth audiences, the wolf is booed for tempting Little Red with illicit substances, as they beg Little Red to make the right decision. By experiencing emotions and decisions through fictional characters, participants can connect themes to their own lives becoming more prepared to battle their adversaries with hope, caution, and family values.

**Jakob Abrams** is a graduate of the New York Film Academy and an acting member of the Galli Theater since August 2010. In addition to acting and teaching with Galli, Jakob is an independent filmmaker and director.

**Tatjana Maya, MD.** graduated from the University of Innsbruck, Austria, specializing in child psychiatry. She founded Galli Theater New York in 2008. Tatjana received a Youth Achievement Award for her work with street youth in Mexico City, and the “Best Practice Award” by the European Commission for her work with at-risk youth.

**Tricia Patrick** is a Jamaican born actress, dance choreographer and director, and a graduate in theater from Hunter College. She is an international performer of fairy tales, evening theater, and business theater productions. She performs in both German and English in the United States, Germany, Austria, Ireland and Scotland.
Isabel Shanahan is an actress and the Program Manager for Educational and Special Programming at the Galli Theater. She has expanded the Dr. Fairytale program to include special needs children and victims of child abuse. She is a graduate of Hampshire College, where she concentrated in community organizing and environmental justice.

David Montgomery, Ph.D., Assistant Professor of Educational Theatre at NYU, is a specialist in drama education, theatre for young audiences, student teaching, and integrated arts. As an actor and singer, David performed in numerous professional venues before working as a K-12 teaching artist in NYC and full time middle school drama teacher in Brooklyn. His forthcoming book (with Robert Landy), Theatre for Change: Education, Social Action, Therapy, examines the relationship between drama therapy and applied forms of theatre. David is the Artistic Director of New Plays for Young Audiences, a play development series held at the Provincetown Playhouse each June.

Saturday, April 23, 2011

8:30am-9:00am: Registration and Coffee/Continental Breakfast
   Location: Frederick Loewe Theatre Lobby, 35 West 4th Street, NY, NY 10012

10:45am-12:00pm: Plenary
   HIV Panel with Nikkole Salter, Karl O’Brian Williams, Joe Norton, and Sima Barmania
   Moderated by Sally Guttmacher
   Location: Frederick Loewe Theatre, 35 West 4th Street, NY, NY 10012

Nikkole Salter is an OBIE Award-winning actress and writer who co-authored and co-performed In the Continuum. The play and her performance received many accolades including the NY Outer Critics Circle’s John Gassner Award for Best New American Play in 2006. In addition to her acting/writing career, Ms. Salter’s deep sense of social responsibility led her to found and serve as Executive Director of The Continuum Project, Inc, a non-profit organization that creates innovative artistic programming for community empowerment and enrichment.

Joe Norton has been an actor, playwright and producer, and is currently the Director of Education & Outreach for Broadway Cares/Equity Fights AIDS. Joe served on the governing board of the Educational Theatre Association and now sits on the NY Chapter Board and on the advisory board for the Northeast Thespian Festival (Hall of Fame recipient, 2009), and attends many chapter festivals as a guest artist and adjudicator. He is also on the advisory board for R’Evolucion Latina. Joe is a member of EdTA, NYSTEA, AACT, TCG and the Dramatists Guild. His play, School Night, is published through Playscripts, Inc.
Karl O'Brian Williams holds a Masters from the Program in Educational Theatre at NYU. His acting career has taken him from the Caribbean to New York, Toronto and London. As a playwright, he won Best New Jamaican Play for *The Black That I Am* and *Not About Eve*. He directed productions spanning both community and commercial theatre. He is the Artistic Director of Braata Productions which aims to spread Caribbean culture and promote social consciousness through all forms of art. Williams is currently an adjunct professor in the speech and theatre department at the Borough of Manhattan Community College (CUNY) and a Site Director at Wingspan Arts where he coordinates an after school arts program for children kindergarten through grade 5. Williams continues to pursue artistic projects that interrogates socio-political issues, and has received numerous accolades, nominations and awards for his work in the arts and education.

Sima Barmania is a British medical doctor from London with an Intercalated degree in Community health science and a Master’s in Public Health from The London School of Hygiene and Tropical Medicine. She has branched out of clinical medicine to focus on her passion for global health and is undertaking a Ph.D. Sima is Muslim but vehemently believes in genuine interfaith and is attempting to launch a peace education initiative for children. She also has an eclectic ancestry, of Indian origin but with parents originally from South Africa and Mauritius. She also blogs for the English newspaper, *The Independent* online and is enjoying writing.

Sally Guttmacher, Ph.D., directs the MPH Program in Community Public Health. Her research interests include policy and prevention of chronic and infectious diseases; poverty and public health; women’s health and evaluation. Much of her research in the past several years has been in the Cape Town Metro area of South Africa. Dr. Guttmacher is currently involved in two research projects in South Africa. One is on the integration of TB and HIV clinics in the Cape Town Metro area. The second is examining the health and educational risk faced by the youth from Zimbabwe who are currently refugees in South Africa. Dr. Guttmacher is also involved in the evaluation of a training program for NPs in Title 10 clinics. She has just published a book, *Community Based Health Interventions* with Pat Kelly and Yumary Ruiz. Dr. Guttmacher is a member of the Board of Public Health Examiners, NAF, and the Immediate Past President of the Council on Public Health Programs.

4:45pm-5:30pm: Closing Remarks  
**Location:** Frederick Loewe Theatre, 35 West 4th Street, NY, NY 10012

5:30pm-6:30pm: Final Social Gathering  
**Location:** Frederick Loewe Theatre Lobby, 35 West 4th Street, NY, NY 10012
Workshop

Title: Express Stop: From the Poem to the Play

Since drama is conflict, and poetry is large enough to contain paradox, both arts lend themselves well to subjects that are difficult but present in our society: marital discord and domestic violence, depression, indifference, alienation, mental distress and stress are current themes. Through the application of literature within a playful, creative context, drama becomes a powerful agent for the release and containment of emotion, problem-solving, values development, and greater insight regarding behavior and consequences. For persons in therapy or rehabilitation, “rehearsals for living” may play an important role in learning to extend one’s emotional range, experimenting with new roles, and enhancing communication skills and social interaction. In The Express Stop, experience how oral interpretation, one-liners, poems, theatre games and improvisation become tools for wellness.

Sherry Reiter, Ph.D., LCSW, is a Registered Drama Therapist/Board Certified Trainer, and Registered PoetryTherapist/Mentor Supervisor. She is author of Writing Away the Demons: Stories of Creative Coping Through Transformative Writing (North Star Press, 2009), Director of The Creative Righting Center, and teaches Therapeutic Applications of Drama at Hofstra University.

Papers

Title: Puppetry Arts in HIV/AIDS Education: The Guyana Project

Guyana is a developing country in South America with one of the highest HIV/AIDS infection rates in the region. A diverse set of educational initiatives in that country has been credited with reducing, for the first time, the number of new HIV/AIDS cases in Guyana (2009). Among the most effective have been those programs using Theatre Arts techniques to educate, raise awareness and change misconceptions about HIV/AIDS. This paper will focus on one of these programs, a pilot Theatre Arts workshop titled Understanding HIV/AIDS through Educational Puppetry which was designed and facilitated by the author at The Linden Care Foundation, a NGO working with affected children and families, during 2007-2008. Conceptual fundamentals, the workshop's structure, mass media linkages, and other factors contributing to the success and sustainability of the program are analyzed in this paper. The broader applications and potential of puppetry arts/media in public health education are also examined herein.

Grace Chapman is a Guyanese playwright and Arts-in-Education specialist. She has conducted theatre arts programs for “special needs/at risk” youth at institutions in the USA and several developing countries. Ms. Chapman graduated with a BFA from Howard University, and an MA from New York University.
Title: Using Puppets as an Educational Theatre Medium and for Children’s Self-Reports of their Temperament

INSIGHTS into Children’s Temperament is a 10-week, comprehensive, temperament-based intervention that focuses on enhancing emotional, social, and behavioral development in children. This session will describe how temperament-based material used in the sessions for parents and teachers is translated into puppetry for primary school children. The four puppets represent common typologies that have combinations of salient dimensions of temperament (McClowry, 2002). Discussion will also cover how the puppets are used to discuss healthy decision-making in solving the puppets’ dilemmas and later the children’s dilemmas. Finally, the session will end with how puppets were used as a children’s self-reporting method.

Claire Hatamiya received her Ph.D. in Educational Theatre at NYU in 2011. Currently, Dr. Hatamiya is a facilitator at INSIGHTS into Children’s Temperament. She holds two BA degrees from the University of California at Berkeley, in Ethnic Studies and in Dramatic Arts – Dance and has a Master’s Degree in Health Education from the Johns Hopkins School of Hygiene and Public Health.

Title: The Puppetry Project: An Investigation into the Psychological Properties of Puppetry as they Pertain to Healing

Noting a significant lack of contemporary printed material available in the fields of puppetry and therapy, Strongwater has begun a series of open-ended interviews with professional puppeteers who employ puppetry specifically in educational and therapeutic contexts. Her study aims to examine what those diverse experiences and types of puppet usage are as well as what the potential healing properties within the form could be and how they can best be unlocked and utilized with special populations. She will present a sampling of her findings, which include qualitative research, a highlight of the interview results as well as some initial hypotheses about why puppetry is an ideal form suited for people with special needs regardless of age or disability. Strongwater hopes that people’s impressions of puppetry will be re-contextualized, redefined and concretized, and encourage people to start talking about puppets with the reverence an archeological art form deserves.

Leslie M. Strongwater has studied at Circle in the Square, BADA and Hampshire College, where she received her BA in theatre. She is the Associate Artistic Director of Dixon Place where her series Puppet Blok won three awards from The Jim Henson Foundation. She has an MA in Educational Theatre from NYU.

Friday April 22, 2011
SESSION 1: 2:45pm-4:15pm

Narrative Presentations
Group C – Pless Hall, Conference Room, 5th floor

Narrative

Title: From Global to Local: Theater, Public Health, and Community

Public Health is a national responsibility. While world health organizations manage global concerns, theater demonstrates the power to hold both foci simultaneously in a way that supports our sense of purpose, well-being, compassion, and community. This narrative presentation examines an innovative theater project with local populations on global health challenges. By focusing on a global issue, we share local concerns about related health and well-being, thereby spanning the continuum from global to local. For example, this session explores the issue of acid attacks against women in south Asia as the theme of a theater performance. This presentation discusses diverse audience receptions of this drama at at-risk youth schools, community centers, and religious institutions by local American Hindu, Muslim, and general communities, and its performance in India at a
university of law. Theater demonstrates the capacity to unite diverse audiences into a shared understanding of health and well-being.

**Dorothy Abram**, Ed. D., is a playwright and Associate Professor in the Social Sciences Department at Johnson & Wales University in Providence, RI. Her plays focus on global issues of human rights and the cultural sources of strength and survival of our recently-arrived refugee communities to the United States.

**Saturday, April 23, 2011**
**SESSION 2: 9:00am-10:30am**

Workshop Presentation
**Group A – Frederick Loewe Theatre**

**Workshop**

**Title: Doctor Meets “Junkie” - Explorations with Forum Theatre of Health Care Meeting Stigmatized Patients**

This workshop will convey and explore user experiences with out-of-hours (OOH) Primary care services, from the perspective of people who have substance abuse problems. The majority of the stories tell about intimidations, humiliations and disempowerment to such an extent that they prevent people from using the services. We will use methods from ‘Forum Theatre’ – one of Augusto Boal’s Theatre of the Oppressed methods. A web-based research project conducted by The National Centre for Emergency Primary Health Care in Norway (Nklm) has resulted in stories told by people with substance abuse problems. The stories have been used to construct a Forum Play. In this method, the spectators are invited into the play as actors. The intention is that acting in different ways can help people achieve a better (i.e. a more empowering) result of the interaction between the health professional and the user.

**Mette Bøe Lyngstad** is Assistant Professor in Drama at Bergen University College. She was on the main committee for Idea 2001 in Bergen. From 2002-2006 she was one of the leaders in the Norwegian drama association. She has been doing research in primary schools, and has been teaching Theatre of the Oppressed for many years.

**Janecke Thesen** is a Researcher and General Practitioner/Family doctor with training and experience in Theatre of the Oppressed. She is also a specialist in Family Medicine, and a specialist in Public Health. Her research interest is in the empowerment/disempowerment opportunities in meetings between people and health professionals.

**Saturday, April 23, 2011**
**SESSION 2: 9:00am-10:30am**

Workshop Presentation
**Group B – Education Building 303**

**Workshop**

**Title: Finding Beauty in the Beast: Using Drama to Understand Personal Hygiene and Environmental Factors that Promote Health during Outbreaks of Airborne and Vector Borne Diseases**

The Drama session will focus on experientially learning about the efficacy of applied drama structures in raising awareness about the prevention of airborne and vector-borne diseases. This involves a specific sequencing of
drama activities such as Improvisation, Forum Theatre, Mime and Movement, and Storytelling. A Case Study will provide the lens through which participants will examine social and behavioral aspects relating to containment of outbreaks. Public Health systems in South Asian countries play a critical role in institutionalizing preparedness and early warning mechanisms during outbreaks of SARS, Dengue, Chikungunya, Malaria, Encephalitis and other VBD’s (vector-borne diseases’). The session will address the urgent need for art and community based initiatives as part of a broader, multi-sectorial response to interrupt transmission and preempt outbreaks.

Reema Sinha is a Drama Educator with extensive experience in teaching drama to High, Middle and Junior School students and in conducting applied drama workshops (Interpersonal communication, conflict & disaster management) for teachers, students and professionals. Apart from a BA degree, she has a Post Graduate Diploma in Psychological Counseling from the Institute of Health Care, Chennai and a Post Graduate Diploma in Educational Studies (Drama-in-Education) from Trinity College, Dublin.

Saturday, April 23, 2011
SESSION 2: 9:00am-10:30am

Narrative Presentations
Group C – Education Building 306

Narratives

Title: How Kaiser Permanente Hospitals Have Used the Power of Educational Theatre to Address Public Health Issues and Inspire Healthy Behaviors in Communities for the Last 25 Years

Celebrating their 25th anniversary of using theatre to teach health information, Kaiser Permanente’s Educational Theatre Programs will share their innovative model for inspiring healthy change in schools and communities. Educational Theatre Programs harnesses the power and influence of the “rock-star” status of performers through follow-up interactions, activities and resources to deepen the theatrical experience and make students ambassadors of change. Through narrative and video, the session will cover the multiple programs and plays in the company, the unique education of the performer/educators, the use of partnerships within the community, the effectiveness of the model, and the strategy of serving communities of need. Effective tools and methods will be presented based on current work addressing the topics of bullying, self-esteem, healthy eating, active living, and HIV/STD awareness and prevention.

Frieda de Lackner is the Program Coordinator/Director of Peace Signs Program and has worked with Educational Theatre Programs for nine years as a performer/educator and director. She has performed in four of the plays, directed two of the plays, and was part of the teams that created Peace Signs and The Best Me programs.

Title: L’tle Grain and the SeaBully, an Anti-Bullying Campaign Using Puppetry

Childhood bullying shatters victims’ self-esteem, leaves them feeling unprotected and fearful, and has, in some notorious cases around the nation and worldwide, caused some to retaliate in terrible ways by randomly killing or attempting to kill fellow classmates. Nadison will discuss her work in the US and Japan creating, performing and evaluating a public outreach program using puppetry to address childhood bullying. The message communicated is consistent with guidelines from the US Department of Health and Human Services’ Stop Bullying Now campaign, namely that bullying must not be tolerated at school, passive bystanders need to act, and that victims do have recourse to family and educators. Puppets hold a mirror to society and entice their audience to look objectively at themselves, but in a manner less embarrassing to the audience as they form a “buffer” between the puppeteer and the audience. Therefore, puppets can deliver messages in a light-hearted manner without offending or intimidating the audience.
Maya Nadison is currently a Ph.D. candidate and an Institute of Education Sciences (IES) fellow at the Johns Hopkins Bloomberg School of Public Health, Department of Mental Health. She is researching the synergy between mental health, education, and theater performance in order to design, implement, and evaluate interventions with the potential to produce positive outcomes for students. Her research interest relates to the design and evaluation of school and community-based mental health interventions focused on the prevention of risk behaviors across cultures.

Saturday, April 23, 2011
SESSION 2: 9:00am-10:30am

Narrative Presentations
Group D – Education Building 307

Narratives

Title: Performing Environmental Health & Justice: A “Tox & Risk” Curriculum Based on Theatre of the Oppressed, Sociodrama, & Playback Techniques

Community Environmental Forum Theatre (CEFT) creates structures for dialogue and analysis of environmental health issues and concrete situations. These techniques allow students and adult learners to “translate” abstract public health or environmental science concepts into embodied forms (images) and short improvised scenarios (Forums) that demonstrate how environmental factors impact real life and invite suggestions for realistic solutions. CEFT draws from diverse “dramatic” elements such as Sociodrama, Sociometry, Playback and Augusto Boal’s Forum Theatre including:

- Icebreaker / warm-up exercises
- Use of Sociometry to gauge levels of experience, priorities, beliefs
- Creation of images: (a) environmental exposures / health outcomes, (b) exposure pathways, (c) bioaccumulation / body burdens, (d) risk perceptions / attitudes toward environmental health, (e) community– wide cumulative.
- Development of improvised scenarios illustrating possible outcomes of environmental exposures & actions to minimize exposure
- Simulation of effective dialogue to influence policy

John Sullivan provides outreach/education for the NIEHS Center in Environmental Toxicology at UTMB, Galveston. He uses Theatre of the Oppressed to dialogue on environmental justice, risk, health effects of toxic exposures and health disparities. He formerly directed Theatre Degree Zero (Tucson AZ), and Seattle Public Theater’s TO Wing.

Title: Exploring the Relationship between Drama Therapy and Educational Theatre

This presentation will focus on the results of a survey submitted to practitioners in the fields of drama therapy and educational theatre. The objective is to explore the relationship between the two fields, especially in connection to ethical practice and training within communities specific to each field. Ashworth and Butler will present their findings related to the diversity of definitions of terms used in both fields, as well as descriptions of how each field looks in practice. As the conference asks the question, “How do we prepare future artists, educators and health professionals to implement theatre for public health?,” they will describe the connections between training for facilitators in both fields, as well as investigate the ethics of therapeutic work through the lens of artists, educators and health professionals.
For nearly fifteen years Julia Ashworth has worked extensively in the field of arts-in-education, both in Utah and New York City, as a teacher, artist and administrator. She is currently an instructor at Brigham Young University, where she teaches and supervises undergraduate students in a pre-service theatre teacher program. Her work focuses on youth and family theatre and applied theatre practices.

Jason D. Butler, RDT/BCT, LCAT is a professor of creative arts therapy at Concordia University in Montreal where his focus is on training drama therapists and exploring spontaneous forms of play within therapy. Prior to teaching at Concordia, he directed a program for the homeless/mentally-ill in NYC and was on faculty at New York University in the Program in Drama Therapy.

Saturday, April 23, 2011
SESSION 2: 9:00am-10:30am

Workshop Presentation
Group E – Education Building 879

Workshop

Title: Get Real: The Use of Drama in a Comprehensive Sexuality Education Curriculum

Get Real: Comprehensive Sex Education That Works is a middle and high school sexuality education curriculum rooted in social and emotional learning and developed by Planned Parenthood League of Massachusetts that utilizes drama techniques to enhance student learning. Participants in this workshop will explore how the Get Real curriculum successfully teaches students about healthy relationships, sexual decision making and refusal skills through role-play and other theater techniques. This workshop is designed not only to introduce participants to the Get Real curriculum, but also to enable them to explore innovative ways to incorporate drama into the sexuality education classroom. Under the guidance of an expert facilitator, participants will play and experiment with new ways to reach their adolescent youth. Discussion will follow about the success of Get Real and how it is being evaluated and implemented in Massachusetts.

Shira Cahn-Lipman is an Educator and Professional Trainer at Planned Parenthood League of MA. Prior to her job at PPLM she worked as a teacher in a Montessori classroom, a middle school teacher in a NYC public school, a mental health specialist on an adolescent psychology unit and as the director of a number of extracurricular theater programs in Boston and NY. Shira is a certified sexual health educator and k-12 theater educator. She has a BA from Emerson College and a MEd from Lesley University.

Saturday, April 23, 2011
SESSION 3: 1:30pm-3:00pm

Performance Presentations
Group A – Frederick Loewe Theatre

Workshop

Title: Using Improv to Develop Communication & Collaboration Skills among Healthcare Professionals

With communication failure being the persistent leading root cause of medical errors and an ever-growing awareness of pervasive horizontal and vertical abuse between doctors and nurses, the need to practice respectful communication and optimal collaboration is crucial for optimal outcomes in patient care. Medical and nursing education programs do not adequately address these problems. Many theatre games and activities are rich with learning opportunities that help build crucial skills which healthcare professionals need to provide safe, effective, patient-centered, timely, efficient and equitable care as well as rewarding career paths. When we shift focus away
from the production and onto the process, improv becomes a goldmine for developing and practicing assertiveness, self-awareness, risk-taking, respectful listening, leadership and much more. Boynton uses simple theatre activities to integrate expertise in group dynamics, organizational behavior, communication, complex adaptive systems and emotional intelligence to build these important relationship skills. Join her and colleagues in applied theatre to practice simple improv activities and explore their relevance to public healthcare professionals and systems.

Beth Boynton is a nurse consultant, national speaker & award winning author of the book; *Confident Voices: the Nurses’ Guide to Improving Communication & Creating Positive Workplaces*. Her interactive workshops combine elements of improv with expertise in group dynamics, emotional intelligence, organizational behavior, communication, complex adaptive systems, and over 25 years practicing as a Registered Nurse. Her unique skill set enables her to help healthcare professionals change behaviors that will lead to safer, more cost-effective, and humane. More info at: www.bethboynton.com.

---

**Saturday, April 23, 2011**

**SESSION 3: 1:30pm-3:00pm**

---

**Workshop Presentation**

**Group B – Education Building 303**

---

**Workshop**

**Title: Stepping Up: A Process Drama Exploring Shared Partner Responsibility for Condom Use**

This workshop session will consist of a brief overview of the current role of theatre in sex education, followed by an interactive process drama as an example of the ways in which process drama can be used to delve into attitudes, beliefs, and peer norms around sexual behavior and condom use. Attendees will participate in an in-role drama designed to use process drama activities to address attitudes about responsibility for condom use. Following the interactive drama, participants will debrief and discuss the ways in which this work may be used with youth to further public health goals regarding pregnancy and HIV prevention.

**Sara M. Simons** is a Ph.D. student in the Program in Educational Theatre at NYU, where one of her areas of study is the use of theatre in sex education. Prior to coming to NYU, Sara worked doing sex education program design and evaluation with Planned Parenthood League of Massachusetts.

---

**Saturday, April 23, 2011**

**SESSION 3: 1:30pm-3:00pm**

---

**Paper Presentations**

**Group C – Education Building 306**

---

**Papers**

**Title: Theatrical Storytelling: Culturally Relevant Health Promotion to Decrease Health Disparities in Organ Transplants within Native American Nations**

Native Americans are disproportionately affected by health problems that potentially increase their need for organ transplants. Organs donated by people of the same race have a better chance of success upon transplantation and consequently organs donated by Native Americans are needed to help increase the survival of other Native Americans awaiting transplant. The disproportionate numbers of Native Americans that need or will need a transplant, combined with the historical shortage of Native Americans who donate organs depict the severity of
this social problem. Since transplants are more effective when an organ is donated by the same (or similar) ethnic or racial group, the need for increasing donation rates among Native Americans is critical. For many Native American nations, storytelling is important aspect of intergenerational communication. This paper addresses how theatrical storytelling can be used to build on the unique strengths of various Native American nations in Oklahoma.

Satara Armstrong, Ph.D., MSW, serves as an Assistant Professor in the College of Liberal Arts at Northeastern State University in Oklahoma. Armstrong’s research interests involve health disparities in organ and tissue donation, specifically for Native Americans. A passionate advocate for health equality, Armstrong is dedicated to innovative approaches to health promotion.

Title: Community Theater to Improve Diabetes Education in the South Pacific

Many countries in the South Pacific are experiencing an epidemic of diabetes. Community Theatre (CT) has been little used as a method of promoting public health in the region. Our objective is to introduce this novel method of disseminating diabetes and public health information to people who have demonstrated a lack of interest in traditional informational methods. While the initial community theater programs will begin with professional actors, a key method to insuring a lasting impact on the target population is the use of community residents themselves in key theatrical roles. The use of citizen actors increases community awareness and participation and heightens the probability that the long-term effects of the theater will be positive and enduring. In this paper, we describe the steps in planning, implementation, and evaluation of a CT project in rural Fiji with the notion of later bringing the program to urban centers.

Philip Szmedra is an associate Professor of Economics in the School of Business Administration, Georgia Southwestern State University. Prior to his current post, he was a senior lecturer in the Department of Economics, University of the South Pacific, Suva, Fiji. His research work over the past fifteen years has dealt with public health issues in the South Pacific including the health impacts of pesticide use on sugar farmers in Fiji, the economic impacts of non-communicable disease in Fiji, Nauru, Kiribati, and Samoa, and improving Public Health education in the region.

Title: Using Theater to Educate Audiences Regarding Female Genital Mutilation

After defining and describing female genital mutilation (FGM), also called female circumcision, this paper will state the different ways and the different types of people who are educating the public about this controversial, but painful and harmful, practice. Thompson will demonstrate why this topic is a worldwide concern. Some of the types of people who are involved in spreading information are healthcare professionals, activists, actors, scholars, writers (ex., Alice Walker), and fashion models. Careful training and on-going collaborations are necessary when instructing individuals to be culturally sensitive to the needs of people on all sides of this issue. The training will include lessons in anatomy, psychology, sociology and anthropology. The innovative strategies that have been used, are being used, and can be used include street performances, role-playing, videos, films, and radio educational entertainment. This paper will discuss several theatre companies and individuals in various cities in the United States and other countries who have developed unique ways to combat FGM.

Diana R. Thompson is an educator, poet, and performer. She studied psychology, education and law at Barnard College, Brooklyn College, and Fordham University, respectively. She is a member of the Dramatists Guild of America, ASCAP and the National Academy of Recording Arts and Sciences.
Workshop

**Title: Rehab, Roles, and Reality**

The rich tradition of drama therapy, psychodrama, and sociodrama has been adapted to help clients through the addiction recovery process with exceptional results. These approaches can expand one’s sense of self beyond the maladaptive role of the “Addict” to reclaim neglected healthier aspects of the identity. Through drama therapy, recovering clients have relearned how to play while sober and consequently reframe how to manage unstructured leisure time. Through guided role-play improvisations, patients in Rehab become skilled at consequential thinking and retraining their responses to dangerous triggers. Overtime, clients learn to treat Rehab as a rehearsal for “real life.” In this workshop, we will actively learn how to bring the power of the dramatic imagination into every stage of the recovery process. Important rehabilitation concepts will be reviewed in addition to demonstrating how particular techniques address issues of assessment, treatment, and termination.

**Andrew Gaines** is a Registered Drama Therapist and Licensed Creative Arts Therapist and has worked with adults at Interfaith Medical Center for the last 5 years, in addition to his private practice. Graduate of NYU Tisch (‘97) and Steinhardt (‘05), and teaches Video Drama Therapy to NYU students annually.

**Darby Moore**, MA, RDT, LCAT, is a graduate of NYU’s Program in Drama Therapy and currently works at Eastern Long Island Hospital’s Quannacut Substance Abuse Program. She previously worked as a Substance Abuse Prevention and Intervention Specialist for the New York City Dept. of Education.

---

Workshop

**Title: Improbable Players: Using Educational Drama in Addictions Prevention**

"Gotta Act" is a role play workshop that uses theater to teach principles of substance abuse prevention by weaving curriculum strands of health and theater education. The group will set the stage for thinking about how substance abuse impacts us, our friends, our families and our community through things we hear about, see in the media, observe, and read about. Participants will work in small groups to improvise scenes that illuminate the topic and observe the effects of substance abuse on characters, action, conflict, and resolution. Participants will learn curriculum mapping and leave with the beginning of their own arts-in-prevention portfolio and new ideas to use to lead groups. Improbable Players’ how-to guide for using drama in prevention education will be available.

**Lynn Bratley** is Artistic Director of **Improbable Players**, a theater company she founded in 1984. She earned her BA in Drama from University of Washington and her MEd in Theater Education from Tufts University. She develops new programs about substance abuse prevention with actors who are, like Lynn, people in recovery.
Performances

Title: Strange Bare Facts

Strange Bare Facts is a play about a lesser-known figure in the history of public health and epidemiology in 20th century England. J. Alison Glover was a soldier in the Boer War, a doctor on the front in World War I and was instrumental in keeping soldiers from catching disease. His early dedication to understanding health care variation through his study of tonsillectomies was groundbreaking and is still cited today. The play draws from both contemporary and historical episodes in its exploration of Glover’s life and its legacy. Strange Bare Facts educates and entertains its audience by telling the story of a man with a very contemporary perspective who hoped to change the way medicine was provided to patients, facing adversity, war and critics. An inspiring story for health care practitioners and anyone interested in how we can treat patients more effectively and more productively.

Kate Mulley graduated from Dartmouth College in 2005 with a degree in Theatre and History and received an MA in Writing for Performance at Goldsmiths College, London in 2007. She is the Literary Manager of NyLon Fusion Collective and a Resident Playwright for Odyssey Productions. Her plays have been performed in New York, London and Washington DC.

Title: Ableism

Ableism is a movement theatre piece exploring the alienation and the search-for-self experienced by women living with Multiple Sclerosis. Through the lens of two women dealing with their families, institutional challenges, and their relationships to their own bodies, Schirmer and Hall will explore issues of ableism by challenging the audience’s notions of what constitutes movement, and what makes a person “whole”. As performers they explore a range of movements that are both free and restricted, informed by the evolution of restrictions that are experienced by women’s bodies living with Multiple Sclerosis: the stiffening of muscles, exhaustion, isolated areas of paralysis, etc. Different qualities of movement will be explored as metaphors to the relationship with the disease itself, framed on a larger scale through music, poetic text and video projection. Following the performance we will engage the audience in an interactive talkback, negotiating our collective complicitities with those we treat as invisible in the eyes of dominant ideas of a “healthy” and “whole” society.

Maria Schirmer is a Master’s student at NYU-Gallatin where she is combining the study of theatre, education, and activism into a thesis exploring theatre as a tool for social change. Maria is involved in creative and administrative duties of the political theatre company Stone Soup and is a member of the Lark Play Development Center. She currently works as a project assistant at the Hemispheric Institute for Performance and Politics.

Koby Rogers Hall is the founding artistic director of Mischief Theatre, a performance collective dedicated to redefining the audience/performer dynamic through site-specific and interactive performance events. Koby is currently directing and co-devising Abby Paige’s Piecework: When We Were French and developing Mischief Theatre’s Dialogues Project with artists based in New York City and Masaka, Uganda. She is an MA candidate in Art and Public Policy at NYU.
Workshop

Title: Step onto the Educational Stage

Collaboration, creativity, and interpersonal mutuality are all intrinsic to drama and theater. Education and health care have made smaller steps away from a hierarchical paradigm. Roles are often narrowly defined: doctor/patient, teacher/student, and provider/consumer. The patient or student remains the passive recipient of services or information. A “culture of enactment” needs to be created where co-responsibility is the guiding principle. Spontaneity Theater offers a multi-faceted, safe, and interactive approach to developing this culture. Living Newspaper provides an opportunity to co-create enactments, take on and develop roles, try out different perspectives, and reflect on practice while exploring vital health care issues. Participants will experience the Living Newspaper method, gain understanding of the warm-up/action/sharing process, and discuss concerns related to spontaneity methods.

A social worker and Norwegian by birth, Elisabeth Ameln MSS, has spent the last 20 years creating plays and non-scripted theater experiences together with people with and without developmental disabilities in a variety of educational and health care settings.

Roy Ford, MEd, RN, has a 30 year career which weaves theory, practice, and art and moves between education, therapy, and health care. Psychodrama, sociodrama, and sociometry permeate all of his work in professional training and development, psychiatric and emergency nursing, adult special education, chemical dependency counseling, group therapy, Playback Theatre, writing, and social therapy.

Papers

Title: Taking Dramatic License: A Theatrical Approach to Enhancing Cultural Competence in Health Professions

This paper will document the background, initial stages and projected outcomes of an ongoing research project in Sheffield, UK, utilizing Forum Theatre techniques to improve the cultural competencies of healthcare professionals. One of the conclusions drawn from an earlier Economic and Social Research Council UK funded project found that increasing the cultural competency of healthcare professionals was a priority in addressing inequalities in health outcomes. This research team then approached theatre academics and practitioners at Sheffield Hallam University to help design, implement and evaluate a follow-on project adapting Forum Theatre interventions to increase the cultural competency of healthcare workers in Sheffield. This paper will consider the rationale, potential and challenges involved in using a theatrical approach to health research in this context and will interrogate the concept of “cultural competence” in terms of its usefulness in the intersections between theatre and health education.
Maureen Barry is Principal Lecturer & Group Leader for Stage & Screen Studies in the Humanities department at Sheffield Hallam University. She has an extensive background in using theatre in social contexts with: community activists; prisoners/staff in penal settings; patients/staff in health environments and has directed many touring Theatre-in-Education projects.

Title: Performing Health in a Canadian Context

On the academic stage, over the past decade, Canadian health researchers are increasingly using drama as a methodology for health research dissemination on topics including cancer, schizophrenia and Alzheimer’s disease. This paper will examine why drama is being increasingly used for research dissemination and why drama continues to have a presence in health education and training. Furthermore, this paper will explore innovative strategies for integrating drama within health education, focusing on the experience of the health science student. Jafine will illustrate the didactic benefits of performative practices within health science based curriculums by using a case study from his own research of developing two drama-based courses in the Bachelor of Health Science (BShc) program at McMaster University, Canada. Running from 2007 to the present, the courses provide undergraduate BHSc students with an innovative arts based approach to their pedagogy that fosters creativity, play and contributes to their well-being and personal health.

Hartley Jafine is currently an instructor, facilitating drama and arts based courses, in the Bachelor of Health Sciences (Honours) program at McMaster University while concurrently working on a Ph.D. in the Faculty of Education at York University.

Title: Every Body has a Story: How Fat is experienced by Women exploring their Body Narratives through Theatre for Change

The study on which this paper is based explored the ways in which the participants understood and responded to their bodies, by examining the relationship between internal and external oppression. Through the combined use of Augusto Boal’s theoretical notions of Theatre of the Oppressed and Rainbow of Desire, this study investigated the experience of being overweight. The two primary strategies used in this study were Image Theatre and Newspaper Theatre. Personal narratives as well as current events were used within the utilized strategies. This study shows how theatre is useful in the field of obesity to understand both the physical and emotional aspects of being overweight.

Teresa A. Fisher is a Doctoral candidate in the Program in Educational Theatre at NYU. A former mental health counselor and play therapist, Teresa’s interest is in using theatre to explore how we understand our bodies, focusing on fat bodies. She is an educator, theatre artist and administrator.

Saturday, April 23, 2011
SESSION 5: 3:15pm-4:45pm

Narrative Presentations
Group D – Education Building 307

Title: Storytelling, Drama, and Mindfulness in Psychosocial Interventions for Children and Guardians affected by HIV/AIDS

Over the past 5 years, Clowns Without Borders South Africa (CWBSA) has developed an innovative strategy to address the psychosocial needs of communities affected by HIV/AIDS in Southern Africa. Through drama, storytelling, traditional performance, and Mindfulness-Based Stress Reduction, CWBSA implements arts
interventions for AIDS-affected children and guardians. This program uses performance and arts education in school and community settings for affected populations to help develop mechanisms for emotional recovery and resilience. This presentation will highlight CWBSA’s programmatic evolution from brief arts interventions to more locally sustainable methodologies in rural communities affected by HIV/AIDS in Southern Africa. It will shed light on the innovative practices that combine disciplines in order to have a holistic community-centered impact that is rooted in the cultural context of our beneficiaries. Finally, this paper will discuss challenges in maintaining local capacity as well as contextualizing it in evidence-based public health research and practice.

Jamie McLaren Lachman is a storyteller, clown, actor, musician, poet, director, researcher, and facilitator. As the founder and director of Clowns Without Borders South Africa (www.cwbsa.org), a humanitarian organization that provides psychosocial support to communities affected by crisis, he has worked throughout the world. His work involves storytelling, play, drama, and mindfulness based stress reduction to awaken a sense of emotional wellbeing in the lives children and their guardians affected by HIV/AIDS, violence, and poverty. Jamie is a graduate of Yale University and the Dell’Arte International School for Physical Theatre. He is currently studying for an MSc in Evidence Based Social Intervention at the University of Oxford investigating the role of theatre and mindfulness in social interventions impacting child/caregiver relationships in communities affected by HIV/AIDS.

Title: HIV, AIDS, ME, and YOU!

For the past 10 years, HIV/AIDS has affected multiple communities, from the loss of lives of friends and loved ones who have succumbed to illnesses, to other consequences created by the ignorance and misunderstandings of this epidemic. In this regard, Williams and Sicre have directed plays that explore HIV/AIDS within communities from two very different perspectives: Positive by Trevor Rhone set in Kingston, Jamaica, and Living On by Lois P. Roach set in North Miami Beach, FL. Both plays have received critical acclaim and awards, and opened up dialogue in communities where AIDS and HIV are still taboo. The plays have been used as educational vehicles for youth, presented in theatres, schools, festivals and other spaces of learning and entertainment. Williams and Sicre have created talkback sessions, and brought in HIV survivors to share with actors and audience members. Through the sharing of experiences and narratives, they will address the ethical questions with which they struggled during the work process, and discuss how they were able to collaborate with Public Health education programs.

Daphnie Sicre holds a BA in Journalism, History & Theatre from Lehigh University, MA in The Teaching of Social Studies from Teachers College, Columbia University, and an MA in Educational Theatre from New York University. Formerly a Swortzell Scholar, she is a Ph.D. candidate, an adjunct faculty member at NYU and a teaching artist for George Street Playhouse.

Karl O’Brian Williams holds a Master’s degree in Educational Theatre from NYU. He's an actor, playwright and director whose work interrogates socio-political issues, especially those affecting youth. Williams’ passion for theatre and education has propelled his work with students of all ages and abilities. He is currently an adjunct professor at the Borough of Manhattan Community College and a Site Director at Wingspan Arts.

Saturday, April 23, 2011
SESSION 5: 3:15pm-4:45pm

Workshop Presentation
Group E – Education Building 879

Workshop

Title: Beyond the Role Play: Incorporating Theatre Techniques into Sexual Health Education
This narrative workshop seeks to equip community artists, activists, and educators with the tools necessary to incorporate theatre techniques into their practice and teach around topics in sexual health and sexuality. Led by a seasoned and dynamic teaching artist and community health educator whose work includes teaching in settings from preschool to prison, this workshop aims to expand the usage of theatre in sexual health education by looking beyond the “student as actor” role predominant in sexual health education. Participants will experience a variety of activities (from classroom handouts to Theatre of the Oppressed techniques) that explore sexual health topics through the utilization of playwriting, set design, and directing techniques. This interactive workshop explores broader use of theatre in order to develop critical thinking skills as a means of making sexual health curriculum more personally relevant to students.

Kate Wand is a teaching artist whose passion lies in the intersection between art and education. A graduate of Hampshire College and Emerson College, Kate’s former work includes director of SPEAK Out!, LGBTQIA youth theatre troupe, a community health educator at Planned Parenthood (PPABC). Currently, Kate teaches high school theatre in the Brooklyn neighborhood of East New York.
SAVE THE DATE!

Join NYU-Ed Theatre

April 27-29, 2012

for our

Forum on Theatre for Young Audiences

Further information from Robert Stevenson at rms491@nyu.edu.
Upcoming Events

New Plays for Young Audiences
14th Annual Reading Series
Provincetown Playhouse
David Montgomery, Artistic Director

Walking Toward America
By Sandra Fenichel Asher
Directed by David Montgomery
June 11-12, 2011

Echo and Dorian
By Diane Samuels
Directed by Deirdre Kelly Lavrakas
June 18-19, 2011

The Three Little Wolves
By Larry Brenner
Directed by David Kilpatrick
June 25-26, 2011

The Winter’s Tale
Looking for Shakespeare
Black Box Theatre
Directed by Dr. David Montgomery
July 22-24, 2011

For more information, check out our website at http://steinhardt.nyu.edu/music/edtheatre
NYU Steinhardt’s Department of Music and Performing Arts Professions was established in 1925. Since that time, Steinhardt Music and Performing Arts Professions has functioned as NYU’s "school" of music and developed into a major research and practice center in music technology, music business, music composition, film scoring, music performance practices, performing arts therapies, and the performing arts-in-education (music, dance, and drama). Today, 1,600 students majoring in renowned music and performing arts programs are guided by 400 faculty. Our degree programs—baccalaureate through Ph.D.—share the Steinhardt School’s spirit of openness and innovation that encourages the pursuit of high artistic and academic goals. Our rich and varied expertise and interests bring performance majors and composers together with choreographers, directors, actors, dancers, educators, librettists, and filmmakers in collaborative projects often reviewed by the New York media. Faculty sit on leading journal editorial boards and publish some of the most significant performing arts research on the scene today. Our Department and the Steinhardt School offer an unparalleled environment for artistic, professional, and scholarly challenge and growth.

NYU’s Program in Educational Theatre has developed partnerships with some of the most recognized educational teams and theatres in the world. Our students have the opportunity to do internships year round for course credit and practical experience. They have worked in a wide variety of positions ranging from assistant education directors to teaching artists to production assistants. Some of the many companies we have developed partnerships with are The New Victory Theatre, The Manhattan Theatre Club, The City Light’s Youth Theatre, The Lark Theatre, The Roundabout Theatre Company, and The Abbey Theatre in Dublin, Ireland.

We recognize that in addition to substantial training in individual specializations, our graduates require multiple skills and broad experiences to pursue a successful and fulfilling career. We encourage students to take courses and to interact with faculty across traditional programmatic and Steinhardt School lines. In addition to these multiple university synergies, our campus is surrounded by and blends into the world’s capital and center of the performing arts, New York City. This location enables us to draw upon the greatest artists in the world and allows our students to build networks and take advantage of abundant professional opportunities. Alumni have moved on to major professional careers and have secured coveted faculty and administrative positions in colleges, conservatories, and universities throughout the world. Prominent graduates include Tony Award, Oscar and Pulitzer Prize-winning playwright and screenwriter John Patrick Shanley.

Lawrence Ferrara, Director