MUSIC AND PERFORMING ARTS PROFESSIONS
PROGRAM IN EDUCATIONAL THEATRE

FORUM ON EDUCATIONAL THEATRE

APRIL 21-24, 2016

Frederick Loewe Theatre
35 West 4th Street, New York, NY 10012

Education Building
35 West 4th Street, New York, NY 10012

Pless Hall
82 Washington Square East, New York, NY 10003

www.steinhardt.nyu.edu/music/edtheatre | ed.theatre@nyu.edu | 212 998 5868
Forum on Educational Theatre

April 21-24, 2016

New York University
The Steinhardt School of Culture, Education, and Human Development

Department of Music and Performing Arts Professions
Program in Educational Theatre

Forum Planning Committee
Philip Taylor, Forum Chair
Jonathan Jones, Forum Manager
Amy Cordileone
Andrew Gaines
Chelsea Hackett
Ashley Hamilton
Carmen Meyers
David Montgomery
Joe Salvatore
Nancy Smithner
Michael Yurchak

**Cover photo by Chianan Yen from the 2014 NYU Looking for Shakespeare production of Twelfth Night, directed by Jonathan Jones**
ACKNOWLEDGEMENTS

The faculty from the NYU Steinhardt Program in Educational Theatre would graciously like to thank a number of people who helped to make this weekend possible. The Forum owes a huge debt to the Steinhardt Dean’s group, especially Dominic Brewer, Jeannine Star, and Lindsay Wright—who continually support events such as this one, as well as the program’s ongoing artistic praxis in a range of settings: in schools, the wider community, and our global initiatives. Likewise, we would like to thank Ron Sadoff for his assistance and counsel in bringing the event to life. Commendations to Kevin Haden, Amy Fair, Ingrid Greene, Joshua Bailey, Luis Mercado, Mary Beth Fenlaw, Edward Carlson, Caroline Lagnado Miller, Shuhei Seo, Emily Jacobson, Drew Francis, Tom Byer, Tom Doczi, Raymond Pfaff, Naomi Tarantal, and educational theatre’s administrative aide, Rochelle Brown, for helping make this conference come together so smoothly. We also acknowledge the Office for Alumni Relations who provided invaluable assistance courtesy of Stefanie Landsman. We acknowledge the generosity of our international panel of reviewers including Jeremy Harrison, Norifumi Hida, Sobha Kavakudiyil, Byoung-joo Kim, Jeanne Klein, Mary-Rose McLaren, Jay Pecora, Monica Prendergast, Ross Prior, Nisha Sajnani, Richard Sallis, Alex Sarian, Daphnie Sicre, Dani Snyder-Young, Liselle Terret, Prudence Wales, Christine Warner, and Gustave Weltsek. We congratulate and thank the following Swortzell Innovator Awardees: Rebecca Brown Adelman, Jay DiPrima, Trent Norman, and Lynda Zimmerman and all those who contributed to the nomination process. We also extend our gratitude to the members of the award review panel including Ginou Lilavois and Oriana Miles. Further acknowledgements are extended to all of our volunteers, the NYU students who bring an enthusiasm and energy to the work that is infectious. A special thanks to our project manager, Jonathan Jones, and the members of the Forum committee—Andrew Gaines, Chelsea Hackett, Ashley Hamilton, Carmen Meyers, Michael Yurchak—for their extraordinary dedication to bringing this event to fruition. 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 Educational Theatre. We are most appreciative you have made the time to join us.

NYU Steinhardt Program in Educational Theatre full-time faculty:
David Montgomery, Program Director
Philip Taylor, Forum Chair
Nancy Smithner
Joe Salvatore
Amy Cordileone

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#NYUForum2016
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Welcome to our 13th NYU Forum and to the Educational Theatre Gala.

It is hard to believe that fifty years have now passed since our benefactors, Lowell and Nancy Swortzell created the visionary and innovative Program in Educational Theatre. Since 1966, thousands of students from across the US and the world have benefitted from a landmark curriculum that promotes study in drama education, applied and community-engaged theatre, and theatre for young audiences at the baccalaureate, master’s and doctoral levels.

It seems like only yesterday when I was studying under the Swortzells’ careful tutelage. Prior to my New York arrival in 1987, I was a high school English and Drama teacher in Melbourne, Australia. In need of a refresher course, I discovered NYU while a tourist in Washington Square Park. Then, I was an avid reader of Henry James, and the park drew me in. Discovering NYU, I met with Steve Palestrant, an NYU master’s advisor, who urged me to enroll. I followed his advice, resigned from my full time teaching post, and my life changed forever.

Little did I know that one day I would be asked to teach in the program, situated in one of the most vibrant arts communities in the world. What a journey! I have been fortunate to be surrounded by the most gifted colleagues and a supportive administration that understand the power of arts to make a difference in the lifespan.

The Swortzells taught me a lot about the theatre arts, but equally they inspired me with their generosity, love for Educational Theatre, and endearing friendship. The field is much stronger because of this remarkable couple, and now we have their blessed permanent fund, a multi-million dollar gift, to continue the important work that they began.

So, on behalf of my colleagues and administration, welcome to our 13th Forum, and the Educational Theatre Golden Anniversary. It is heartening to have so many friends, alumni, students and worldwide leaders participating.

Thanks for being here and honoring the Swortzell legacy.

Philip Taylor, Director
NYU 2016 Forum on Educational Theatre

Forum Committee

Jonathan Jones, Project Manager
Andrew Gaines
Chelsea Hackett
Chronology of NYU Educational Theatre Forum Series 2003-2016

The NYU Forum Series was established to create an environment where the pressing issues of the day could be canvassed. We are indebted to Lawrence Ferrara, past director of the NYU Steinhardt Department of Music and Performing Arts Professions who suggested the term “forum,” a public space where folks gather to discuss, interrogate, dispute and maybe consolidate positions.

2003 NYU Forum on Assessment in Arts Education

2005 NYU Forum on the Teaching Artist

2006 NYU Forum on Ethnotheatre/Theatre for Social Justice

2007 NYU Forum on Drama across the Curriculum and Beyond

2008 NYU Forum on Shakespeare: Page, Stage, Engage

2009 NYU Forum on Theatre Pedagogy: Teaching the ArtForm

2010 NYU Forum on Citizenship and Applied Theatre

2011 NYU Forum on Theatre for Public Health

2012 NYU Forum on Which Way TYA? New Directions for Theatre for Young Audiences

2013 NYU Forum on Developing New Work for the Theatre

2014 NYU Forum on The Teaching Artist: Navigation, Innovation, and Sustainability

2015 NYU Forum on Site-Specific Performance

2016 NYU Forum on Educational Theatre

The NYU Steinhart dean, department chair, and program director are happy to join in on welcoming you to the 2016 NYU Forum on Educational Theatre.

David Montgomery, Program Director
NYU Steinhardt Educational Theatre
Ron Sadoff, Chair
NYU Steinhardt Department of Music and Performing Arts Professions

Dominic Brewer
NYU Steinhardt Gale and Ira Drukier Dean
## SCHEDULE AT A GLANCE

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<tr>
<td>6:00pm-7:00pm</td>
<td>Forum Registration</td>
<td>The Frederick Loewe Theatre Lobby</td>
<td>Education Building 35 West 4th Street, New York, NY 10012</td>
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<tr>
<td>7:00pm-7:15pm</td>
<td>Forum on Educational Theatre Welcome</td>
<td>The Frederick Loewe Theatre</td>
<td>Education Building 35 West 4th Street, New York, NY 10012</td>
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<td>Speaker: David Montgomery  Encee: Jonathan Jones</td>
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<td>7:15pm-9:00pm</td>
<td>Theatre for Young Audiences Master Class</td>
<td>The Frederick Loewe Theatre</td>
<td>Education Building 35 West 4th Street, New York, NY 10012</td>
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<td>‘Impossible’ Audiences:</td>
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<td>on the Autism Spectrum or with Other Complex Disabilities</td>
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<td>Facilitator: Tim Webb</td>
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<td>9:00pm</td>
<td>Educational Theatre Hangouts</td>
<td>Josie Woods Pub, North Square at the Washington Square Hotel, or White Oak Tavern</td>
<td>Informal Social Gathering and Networking</td>
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<td>9:00am-10:30am</td>
<td>Drama in Education Master Class</td>
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<td>Facilitator: Cecily O'Neill</td>
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<td>Workshops: Dramatic Activities in the Higher Education Classroom</td>
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<td>Feeling Blue; Empathy through Clowning</td>
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<td>Two Schools, One Journey, Many Tales</td>
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<td>Greenberg &amp; Mack</td>
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<td>Lunch (On Your Own)</td>
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<td>12:30pm-1:00pm</td>
<td>Lunch Time Podcast Discussion</td>
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<td>Mentoring</td>
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<td>Panelists: Carole Miller, Monica Prendergast, and Juliana Saxton</td>
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<td>Moderator: Edie Demas</td>
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### Educational Theatre

**Friday, April 22nd (continued)**

#### Presentations: Concurrent Session #2 – Drama in Education

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<td>Group A ED 1102</td>
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<td>A Powerful Pedagogy Saunders</td>
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<td>Where is the Story? Russell</td>
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<td>Theatre in Education Wooster</td>
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<td>Exploring Drama Pedagogy in the Ghanaian Classroom Brew</td>
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<td>Drama as Pedagogy Chen</td>
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<td><strong>Narratives &amp; Paper</strong></td>
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<td>Aesthetics &amp; Assessment in Drama Education Conarro</td>
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<td>Befriending the Problem Murray</td>
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<td><strong>Panel</strong></td>
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<td>A Panel Discussion on Reflective Practice Bowell, Anderson, Duffy, Martín, Heap &amp; Hatton</td>
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<td>Transforming Visual Art into Performance Ohri-Billingslea</td>
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<td>3:00pm-3:15pm</td>
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<td><strong>Afternoon Coffee</strong></td>
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<td>3:15pm-3:45pm</td>
<td><strong>Debrief with Cecily O’Neill</strong></td>
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<td><strong>Moderator: David Montgomery</strong></td>
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<td>4:00pm-5:30pm</td>
<td><strong>Presentations: Concurrent Session #3</strong></td>
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<td>5:30pm-6:00pm</td>
<td>Welcome Reception</td>
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<td>35 West 4th Street, New York, NY 10012</td>
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<td>6:00pm-7:00pm</td>
<td>Plenary: Global Research Currents</td>
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<td>7:00pm-7:30pm</td>
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<td>35 West 4th Street, New York, NY 10012</td>
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<td>8pm</td>
<td>Educational Theatre Hangouts</td>
<td>Josie Woods Pub, North Square at the Washington Square Hotel, White Oak Tavern</td>
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| 9:30am-10:00am | **Educational Theatre**  
**Saturday, April 23rd**  
The Frederick Loewe Theatre Lobby  
Education Building  
35 West 4th Street, New York, NY 10012  
Forum Registration / Morning Coffee |
| 10:00am-11:30am | **Applied Theatre Plenary Panel: Applied Theatre in Prisons**  
The Frederick Loewe Theatre  
Education Building  
35 West 4th Street, New York, NY 10012  
Participants: Ashley Hamilton, Andre Kelly, Richard Norat,  
Nancy Smithner, Tyrone Taylor, and Katherine Vockins  
Introduction: Philip Taylor |
| 11:45am-1:15pm | **Presentations: Concurrent Session #4 – Applied Theatre**  
Education Building  
35 West 4th Street  
Pless Hall  
82 Washington Square East |
| Group A ED 1101 | Papers  
Days in the Bay  
Grant  
English Drama for Critical Pedagogy  
Min  
Performativity and Pedagogy  
Carslin  
Playback Theatre in Classroom  
Ma |
| Group B ED 1102 | Narrative & Papers  
Image and Tableau Workshops  
with Academic Staff  
Carslin  
Performativity and Pedagogy  
Business Contexts  
Fan |
| Group C ED 306 | Narrative & Papers  
A Rainbow of Bodies: Theatre for Health  
Explores Bodies and Weight  
Fisher  
Project to Explore the Issues of Care  
Work  
Hanasaki  
Speak As You Find  
McAvinney |
| Group D ED 307 | Workshops  
Drama Pedagogy of Resistance  
Rhoades  
#AppliedTheatre  
Matters  
Barrett |
| Group E ED 779 | Workshop  
Teaching the Live Upton  
Barrett |
| Group F ED 985 | Workshops  
Make Theater Happen  
Palmore  
As Life Goes On: Lessons One Doesn’t Want to Have to Learn  
Contino |
| Group G Loewe Theatre | Performance Workshop  
End of the Line  
Bratley |
| Group H Acting Studio | Workshop  
Rainbow of Desire for Teaching Artists and Cultural Workers  
Okobi, de Barros & Santiago-Jirau |
| Group I Drama Therapy Room | Workshop  
Deepening Reflective Practice in Applied Theatre  
Using Boal’s Image Theatre  
Friedland |
| 1:15pm-2:30pm | Lunch (On Your Own) |
## Educational Theatre
### Saturday, April 23rd (continued)

### Lunchtime Podcast Discussion

**Pless Third Floor Lounge**  
**Pless Hall**  
**82 Washington Square East, New York, NY 10003**

**Arts-Based Research**  
*Panelists: Nisha Sajnani, Richard Sallis, and Joe Salvatore*  
*Moderator: Edie Demas*

### Presentations: Concurrent Session #5 – Applied Theatre

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**Papers**  
- **Narrative & Papers**  
- **Supporting Political Voice with Young People through Performance**  
- **Weston**  
- **An Invitation: Researching the Process and Creating the Product**  
- **Stephenson Campbell**  
- **Revisiting the Radical Roots of Applied and Educational Theatre Practices**  
- **Smith**  
- **Zerrudo**  
- **Geffen Playhouse**  
- **Veterans Writing & Performance Workshop**  
- **Zakkai & Wright**  

**Papers**  
- **Investigating Dramatic Conventions through the Lens of the Everyday Law**  
- **Hepplewhite**  
- **Responsivity in Applied Theatre Artists**  
- **Sinclair**  

**Workshops**  
- **Planning for the Short Term**  
- **McEniry & Streeter**  
- **From Your Work to Mine**  
- **Smith & Streeter**

**Workshops**  
- **Using Interactive Theatre and Empty Chair Techniques to Foster Civic Engagement Affinity Arts**

**Performance & Workshop**  
- **Picture Justice**  
- **Downey**  
- **Behind Bars**  
- **Kennedy**

**Workshop**  
- **Allies at the Table**  
- **Franklin Tanner & Felde**

**Workshop**  
- **Creating Adaptive Theatrical Experiences for Youth on the Autism Spectrum**  
- **Feinstein**

**Workshop**  
- **Activating Bystander Awareness**  
- **Applied Theatre Collective**

### 4:00pm – 4:30pm

**The Frederick Loewe Theatre Lobby**  
**Education Building**  
**35 West 4th Street, New York, NY 10012**

**Afternoon Coffee**
Educational Theatre  
Saturday, April 23rd (continued)  

**Presentations: Concurrent Session #6 – Applied Theatre**

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<th>Time</th>
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</table>
| 4:30pm-6:00pm | **Education Building** 35 West 4th Street  
Group A: ED 1101  
Group B: ED 985  
Group C: ED 306  
Group D: ED 307  
Group E: ED 779  
Group F: Loew Theatre  
Group G: Acting Studio  
Group H: Drama Therapy Room  
Group I: Third Floor Lounge  
  
**Papers**  
- A Theatre of Affective Encounters  
  Gallagher  
  From ‘Discovered’ to ‘Constructivist’ in Applied Theatre  
  Prior  
  The ‘Diverse Economies’ of Applied Theatre  
  Mullan  
- Narrative & Papers  
  The Dramaturgy of the Prison/The Dramaturgy of the Self Rada  
  Schuyllkill  
  Showstoppers: A Pilot Revisited Bair  
  A Day at Stateville Schultz  
- Narratives & Paper  
  Finding the Ability in disABILITY  
  Lionehan  
  Alice Live! Barth  
- Workshop  
  Dramatizing Social Care MacNeill  
  The Tin Ring Arnfield  
- Performances  
  Acting Alone Hunt  
- Workshop  
  Rule Breaking: Making Therapeutic Theater about Disability and Relationship Hodermarska, Brunner, Silberblatt, Low, Snyder, Jones, Houghton, Becker, Camden, Houghton, Carlucci, Rhodesen, Reynolds, Hormady & Fort  
  
**6pm**  
Dinner on Your Own & Evening Free to Explore NYC  

**7:30pm**  
Golden Anniversary Alumni Celebration  
(Prior Reservation Required)  
Greenberg Lounge  
NYU School of Law  
40 Washington Square South, New York, NY 10012  

- 7:30pm  
  Alumni Meet and Greet  
  Welcome by Ron Sadoff  
  Welcome and Acknowledgement of the Brooke Astor Fellows by Ron Sadoff and Dean Dominic Brewer  
  Leonard Azzarello, Mark Paul Conlon, Uthman Ebrahim, Caitlin Heibach, Carl McClendon, Ryan Minezzi, Will Mosley, Shani Perez, Clare Savage, Androneth Stieumarine, E-Anna Soong, and Tammie Swoopes  

- 8:30pm  
  John Patrick Shanley in Conversation with Philip Taylor  
  Acknowledgment of the Swortzell Innovator Awardees  
  Drama in Education: Lynda Zimmerman  
  Applied Theatre: Rebecca Brown Adelman and Trent Norman  
  Theatre for Young Audiences: Jay DiPrima
### Educational Theatre
#### Sunday, April 24th

**The Frederick Loewe Theatre Lobby**  
**Education Building**  
**35 West 4th Street, New York, NY 10012**

Forum Registration / Morning Coffee

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| 9:30am-10:00am |  
| --- | --- |
| **Optional Afternoon Event** |  

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| 10:00am-11:30am |  
| --- | --- |
| **TYA & Youth Theatre Performances** |  

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| **Education Building**  
**ED303** | **The Frederick Loewe Theatre**  
**Theatre for Young Audiences Performance**  
**A Midsummer Night’s Dream**  
**NYU Program in Educational Theatre’s Shakespeare to Go** |
| --- | --- |
| **Youth Theatre Performance**  
**The Bystander: A Portrait of Apathy**  
**Rumson Fair Haven Regional High School** |  

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| 11:45am-1:15pm |  
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| **Presentations: Concurrent Session #7** |  

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| **Education Building**  
**35 West 4th Street** | **Pless Hall**  
**82 Washington Square East** |
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ED 985 |
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Drama Therapy Room |

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| 12:00pm-2:00pm |  
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| **Teaching Artist Job Information Panel** |  

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| **The Frederick Loewe Theatre**  
**Education Building**  
**35 West 4th Street, New York, NY 10012** |  

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| **Community-Word Project** |  

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# Educational Theatre
Sunday, April 24th (continued)

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<td>1:15pm-2:30pm</td>
<td>Lunch (On Your Own)</td>
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<td><strong>Lunchtime Podcast Discussion</strong></td>
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<td><strong>Theatre for Young Audiences</strong></td>
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<td><em>Panelists: Edie Demas, Paul Brewster, and Tim Webb</em></td>
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<td>2:30pm-4:00pm</td>
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<td>Children, Fairy Tales, and the Advantage of Keeping the Performing Arts and Creativity inside the Classroom Suzuki</td>
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<td>21st Century Teens Tackle Issues of Identity through Theatre Baehr</td>
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<td>Young People and Researcher Performance: Discovering Agency and Voice in Challenging Narratives Sallis &amp; Wales</td>
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<td>Dramaturgy-as-Research in Devised Theatre Kaufman</td>
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<td>From Les Mis to Annie, Jr: A Discussion of Dramaturgical Adaptation for Musical Theatre Mayes</td>
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<td>Rehabilitation and Transformation: Drama Therapy Strategies and Dialogues Gaines, Chasen, Francess Chasen, McMullan, Feldman &amp; Ma</td>
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<td>Where the Wild Things Are: A TYA Musical Adaptation Ridgway &amp; Weiss</td>
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<td>4:00pm – 4:15pm</td>
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# Educational Theatre

## Sunday, April 24th (continued)

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| 4:15pm-5:00pm| **2016 NYU Forum in Educational Theatre Closing**<br>The Frederick Loewe Theatre<br>Education Building<br>35 West 4th Street, New York, NY 10012<br>
*Speakers: Amy Cordileone, James Miles, Peter O'Connor, and Alex Sarian* |
| 5:00pm-5:15pm| **Farewell and Announcement of 2017 Forum**<br>The Frederick Loewe Theatre<br>Education Building<br>35 West 4th Street, New York, NY 10012<br>
*Speakers: Philip Taylor and Joe Salvatore* |
| 5:30pm       | **Educational Theatre Hangouts**<br>Josie Woods Pub,<br>North Square at the Washington Square Hotel, or<br>White Oak Tavern<br>
*Informal Social Gathering and Networking* |
ALL CONFERENCE EVENTS

Thursday, April 21, 2016

6:00pm: Forum Registration
Location: Frederick Loewe Theatre Lobby, 35 West 4th Street, NY, NY 10012

7:00pm: Forum on Educational Theatre Welcome
Location: Frederick Loewe Theatre, 35 West 4th Street, NY, NY 10012
Emcee: Jonathan Jones
Speaker: David Montgomery

7:15pm: Master Class with Tim Webb: ‘Impossible’ Audiences: The Multi-sensory Theatre of Oily Cart and Its Audiences of People on the Autism Spectrum or with Other Complex Disabilities
Location: Frederick Loewe Theatre, 35 West 4th Street, NY, NY 10012

9:00pm: Educational Theatre Hangouts
Informal Social Gathering and Networking
See page 148 for details

Friday, April 22, 2016

8:30am: Registration / Morning Coffee
Location: Frederick Loewe Theatre Lobby, 35 West 4th Street, NY, NY 10012

9:00am: Master Class with Cecily O’Neill: Developing Expectations
Location: Frederick Loewe Theatre, 35 West 4th Street, NY, NY 10012

12:30pm: Lunchtime Podcast Discussion: Mentoring
Location: Third Floor Lounge, Pless Hall, 82 Washington Square East, New York, NY 10003
Panelists: Carole Miller, Monica Prendergast, and Juliana Saxton
Moderator: Edie Demas

3:00pm: Afternoon Coffee
Location: Frederick Loewe Theatre Lobby, 35 West 4th Street, NY, NY 10012

3:15pm: Debrief with Cecily O’Neill
Location: Third Floor Lounge, Pless Hall, 82 Washington Square East, New York, NY 10003
Moderator: David Montgomery

5:30pm: Welcome Reception
Location: Frederick Loewe Theatre Lobby, 35 West 4th Street, NY, NY 10012

6:00pm: Plenary Panel: Global Research Currents in Educational Theatre: International Drama in Education Research (IDIERI)
Location: Frederick Loewe Theatre, 35 West 4th Street, NY, NY 10012
Chair: Philip Taylor, New York University (IDIERI 1, Brisbane, 1995)
Panelists: Carole Miller, University of Victoria (IDIERI 2, Victoria, 1997)
Juliana Saxton, University of Victoria (IDIERI 2, Victoria, 1997)
Cecily O’Neill, The Ohio State University (IDIERI 3, Columbus, 2000)
Ross Prior, University of Wolverhampton (IDIIRI 4, Northampton, 2003)
Brian Heap, University of West Indies (IDIIRI 5, Kingston, 2006)
Michael Anderson, University of Sydney (IDIIRI 6, Sydney, 2009)
Michael Finneran, University of Limerick (IDIIRI 7, Limerick, 2012)
Prue Wales, National Institute of Education (IDIIRI 8, Singapore, 2015)
Peter O’Connor, University of Auckland (IDIIRI 9, Auckland, 2018)

7:00pm: Promotions
Location: Frederick Loewe Theatre Lobby, 35 West 4th Street, NY, NY 10012
Moderator: Jonathan Jones

7:30pm: Educational Theatre Hangouts
Informal Social Gathering and Networking
See page 148 for details

Saturday, April 23, 2016

9:30am: Registration / Morning Coffee
Location: Frederick Loewe Theatre Lobby, 35 West 4th Street, NY, NY 10012

10:00am: Applied Theatre Plenary Panel: Applied Theatre in Prisons
Location: Frederick Loewe Theatre, 35 West 4th Street, NY, NY 10012
Participants: Ashley Hamilton, Andre Kelly, Richard Norat, Nancy Smithner, Tyrone Taylor, Katherine Vockins
Introduction: Philip Taylor

1:30pm: Lunchtime Podcast Discussion: Arts-Based Research
Location: Third Floor Lounge, Pless Hall, 82 Washington Square East, New York, NY 10003
Panelists: Nisha Sajnani, Joe Salvatore, and Richard Sallis
Moderator: Edie Demas

4:00pm: Afternoon Coffee
Location: Frederick Loewe Theatre Lobby, 35 West 4th Street, NY, NY 10012

7:30pm: Golden Anniversary Alumni Celebration (Prior Reservation Necessary)
Location: Greenberg Lounge, NYU School of Law, 40 Washington Square South, NY, NY 10012
Announcement of Swortzell Innovator Awardees
Acknowledgement of Brooke Astor Fellows

Sunday, April 24, 2016

9:30am: Registration / Morning Coffee
Location: Frederick Loewe Theatre Lobby, 35 West 4th Street, NY, NY 10012

10:00am: Theatre for Young Audiences Performance: NYU’s Program in Educational Theatre Presents Shakespeare to Go’s Production of A Midsummer Night’s Dream
Location: Frederick Loewe Theatre, 35 West 4th Street, NY, NY 10012

<OR>
10:00am: Youth Theatre Performance: *The Bystander: A Portrait of Apathy*
*Location:* ED 303, Education Building, 35 West 4th Street, NY, NY 10012

**OPTIONAL AFTERNOON EVENT**

**12:00pm:** Teaching Artist Job Information Panel
*Location:* Frederick Loewe Theatre, 35 West 4th Street, NY, NY 10012
*Presented by Community-Word Project*

1:30pm: Lunchtime Podcast Discussion: Theatre for Young Audiences
*Location:* Third Floor Lounge, Pless Hall, 82 Washington Square East, New York, NY 10003
*Panelists:* Edie Demas, Paul Brewster, and Tim Webb

4:00pm: Afternoon Coffee
*Location:* Frederick Loewe Theatre Lobby, 35 West 4th Street, NY, NY 10012

4:15pm: Forum on Educational Theatre Closing
*Location:* Frederick Loewe Theatre, 35 West 4th Street, NY, NY 10012
*Speakers:* Amy Cordileone, James Miles, Peter O’Connor, and Alex Sarian

5:00pm: Farewell and Announcement of 2017 Forum
*Location:* Frederick Loewe Theatre, 35 West 4th Street, NY, NY 10012
*Speakers:* Philip Taylor and Joe Salvatore

5:30pm: Educational Theatre Hangouts
*Informal Social Gathering and Networking*
*See page 148 for details*
Each afternoon, the Forum will feature a panel discussion on a particular topic. These discussions will be audio-recorded and archived for download from the Program in Educational Theatre’s Website.

Forum Delegates will sign up to attend one of the three events as space is limited. Doors will open 15 minutes prior to the start time and will remain open for 15 minutes only. After 15 minutes or once the room has reached capacity (whichever comes first), the doors will be closed and no one else will be allowed to enter as this will disrupt the discussion and recording. Though Forum Delegates will attend the discussions, they will not participate in the dialogue.

As the panels will happen at Lunchtime, we encourage Delegates who will attend to bring lunch with them. A list of fast and accessible options are listed on the following page of this program which will enable you to exit the previous session, grab a lunch on the go, and arrive at the Podcast recording session in a timely manner.

Descriptions of the podcast discussions and biographies of the panelists appear in the Presentation Descriptions section of this program on pages 50, 91, and 134, as well as in the advertisement on page 150.

Friday, April 22, 2016

12:30pm: Lunchtime Podcast Discussion: Mentoring
Location: Third Floor Lounge, Pless Hall, 82 Washington Square East, New York, NY 10003
Panelists: Carole Miller, Monica Prendergast, and Juliana Saxton
Moderator: Edie Demas

Saturday, April 23, 2016

1:30pm: Lunchtime Podcast Discussion: Arts-Based Research
Location: Third Floor Lounge, Pless Hall, 82 Washington Square East, New York, NY 10003
Panelists: Nisha Sajnani, Joe Salvatore, and Richard Sallis
Moderator: Edie Demas

Sunday, April 24, 2016

1:30pm: Lunchtime Podcast Discussion: Theatre for Young Audiences
Location: Third Floor Lounge, Pless Hall, 82 Washington Square East, New York, NY 10003
Panelists: Edie Demas, Paul Brewster, and Tim Webb
NEARBY LUNCH OPTIONS

To Go
Most of these establishments also offer dine in options as well, but these are the quickest and most accessible options for Delegates attending the Podcast Discussions.

1. Starbucks
Prepared sandwiches, salads, coffee, tea
79 Washington Square East
(Entrance on W 4th Street, next to Education Building)

2. Space Market Deli
Made-to-order sandwiches, salads, hot & cold salad bar, soups
1 University Place

3. Pizza Mercato
Pizza and other Italian-American food
11 Waverly Place

4. Cosi
Made-to-order flatbread sandwiches, salads, and soups
53 E 8th Street

5. Chipotle Mexican Grill
Made-to-order Tex-Mex Food
55 E 8th Street

6. Fresh & Co. (2 locations)
Made-to-order or prepared sandwiches, salads, soups
729 Broadway
58 E 8th Street

7. Pret-a-Manger
Prepared sandwiches, salads, soups
1 Astor Place
Dine In
Most of these establishments are known to the NYU community for fast and convenient service.

1. Dojo
Budget menu of everything from burgers to Japanese fare
14 West 4th Street

2. White Oak Tavern
Gourmet burgers & other modern American fare
21 Waverly Place

3. Josie Woods Pub
American-style pub food
11 Waverly Place

4. Cozy Soup and Burger
Huge burgers, homemade soups & other diner food
739 Broadway

5. Knickerbocker Bar & Grill $$
Classic American menu, fish & steakhouse fare
33 University Place

6. La Lanterna di Vittorio
Light Italian fare
129 Macdougal Street

7. Waverly Restaurant
Classic, cash-only diner
385 6th Avenue

8. Bareburger
Eco-minded regional chain for organic burgers (from beef to bison) & more
535 LaGuardia Place

9. Uncle Ted’s
American style Chinese food
163 Bleecker Street
PROGRAM IN EDUCATIONAL THEATRE’S GOLDEN ANNIVERSARY ALUMNI CELEBRATION

Program co-founders Nancy and Lowell Swortzell collaborating on a production of John Still’s Gammer Gurton’s Needle, 1967

The 2016 Forum on Educational Theatre celebrates fifty years of leadership and artist praxis at one of the world’s premier academies of excellence. The NYU Program in Educational Theatre, founded in 1966 by the late innovators Lowell and Nancy Swortzell, has graduated over five thousand students who have assumed authoritative positions in cultural institutions, colleges and schools, community centers and other agencies worldwide. Recognized as one of the foremost centers for preparing the next generation of drama educators, theatre practitioners, scholars and artists, NYU remains a beacon for spearheading new developments in the field.

Saturday, April 23, 2016
Golden Anniversary Alumni Celebration (Prior Reservation Necessary)
Location: Greenberg Lounge, NYU School of Law, 40 Washington Square South, NY, NY 10012
Welcome: Phil Taylor, Golden Chair, NYU Program in Educational Theatre
Ron Sadoff, Director, NYU Steinhardt Department of Music and Performing Arts Professions
Dominic Brewer, NYU Steinhardt Gale and Ira Drukier Dean

Speaker: John Patrick Shanley
Moderator: Philip Taylor

7:30pm Alumni Reception
8:00pm Welcome and Acknowledgement of Brooke Astor Fellows
8:30pm John Patrick Shanley in Conversation with Philip Taylor
9:30pm Announcement of Swortzell Innovator Awardees
Brooke Astor Fellows

Brooke Astor, a New York philanthropist, believed the strength of the city depended on the public school system. In her Estate, she generously provided for the global professional development of exceptional educators. This year, twelve lucky Pre K-12 teachers have been selected from across the five boroughs of New York City to study Arts Education Downunder with NYU director, Philip Taylor.

Leonard Azzarello  Will Mosley
Mark Paul Conlon  Shani Perez
Uthman Ebrahim  Clare Savage
Caitlin Heibach  Androneth Sieunarine
Carl McClendon  E-Anna Soong
Ryan Minezzi  Tammie Swopes

Swortzell Innovator Awardees

Drama in Education: Lynda Zimmerman

As an MA/PhD student in the NYU Program in Educational Theatre in the 70s, Lynda Zimmerman spent time in England doing TIE/DIE with John Hodgson and came back with a lot of ideas for NYC. Lowell Swortzell suggested she work with Nancy to create a program that used theatre to teach various issues in NYC schools. With the Swortzells’ mentorship, and the help of three other Ed Theatre grad students, Lynda founded the Creative Arts Team (CAT) at the Swortzells’ kitchen table in 1974. At first, it was a touring production company bringing issue-based shows and workshops to schools throughout the city and beyond, winning awards and making a definite mark. Shortly thereafter, CAT morphed into what it still is today: a non-profit organization that uses interactive drama strategies to teach academic and social issues with pre-K through adult populations throughout the City. As CAT is the largest and oldest educational theatre non-profit organization in the US, with nearly 1,000 CAT-trained teaching artists spread throughout the world and over a million students and teachers who've benefited from CAT’s classroom, community and professional development work, Lynda has made a difference in this field. Today, CAT's archives are stored at Arizona State University, right alongside the Swortzell Collection.

Applied Theatre: Rebecca Brown Adelman and Trent Norman

Rebecca Brown Adelman and Trent Norman have utilized applied theater to spark important conversations around social justice. For over 15 years, Affinity Arts Consulting (formerly the Interactive Theater Project) has engaged audience through two short-form theater techniques: empty chair or Q&A. In their work, Rebecca or Trent craft a short script based on the issue being addressed. After the scene, the audience has an opportunity to ask the characters questions about their motivations and background in the scene. The audience may also get an opportunity to step in and change the scene in the case of an "empty chair scene." These two techniques allow the audience to engage with their peers and explore unanswered questions around specific issues. Working with residency at the University of Colorado since 1999, their funding was cut and they gathered their last on-campus ensemble in April 2015. Their kindness, openness, and commitment to their work is insurmountable and overwhelmingly needed in many, if not most, college campuses in the US. Their unique approach to Theatre of the Oppressed and Interactive Theatre is a powerful source of dialogue and engagement for all participants involved. Affinity Arts Consulting has raised awareness for sexual assault for universities in Colorado, Wyoming and New Hampshire, and tackled issues around race, class, gender, ability, environmental issues, and sexual orientation. Through Affinity Arts Consulting, audiences are no longer mindlessly learning about social justice, they are engaging in important dialogue in their own communities.

For the website: http://www.affinityartsconsulting.com/
Theatre for Young Audiences: Jay DiPrima

For two decades, Jay DiPrima has successfully nurtured the Aurand Harris Memorial Playwriting Award for the New England Theatre Conference (NETC). As a former teaching fellow in the Program in Educational Theatre and as a playwriting student of both Aurand Harris and Lowell Swortzell, Jay was inspired to initiate the Harris Playwriting Award to memorialize one of his mentors. As the executor of Aurand’s estate, Lowell and Nancy readily agreed to inaugurate this Award at the NETC conference in 1997 and as finalist readers for the first several years of this NETC Harris Award, they helped to insure its authenticity of quality playwriting for young audiences. This award recognizes the work of Jay DiPrima in supporting playwrights and plays for young audiences for the past twenty years. As former Chair of the Children's Division and of NETC’s Harris Award, he has encouraged emerging and seasoned playwrights to submit new works. For the past twenty years with Jay at the helm, NETC has honored twenty-five playwrights, sixteen of which have secured publication. By honoring the Swortzell’s lifelong mutual friend (Harris), by fostering a venue for recognizing professional playwrights, and by opening the door for publishing and producing new works for young audiences, Jay has impacted the field immeasurably and extended the work and vision of the founders of NYU’s Program in Educational Theatre.

Alumni Celebration Musical Performers

The Cowards (Band): Tiffany Garner, Nicole Gebler, Rachel Gubow, Jameel McKanstry, Nick Robertson, and Emma Vissicchio

Vocal Ensemble: Amanda Briskin-Wallace, Brendan Chambers, Liana Costable, Maggie Landewe, Alexis Lounsbury, Jazmyn Richardson, Melanie Ridgway, Sophie Rosenthal, Brandon Salerno, and Sarah Smith
Community-Word Project's 16th Annual

Teaching Artist Job Information Panel
in tandem with the
Forum on Educational Theatre

Each year we are honored to gather together a host of local arts in education organizations. First, hear from the expert panel, followed by one-on-one conversations with all the representatives, to discuss expectations and opportunities for Teaching Artists.

Sunday, April 24th
12:00pm - 2:00pm
Frederick Loewe Theatre

Representatives include but are not limited to Community-Word Project, Brooklyn Arts Council, FreeArts NYC, Wingspan Arts, Marquis Studios, Dreamyard Project, National Dance Institute, Teachers & Writers Collaborative, Center for Arts Education, Maxine Greene Center, New Victory Theatre, Magicbox Productions, Voices Unbroken, and the 92nd Street Y.

Please note: This is NOT a job fair. Resumes will not be accepted at this event.

Please direct questions to tatip@communitywordproject.org

Note: This event runs concurrently with other Forum activities and is optional.
CAMPUS MAP

For the Forum, there are two main buildings you need to locate:

#1 on this map: **Education Building** and **Frederick Loewe Theatre**
ED 1101, ED 1102, ED 985, ED 779, ED 303, ED 306, ED 307
35 West 4th Street
New York, NY 10012

#2 on this map: **Pless Hall**
Pless Hall Basement Acting Studio
Pless Hall Basement Drama Therapy Room
Pless Hall Third Floor Lounge
82 Washington Square East
(Entrance on Washington Place)
New York, NY 10003

If you have RSVP’d and been confirmed for the Alumni Celebration, that is located here:

#3 on this map: **NYU School of Law**
Vanderbilt Hall
Greenberg Lounge
40 Washington Square South
New York, NY 10012
SCHEDULE OF EVENTS

Thursday, April 21, 2016
Where: The Education Building, 35 West 4th Street, New York, NY 10012

6:00pm: Forum Registration: Frederick Loewe Theatre, Lobby

7:00pm: Forum on Educational Theatre Welcome: Frederick Loewe Theatre
- Jonathan Jones, Manager of the Forum on Educational Theatre
- David Montgomery, Director of the NYU Program of Educational Theatre

7:15pm: Master Class: Frederick Loewe Theatre
- ‘Impossible’ Audiences: The Multi-sensory Theatre of Oily Cart and Its Audiences of People on the Autism Spectrum or with Other Complex Disabilities
  - Tim Webb

9:00pm: Informal Social Gathering: Educational Theatre Hangouts

Friday April 22, 2016
Where: The Education Building, 35 West 4th Street, New York, NY 10012 or Pless Hall, 82 Washington Square East, New York, NY 10003

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

9:00am-10:30am: Master Class: Developing Expectations; Frederick Loewe Theatre
- Cecily O’Neill
- Students from Middle School 51

10:45am-12:15pm: Presentations: Concurrent Session 1
- Paper Presentations: ED 985
    - Monica Prendergast
  - The Evolution of Monologue as an Education
    - Scott Welsh
  - Rethinking the Dilemma of Drama/Theatre Teaching Artist - Balancing the Innate Dualism
    - Byoung-Joo Kim
- Paper Presentations: ED 1102
  - SOS: Suitcase of Survival – Unlocking the Past Collaborative Learning Through Witness Testimony & Performance, Enabling Communities & Individuals to Re-engage with Experiences of Genocide
    - Jane Arnfield
    - Tony Harrington
  - Theatre and Internationally-mindedness
    - Jane Leavitt
  - What Does the Applied Theatre Director Do? Directorial Intervention in Theatre-making for Social Change
    - Geoff Readman
- Paper Presentations: ED 306
  - A Wealth of Knowing
    - Carole Miller
    - Juliana Saxton
  - Staging Learning – Cognitive Neuro-science and Drama Professional Development with Classroom Teachers
    - Peter Duffy
- Murky Waters: Moral Ambiguity and Character Education in the Drama Classroom
  - Robyn Shenfield

- **Workshop Presentations: ED 307**
  - Dramatic Activities in the Higher Education Classroom
    - Rebecca J. Collier
  - Teaching Qualitative Research through Process Drama
    - Christina Marín

- **Performance Presentations: Frederick Loewe Theatre**
  - And a Little Bit More
    - Tom Lupfer
    - Whitney Rau-Kitts
  - Feeling Blue; Empathy through Clowning
    - Clare Hammoor
    - Mariangela Lopez

- **Workshop Presentations: Pless Hall Basement Acting Studio**
  - “A First-grader Can Do That?” Devising with Pre-literate Young Artists
    - Courtney McEniry
  - Two Schools, One Journey, Many Tales: An Integrated Drama Exploration
    - Aliza Greenberg
    - Natalie Mack

12:15pm-1:30pm: LUNCH ON YOUR OWN

<or>

12:30pm-1:00pm: Lunchtime Podcast Discussion: Mentoring; Pless Hall Third Floor Lounge
- Carole Miller
- Monica Prendergast
- Juliana Saxton
  - Moderated by Edie Demas

1:30pm-3:00pm: Presentations: Concurrent Session 2
- **Paper Presentations: ED 1102**
  - A Powerful Pedagogy: A Case Study of the School DramaTM Program
    - John Nicholas Saunders
  - Where is the Story? Devising with Elementary-aged Students
    - Amy Russell
  - Masil - Baby Drama <Parong> Production Process
    - Hyejung Son

- **Paper Presentations: ED 306**
  - Theatre in Education – It’s a Critical Time for Critical Thinking
    - Roger Wooster
  - Exploring Drama Pedagogy in the Ghanaian Classroom
    - Faustina Brew
  - Drama as Pedagogy: Traversing the Outcome(s) of Education in the 21st Century
    - Cheryl Chen

- **Narrative and Paper Presentations: ED 307**
  - Kiss Me Khatema: An Analysis of Emirati Women’s Responses to Kate’s Final Monologue in Shakespeare’s The Taming of the Shrew
    - James P. Mirrione
  - Aesthetics & Assessment in Drama Education with Alaska’s State System of Support
    - Ryan Conarro
  - Befriending the Problem: Multimodal Assessment in Unearthing Stories of Home
    - Beth Murray

- **Panel Presentation: Frederick Loewe Theatre**
  - A Reflective Practitioner’s Guide to (Mis)Adventures in Drama Education – or – What Was I Thinking?: A Panel Discussion on Reflective Practice
    - Pamela Bowell
- Michael Anderson
- Peter Duffy
- Christina Marín
- Brian Heap
- Christine Hatton

**Workshop Presentations: Pless Hall Basement Acting Studio**
- Challenging a Japanese Model of Friendship through Drama: Would You Be Able to Sacrifice Yourself for Your Friend?
  - Norifumi Hida
- Transforming Visual Art into Performance: “The Colunga Project”
  - Stacy Ohrt-Billingslea

**Workshop Presentations: Pless Hall Third Floor Lounge**
- Inverse Arts Integration: Standards, Objectives, and Assessment in the Drama Education Setting
  - Jamie Hipp
- Theater-based Strategies for Developing Writing across Curriculum
  - Dani Kopoulous

3:00pm-3:15pm: Afternoon Coffee; Frederick Loewe Theatre Lobby

3:15pm-3:45pm: Debrief with Cecily O’Neill; Frederick Loewe Theatre
- Cecily O’Neill
  - Moderated by David Montgomery

4:00pm-5:30pm: Presentations: Concurrent Session 3

**Narrative and Presentations: ED 1101**
- Spanish CLIL Teachers Learn to Integrate: Arts, Language and Content
  - Enid Larsen
  - Jay DiPrima
  - Gene Diaz
- Drama in EFL Education in Japan
  - Norifumi Hida
- Mitigating the Superficial Enigma of learning SAT Vocabulary: A Playwriting Workshop in So Many Words
  - Christina Marín

**Paper Presentations: ED 1102**
- Applied Theatre Practices in Post-revolution Egypt
  - Yasmine Kandil
- Why Here, Why Now?
  - Mary-Rose McLaren

**Narrative and Presentations: ED 306**
- Drama and Fuzzy Thinking: Celebrating Maybe, Celebrating Uncertainty
  - Pamela Bowell
  - Brian Heap
- Dorothy Heathcote: Master Drama Teacher in Action
  - Jay Pecora
- Integration and Engagement: Revitalizing Heathcote’s Rolling Role for the Digital Age
  - Susan Davis

**Paper Presentations: ED 307**
- Inquiry into Teachers’ Reflections: An Experience of Dramatic Exploration and Aesthetic/Artistic Production
  - Wasim Al-Kurdi
- Dealing with Drama’s Delights and Demons: Beginning Teachers’ Experiences of Drama Education
  - Michael Finneran
- Artist, Connoisseur, Critic, Muse: Researching the He(art) of Drama Teacher Expertise in High Stakes Contexts
  - Christine Hatton
• Workshop Presentation: Frederick Loewe Theatre
  o Mentoring Student Playwrights
    ▪ Paul Brewster
    ▪ Gail Winar
    ▪ Kim Oria

• Workshop and Poster Presentations: Pless Hall Basement Acting Studio
  o FIVE: Creating an Interactive Multimedia Workshop for Students with Special Needs and the Very Young
    ▪ Brooke Boertzel
    ▪ Sara Morgulis
  o Autism, Asperger’s, and Acting: Learning Social Thinking through Drama
    ▪ Nancy Curry

• Workshop Presentation: Pless Hall Third Floor Lounge
  o Process Drama and STEAM: A Transdisciplinary Approach
    ▪ Sarah Papoff

5:30pm: DINNER ON YOUR OWN & EVENING FREE TO EXPLORE NYC

<or>

5:30pm-6:00pm: Welcome Reception; Frederick Loewe Theatre Lobby

6:00pm-7:00pm: Plenary: Global Research Currents in Educational Theatre; Frederick Loewe Theatre
  • Carole Miller
  • Juliana Saxton
  • Cecily O’Neill
  • Ross Prior
  • Brian Heap
  • Michael Anderson
  • Michael Finneran
  • Prue Wales
  • Peter O’Connor
    o Chaired by Philip Taylor

7:00pm-7:30pm: Promotions; Frederick Loewe Theatre Lobby
  • Jonathan Jones

7:30pm: Informal Social Gathering: Educational Theatre Hangouts

Saturday April 23, 2016
Where: The Education Building, 35 West 4th Street, New York, NY 10012 or
Pless Hall, 82 Washington Square East, New York, NY 10003

9:30am: Forum Registration and Coffee: Frederick Loewe Theatre, Lobby

10:00am-11:30am: Applied Theatre Plenary Panel: Applied Theatre in Prisons; Frederick Loewe Theatre
  • Ashley Hamilton
  • Andre Kelly
  • Richard Norat
  • Nancy Smithner
  • Tyrone Taylor
  • Katherine Vockins
    o Introduced by Philip Taylor

11:45am-1:15pm: Presentations: Concurrent Session 4
  • Paper Presentations: ED 1101
“Days in the Bay”: The Making of a Performance Inspired by the Changing Streetscape of North Belfast in Northern Ireland to Reflect the Impact of Those Changes on the Community There
   - David Grant

English Drama for Critical Pedagogy: Adapting Caryl Churchill for Community-Engaged Theater Workshopping Tool in Post-Umbrella Movement Era of Hong Kong
   - Yu Hsiao Min

**Narrative and Paper Presentations: ED 1102**
- Image and Tableau Workshops with Academic Staff: Piloting an Applied Drama Research Method to Gauge Diverse Views and perceptions for Professional Development
  - Michael Carklin
- Performative Pedagogy for Business Contexts
  - Sheng-Tao Fan
- Playback Theatre in Classroom: Playback Theatre and Graduate Students’ Self-development
  - Liwen Ma

**Narrative and Paper Presentations: ED 306**
- A Rainbow of Bodies: Theatre for Health Explores Bodies and Weight
  - Teresa A. Fisher
- Project to Explore the Issues of Care Work, ‘Acchi wa Kocchi, Kocchi wa acchi (We Are them, They Are We)’
  - Setsu Hanasaki
- Speak As You Find: Disrupting and Developing Narratives of Community through Intergenerational Arts Practice
  - Caoimhe McAvinchey

**Workshop Presentations: Education 307**
- Drama Pedagogy of Resistance: Anchoring Critical Participatory Ethnodrama Action Research with Image Theatre
  - Rachel Rhoades
- #AppliedTheatreMatters: TO in the Midst of the Movement for Black Lives
  - Quenna Lené Barrett

**Workshop Presentation: ED 779**
- Teaching the Live: The Pedagogies of Performance Analysis
  - Meg Upton

**Book / Narrative Presentations: ED 985**
- Make Theater Happen
  - Paul D. Palmore
- As Life Goes On: Lessons One Doesn’t Want to Have to Learn
  - Rosalie H. Contino

**Performance Workshop Presentation: Frederick Loewe Theatre**
- End of the Line: A Play to Confront the Opioid Epidemic
  - Lynn Bratley

**Workshop Presentation: Pless Hall Basement Acting Studio**
- Rainbow of Desire for Teaching Artists and Cultural Workers
  - E. Okobi
  - Heleya de Barros
  - Alexander Santiago-Jirau

**Workshop Presentation: Pless Hall Basement Drama Therapy Room**
- Deepening Reflective Practice in Applied Theatre Using Boal’s Image Theatre
  - Ellie Friedland

1:15pm-2:30pm: LUNCH ON YOUR OWN

<or>

1:30pm-2:00pm: Lunchtime Podcast Discussion: Arts-based Research; Pless Hall Third Floor Lounge
- Nisha Sajnani
- Richard Sallis
- Joe Salvatore
  - Moderated by Edie Demas
2:30pm-4:00pm: Presentations: Concurrent Session 5

- **Narrative and Paper Presentations: ED 1101**
  - “They Have Become My Family:” The Challenges and Possibilities of Delivering a National Volunteer-led Program for Refugees and Migrants Characterized by an Ethic of Care
    - Anne Smith
  - Inner Memory Making through Theater of Disaster
    - Ma Rosalie Abeto Zerrudo
  - Geffen Playhouse Veterans Writing & Performance Workshop
    - Jennifer Zakkai
    - Carolyn Marie Wright

- **Paper Presentations: ED 1102**
  - Supporting Political Voice with Young People through Performance: A Physiological Approach?
    - Sarah Weston
  - An Invitation: Researching the Process and Creating the Product
    - Elena Stephenson Campbell
  - Revisiting the Radical Roots of Applied and Educational Theatre Practices: A Festival to Encourage the Collaboration of Cultural Workers and Trade Unionists in the UK
    - Rebecca Hillman

- **Paper Presentations: ED 985**
  - Investigating Dramatic Conventions through the Lens of the Everyday
    - Muriel Yuen-fun Law
  - Responsivity in Applied Theatre Artists
    - Kay Hepplewhite
  - Stranger than Fiction: Finding Safe Spaces for Performing the ‘Real’ in Drama and Applied Theatre
    - Christine Sinclair

- **Workshop Presentations: ED 306**
  - Planning for the Short Term: Curriculum Design for Teaching Artists
    - Cortney McEniry
    - Joshua Streeter
  - From Your Work to Mine: Using Reflection as a Tool for Aesthetic Development
    - Lauren Smith
    - Joshua Streeter

- **Workshop Presentation: ED 307**
  - Using Interactive Theatre and Empty Chair Techniques to Foster Civic Engagement
    - Trent Norman
    - Rebecca Brown Adelman

- **Performance and Workshop Presentations: Frederick Loewe Theatre**
  - Picture Justice: A Devised Play about Mass Incarceration in the United States
    - Kiara Downey
  - Behind Bars: An Onsite Devising Project at the Victoria County Jail Museum
    - Jessie Kennedy

- **Workshop Presentation: Pless Hall Basement Acting Studio**
  - Allies at the Table: The Role of White Theatre Artists in Multi-ethnic Conversations
    - Susan Franklin Tanner
    - Kitty Felde

- **Workshop Presentation: Pless Hall Basement Drama Therapy Room**
  - Creating Adaptive Theatrical Experiences for Youth on the Autism Spectrum
    - Aaron Feinstein

- **Workshop Presentation: Pless Hall Third Floor Lounge**
  - Activating Bystander Awareness: From Focus Group to Forum Theatre
    - Christina Marín
    - Stephanie Grady
    - Lynn Mullin

4:00pm-4:30pm: Afternoon Coffee; Frederick Loewe Theatre Lobby
4:30pm-6:00pm: Presentations: Concurrent Session 6

- **Paper Presentations: ED 1101**
  - A Theatre of Affective Encounters
    - Kathleen Gallagher
  - From ‘Discovered’ to ‘Constructivist’ in Applied Theatre: Preparing Postgraduate Students as Future Artist-educators
    - Ross W. Prior
  - The ‘Diverse Economies’ of Applied Theatre
    - Molly Mullen

- **Narrative and Paper Presentations: ED 985**
  - The Dramaturgy of the Prison/The Dramaturgy of the Self
    - Julie Rada
  - Schuylkill Showstoppers: A Pilot Revisited
    - Sally Bair
  - A Day at Stateville
    - Ellen Anne Schultz

- **Narrative and Paper Presentations: ED 306**
  - Finding the Ability in disABILITY
    - Nicholas Linnehan
  - Alice Live!: A Workshop for Young Adults with Disabilities
    - Kimberly Barth
  - “Philosophy Drama” for Ability Studies (not Disability Studies): Connecting “Philosophical Dialogue” and “Tojisha Kenkyu” through Drama
    - Yuki Matsuyama

- **Workshop Presentation: ED 307**
  - Dramatizing Social Care: Exploring the Possibilities for Applied Theatre as a Tool of Empowerment for ‘Looked after Children’; Developing Person-centered Strategies in a Complex Context
    - Claire MacNeill

- **Performance Presentations: ED 779**
    - Ava Hunt
  - The Tin Ring: Unlocking the Past Collaborative Learning through Witness Testimony & Performance, Enabling Communities & Individuals to Re-engage with Experiences of Genocide
    - Jane Arnfield

- **Workshop Presentation: Frederick Loewe Theatre**
  - Rule Breaking: Making Therapeutic Theater about Disability and Relationship
    - Maria Hodermarska
    - Nick Brunner
    - Alec Silberblatt
    - Ming Yuan Low
    - Lindsey Snyder
    - Ethan Jones
    - Lily Houghton
    - Craig Becker
    - Delia Camden
    - Henry Houghton
    - Bernardo Carlucci
    - Gabriella Rhodeen
    - Bryant Reynolds
    - Maya Rose Hormadaly
    - Noa Fort

- **Workshop Presentation: Pless Hall Basement Acting Studio**
  - Hearing Children’s Voices: Applied Theatre as Research
    - Peter O’Connor
    - Briar O’Connor
• **Workshop Presentation:** Pless Hall Basement Drama Therapy Room
  o Theatre as a Means of Social Uplift for Children in Developing Countries
    ▪ Stephen DiMenna
    ▪ Judy Tate

• **Workshop Presentations:** Pless Hall Third Floor Lounge
  o It’s Good to Be King: Status and Characterization
    ▪ Jennifer Bronder
  o Processing Drama with the Very Young/Creating Theatre with Early Childhood Actors
    ▪ Elena Stephenson Campbell

6:00pm: DINNER ON YOUR OWN & EVENING FREE TO EXPLORE NYC

<or>

7:30pm-10:00pm: **Golden Anniversary Alumni Reception (Prior Reservation Required):**
Greenberg Lounge, NYU School of Law, 40 Washington Square South

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**Sunday April 24, 2016**

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

9:30am: Forum Registration and Coffee: Frederick Loewe Theatre, Lobby

10:00am – 11:30am: TYA and Youth Theatre Performances
  • **TYA Performance Presentation:** Frederick Loewe Theatre
    o *A Midsummer Night’s Dream*
      ▪ NYU Program in Educational Theatre’s Shakespeare to Go
  • **Youth Theatre Performance Presentation:** ED 303
    o The Bystander: A Portrait of Apathy
      ▪ Suzanne Sweeney’s Students from Rumson Fair Haven Regional High School

11:45am-1:15pm: Presentations: Concurrent Session 7
  • **Paper Presentations:** ED 1101
    o Connections: Theatre Companies and Drama Classrooms
      ▪ Dana Holden
    o Bringing Quality Theatre to Classrooms
      ▪ Heidi Schoenenberger
    o Toward Undisclosed Possibilities: Learnings from the Struggles and Successes of the First Modern Teaching Artists (A Work in Progress)
      ▪ Melissa Gawlowski Pratt
  • **Paper Presentations:** ED 1102
    o The Conquering Queer Child: Invading Heterotopic Spaces in Queer Theatre by Young Audiences
      ▪ Lindsay Amer
    o Proximity and Intimacy – Innovative Practice within Special Needs Theatre Education
      ▪ Christopher Davies
    o Assessing Representation of Marginalized Populations in TYA in the United States
      ▪ Kelly Prestel
  • **Narrative and Paper Presentations:** ED 306
    o Mashing Up Beowulf: Toward a New Intermediated Pedagogy of Drama, Technology and Performance
      ▪ Michael Anderson
      ▪ David Cameron
      ▪ Celina McEwen
    o The Making of Feathers of Fire: A Persian Epic
      ▪ Steven McIntosh
      ▪ Hamid Rahmanian
Nurturing Talent
  - Eina McHugh

Workshop Presentations: ED 307
  - New Play Development: Bridging the Gap between Process & Product in the Classroom
    - Aliza Sarian
  - Creating Community-based Documentary Performance with Students and Teachers
    - Ryan Conarro

Workshop Presentation: ED 779
  - What Are We Talking About?: Post-show Discussions in TYA New Play Development
    - Teresa A. Fisher

Workshop Presentation: ED 985
  - Performance Poetry as a Theatre Tool for the Young
    - Cosmas Mairosi

Workshop Presentation: Pless Hall Basement Acting Studio
  - Transforming the Primary Classroom: Process Drama + Literature = New Understandings
    - John Nicholas Saunders

Workshop Presentation: Pless Hall Basement Drama Therapy Room
  - Intergenerational Theatre Programming: How to "Mind the Gap" through Playwriting
    - Alexander Santiago-Jirau

12:00pm-2:00pm: Teaching Artist Job Information Panel; Frederick Loewe Theatre
  - Community-Word Project

1:15pm-2:30pm: LUNCH ON YOUR OWN

2:30pm-4:00pm: Presentations: Concurrent Session 8
  - Narrative and Paper Presentations: ED 1101
    - Exoskeletons: Generating Content for Popular Music in 2016
      - Casey Ann Hayward
    - Children, Fairy Tales, and the Advantage of Keeping the Performing Arts and Creativity inside the Classroom
      - Rachel Snavely
    - The Power of Process Drama
      - Emily Goodridge

  - Narrative and Paper Presentations: ED 306
    - 21st Century Teens Tackle Issues of Identity through Theatre: 13 High School Students Premiere “Americans in Breshkistan” at the 2015 Edinburgh Festival Fringe
      - Sonya Baehr
    - Young People and Researched Performance: Discovering Agency and Voice in Challenging Narratives
      - Richard Sallis
      - Prue Wales
    - Dramaturgy-as-Research in Devised Theatre: Reflexive Approaches to Meaning-making in Theatre for Young Audiences
      - Jess Kaufman

  - Paper Presentations: ED 307
    - From Les Mis to Annie, Jr: A Discussion of Dramaturgical Adaptation for Musical Theatre in Education & Accessibility of the Musical Theatre Canon to Youth
      - Sean Mayes
Defining the Field of Young Playwrights Programs
  - Jim DeVivo

The Economics of Educational Theatre
  - Nicholas Hanson

Panel Presentation: ED 779
  - Rehabilitation and Transformation: Drama Therapy Strategies and Dialogues
    - Andrew Gaines
    - Lee Chasen
    - Marianne Franzese Chasen
    - Sara McMullian
    - Diane Feldman
    - Soohyun Ma

Workshop Presentation: ED 985
  - City Spotlights: Integrating Youth Arts Employment with Positive Youth Development
    - Kelly Prestel

Performance Presentation: Frederick Loewe Theatre
  - Where the Wild Things Are: A TYA Musical Adaptation
    - Melanie Ridgway
    - Benjamin Weiss

Workshop Presentation: Pless Hall Basement Acting Studio
  - Accept the Challenge: Using Theater to Approach Controversial Content with Audiences
    - Courtney J. Boddie
    - David DelGrosso

Workshop Presentation: Pless Hall Basement Drama Therapy Room
  - Writing and Producing: Sonja Weissman and the Miracle Play
    - Robin Wallace
    - Dinah Smith

Workshop Presentations: Pless Hall Third Floor Lounge
  - Extraordinary Bodies: Using Theatre to Promote Body-Positive Thinking with Middle School Students
    - Elizabeth Brendel Horn
  - Connecting to Theatre History with Applied Theatre
    - Christina Rodriguez de Conte

4:00pm-4:15pm: Afternoon Coffee; Frederick Loewe Theatre Lobby

4:15pm-5:00pm: Forum on Educational Theatre Closing; Frederick Loewe Theatre
  - Amy Cordileone
  - James Miles
  - Peter O’Connor
  - Alex Sarian

5:00pm-5:15pm: Farewell and Announcement of 2017 Forum; Frederick Loewe Theatre
  - Philip Taylor
  - Joe Salvatore

5:30pm: Informal Social Gathering: Educational Theatre Hangouts
Master Class with Tim Webb: ‘Impossible’ Audiences: The Multi-sensory Theatre of Oily Cart and Its Audiences of People on the Autism Spectrum or with Other Complex Disabilities

Starting from video examples, we will analyze how the Oily Cart goes about creating its productions for young people defined as having profound and multiple learning disabilities or an autistic spectrum condition. This will be a hands-on session in which we will explore the multi-sensory nature of the work: why and how the company cannot rely on seeing and hearing, the senses predominant in so much theatre.

We will examine the Oily Cart’s interactive methods essential to our theatre for young people with complex disabilities to make them, their families and teachers key contributors to any performance.

And we will see how Oily Cart challenges notions of hierarchy, location and duration in performance and debate ways in which Oily Cart strategies could have a place in theatre for other excluded audiences.

This session will be facilitated with students from New York University. Forum Delegates will observe the session and participate in a debrief immediately following the practical work.

Tim Webb, MBE is co-founder, artistic director, and CEO of Oily Cart (www.oilycart.org.uk) The company, which began work in 1981, specializes in work for very young children and for young people with complex learning disabilities. Oily Cart’s latest piece for autumn 2016, Mirror Mirror, will be the company’s 83rd production.

Tim has worked as writer, director and actor at theatres throughout the UK. His scripts have been produced in the UK, at the Leicester Haymarket, the Albany Empire, Contact Theatre, Manchester, by Greenwich, Glasgow and Leeds Theatre-in-Education companies and internationally by the Carousel Players, Toronto, and the Chicago Children’s Theatre.

He is proud to have been mentor on the recent Lincoln Center/ Trusty Sidekick Up and Away production for young autistic people on the autism spectrum.
Master Class with Cecily O’Neill: Developing Expectations

This practical workshop aims to initiate a collaborative experience in which the ‘present moment’ of the dramatic event resonates with the past and anticipates the future. The challenge will be to develop the expectations of the participants through a series of significant episodes so that these expectations are fulfilled or confounded in a satisfying way within the evolving ‘world’ of the drama.

This session will be facilitated with students from Middle School 51 in Brooklyn. Forum Delegates will observe the morning and then participate in a debrief at 3:15pm.


We live in a highly dramatized world and performative society. What are the intellectual, emotional and physical effects, both positive and negative, of living in such a performance-driven world? How is the field of education responding to the fact that we are immersed in multiple and complex dramas and performances on a daily basis? What might a secondary level curriculum in performance studies offer young people as a way to develop their performance literacy; to individually and collectively investigate and engage with performance as a personal, collective, cultural and sociopolitical event?

The performance studies curriculum developed over the past 2 years and presented in this paper consists of seven thematic units. Within each unit, students are invited to consider how performance functions as 1) a form of human and nonhuman play, 2) as a ritual act, such as a wedding or funeral or rite of passage, 3) as part of the healing process, 4) as a medium for education, 5) as a site for identity formation and representation, 6) as the enactment of power and, finally, 7) as a way to better understand the experiences of everyday life. These are key concepts in performance studies and are a significant part of the skill set I am interested in developing in young people as performance literacy.

Monica Prendergast teaches undergraduate courses in elementary/middle school drama education, a post-degree secondary level course on drama and diversity, and graduate courses in curriculum studies. She works with graduate students in curriculum studies, interdisciplinary studies, language and literacy and applied theatre. Prendergast has received numerous Social Sciences and Humanities Research Council of Canada grants (2004-2012), worked on a major Ford Foundation grant investigating learning through arts integration (2008-2010), and her small theatre company received a Capital Regional District Arts Development Project Grant (2012). She sits on the Faculty of Education’s Centre for Outreach Education Steering Committee and the Department of Curriculum & Instruction’s Strategic Planning Committee. Prendergast is also a member of her department’s arts education, curriculum studies and language and literacy communities.

Paper 2: The Evolution of Monologue as an Education

How does theatre become social theory? How is social theory converted into theatre? How do the culmination of these two ideas become education? In what contexts does education occur: On the stage? In the school classroom? In teacher-training courses at university?

I have always felt that my work as a theatre practitioner and researcher was philosophical, at least more than being entertainment (Willett, 1978) on Brecht & (Brook, 1972), and there are numerous examples from my practice that illustrate this, such as the recently performed ‘Outcaste Weakly Poet Stage Show’(Welsh, 2014), perceived by many critics as an expose on the troubles of people experiencing homelessness and drug addiction. This was curious because, for me, the work was merely describing my experience, which involved homelessness and drug addiction but I never really considered that this was what the piece was about.

I experienced something similar recently when a friend who had seen the piece offered a classical interpretation, saying that the main ‘character’ arrives at a realization at the end of the work, empowered in a way that he was not previously and that the entire performance had been directed toward him arriving at this moment. There were numerous problems I had with this interpretation. Firstly that he considered my performance a ‘character’ when I was merely describing my experience in my own voice. This involved story-telling and representations that perhaps resemble the craft of acting or theatre-making but it was never my intention to create a ‘play’, I merely wanted to chat with the audience. Both the performative and educational aspects were encountered through the experience and the process, not fabricated or predetermined.

Scott Welsh is a poet and playwright. He combines his role as a social theorist with practice as an actor and playwright. His plays have been performed at Fringe festivals, La Mama Theatre, on ABC Radio National (‘The No Teeth People’ with Dusk Dundler 2007/2012), The Sydney Fringe Festival, Arts Victoria’s Testing Grounds, Geelong After Dark, The Newtown
Socialist Bookshop and on the streets under the Martin Luther King Sign in King Street, Newtown. He holds a Master in Philosophical Studies from Deakin University and recently submitted his PhD thesis in Education at Victoria University.

**Paper 3: Rethinking the Dilemma of Drama/Theatre Teaching Artist - Balancing the Innate Dualism**

The presentation originated from the observation that there has been a lack of critical conversation on the terminology and identity of the drama/theatre ‘teaching artist’ or the ‘arts educator’. As arts education has grown into diverse forms in different countries in this era of rapidly shifting paradigms and changing environment, it is crucial to revisit the profession and discuss its complex and ambiguous characteristics, possibilities, and limitations as we look forward to the future. The presentation briefly reviews the unique case of nation-wide arts education drive in South Korea in the past decade and discusses its implications regarding teaching artists. To set off the discourse, the article argues that balancing the innately complex and ambiguous nature of teaching artist is an essential task, by drawing on Nietzschean metaphor of Apollonian and Dionysian dualism.

As a practitioner, researcher, and educator, **Dr. Byoung-Joo Kim** worked as drama teaching artist for the renowned Creative Arts Team in NYC before he earned PhD in the program of Educational Theatre from New York University. Founder and artistic/education director of PRAXIS, he has created a number of TIE, Applied Theatre, and Forum Theatre productions while conducting numerous drama workshops for young people, teachers, professionals, the elderly, and the homeless in Korea. Dr. Kim is currently associate professor and program director of Drama Education, Graduate School of Education at Seoul National University of Education.

Suitcase of Survival is a distinctive participatory program which explores human rights, human resilience and well-being. A research project jointly developed by The Forge and theatre company Human Remain, to run in tandem with the theatre production of The Tin Ring which premiered at The Lowry Salford in 2012.

SOS is a multimodal creative education program, exploring educational connections between arts and humanities utilizing themes of tolerance, respect, asylum, migration, historical reflection and peace building. To date SOS has included theatre making with young people, a creative resilience training program, workshops in schools lead by Northumbria Performing Arts students, panel led discussions, film screenings and public engagement events.

Jane Arnfield is a Reader in Arts and Director of Fine & Visual Arts Programs Northumbria University, UK. She has been a theatre practitioner for twenty eight years since graduating from Dartington College of Arts UK. She is member of three ensembles: Mike Alfreds Method & Madness, David Glass Ensemble facilitating Lost Child Projects (South East Asia, South America, and Europe) and Northern Stage Ensemble, working with international theatre directors as Mike Alfreds Hampstead Theatre, Young Vic, Shakespeare’s Globe in London and New York where she played Imogen in Cymbeline with Mark Rylance. Recently, Jane was an Associate Artist (2013) member of the museum team at The Sleuk Rith Institute, Phnom Penh with director Youk Chhang.

Tony Harrington is Executive Director of The Forge UK. A creative education organization of fifteen years working with young people, educators and artists nationally & internationally. The Forge provides training, creative arts, promoting diverse networks between artists and educators. The Forge delivers an annual program to over 15,000 young people. Pioneering projects like Suitcase of Survival delivering innovative and pragmatic workshops in schools, colleges and charities. Defiant Voices is a new program of work for young people partnered with Defiant Requiem Washington, DC presenting films, music, performance and academic debate at Durham Cathedral in the North East UK January 2017.

Paper 2: Theatre and Internationally-mindedness

The purpose of this paper is to identify relationships between teaching global theatre forms and students’ learning. My paper addresses the issue of global theatre with special attention to international-mindedness. Specifically, in my paper, I look at how teaching global theatre forms impacts student awareness of ‘the other’. I argue that studying and/or performing foreign theatre enlightens our understanding of the ‘other’ and in turn, enhances empathy and builds international-mindedness.

Internationally mindedness—what does that actually mean? To some, it may be defined around themes such as securing peace, eradicating poverty and being environmentally aware, but to others, like myself, it means exploring and understanding the ‘other’.

Jane Leavitt has travelled the world studying and performing indigenous theatre. She studied and performed Noh Theatre in Japan, researched and wrote about Arab theatre while living in Dubai, studied shadow puppets in Thailand, and worked in the arts in Ecuador and Jamaica. During her six years as program director for Drama in Education at Brock University, Jane co-founded the Turn Around Projects of the Arts, a non-profit organization that develops applied theatre projects. She arranged and directed numerous international projects for her students. Today, Jane is building a theatre program for an international, all-girls school in Victoria, Canada.

This paper critiques the practice of artistic directors within applied theatre companies in the United Kingdom. Applied theatre is defined as a process in which ethical, pedagogical, artistic, philosophical and social priorities are integral dimensions of theatre-making designed for specified participants, communities and locations.

In contrast to the role of the actor-teacher, academic research into the director’s contribution is sparse. Somewhat ironically, published critiques and articulations concerning the directorial role tend to draw on the praxis and theoretical frameworks of Brecht, Brook or Littlewood; none of whom worked directly in the field. Perhaps, there has historically been a problem of polarized positioning and fixed definitions; Is it Director or a Directorial role? Teaching Artist? Outside Eye? Lead Facilitator? Team Leader?

I suggest that the more significant factor that has led to their ‘invisibility’ has been the hybrid nature of their identity and the complexity of their responsibility. Directors in applied theatre listen to many voices; they work towards a ‘negotiation of reality’ that enables participants to interrogate concrete moments of human interaction from a diversity of perspectives; a process in which enjoyment, reflection and productive disturbance might be experienced simultaneously.

Geoff Readman has worked extensively in drama and theatre as an actor-teacher, primary and secondary drama specialist, county drama inspector and university lecturer. In 1975, he founded The Wakefield Drama-in-Education Team before becoming Nottinghamshire’s County Inspector for Drama, which involved INSET for schools, Young People’s Theatre and liaison with Nottingham Playhouse. In 1991, he developed a Community Theatre Degree at Bishop Grosseteste University which included applied theatre projects with prisons, hospitals, youth centers, schools and community centers. From 1998-2004, he taught at Island School, Hong Kong, a role he combined with drama teacher-training at Hong Kong University, where he subsequently became Visiting Professor of Drama. He is currently leading Drama INSET with teachers in Delhi and his most recent directing experiences have included Giant and Hero, The Mission, The Last Train, Thirst for Knowledge and Home Children for Language Alive! and Peacemaker for Chengdu Playhouse, China.
Paper 1: A Wealth of Knowing

In celebration of fifty years of leadership and artist praxis, we take this opportunity to reflect on how that period of time has deepened our own understanding of the ways in which drama works whether in a classroom, studio, university setting or community hall. In so doing, we address a number of the questions that were posed as guides to this submission. As the lens for this retrospective, we use a children’s picture book, Josepha (McGugan, 1994) “past fourteen and trying to learn in primary row.” It is a story about an immigrant boy, friend to the younger narrator, who chooses to leave school to work for “a dollah a day” so that he can help support his impoverished family. Josepha “springs like a ram into the cart alongside his brother,” despite the impassioned pleas of a teacher who sees his potential: “It is nineteen hundred. Nineteen hundred, Josepha. A fresh century in your chosen land. You are quick and bright and cunning. Oh, the wealth of knowing you could reap.”

Josepha holds within its apparent simplicity the “novelty, surprise and teaching that connects with students’ past experiences and personal interests ... low in threat and high in challenge” (Willis, 2008: 427). But more than that, it serves us as a metaphor for the wealth of knowing in our own discipline that we have come to acknowledge and appreciate over the past fifty years as central to artistry and pedagogy. And for today’s purpose, we use the story to illustrate five advances in our practice:

1. The importance of distancing as a mediator of personal investment that provides protection into emotion (Eriksson, 2011; Heathcote, 1976).
3. The significance of our art form’s subjunctive mood to reveal the complexity and contingent nature of our world (Sennett, 2012, Kahneman, 2011).
4. The contribution of Howard Gardner’s (1983) theory of Multiple Intelligences to an understanding of curriculum as interpersonal, intrapersonal, holistic and processual (Doll, 2008).
5. The confirmation of the old adage that “drama teaches empathy” but how it does so and what is required in that teaching is now more apparent. (Levy, 1997; Miller & Saxton, 2015).

We are living in a time when there is a famine in quality conversation (Krznaric, 2014); face to face communication (Turkle, 2015) has become two-dimensional, and knowledge is now subject to “sensitivity alerts” (Jarvie, 2014). Such developments confirm the critical need for drama education to provide the metaphoric place where we may call into question our assumptions: the safe space in which to embrace the ambiguities that may disrupt and disturb, thereby shifting our understanding of who we are as we move from comfort to newness. A richer awareness of how drama works allied to current brain research reinforces Bolton’s (1984) recognition of the power of embodied narrative when he argued for placing drama at the center of the curriculum.

Carole Miller and Juliana Saxton are both emeriti professors at the University of Victoria, holding adjunct professorships in the Faculty of Graduate Studies and adjunct appointments at the University of Sydney, Australia. Each is the recipient of an Excellence in Teaching award. Together they chaired the 2nd International Drama in Education Research Institute 1997, were responsible for the Academic Program for the 5th World Congress of IDEA 2004 and served as the Reflective Keynote speakers for IDEA 2007 in Hong Kong. Their collaborative research is primarily situated in pre-service teacher education with a focus on inquiry-based instruction, applied theatre and the relationship of brain research to theatre practice. Their award-winning book, Into the Story: Language in Action through Drama (2004 Heinemann) will be followed in 2016 by Into the Story 2: More Stories! More Drama! (Intellect, UK/ University of Chicago Press).
Paper 2: Staging Learning – Cognitive Neuro-science and Drama Professional Development with Classroom Teachers

This paper deals with a three basic questions: What is learning? What does neuro-scientific research say about how drama impacts learning? What difference does this make to teachers? The author reviews current scientific literature and shares laboratory findings about how the brain imports and retains information compliments and reinforces the pedagogies associated with drama education. Scholarship shows that teachers who scaffold content so that it is emotionally connected and physically embodied create learning contexts where curriculum material is better retained. By examining how content is simulated and rehearsed in our brains, researchers are able to use drama techniques to encode and embody content more deeply than through traditional instructional strategies.

Peter Duffy, associate professor and head of the MAT program in theatre education at the University of SC. He works within schools and communities demonstrating how theatre improves learning and teaching. Previous to USC, Peter was Director of Education at the Irondale Ensemble in Brooklyn, NY. Additionally, Peter taught grades 7-12 English, German and Drama for a decade in Maine. He worked as an actor/teacher in New York City schools. He co-edited the book, Youth and Theatre of the Oppressed and edited the newly released A Reflective Practitioner’s Guide to (mis)Adventures in Drama Education – or – What Was I Thinking?

Paper 3: Murky Waters: Moral Ambiguity and Character Education in the Drama Classroom

In recent decades, interest in the development of character and the implementation of character education programs and curricula in schools has risen considerably. In this paper, I argue that certain drama education practices pedagogically trouble the more didactic moral instruction favored by some and offers open and fertile ground for the exploration of morally ambiguous dilemmas. Referring primarily to the work of Joe Winston, I posit that theories of drama as moral education point to the desirability of an open moral agenda, and that particularity, context and cultural specificity are essential when attempting to understand and experience moral issues in the classroom.

In order to illuminate this issue I refer specifically to I’m Too Old for a Trike Now, a story drama structure by Carole Miller and Juliana Saxton (2016). This story drama showcases the openness of the dramatic form and its effectiveness for meaningful exploration of moral ambiguities. The source for the structure, the picture book Tricycle by Elisa Amado, is an evocative text that reveals differing socio-economic contexts as it tells the story of Margarita and her stolen tricycle. The power of dialogue and the development of narrative and potential sub-narratives explored in this drama enable the generation of new moral and ethical perspectives for participants. The creation of affect allows participants to understand how the characters potentially see themselves, their situation and future courses of action. When engaged affectively in role and story drama experiences, students can learn to empathize more with others, interrupt invariant representations and preconceptions, and potentially gain the desire to delve deeper into learning about complex moral dilemmas.

Robyn Shenfield is a high school drama teacher who has taught at both public and private schools in Australia and Canada. She holds undergraduate degrees and a MEd from Queensland University of Technology in Brisbane, Australia, and is currently working towards her MA in Drama Education at the University of Victoria in British Columbia, Canada. Robyn has a variety of scholarly interests including drama in education, drama curriculum, policy, literacy in the arts, community arts initiatives, and contemporary theatre for young audiences.
Workshop 1: Dramatic Activities in the Higher Education Classroom

The recent surge of interest in immersive theatre shows that adult audiences are eager and open to being engaged in performance. In addition, post-secondary education is moving away from traditional lectures towards more interactive, interdisciplinary experiences for the students. By using dramatic activities in the academic classroom, college professors can help students make physical and emotional connections to the material. These activities also provide alternative forms of assessment. This workshop will explore how Andragogy (the art and science of adult learning) can be applied to Educational Theatre practices to integrate them into a college or university setting. Techniques to be discussed include: Classroom Management, Stepping in and out of Role, Scaffolding Physicality, Objects & Props, Power of Choice, and Reality & Relevance. Participants will experiment with developing dramatic activities for adult learners, based on a liberal arts curriculum.

Rebecca J. Collier (MA, New York University) is a performer, teaching artist, and college professor in New York City. She teaches speech, communication, and theatre courses at the Fashion Institute of Technology, LIM College, and the City University of New York. This fall she was seen as the Widow Ninon in the Off-Off Broadway production of The Devils by the Black Orchid Theatre Company, and this past summer she stepped in as the Performing Arts Specialist for the summer camp at the Cathedral of St. John the Divine. Research interests include: Puppetry, Devised Theatre, and Soundscape.

Workshop 2: Teaching Qualitative Research through Process Drama

In the Qualitative Research graduate course I teach at Emerson College in the Department of Performing Arts, the students are master’s candidates in Theatre Education. In an effort to draw parallels to their course of study in an arts-based pedagogy grounded in theatre, I use the framework of the Process Drama in order to teach diverse methods of qualitative data collection and analysis. According to Pamela Bowell and Brian Heap (2013), “Humans use drama to symbolically represent life experiences and make comment on them.” Therefore, since qualitative research is the study of social life, it stands to reason that we can use process drama strategies to explore, experiment with, and comment on real life situations through the elements of theatre: focus, metaphor, tension, symbol, contrast, role, time, and space.

This workshop will invite participants to experience the use of dramatic activities and in-role exercises to simulate a number of methods used in qualitative research. All participants will be guided through the process of creating an avatar. Their avatar will be a high school student who is “hypothetically” participating in an arts-based research project in which graduate students from a local university are using drama education methods to answer some proposed qualitative research questions. These avatars will then experience participating in different data collection activities, including one-on-one interviews and focus groups. Half of the group will be researchers and half of the group will be “in-role” as high school students. We will also conduct observation activities in which one participant will facilitate a drama game while two participants serve as researchers observing the session. The rest of the group will go “in-role” as high school students playing the game.

Christina Marín, PhD. is an Assistant Professor of Performing Arts at Emerson College. She teaches courses in Qualitative Research, Theatre of the Oppressed, Contemporary Issues in Education, and Human Rights in Theatre. She is also the Theatre Teaching Artist-in-Residence for Hyde Square Task Force’s youth theatre troupe ¡ACCION! Community Theatre. She recently directed the inaugural production of Antígona: Las Voces Que Incendian el Desierto for Emerson College’s nascent student production company Raíz Latinoamericana.
Performance 1: And a Little Bit More

And a Little Bit More... is an approximately 20 minute long devised performance piece created by sixty 7th grade students at Glenfield MS, a Visual and Performing Arts Middle School in Montclair, NJ, under the direction of Tom Lupfer (Drama Teacher, EDTA ’06), and Whitney Rau-Kitts (Dance Teacher). And a Little Bit More... is an exploration of the question: What is important to you? What do you want this world to become? How is the future created? and by Whom? or What? and for what purpose?

Tom Lupfer is an EDTA ‘06 graduate of the Program in Educational Theatre at NYU. Tom is a drama teacher and Related Arts Subject Matter Leader at Glenfield MS, a visual and performing arts magnet school in Montclair, NJ. In May 2015, Tom co-produced the documentary film Ceremony for This Time, which chronicled the creation of a performance piece celebrating the power of the performing arts in education. Tom designs, directs, and produces the co-curricular theatre program at Pascack Valley HS in Hillsdale, NJ. His productions are perennially nominated and win awards in local HS Theatre competitions.

Performance 2: Feeling Blue; Empathy through Clowning

This hands-on workshop will interrogate notions of empathy production created by an ensemble of Blue School students in their devised clown show, Feeling Blue. Throughout the creation of this project, 15 ensemble members in grades 3-6 were challenged to create the physicalities of a multi-modal dramatic world in response to problems, images, sounds and imaginative impulses. Initiated by work in role as professional clowns, led by the internationally renowned Tinsel, ensemble members created a world of dramatic play and dynamic play production with high stakes and even higher absurdity.

This workshop will connect curious adults with child clowns from Blue School in a rehearsal environment facilitated by the director and assistant director of Feeling Blue. Facilitators will share rehearsal techniques as well as the multi-dimensional possibilities of facilitating a rehearsal process in role. These strategies will be deployed to offer insight into possible tools for empathy construction, identity interrogation and play production. As a result, participants will collaborate in forming and manipulating techniques for: devising theatre with children, developing social-emotional complexities and awareness through rehearsal and performance, forming a rigorous aesthetic practice in education, and deconstructing popular notions of the possible within drama and education.

Clare Hammoor is a theatre practitioner who teaches and collaborates with folks in private schools, public spaces and prisons. Clare is the Dramatic Arts Specialist for the Primary and Middle programs at Blue School and holds a B.A from Indiana University in Theater & Drama and Religious Studies and a M.A. from NYU in Educational Theatre. clarehammoor.com

Mariangela Lopez, a native of Caracas, Venezuela, has been teaching movement and dance since 1999. She has built an extensive experience teaching in communities from Pre K-12 in public schools to domestic violence, youth at risk and AIDS organizations. Previously, Mariangela was the Coordinator of the Adventures in Dance Program at Ballet Hispánico School of Dance. She was the Associate Director of Community Programs for Gina Gibney Dance and she was a faculty member at the Laban Institute of Movement Studies. Mariangela holds a BFA from The Boston Conservatory (1999), a Certified Movement Analyst (CMA) from the Laban Institute of Movement Studies (2001) and Certified teacher from Dance Education from Dance Education Laboratory (2009).
Workshop 1: "A First-grader Can Do That?" Devising with Pre-literate Young Artists

Devising performance provides one way for teaching artists and theatre teachers to approach making theatre with young artists from a diverse range of backgrounds, identities, and abilities. However, devising processes are often dependent upon research, reading, and memorization. With pre-literate students and emerging readers, devising new plays can seem like an impossible task, but this workshop introduces a number of methods that have been used repeatedly by the presenter to create new works with students aged 6 and under.

This workshop provides facilitators with a host of activities designed to devise performances with young artists who are pre-literate. Using picture books as source material, this workshop quickly introduces several activities to us in developing multiple types of performances that can be presented together or separately, depending on the needs of the facilitator and ensemble. This workshop invites facilitators to consider devising with pre-literate children as a means of encouraging reading comprehension, collaborative skills, and emotional awareness.

Courtney McEniry is a community-based theatre artist and facilitator currently in the Drama and Theatre for Youth and Communities MFA program at The University of Texas at Austin. Her research is focused on the role of artists as neighbors and asset-based approaches to community-engaged arts, and she is a co-recipient of the 2016 Ann Shaw Fellowship. In Greenville, SC, she co-founded and serves as the Executive Director of Front Porch Arts Collective, a community-based performing arts company dedicated to bringing artists and communities together to develop new works about the Southeast. As a teaching artist and applied practitioner, she has worked with the Performing Justice Project, Conspire Theatre Company, McCarter Theatre Center, Barrington Stage Company, and Synchronicity Theatre Company’s Playmaking for Girls program. She is dedicated to envisioning and enacting new futures alongside communities and artists of all ages.

Workshop 2: Two Schools, One Journey, Many Tales: An Integrated Drama Exploration

Two drama classes, two different schools, two devising processes, and two very different groups of students learning from each other is the premise for the project that will be shared in this workshop. This workshop, co-led by students, give participants an in-depth look into the first year of a collaboration between two drama teachers, 25 students, and two schools. Each drama class adapted a fairy tale based on their experiences in school. The goal for the students: create a piece of drama that, like fairy tales, can be shared with younger students to give them a glimpse of what their future school experience may entail.

11th grade students from Institute for Collaborative Education (ICE), a small, innovative New York City public high school, created 10-minute plays to share with the middle school students at The LearningSpring School, a small, independent school serving students on the autism spectrum. Graduating students from LearningSpring created short plays to perform for the students who will enter middle school next year. The students from ICE and the students from LearningSpring regularly met throughout their devising process to share ideas, give feedback, and develop content together through a series of integrated workshops.

In this workshop, the students will lead the group in an activity they used in their devising process during their integrated workshops, perform a segment of their plays, discuss the experience and their learning in the program, and answer participant questions about the project. The drama teachers from each school will share their experiences of planning and implementing this new program and the lessons learned throughout the process. Highlighting creativity, flexibility, socialization, and communication as key skills involved in creating theater, the program provided opportunities for students to build and develop these skills which will serve them in their future schooling as the middle school students look toward high school and the high school students look toward college.

Highlighting new curriculum and methods in Drama in Education, this workshop is relevant to all involved in educational theater including drama teachers, teaching artists, school leaders, students of drama education, and arts program managers.
The workshop will demonstrate strategies and work in collaborative programming, arts and special education/autism, devised theater with students, and viewing and discussing artistic work.

**Aliza Greenberg** is the Arts Enrichment Coordinator at the LearningSpring School, a chair of Continuing the Conversation, hosted by the Arts in Education Program at the Harvard Graduate School of Education, and the Project Leader for Supporting Transitions with the Museum Access Consortium. Aliza recently served as the Autism Education Specialist for Trusty Sidekick Theater Company during the development of *Up and Away*, created at Lincoln Center Education. Previously, Aliza was a Program Manager at the Metropolitan Opera Guild and Roundabout Theatre Company. BA, Bryn Mawr College (Psychology, Education); MEd, Harvard Graduate School of Education (Arts in Education).

**Natalie Mack** is the Drama & Humanities teacher at the Institute for Collaborative Education, a member of Trusty Sidekick Theater Company, and a member of St. Fortune Theater Collective. She is a singer/songwriter, and frontwoman of her band, Major Magics. Natalie was most recently found strumming on her ukulele in Trusty Sidekick Theater Company’s production *Up and Away*, created with Lincoln Center Education. She will be performing in Sara & Reid Farrington’s production of *Casablancabox* at HERE Arts Center this spring. BA, SUNY Geneseo (Musical Theater, Communication); MA, New York University (Educational Theater/English).


**Podcast Discussion: Mentoring**

Effective mentoring can be the foundation of a student’s or new faculty member’s successful transition into a disciplinary field and the positive development of their academic career. Our experiences as mentors and as recipients of mentorship have shaped our respective paths in ways that both mirror the mentoring we have received as well as shift the act of mentoring into new possibilities.

**Carole Miller** and **Juliana Saxton** are both emeriti professors at the University of Victoria, holding adjunct professorships in the Faculty of Graduate Studies and adjunct appointments at the University of Sydney, Australia. Each is the recipient of an Excellence in Teaching award. Together they chaired the 2nd International Drama in Education Research Institute 1997, were responsible for the Academic Program for the 5th World Congress of IDEA 2004 and served as the Reflective Keynote speakers for IDEA 2007 in Hong Kong. Their collaborative research is primarily situated in pre-service teacher education with a focus on inquiry-based instruction, applied theatre and the relationship of brain research to theatre practice. Their award-winning book, *Into the Story: Language in Action through Drama* (2004 Heinemann) will be followed in 2016 by *Into the Story 2: More Stories! More Drama!* (Intellect, UK/ University of Chicago Press).

**Monica Prendergast** teaches undergraduate courses in elementary/middle school drama education, a post-degree secondary level course on drama and diversity, and graduate courses in curriculum studies. She works with graduate students in curriculum studies, interdisciplinary studies, language and literacy and applied theatre. Prendergast has received numerous Social Sciences and Humanities Research Council of Canada grants (2004-2012), worked on a major Ford Foundation grant investigating learning through arts integration (2008-2010), and her small theatre company received a Capital Regional District Arts Development Project Grant (2012). She sits on the Faculty of Education’s Centre for Outreach Education Steering Committee and the Department of Curriculum & Instruction’s Strategic Planning Committee. Prendergast is also a member of her department’s arts education, curriculum studies and language and literacy communities.

**Edie Demas, PhD.** joined the Jacob Burns Film Center as executive director in May 2014. Located in Pleasantville, NY, just 30 miles outside of New York City, the JBFC is the largest cultural organization in the country dedicated to film presentation, digital education and innovation, community engagement, and dialogue.

Previously, Edie collaborated on the creation of GRoW with The Wallis: A Space for Arts Education at the Wallis Annenberg Center for the Performing Arts in Beverly Hills. She also was part of the team that designed the center’s first full season of kids and family programming and outreach initiatives for schools and the community. Before that, she was director of education at New York City’s New Victory Theater for 10 seasons. While under her direction, the theater’s education programs were honored with the Americans for the Arts annual award for Arts Education and Demas herself received a BAXten award in recognition of her work with teaching artists and young audiences. Edie holds an MA and PhD from New York University’s Program in Educational Theatre, where she was a member of the adjunct faculty (1990–2010). She served on the board of the New York City Arts in Education Roundtable for five years and was a contributing writer to New York City’s Blueprints for Teaching and Learning in the Arts: Theater and an advisor on its Moving Image Blueprint. Edie’s experience also includes several years in Ireland, where she worked as Education Officer with Graffiti Theatre Company, a leading producer of theater for young audiences; founded UnReel, an international film festival for young people; developed scripts/projects for children’s film and television; and served as an Associate Artist with the Education and Outreach Department at The Abbey, Ireland’s National Theatre.
Paper 1: A Powerful Pedagogy: A Case Study of the School DramaTM Program

School DramaTM is a teacher professional learning program for primary school teachers developed by Sydney Theatre Company (STC) and the University of Sydney’s Faculty of Education and Social Work. The program aims to develop teacher confidence and capacity in using Process Drama as critical quality pedagogy with quality literature to improve student literacy. STC pairs each participating Classroom Teacher with a Teaching Artist and together the pair co-plan, co-mentor and co-teach the seven week program. The program commenced in 2009 and over the past 8 years has grown to reach hundreds of teachers, thousands of students and is now one of the largest arts-based professional learning programs in Australia.

This paper will report on Saunders’ (2015) master’s research. Saunders explored some of the gaps in the existing School DramaTM research by focusing on student outcomes, both academic (literacy and English) and non-academic (motivation, engagement and empathy). The research took the form of a qualitative case study and investigated a single Year 6 class and their teacher during the seven week School DramaTM intervention. Multiple data collection methods were employed including artefacts (for pre-program and post-program student benchmarking as well as sample student work), focus groups with students, reflective interviews with the Class Teacher, and observations from the Teaching Artist/Researcher.

John Nicholas Saunders is a former secondary school teacher and the current Education Manager at Sydney Theatre Company. John’s work in classrooms and research has focused on Drama as pedagogy and its benefits to student literacy, engagement, motivation and empathy. John has extensive experience in Arts Education and has held positions as a senior curriculum writer, head of department and is an Honorary Associate at the University of Sydney. John has been instrumental in the development of STC’s program for primary school teachers, School Drama, which helps teachers improve student literacy using the power of drama alongside quality literature. He has recently completed master’s research on this work and a book about the School Drama program, written with Professor Robyn Ewing. In 2014 John was awarded the CHASS Australia Prize for a Future Leader in the Humanities, Arts and Social Sciences. He currently holds positions as President, Drama NSW; Board Director, Drama Australia; and Drama representative, National Advocates for Arts Education.

Paper 2: Where is the Story? Devising with Elementary-aged Students

This paper follows the journey of a drama teacher as she works with her elementary-aged classes to create student-devised productions. The teacher must first redefine the idea of a devised work itself by moving away from small scenes, monologues, or movement pieces based on a central theme, and finding ways to create a story with a more classic dramatic structure as requested by the school’s classroom teachers. The paper describes the innovative devising process, developed through seven years of working with young students, and consistently asking, “where is the story?” The step-by-step process includes group brainstorming, discussions, and process drama like scenarios, all the while catering to the short attention spans, active learning styles, and emergent literacy skills that are common in the modern elementary-aged learner. The process begins with (1) identifying the given parameters, which sets tangible limitations while still allowing for creative interpretation. Common parameters might include the number and ability of expected performers, the intended audience, and the production location. Next, the students use creative activities to (2) choose a setting. By placing the setting at the beginning of the process, the students are automatically creating a world of the play and are therefore contextualizing the rest of the decision-making process. The method continues with (3) deciding on probable characters, (4) extrapolating a central conflict, and then (5) proposing possible solutions. Finally, the students (6) sequence the story line and (7) add some flair.

Devising with adults or young adults generally relies heavily on the use of symbolism, but this method focuses on a more concrete mindset. It also puts the students in the center, while still allowing for different levels of adult guidance at the discretion of the teacher. This paper describes how the devising process attempts to balance the expectations of administrators, classroom teachers, parents, and the students themselves. While many practitioners question the process versus product dichotomy, this author suggests ways to make the product part of the process.
Amy Russell has over eight years of teaching experience in both public and independent schools and with multiple arts organizations, most recently with Imagination Stage. She received her undergraduate degree from New York University’s Program in Educational Theatre in 2008 and is a recent graduate of the Arts Management Program at American University. She presented a portion of her thesis, “I’ll Huff and I’ll Puff and I’ll Blow Your House Down” Building Resiliency of Education Departments in Non-Profit Theater Organizations, at the Social Theory, Politics, and the Arts Conference and her article of the same name was published in the Journal of Arts Management, Law, and Society. Amy is currently the chair of the Arts and Sciences Department at The River School in Washington, D.C., where she also teaches drama.

**Paper 3: Masil - Baby Drama <Parong> Production Process**

Early childhood, especially infancy is crucial for our lives. It is the period of tremendous growth which never came back. It is already well-known that the 80 percent of the brain is organized before 36 months of our lives, and the rest of the brain is developed while living. For children’s healthy growth, it is important for them to meet cultural art.

Theatre Company Masil has had the performances and workshops for infants for more than 5 years. I would like to introduce this process and the work. In 2011, their first workshop was held. We heard the mothers’ voices. They said about their lives and made their own stories. The babies had a time to move freely. In 2012, the mothers, babies and the artists made scenes based on the synopsis. In 2013, with the start of the first performance, we have been having more than 10 workshops and 10 performances each year by now.

We have come up with many possibilities through the workshops and performances. The mothers, at first, didn’t think their babies would see the performance. They would consider that their babies should be taken care of by them. But they have changed. They started to think they could communicate with their babies. Not that babies have been changed, but that there has been a step change in the point of view of their mothers, experiencing the plays together with their babies.

Hyejung Son is a representative of Masil, a theatre company focusing on performances for children, from infants to teenagers and their families. We have made various works including audience participation plays, musicals, forum theatre, education, drama plays, and experiential programs. Performers and audiences interact, making plays together. Participants take an active part in the plays. We hope they come into performances and drama plays easily like meeting friends in the neighborhood.
**Paper 1: Theatre in Education – It’s a Critical Time for Critical Thinking**

This paper charts this descent into utilitarianism and asserts the need for Applied Theatre and TIE to enhance students’ critical thinking skills rather than imposing simple messages that, far from being educational, can actually become exercises in socialization, telling young people what they already know in order that program sponsors can tick the curriculum boxes and move swiftly on to other, more ‘essential’ areas of learning. The obstacles to working authentically with TIE are multifarious. Alongside issues of funding, timetabling, access to students and appropriate working space, there are problems associated with adequate training of practitioners in the disciplines of both performance and pedagogy. Professionals no longer have the access to the necessary research and rehearsal time and it is rare to find companies where a ‘house’ style – along with a ‘house pedagogy’ and facilitation skills has been allowed to develop. In place of these, disparate TIE workers (perhaps with no teacher training) are presented with a script written by a playwright with something to say (rather than something to ask) which they have to present and (possibly) workshop with large groups of students in inadequate spaces. These are some of the challenges to offering what Heathcote called ‘authentic teaching’. This authentic education is very much out of favor in Britain and, I think, in the US. For most politicians education is about trying to fulfill the economic needs of industry today rather than preparing young people to frame and mold the working world of tomorrow. Paradoxically at the time when critical thinking skills are paramount educational processes seems determined to squeeze them out of the system. This paper asks if there is a way back for TIE to offer once again that theatrical safe haven where problematic universal concepts can be addressed and critical thinking skills honed in order to equip young people for their futures.

**Roger Wooster**, based in South Wales, UK, has had two careers first as a TIE actor/teacher and director, and then as an academic in a range of performing arts disciplines. He has contributed to many conferences, including international conferences as part of the International Federation for Theatre Research, and contributed many articles about TIE in journals such as Research in Drama Education, The Journal of Arts and Health and the Journal of the National Association of Drama Teachers. He published Contemporary Theatre in Education in 2007. His new book, Theatre in Education in Britain, was recently published by Bloomsbury Methuen.

**Paper 2: Exploring Drama Pedagogy in the Ghanaian Classroom**

Most Ghanaian basic school teachers follow a rigid teacher-centred approach which Freire (1972) describes as ‘banking education’. This traditional teaching norm is entrenched in stringent Ghana Education Service (GES) regulations that do not make allowances for teacher innovative practice. The physical learning environment is not conducive for activity based approaches and teachers are not equipped with the required skills to use flexible medium such as drama methods in their teaching.

Considering this seemingly non-viable context for drama, I developed a model that explored unique ways through which drama pedagogy can be introduced productively in the Ghanaian classroom to the benefit of the participating children and their teachers. The research was practice-based and conducted in three phases through action research methodology. In the first phase, I facilitated a workshop which aimed at equipping selected basic school teachers with practical knowledge of various drama strategies that could be applied to enhance teaching and learning various school subjects in their specific classroom contexts. In the second phase, I observed, and sometimes participated in, teachers’ classroom experimentation with strategies they had learnt during the workshop. The third phase evaluated teachers’ implementation of drama strategies in the classroom through the sharing of their experiences.

**Faustina Brew** is a PhD student at the University of Exeter, UK. She is exploring the use of drama strategies for teaching various subjects in basic schools in Ghana. Prior to this, she had obtained an MFA degree from the University of Ghana, Legon in 2006 and lectured in the Theatre Arts Department at the University of Education, Winneba, Ghana, from 2007 to 2011. Her publications include journal articles that focus on impact of theatre on audiences and two plays: Murder of the Surgical Bone and The Hot Chair.
Paper 3: Drama as Pedagogy: Traversing the Outcome(s) of Education in the 21st Century

This paper presentation aims to address the complex issues of education change in the 21st Century by focusing on the use of drama as pedagogy in Singapore. With consistent high rankings in international surveys such as PISA and TIMMS, Singapore’s education system has been largely successful in producing an educated and skilled workforce. However, with the advent of a globalized knowledge-based economy, Singapore has recognized the need to approach education differently to better prepare school leavers for the demands of the 21st Century workforce and ensure the country’s continued economic viability. Responding to changing market expectations and practices, a new vision of education Thinking Schools, Learning Nation was launched in 1997 to nurture a new generation of workers who would remain current and employable. In the past 2 decades, policy-makers have introduced initiatives such as Teach Less, Learn More in an attempt to progressively shift rote learning and traditional instructional strategies towards teaching practices that encourage student-initiated independent learning. One of these approaches is drama as pedagogy or a medium of learning for a non-arts curriculum subject such as mathematics.

Cheryl Chen is currently a doctoral student in the National Institute of Education, Singapore. As a teacher educator, she is passionate about exploring and demonstrating creative ways of learning in an examination-oriented classroom that is both engaging and effective to encourage more teachers and school leaders to break out of traditional teaching molds. Cheryl also enjoys facilitating fun workshops that give participants space to discover their voice and potential. She is always thrilled to work with young people and have her and their capacities to dream and play with possibilities expanded.
Narrative 1: Kiss Me Khatema: An Analysis of Emirati Women’s Responses to Kate’s Final Monologue in Shakespeare’s ‘The Taming of the Shrew’

Beginning in 2005 and ending in 2014, and as part of a new educational theatre (TIE) initiative begun with my appointment at the United Arab Emirates University (UAEU) in Al-Ain in the United Arab Emirates (UAE), I have included Shakespeare’s The Taming of the Shrew in a course that surveys both Classical and Elizabethan theatre with an emphasis on strong female characters often in conflict with their society’s mores and traditions. As it pertained to an all-female student population of Emirati undergraduates, I was struck by the particular resonance that Kate held for young Arab women; especially in regard to such issues as arranged marriages, a female’s status in society, marital obligations to a father’s dictates and male patriarchy in the home and workplace. This paper/presentation will focus on how these issues coalesce around Kate’s final monologue where she apparently succumbs to Petruchio’s will after resisting for much of the play’s action; most especially when she utters the advice to the assembled women to “…place your hands beneath your husband’s foot.”

Co-Founder of the Creative Arts Team (CAT) in 1974, Dr. James P. Mirrione served as playwright-in-residence for this educational theatre company at New York University. As author of nineteen plays for the company, he established himself as one of the leading writers of Theatre-In-Education (TIE) plays for American audiences.

In 1995, he was commissioned by the United States Information Agency (USIA) to write The Last Enemy, a play for the first Middle East Theatre Company comprised of Palestinians, Jordanians, and Israelis, a company created under Dr. Mirrione’s direction. The play premiered at the United Nations in October of 1998, prior to its first tour in Amman, the West Bank, Tel Aviv, Jaffa, and Haifa.

In addition, he has written for Broadway, Off-Broadway, and Off-Off Broadway as well regional theater. His commissioned plays include The Ghost Café for Carnegie Hall (1992) and The Last Stop, Will and Testament of Saint Jack Kerouac for New York University (1995). He is the 1995 winner of the Spokane Playwrights Festival for his play Area Code 212.

In 2005, Dr. Mirrione joined the faculty as an Assistant Professor at United Arab Emirates University in the College of Humanities and Social Sciences to undertake the implementation of theatre-in-education within the curriculum. In 2013, Dr. Mirrione was designated as a Special Visiting Professor in Theatre at the University of Nottingham, Ningbo China. He has also taught theatre and conducted theatre projects at the Beijing Dance Academy and Peking University. In 2014, Dr. Mirrione joined the faculty of Qatar University as a Full Professor in the Department of English Literature and Linguistics.

Narrative 2: Aesthetics & Assessment in Drama Education with Alaska’s State System of Support

From 2009 to 2012, Ryan Conarro served as the Drama Content Coach for the Alaska Department of Education’s State System of Support team, a group of master educators commissioned to mentor teachers and administrators in the state’s intervention-status schools. These schools were all rural remote schools in Alaska Native villages. The challenges in these sites included vast cultural, ethnic, and racial divides between community members and school staff members (most of whom were non-Native people from outside the state); high teacher turnover; adversarial relationships between school and district staff and state-level education leaders; and social issues including high rates of domestic violence and alcohol abuse. With the rest of the “SSOS” team, Conarro engaged in embedded residencies at each of these school sites, creating arts integration lessons; modeling and coaching best practices for arts-infused teaching; drafting school- and district-level drama curricula. After his first year serving in this program, Conarro initiated with his fellow Coaches the design of school-wide project-based arts and learning experiences for students and teachers, based on community interviews. In this narrative session, Conarro will describe and critique one of those arts projects: in the community of Pilot Station, a Yup’ik community on the Yukon River delta. Conarro will begin the session with a description of and images from the final event, and he’ll describe his personal assessment at the time that the project had failed. Then, he’ll work backwards, examining the project’s design, collaborative elements, and implementation. He will examine the expressed outcomes for students, teachers, and community
members. Finally, he will determine that the failure was not in the program itself but in his own imposed aesthetic standard and assessment rubric: he brought to the final performance event an expectation and demand for “quality” that did not organically proceed from the process, and which did not match the perceived expectations of the participants.

**Ryan Conarro** is a performance maker and community-based arts educator. He is Artistic Collaborator in Residence at Ping Chong + Company in New York. His past work as a rural Alaska radio journalist sparked his commitment to documentary practice in performance and education. Ryan is a company member with Alaska’s Perseverance Theatre, co-founder of Generator Theater, and Resident Artist with the international ensemble Theater Mitu. He is a master teaching artist for the Alaska State Council on the Arts; the Alaska Arts Education Consortium; and the Stonington Opera House in Deer Isle, Maine. His work has been seen at the Kennedy Center; the National Museum of the American Indian at the Smithsonian; Oregon Contemporary Theatre; and numerous Alaskan venues. MFA, Goddard College. [www.ryanconarro.com](http://www.ryanconarro.com)

**Paper: Befriending the Problem: Multimodal Assessment in Unearthing Stories of Home**

I borrow Cvejic’s concept as a lens for examining a research project called "Cotton & Collards: Unearthing Stories of Home Through Kitchens and Closets." This is an emerging collaborative arts inquiry and oral history project with local and global partners. In this examination, the “problems”—things we might traditionally bemoan and work to relegate, rework or abandon—are welcomed into responsive, artistic focus.

"Cotton & Collards" includes theatre teachers, classroom teachers and a youth librarian. Each participating teacher/librarian or team works with a local museum educator and myself to build and share an arts-based inquiry guided by these big questions:

- What is the relationship between what we eat, what we wear and our earth?
- How has that relationship evolved over time?
- How can art help us tell the story of (and question) that evolution?

They choose to tackle a portion of the questions and design the activity to suit their location, curriculum and youth. On-going support is provided to each site in a responsive way. Each site has emerged with an interesting set of goals, experiences, pathways and productive problems, which we befriend. This research paper particularly focuses on the spaces of critical (Rogers 2011), mediated and multimodal (Wohlwend 2009; Jewett 2009) literacies assessment within and across sites.

**Beth Murray, PhD.** is an Assistant Professor of Theatre Education at the University of North Carolina-Charlotte. There she coordinates the university’s theatre teacher/teaching artist preparation program. Years as a public-school theatre teacher, a teaching artist, a program development facilitator, and a playwright/author/director/deviser for young audiences undergird her current research and creative activity centered around multimodal, multilingual literacies and arts-driven community engagement.
Panel: A Reflective Practitioner’s Guide to (Mis)Adventures in Drama Education – or – What Was I Thinking?: A Panel Discussion on Reflective Practice

The panelist discussions are based on their contributions to a new edited volume on reflective practice released in June 2015 called, A Reflective Practitioner’s Guide to (mis)Adventures in Drama Education – or – What Was I Thinking? Conceived at the 2012 IDIERI conference in Limerick, Ireland, the book looks at reflective practice not as a series of steps, but as a continual change in perspective. The contributors include: John O’Toole, Pamela Bowell, Brian Heap, Johnny Saldana, Michael Anderson, Julie Dunn, Patrice Baldwin, Allison Manville Metz, Gus Weltsek, Christina Marín, Robert Colby, Juliana Saxton, Christine Hatton, Carmel O’Sullivan, Peter Duffy, Katie Dawson, with a foreword written by Cecily O’Neill and an afterword by David Booth. The purpose of the book is for established theatre educators and practitioners to reflect on a moment in their teaching that went terribly wrong. The "mistake" could be due to an oversight, lack of understanding, lack of preparation, or any number of other causes. The session will not simply be a series of "mess up" stories, but a critical reflection on those so-called mistakes through considering how those moments transformed their practice. Each essay considers the following ideas, the (misguided) incident, the critical analysis of the event, and how the event shaped their future praxis.

Panel members Pamela Bowell, Michael Anderson, Peter Duffy, Christina Marín, Brian Heap, and Christine Hatton will ground their comments in how their reflective practice is guided by the concepts of intuition, emotion and passion. They will share a bit from their chapters and make a few comments on how their work is different due to their reflective/reflexive practice.

Pamela Bowell is Visiting Reader in the School of Culture, Education and Innovation at Bishop Grosseteste University, Lincoln, where she teaches in the Department of Culture and Creative Arts. She is also an active freelance drama and education consultant, workshop leader and author with a deep interest and experience in drama as a means to enable learning. For more than a decade she was Chair of National Drama, the UK’s leading professional association for drama teachers.

Dr. Michael Anderson is Professor (Arts and Creativity) in the Faculty of Education and Social Work at The University of Sydney. His research and teaching concentrates the role of creativity, the arts (particularly drama) and play have on learning. This work has evolved into a program of research and publication that engages with arts classrooms directly. His recent publications explore how aesthetic education and research is changing learning in the 21st Century. These publications include: Applied Theatre: Research (with Peter O’Connor, Bloomsbury, 2015), Partnerships in Education Research: Creating Knowledge that Matters (with Kelly Freebody, Bloomsbury, 2014), Masterclass in Drama Education (Continuum, UK), Teaching the Screen, Film Education for Generation Next (with Miranda Jefferson), Drama with Digital Technology (with John Carroll and David Cameron, Continuum, 2009) and Real Players: Drama, Education and Technology (with John Carroll and David Cameron Trentham, 2006). See more at: http://sydney.edu.au/education_social_work/about/staff/profiles/michael.anderson.php#st_hash.UX6FjcDo.dpuf

Peter Duffy is associate professor and head of the MAT program in theatre education at the University of SC. He works within schools and communities demonstrating how theatre improves learning and teaching. Previous to USC, Peter was Director of Education at the Ironlade Ensemble in Brooklyn, NY. Additionally, Peter taught grades 7-12 English, German and Drama for a decade in Maine. He worked as an actor/teacher in New York City schools. He co-edited the book, Youth and Theatre of the Oppressed and edited the newly released A Reflective Practitioner’s Guide to (mis)Adventures in Drama Education – or – What Was I Thinking?

Christina Marín, PhD is an Assistant Professor of Performing Arts at Emerson College. She teaches courses in Qualitative Research, Theatre of the Oppressed, Contemporary Issues in Education, and Human Rights in Theatre. She is also the Theatre Teaching Artist-in-Residence for Hyde Square Task Force’s youth theatre troupe ¡ACCIÓN! Community Theatre. She recently directed the inaugural production of Antígona: Las Voces Que Incendian el Desierto for Emerson College’s nascent student production company Raíz Latinoamericana.
Dr. Brian Heap is tenured Senior Lecturer and Head of the Philip Sherlock Centre for the Creative Arts, University of the West Indies, Mona, Jamaica, where he has taught and supervised undergraduate and graduate Drama programs for the past 20 years. Brian is internationally recognized as an authority on Process Drama and has an extensive research and publication record in this field. He also engages in consultancy, staff development and project work relating to drama as a pedagogical process and has served in leadership roles nationally and internationally including consultation in drama for Jamaica’s National Curriculum. He was convener of the Fifth International Drama in Education Research Institute in Jamaica in 2006.

Christine Hatton lectures in drama and arts education at the School of Education at the University of Newcastle, Australia. Her research explores gender, identity and technology within drama processes, teaching and research. She is a chief investigator, with Mary Mooney, in the Fresh AiR Initiative Research Study (2014–2016) funded by Arts NSW, examining the impacts of sustained artists-in-schools residencies, with a focus on the reciprocity of practice between artists, teachers and students. With Sarah Lovesy, she published the book Young at Art: Classroom Playbuilding in Practice (2009).
Workshop 1: Challenging a Japanese Model of Friendship through Drama: Would You Be Able to Sacrifice Yourself for Your Friend?

The Japan Foundation London has developed the ‘JFL Japanese Scheme of Work for Primary Schools’ since Modern Foreign Language in the National Curriculum in England became compulsory at Key Stage 2 in September 2014. It is based on the ‘Key Stage 2 Framework for Languages’ (Department for Education and Skills, 2005) and the ‘JF Standard for Japanese-Language Education 2010’ (Japan Foundation, 2010), both of which originate in Council of Europe’s language education policies.

I developed one unit for Year 4 students in the scheme with a Japanese language advisor in the Japan Foundation London. In the unit, we introduced Hirosuke Hamada’s children’s story, ‘Naita Akaoni’ (Red Demon Cried), and taught some of Japanese words, manners and cultures through the dramatization of parts of the story. Above all, we focused on exploring one of the important themes in the story: we unpacked a Japanese model of friendship associated with self-sacrifice and in doing so attempted to develop the ability to decenter and critical cultural awareness, which, according to the Council of Europe’s language education policies, is essential to intercultural understanding.

In my workshop, I am going to introduce a shorter version of this unit. We will dramatize parts of the story and discuss this Japanese model of friendship associated with self-sacrifice through this process. At the same time, we will look at how we can adopt conventions of Japanese traditional theatre within the framework of the English model of drama education.

Norifumi Hida, MFA (East 15, Essex), PhD (Warwick) teaches class struggle, gender, ethnicity and multiculturalism in theatre at Toho Gakuen College of Drama and Music and English language and stories through theatre and drama at Seisen University in Tokyo. As a teaching artist and director of theatre for young audiences, he developed his most recent production, Hospital Theatre Project 2015, a site-specific multi-sensory theatrical performance for children with disabilities. He was formerly a Research Associate to the MA in Theatre for Young Audiences at Rose Bruford College in London. He is a founding board member of the Next Generation, ASSITEJ.

Workshop 2: Transforming Visual Art into Performance: "The Colunga Project"

Experience the journey of students at the American School Foundation Guadalajara (ASFG) in Guadalajara Mexico as they collaborate to create a performance piece inspired by characters from the paintings and sculptures of internationally known artist Alejandro Colunga.

See how an international school celebrated the works of a visual artist with ASFG students, preschool through high school, and the extended community. Through interviews, research and interactions, ASFG high school drama students, wrote and workshoped scenes inspired by the characters and life of Alejandro Colunga. Elementary and middle school students explored the physical life of these characters using improvisation and storytelling.

The final goal was to share the life and work of Alejandro Colunga with our school community. A devised piece was produced through a collaboration among the participating students and artist; together over 200 K-12 students participated in the creation of the final performance titled: The Colunga Project.

Participants in the NYU Forum in Educational Theater will experience a multi-media journey of the The Colunga Project through interaction with director Stacy Ohrt-Billingslea, participating students, and a short performance from the piece by ASFG alumni student, María Contreras, who is currently an undergraduate in the New Studio on Broadway program.

Stacy Ohrt-Billingslea is currently the Theatre Director at the American School Foundation Guadalajara, Mexico. Originally from Hudson, Wisconsin, she attended Luther College in Decorah, IA and the University of Nottingham in Nottingham, England, where she majored in Theatre & Dance. From there she received her MFA in Acting from the University of
Montana, Missoula, MT. Ms. Ohrt-Billingslea has held numerous positions in her field such as Director of Drama at Yakima Valley Community College, in Yakima, WA, Adjunct Professor at the University of Montana, and guest artist at the American School Bombay in Mumbai, India. She was the Northwest Regional Playwriting Chair for KCACTF for many years. In addition, Stacy has worked with writers such as Marsha Norman, James McClure, Gary Garrison, Ron Fitzgerald, and Robert Caisely. Her primary fields of interest are Theatre in Education, Social Justice Theatre, and Applied Theatre. She has had the privilege of studying and working with theatre practitioners such as Augusto Boal and Dr. Jillian Campana.
Workshop 1: Inverse Arts Integration: Standards, Objectives, and Assessment in the Drama Education Setting

In addition to bringing enrichment and enjoyment to the school environment, the arts provide engaging learning opportunities. Unfortunately, increased instructional time spent on high-stakes test content has marginalized art for art’s sake in PK-12 environments. In fact, seventy-one percent of America’s school districts have reduced arts, science, and social studies instructional minutes for increased ELA or Math instruction (Center on Education Policy, 2006). In this culture of testing, Theatre and Drama educators must link their art form to the core curriculum content, often to retain employment. Arts educators and teaching artists who wish to design arts-integrated lessons may lack familiarity with Common Core state Standards, identifying objectives, and varied assessment techniques. This significant problem is addressed in the 90-minute workshop, ‘Inverse Arts Integration: Standards, Objectives, and Assessment in the Drama Education Setting.’

The workshop targets Theatre and Drama educators and teaching artists who wish to integrate Common Core State Standards, objectives, and valid assessments into their teaching practice. Participants will experience the lesson via model instruction/demo lesson format. This highly kinesthetic and participatory-based workshop will aid teachers in identifying Common Core State Standards that fit seamlessly with the dramatic curriculum essentials: characterization, pantomime, tableau, and improvisation. Participants will also practice identifying objectives and creating arts-integrated performance based assessment rubrics. Arts educators will gain confidence with classroom-based planning and assessment.

Prepare to increase student connections and engagement by integrating Drama with compound words, action verbs, story sequence, place value, science cycles, major events in history, occupations, and more!

Jamie Hipp, MAT, is a Theatre Instructor for the East Baton Rouge Parish Public School System in Baton Rouge, Louisiana, and a doctoral student in Curriculum and Instruction at LSU. She serves as a Louisiana A+ Schools Arts Integration Network fellow, providing professional development to schools across her state. She presents frequently on arts integration, including two National Association of Gifted Children (NAGC) annual conventions presentations. Jamie enjoys using her unique perspective as a professional actress (including two performance contracts with Disney Cruise Line) coupled with a master’s degree and six years of teaching to effect change in today’s classrooms.

Workshop 2: Theater-based Strategies for Developing Writing across Curriculum

This hands-on session will present drama-based experiential activities that help students develop crucial skills necessary to become better readers and writers, such as supporting opinions with reasons, understanding character motivations in story and through history, reflecting upon and recounting personal experience, and comparing and contrasting personal viewpoints with those of others.

All the drama-based activities will culminate in corollary writing activities, addressing writing genres such as persuasive, personal narrative, opinion and reported informational. The workshop will also demonstrate how the Common Core State Standards and other educational goals can be connected and addressed. These innovative teaching strategies encourage student involvement and can be especially effective in elementary to high school classrooms where many students are struggling in their literacy learning.

The techniques have been shown in independent evaluations to foster student engagement, promote cognitive development and social skills, as well as contribute to statistically significant increases in the standardized test scores of participating students, both in language arts and mathematics.

This presentation incorporates strategies that will strengthen learning development at all levels, and will take into account various individual learning differences to ensure an inclusive learning environment that encourages positive social interactive, active engagement and learner constructed knowledge. Participants will be using critical thinking, expressing
creativity and working collaboratively to problem-solve. The session will provide participants with the opportunity to discuss and identify application of strategies in a classroom setting.

Dani Kopoulos joined the Educational Arts Team in 2010. She received an MA in Creative Writing from New School University in New York, and a BA in multi-media performance from the School of the Art Institute of Chicago, her hometown. Dani is an award-winning solo performance artist and published writer of poetry and creative non-fiction. She has also been a teaching artist for over 15 years, leading drama, writing, and movement workshops in schools and community centers in Chicago, New York and New Jersey.
Master Class Debrief: Cecily O’Neill

David Montgomery moderates a debrief session with Cecily O’Neill, facilitator of the morning drama in education master class Developing Expectations, which was conducted with middle school students. Participants are welcome to join in the conversation with O’Neill about her planning and facilitation process.


David Montgomery is a specialist in drama education, theatre for young audiences, directing, teacher training and integrated arts. As an actor and singer, David performed in numerous professional venues before working as a k-12 teaching artist in New York City and full time middle school drama teacher at I.S. 292 in Brooklyn, New York. Dr. Montgomery is the advisor for the Program in Educational Theatre’s dual certification degree in Theatre and Social Studies (ETSS) as well as for summer-only master’s students in the Educational Theatre in Colleges and Communities program (EDTC). Currently, he serves as Program Director for the Program in Educational Theatre at NYU.
Narrative: Spanish CLIL Teachers Learn to Integrate: Arts, Language and Content

A Reader’s Theatre presentation of research into an arts-integrated professional development program for bilingual public elementary school teachers from La Comunidad de Madrid, Spain, that focuses on the students’ experience of the drama and arts-integration module of the program. Through CLIL, a content-driven approach that integrates the teaching of a second language (in this case English) with teaching in other academic disciplines, teachers are immersed in language growth and curriculum development, but also the enhancement of what are known as necessary 21st Century skills for the global job market: communication, collaboration, creativity, and critical thinking. The exploratory and descriptive research presents evidence for the impact of drama pedagogy which draws on students’ active engagement with multimodal linguistic and social performances.

Enid Larsen, PhD, is an interdisciplinary educator whose career spans education, art, psychology, and organizational management at Endicott College Graduate School. This interdisciplinary mix is an elixir for exploring the transformative potential of the arts in adult learning, including Assessment of Prior Learning for adult learners, and Master of Education programs in Arts and Learning, Integrative and Montessori Integrative Education, and Montessori Early Childhood Education. As Assistant Dean and Associate Professor, she directs the Madrid Bilingual Program with the Consejeria de Madrid, an integrative arts program through CLIL (Content Learning in Language). She completed her Bachelor of Arts at Goddard College; Master of Social Work at Simmons College; Master of Education in Organizational Management at Endicott College; and a Doctorate of Philosophy in Educational Studies at Lesley University. Contact info: elarsen@endicott.edu

Jay DiPrima, PhD, an educator for over thirty years, has taught in the Gloucester Public schools for the past twelve years in performing arts and social studies. Prior to that he has taught both elementary and secondary levels in creative dramatics, theatre, English and social studies in the schools of North Carolina, New York City and Boston, MA. As a visiting assistant professor, he has taught undergraduate and graduate courses for New York University, Endicott College, Fitchburg and Worcester State Universities. He holds a Bachelor’s in History from Gordon College, a Master of Arts in Education from FSU and a doctorate in Educational Theatre from NYU. Contact info: jaydiprima@gmail.com

Gene Diaz, PhD, is an international educator and former Fulbright scholar who integrates the creative process with teaching and research. As a visual artist and educator Gene has taught all levels from primary school to graduate students, both inside and outside of classrooms, including visual art, computer science, EFL, critical ethnography, curriculum theory, visual literacy, and creative process as pedagogy. She completed a PhD at the University of New Orleans in Curriculum, and a BS in Electronics Engineering at San Diego State University. Gene now provides faculty development and arts program evaluation and lives in Arlington, MA, USA. Contact info: diaz.gene@gmail.com.

Paper 1: Drama in EFL Education in Japan

In 2008, the Ministry of Education, Culture, Sports, Science and Technology (MEXT) in Japan announced to introduce ‘Eigo Katsudo’ (English Activity) as a new compulsory subject to the existing national curriculum for elementary education from 2011. To prepare for this, the MEXT provided schools with ‘Eigo no Noto’ (A Note for English) and gave support to existing teachers, many of who were not familiar with how to organise lessons for this new subject: while English had been long compulsory at middle and high schools, it was not at elementary school until 2011. What is distinctive about this handbook was that it recommended that pupils create the original play in English. Since then, elementary teachers with less experience of doing and teaching drama have challenged to create the original play in their classes and have taught English words, phrases and vocabulary through it.

This is not a new movement: some individual Japanese elementary teachers have used drama to teach English as a foreign language (EFL) since the 1930s. However, what has been happening this time is that the government considers drama to be effective to teach English to pupils. As a result, an increasing number of Japanese researchers and specialists of English
language education have had an interest in drama and have published papers and books about it. Interestingly, some of these researchers and specialists have invented their original – not necessarily new from English and American perspectives – approaches of drama to EFL.

There has been the tradition of drama in EFL education in Japan. However, it is not clear: less researchers have investigated it. For this reason, in this paper, I will look at the history of drama in EFL education in Japan. I will explore how Japanese (English) teachers have used drama in their English classes. I will then focus on more current practices. I will unpack how elementary school teachers today apply drama – not only Japanese but also English and American models of drama education – to their English classes.

Norifumi Hida, MFA (East 15, Essex), PhD (Warwick) teaches class struggle, gender, ethnicity and multiculturalism in theatre at Toho Gakuen College of Drama and Music and English language and stories through theatre and drama at Seisen University in Tokyo. As a teaching artist and director of Theatre for Young Audiences, he developed his most recent production, Hospital Theatre Project 2015, a site-specific multi-sensory theatrical performance for children with disabilities. He was formerly a Research Associate to the MA in Theatre for Young Audiences at Rose Bruford College in London. He is a founding board member of the Next Generation, ASSITEJ.

**Paper 2: Mitigating the Superficial Enigma of learning SAT Vocabulary: A Playwriting Workshop in So Many Words**

For the past year, I have been experimenting with a new workshop I developed that uses playwriting skills to teach SAT vocabulary to students. In researching the Hit Parade vocabulary list I have devised lists of words that lend themselves to various scenarios. Using themes like “A group of friends planning a surprise party,” “Contestants on a competitive television cooking show,” “Family game night,” “Slumber Party,” and “Members of the Student Council discuss new options for the school lunch menu,” students must write dialogue and stage directions that employ the 10-15 words on their lists.

In this paper, I will outline the methodology behind the development of the workshops, describe the experiences I have had in facilitating these workshops in diverse settings with different demographics of students, and discuss students’ and educators’ perceptions of the material. I will argue that this experiential model of pedagogy employing drama in education is a more engaging and efficient way to teach the SAT vocabulary. I will also illustrate, how in my experience, students maintain the vocabulary more readily and have an easier time incorporating these words into their everyday vernacular because of this workshop experience.

Christina Marín, PhD, is an Assistant Professor of Performing Arts at Emerson College. She teaches courses in Qualitative Research, Theatre of the Oppressed, Contemporary Issues in Education, and Human Rights in Theatre. She is also the Theatre Teaching Artist-in-Residence for Hyde Square Task Force’s youth theatre troupe ¡ACCIÓN! Community Theatre. She recently directed the inaugural production of Antígona: Las Voces Que Incendian el Desierto for Emerson College’s nascent student production company Raíz Latinoamericana.

The 2011 Egyptian uprising gave way for a new wave of community-based theatre whose participants seek the same confrontation and vigilance they achieved in the 18 days that toppled the former oppressive regime. On a recent trip to Cairo I stumbled upon a performance that enabled me to see that an Applied Theatre movement was taking place in that part of the world. My interviews with various Egyptian artists and activists in the summer of 2015 points to the awakening of people’s awareness and appreciation of Applied Theatre as a method of healing and practicing democracy and resistance. This paper discusses the inception and evolution of Applied Theatre in Egypt and makes direct connections between the characteristics of that practice and those of the Egyptian uprising.

**Dr. Yasmine Kandil**’s research investigates the effective methods of TfD practice by understanding the conditions that provide autonomy and empowerment for marginalized communities. Her dissertation showcases two long-term projects: one carried out with a community of garbage pickers living in the slums of Cairo, and the other with immigrant and refugee youth in Victoria, B.C. Originally from Egypt, Yasmine began her journey in Applied Theatre working with young garbage pickers in the slums of Cairo. Her 2-year collaboration with Community Institutional Development (CID) resulted in the creation of a theatre program run by the children and youth, and whose mandate is to combat the invisibility and marginalization of the community of garbage pickers. Now, more than ten years later, the theatre program continues to thrive where the group tours parts of Egypt with their performances that showcase the community’s cultural songs and traditions.

**Paper 2: Why Here, Why Now?**

This paper reports on, and begins an analysis of, the Stairwells project at Victoria University (this project runs in semester 1, 2016). In this project, students in the Diploma of Education Studies course write their stories on the walls in a major stairwell on campus, creating a permanent visual art installation in the space. In writing their stories, they are responding to the prompt: why are you here? Why now? From their stories, an ethnodrama will be devised and performed in the stairwell, around the campus, and in a public theatre location.

Students in the Diploma of Education Studies at Victoria University (Melbourne) come into the Bachelor of Education ‘through the back door’. For whatever reason, they cannot qualify to enter the B.Ed. via the regular route. They are frequently students who have had disrupted educational experiences. Many of them come from culturally and linguistically diverse backgrounds; some have an unhappy relationship with learning in school. They come to this place of wanting to be a teacher from enormously diverse backgrounds, and carry stories of adventure, oppression, loss, joy and risk with them.

A series of workshops will develop students’ understandings of ‘story’ and support them in exploring the literacy skills required to craft their stories into words. A parallel series of workshops will explore Drama skills, develop group and improvisational work, and provide a basis for students to devise a performance. Underpinning this work will be learning about this location as an indigenous Place, and the stories that exist here and intersect and intertwine with the stories of the students.

Students will then write their stories on the concrete walls of one of the stairwells at Footscray Nicholson campus of Victoria University, creating a permanent word-based artwork. From these stories, and our sense of Place, we will develop an ethnodrama, using principles of physical theatre and Brechtian theatre, and multimedia. There are many images to draw on in developing this project. The performance will emerge from the work in the stairwell and we speak of ‘wells of knowledge’; the campus has rubbish bins and recycling bins and these students, in many ways, are ‘recycling’ themselves; we have images of climbing up or down stairs as success or failure; we associate ‘home’ with belonging and being nurtured, and this is their ‘home’ campus.

**Mary-Rose McLaren** is a senior lecturer in Education with specific interests in creativity and arts education, as well as pedagogy and curriculum. Her research includes: Shakespeare’s sources and effective ways to teach Shakespeare, pre-service
teachers’ experiences of, and effective uses of, the arts in teaching, integrated learning, particularly in secondary schools, arts-based research methodologies. She is also a theatre practitioner and playwright.
Paper 1: Drama and Fuzzy Thinking: Celebrating Maybe, Celebrating Uncertainty

This paper represents a development of initial ideas about the internal logic of process drama that were first presented at the 8th International Drama in Education Research Institute (IDIERI) in Singapore in July 2015. At that time, the authors considered sites of intersection between play, aesthetics and logic, as well as Dorothy Heathcote’s seminal principle of ‘internal coherence’ and C.S. Pierce’s notion of ‘pragmatic paradox’.

As a means to further understand the underlying processes of process drama, Pamela Bowell and Brian Heap now build on and extend their preliminary contentions by drawing on the ideas concerning ‘fuzzy thinking’ developed by Bart Kosko and others, relating them to Heathcote’s ‘tolerance of ambiguity’ and ways in which process drama often destabilizes the tendency for participants to judge the human condition simply in binary terms of ‘right and wrong’ or ‘good and bad’ and which consequently may directly influence the form of the drama through which their ideas are expressed.

Pamela Bowell is Visiting Reader in the School of Culture, Education and Innovation at Bishop Grosseteste University, Lincoln, where she teaches in the Department of Culture and Creative Arts. She is also an active freelance drama and education consultant, workshop leader and author with a deep interest and experience in drama as a means to enable learning. For more than a decade she was Chair of National Drama, the UK’s leading professional association for drama teachers.

Dr. Brian Heap is tenured Senior Lecturer and Head of the Philip Sherlock Centre for the Creative Arts, University of the West Indies, Mona, Jamaica, where he has taught and supervised undergraduate and graduate Drama programs for the past 20 years. Brian is internationally recognized as an authority on Process Drama and has an extensive research and publication record in this field. He also engages in consultancy, staff development and project work relating to drama as a pedagogical process and has served in leadership roles nationally and internationally including consultation in drama for Jamaica’s National Curriculum. He was convener of the Fifth International Drama in Education Research Institute in Jamaica in 2006.

Narrative: Dorothy Heathcote: Master Drama Teacher in Action

Thirty years ago Dorothy Heathcote was in residence at the University of Idaho, Moscow. During her residency Ms. Heathcote taught a variety of populations. All of her drama lessons were videotaped. These videotapes provide a rich look at a master drama teacher working with young people of diverse ages.

Ms. Heathcote is regarded as a pioneer in the Drama in Education (DIE) movement (Landy and Montgomery). She developed Mantle of the Expert a drama approach that, “addresses student needs and in many ways compels them to create their own culture” (Landy and Montgomery). The videotapes illustrate with great clarity what Ms. Heathcote believed to be good DIE, as well as examples of quality mantle of the expert.

This narrative presentation will bring together a number of short video clips of expert DIE. Viewers will have the opportunity to watch Dorothy Heathcote, master teacher. Time for reflection at the end of the presentation will allow viewers to contemplate and discuss what makes for good drama education and how the examples watched provide material for one’s own teaching practice.

Jay Pecora is Associate Professor of Theatre at SUNY Potsdam. He received his BFA from the Theatre School at DePaul, his teacher certification in social studies from Hunter College and an MA in Urban Education from the Graduate Center CUNY. His PhD is from New York University in Theatre Education. As a professional actor and director, Jay worked in LA, Chicago and NYC.
This paper presents research and practice which revitalizes Heathcote’s ‘Rolling Role’, an innovative trans-disciplinary model which connects the work of multiple classes to engage in collaborative imaginative work. The original model was developed by legendary teacher Dorothy Heathcote, an educational innovator who gained international fame for her transformational work centered on dramatic framing to activate meaningful and important learning. She developed models that encouraged teachers to curate powerful learning experiences through careful planning, framing, enactment and reflection. While the Rolling Role model is less well known, Heathcote herself believed that it had great potential to be realised through using websites and digital technologies. Practical experimentation and archival research has informed a deeper understanding of key principles for implementing Rolling Role and its potential for global collaboration and learning. This work has included close analysis of a set of 16 videotapes Heathcote created as a set of consultations for teachers. Rolling Role has the potential to be applied in a wide range of educational contexts with its focus on engaged learning and learning that ‘matters’.

**Susan Davis** is Senior Lecturer at CQUniversity in education and the arts with extensive experience in drama, applied theatre and education. She was previously a drama teacher and Performing Arts Head of Department and has worked in the university sector for the past 10 years. She has led international, national and community based projects exploring innovative models using digital technologies and drama processes. She was lead editor for the book *Dramatic Interactions in Education: Vygotskian and Sociocultural Approaches to Drama, Education and Research* and writer for the forthcoming book *Learning that matters: Revitalizing Heathcote’s Rolling Role for the Digital Age*. 
**Paper 1: Inquiry into Teachers’ Reflections: An Experience of Dramatic Exploration and Aesthetic/Artistic Production**

In the summer of 2015, and within the drama in education summer school program (an intensive two-week training course, held by Qattan Centre for Educational Research and Development, targeting early childhood and basic school educators in Palestine and the Arab World), I had two teaching experiences with the teachers enrolled in the two sections of second year on employing drama in education. The first experience was on forced migration and “boats of death”. The second was on the oppression practiced against women by social traditions and customs, which was explored through the international legend of La Llorona. The two experiences were educational in terms of the methodologies used of employing drama in education, as well as experimental for me as a practitioner working with teachers.

At the end of the three-day course for each of the two sections, the participants were asked to write narrative reflections about their experience. Sixteen reflection papers were submitted, which were very inspiring to read and analyze, as they initiated a dialogue between the aesthetic experience the participants gained through the drama and the personal conflicts they go through in their daily lives, as the two issues of migration and oppression of women make up significant components of injustice in our area.

This paper will investigate and explore into these reflections, through which it will address the personal experience of the participating teachers on individual and collective levels, throughout their engagement in both the dramatic exploration and the aesthetic production.

**Wasim Al-Kurdi** is a poet, writer and practitioner in the field of Drama in Education. He is the Director of Qattan Center for Educational Research and Development, Ramallah, Palestine, and the founder and Academic Director of the Drama in a Learning Context Summer School. He worked as the Managing Editor of Al-Kateb Magazine, and is currently the Chief Editor of Ru’a Tarbawiyya periodic magazine. He has four poetry collections, and has written four lyrical dance performances produced by Al-Funoun Dance Troupe and The Edward Said National Conservatory of Music. He has several published studies and books in the field of Drama and Education such as *The Burst of Words*, *Art Education in School Teaching*, and *Men under the Sun: Presence and Absence of Text*.

**Paper 2: Dealing with Drama’s Delights and Demons: Beginning Teachers’ Experiences of Drama Education**

Understanding the process of learning how to teach is undeniably complex, the subject of much debate and begets many competing perspectives. Surprisingly little attention has been paid in drama research to issues of contemporary teacher education. With some notable examples (Anderson 2002, Schonmann and Kempe 2010, Pitfield 2012, MacLauchlan 2007) there exists significant gaps in our field’s theoretical and empirical knowledge as to how teachers learn to teach drama, especially those who operate at primary (elementary) level.

This paper will present findings from an ongoing longitudinal study examining the views of primary pre-service teachers as they begin to engage with arts education. These students are at the beginning of a 4 year Bachelor of Education programme, upon completion of which they will become general primary teachers, charged with implementing the 12 subjects of the Irish primary curriculum, of which drama is one. The vast majority of the student teachers have had little or no formal drama education as part of their own school experience.

**Dr. Michael Finneran** is a Senior Lecturer in drama at Mary Immaculate College, University of Limerick, Ireland, where he is Director of the BA in Contemporary & Applied Theatre Studies and supervises graduate research. Michael is the reviews editor and a member of the editorial board of *RI:DE: The Journal of Applied Theatre & Performance*. He was academic director for the 7th IDiERI (International Drama in Education Research Institute), held in Limerick in July 2012. He is co-
In difficult times we need artful teachers, whose expertise is responsive, courageous and creative. Dorothy Heathcote famously said that … ‘if we are to give more than lip service to creativity in children, we must actively support the creativity of the teacher (Heathcote, 1984). That is to say we must come to fully recognize the creativity of good teaching’. What is ‘good’ drama teaching in the current educational climate? Heathcote and her pioneering peers have led the way for generations of drama educators to follow, providing expert methods and praxis to shape the field. How can we characterize drama teaching expertise now, in contexts where students are examined in drama and the subject is well established in the curriculum, as it is in Australia? Do we have it all, now? This paper considers how experienced drama teachers respond to the contexts they work in, to ensure their daily work is authentic and, as Heathcote said, creatively ‘good’. In these neo-liberal times, the education ‘market’ is characterized by increased competition, managerialism, risk management and mechanisms of accountability, where the he(art)ful and creative practice of teachers is regularly undervalued and undermined. This is particularly so for Drama teachers, whose work is often counter-cultural to the values and test-driven politics of contemporary schooling. Such creative teaching then is desired and valued only in terms of competition and the game of chasing good academic results to build the school’s brand and performance of ‘excellence’ within the marketplace. In this context, drama teachers’ expertise can be under siege and creatively malnourished.

This paper considers a current ethnodramatic research study investigating the ‘professional craft landscapes’ (Simons, 2002) of expert drama teachers in the Australian context. The study excavates their stories of practice and the views of their recent ex-students, and it considers the alchemy of their everyday work as they shape lives and minds at the pressure point of final year exams. Of particular interest in this study, is the approach they take to playbuilding where they must guide students to create a piece of original theatre to be formally examined. The stories the teachers tell are infused with love and service to both the students and the art form, their professional craft knowledge is, as Simons described, ‘knowledge [that] is developed in practice and is a blend of formal content knowledge, pedagogical knowledge and the personal knowledge that comes from living life in a culture’ (Simons 2002: 2). These are not hero narratives by any means, however they do reflect the labor of drama teaching in complex contexts and provide useful ways to consider current praxis in schools. This paper will explore the roles teachers play in the creative process of ‘good drama teaching’ and consider the implications of the study for drama teacher education and professional development. [Bio – Names in Bold]

Christine Hatton lectures in drama and arts education at the School of Education at the University of Newcastle, Australia. Her research explores gender, identity and technology within drama processes, teaching and research. She is a chief investigator, with Mary Mooney, in the Fresh AiR Initiative Research Study (2014–2016) funded by Arts NSW, examining the impacts of sustained artists-in-schools residencies, with a focus on the reciprocity of practice between artists, teachers and students. With Sarah Lovesy, she published the book Young at Art: Classroom Playbuilding inPpractice (2009).
Workshop: Mentoring Student Playwrights

In this active workshop for facilitators and curriculum developers, participants will experience writing activities from 3 of Roundabout’s after school playwriting curriculum models. Participants will be guided by Roundabout Teaching Artists through activities that empower students as agents of their own learning. Special emphasis will be placed on how the strategies can be applied to session participants’ own work.

Thematic Question: How do teaching artists structure and facilitate a student playwriting project that empowers participants as agents of their own learning?

Facilitator explains that three projects with different "ways in" will be featured as case studies for models that promote student empowerment through playwriting.

For each case study participants will:
- understand the context for the model
- experience a 20 minute demonstration of an activity
- brainstorm applications of the model to their own practice
- see a short excerpt of the students’ product

At the conclusion of the workshop, participants are given a packet of activity plans that outline the facilitation of the activities they experienced. Participants will learn about a variety of entry-points/inspiration for generating student writing, gain at least 3 writing activities to add to their toolbox of teaching skills, and be able to apply the strategies they have experienced to their own work.

Paul Brewster is a theatre artist and educator residing in New York City. He manages school partnership programming for Roundabout Theatre Company, serving more than 6,000 NYC public school students and educators annually. He is also Artistic Producer for Trusty Sidekick Theater Company, which creates bold, original productions for young people and their families. Paul teaches for City College of New York’s Educational Theatre Graduate Program. In addition, he has numerous professional directing and stage management credits at regional and off-Broadway theatres. MA, NYU Steinhardt; BFA, Tisch School of the Arts.

Gail Winar has toured the US and Europe as an actress and directs throughout the tri-state area. She has authored study guides, children’s plays, and is an editor at Teacher’s Discovery. She teaches at Kean University and is a Master Teaching Artist for Roundabout. Gail is working on an original theater piece with Paul Lucas chronicling the journeys of transgender individuals, premiering at Edinburgh Fringe. BFA, NYU Tisch. MFA, Shakespeare Theatre Company’s Academy for Classical Acting.

Kim Oria manages Roundabout’s theatre-based educational programming, which consists of after school initiatives, career development, and audience enhancement programming. Kim has served on the planning committees for both New York City Arts in Education Roundtable’s Face to Face conference and AATE’s New York City’s TIOS mini-conference. Before becoming part of the Roundabout’s education team Kim worked for Manhattan Theatre Club as Education Program Coordinator and worked as a teaching artist for Emerald City Theatre and Lookingglass Theater Company in Chicago. She holds a Bachelor of Science in Theatre Arts Management from Ithaca College.
Workshop: **FIVE: Creating an Interactive Multimedia Workshop for Students with Special Needs and the Very Young**

Through hands-on activities, performance and discussion, participants will learn about the creation of New York City Children’s Theater’s new theater piece designed for students with special needs and the very young. This interactive multimedia musical, titled FIVE, engages students in exploring their five senses by taking them on a virtual tour of the five boroughs of NYC. Presenters will share research, their devising process, and perform an excerpt from the project. Attendees will brainstorm ways they can integrate the content and educational approach into their own artistic practices, including the benefits of using sensory objects in the classroom, and supporting verbal communication with physical gesture, images, music and video. This approach to teaching supports all learning modalities by offering various entry points for students, with a variety of skills and abilities, to engage with the content. This workshop is designed to target educators, administrators who create curricula, and theater professionals who are interested in integrating innovative techniques for promoting student-learning.

**Brooke Boertzel** began her relationship with New York City Children’s Theater in 2005 when she worked as a teaching artist. A professional actor, Brooke has performed in the US, Micronesia, Asia, Indonesia and Europe. She holds an MFA in Acting from the Actors Studio Drama School (New School University), as well as an MA in Educational Theatre from New York University. She received her undergraduate degree in Creative Writing and Theatre from Northern Michigan University. Brooke has served on panels and as a guest lecturer at New York University, Hunter College, Baruch College, Teachers College Columbia University, City College of New York, Brooklyn College and Rutgers University. Topics included: arts integration, assessment and evaluation, vocational opportunities in the arts, Applied Theater, curricula design, and theater with special populations. Brooke is a member of the Board of Directors of the New York City Arts and Education Roundtable.

**Sara Morgulis** (formerly Sara Hunter Orr) is an applied theatre artist and educator who is dedicated to engaging young people through accessible and inclusive theatre practices. She holds an MA in Applied Theatre from the City University of New York and a BFA in Acting with a Minor in Education Studies from Syracuse University. Sara co-presented her master’s thesis research on using theatre in peer education at the 2013 American Alliance for Theatre and Education conference and published her research about training young people to be applied theatre peer facilitators in a 2015 special issue of *Research in Drama Education: The Journal of Applied Theatre and Performance*. She also serves as the Director of Education and Outreach at Actionplay, an organization dedicated to providing people on the autism spectrum equal access to the arts through programming, professional development, and training modules. Sara has worked onstage as a teaching artist and actor at several regional theatres across the country including People’s Light and Theatre Company, Syracuse Stage, and Asolo Repertory Theatre. Sara is the proud recipient of the 2015 TYA/USA Ann Shaw Fellowship Award, which provides career development opportunities for theatre artists and administrators committed to theatre for young audiences.

**Poster: Autism, Asperger’s, and Acting: Learning Social Thinking through Drama**

Within the past fifteen years, interest in the potential of drama to connect with people with autism spectrum disorders (including Asperger’s syndrome) has grown exponentially. Several books have entered the educational drama market aimed at teachers and parents of young people on the autism spectrum, each proposing ways in which drama participation can help develop social skills in children with autism. Similarly, the field of developmental psychology has developed drama therapy approaches with the same goal.

As social communication difficulties are a primary diagnostic criterion for autism and Asperger’s syndrome (American Psychiatric Association, 2014), the establishment of drama programs for children with autism, and the books that followed, were welcomed by teachers and parents (Davies, 2004; Nelson, 2010; Schneider, 2007; Wolf, 2005).

**Nancy Curry** has taught music and theatre workshops for gifted and twice-exceptional youth at the University of Northern
Colorado for over fifteen years. She has music-directed educational outreach ensembles for San Diego Opera, Nevada Opera and Edmonton Opera, also serving as rehearsal pianist for Nevada Opera and Edmonton Opera, and conducted productions in Colorado, Nebraska and the Edmonton Fringe Festival. The parent of a gifted young writer with Asperger’s syndrome, Ms. Curry holds an MM from the University of Southern California, and is currently a PhD student at the University of Victoria (Canada) in applied theatre and special education.
Workshop: Process Drama and STEAM: A Transdisciplinary Approach

This interactive drama in education workshop will explore how transdisciplinary inquiry centered in Process Drama can bring a STEAM (Science, Technology, Engineering, Arts and Math) approach to 21st century learning to life. Using pedagogies of Process Drama, this workshop will provide practical and creative means to explore how Drama can promote transdisciplinary thinking and deeper critical understandings. Participants will explore various drama entry points around big ideas of diversity, systems and structures, sustainability, interrelationships and multiple perspectives across curriculum areas. Current projects developed in urban Junior Elementary classrooms in Toronto, Ontario, Canada will be investigated.

Sarah Papoff is an Ontario elementary teacher with a passion for Drama, Dance, Equity and Inquiry. She has enjoyed co-learning, co-planning, and co-teaching for the past two years as a Teaching and Learning Coach with Model Schools for Inner Cities, a program with the Toronto District School Board. She completed her M.A in Education at OISE, University of Toronto in 2013, presenting her research as part of a panel at the National Drama International Conference, 2013. She has facilitated workshops for Model Schools, CODE, ETFO, Toronto DSB and York University. She is currently the President of CODE: The Council of Ontario Drama and Dance Educators. www.code.on.ca
Plenary Panel: Global Research Currents in Educational Theatre

Chair: Philip Taylor, New York University (IDIERI 1, Brisbane, 1995)
Panelists: Carole Miller, University of Victoria (IDIERI 2, Victoria, 1997)
Juliana Saxton, University of Victoria (IDIERI 2, Victoria, 1997)
Cecily O’Neill, The Ohio State University (IDIERI 3, Columbus, 2000)
Ross Prior, University of Wolverhampton (IDIERI 4, Northampton, 2003)
Brian Heap, University of West Indies (IDIERI 5, Kingston, 2006)
Michael Anderson, University of Sydney (IDIERI 6, Sydney, 2009)
Michael Finneran, University of Limerick (IDIERI 7, Limerick, 2012)
Prue Wales, National Institute of Education (IDIERI 8, Singapore, 2015)
Peter O’Connor, University of Auckland (IDIERI 9, Auckland, 2018)

Conveners of the International Drama in Education Research Institute reflect on the field and its development.

Philip Taylor was director of the NYU Educational Theatre program 2003-2012. He is now Director of Doctoral Studies for the Steinhardt Department of Music and Performing Arts Professions, and author of influential texts. He is an avid vintage movie poster collector, and enjoys writing at Katharine Hepburn’s table (she was a four time Oscar winner).

Carole Miller and Juliana Saxton are both emeriti professors at the University of Victoria, holding adjunct professorships in the Faculty of Graduate Studies and adjunct appointments at the University of Sydney, Australia. Each is the recipient of an Excellence in Teaching award. Together they chaired the 2nd International Drama in Education Research Institute 1997, were responsible for the Academic Program for the 5th World Congress of IDEA 2004 and served as the Reflective Keynote speakers for IDEA 2007 in Hong Kong. Their collaborative research is primarily situated in pre-service teacher education with a focus on inquiry-based instruction, applied theatre and the relationship of brain research to theatre practice. Their award-winning book, Into the Story: Language in Action through Drama (2004 Heinemann) will be followed in 2016 by Into the Story 2: More Stories! More Drama! (Intellect, UK/ University of Chicago Press).


Ross W. Prior, PhD, is a teacher, author, academic, and former producer, performer, director, and casting/theatrical agent. He is Professor of Learning and Teaching in the arts in Higher Education at the University of Wolverhampton, UK. He is best known for his book Teaching Actors: knowledge transfer in actor training (Intellect & University of Chicago Press) and his work in applied arts and health as Founder Principal Editor of the Journal of Applied Arts and Health for seven years to date. He has a record of research surrounding learning and teaching within a range of educational and training settings.

Dr. Brian Heap is tenured Senior Lecturer and Head of the Philip Sherlock Centre for the Creative Arts, University of the West Indies, Mona, Jamaica, where he has taught and supervised undergraduate and graduate Drama programs for the past 20 years. Brian is internationally recognized as an authority on Process Drama and has an extensive research and publication record in this field. He also engages in consultancy, staff development and project work relating to drama as a pedagogical process and has served in leadership roles nationally and internationally including consultation in drama for Jamaica’s National Curriculum. He was convener of the Fifth International Drama in Education Research Institute in Jamaica in 2006.

Dr. Michael Anderson is Professor (Arts and Creativity) in the Faculty of Education and Social Work at The University of Sydney. His research and teaching concentrates the role of creativity, the arts (particularly drama) and play have on learning. This work has evolved into a program of research and publication that engages with arts classrooms directly. His recent
publications explore how aesthetic education and research is changing learning in the 21st Century. These publications include: *Applied Theatre: Research* (with Peter O’Connor, Bloomsbury, 2015), *Partnerships in Education Research: Creating Knowledge that Matters* (with Kelly Freebody, Bloomsbury, 2014), *Masterclass in Drama Education* (Continuum, UK), *Teaching the Screen, Film Education for Generation Next* (with Miranda Jefferson), *Drama with Digital Technology* (with John Carroll and David Cameron, Continuum, 2009) and *Real Players: Drama, Education and Technology* (with John Carroll and David Cameron Trentham, 2006).

See more at: http://sydney.edu.au/education_social_work/about/staff/profiles/michael.anderson.php#st hash.UX6FjcDo.dpuf

**Dr. Michael Finneran** is a Senior Lecturer in drama at Mary Immaculate College, University of Limerick, Ireland, where he is Director of the BA in Contemporary & Applied Theatre Studies and supervises graduate research. Michael is the reviews editor and a member of the editorial board of *RiDE: The Journal of Applied Theatre & Performance*. He was academic director for the 7th IDiERI (International Drama in Education Research Institute), held in Limerick in July 2012. He is co-editor of *Drama and Social Justice: Theory, research and practice in international contexts* (Routledge, 2016) and co-editor of *Education and Theatres - Innovation, Outreach and Success*, forthcoming from Springer in 2017.

**Prue Wales** is Assistant Professor in Drama Education in the Visual and Performing Arts Group at Nanyang Technological University. In 2015 she was Conference Director of the 8th International Drama in Education Research Institute (IDIERI). Her research interests include drama/theatre education, identity/subjectivities, drama with new media, and performed research.

**Peter O’Connor** is Professor of Education and Director of the Critical Research Unit in Applied Theatre at the University of Auckland. He was a founding co-director of Applied Theatre Consultants Ltd.
Promotional Presentations
Frederick Loewe Theatre Lobby

Promotions

Moderator: Jonathan Jones

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Jonathan Jones, PhD, is a graduate from the Program in Educational Theatre at New York University, where he earned both an MA and a PhD. He completed his dissertation, Drama Integration: Training Teachers to Use Process Drama in English Language Arts, Social Studies, and World Languages, in spring 2014. He received an additional MA in English at National University and his BA in Liberal Arts from NYU’s Gallatin School of Individualized Study. Jonathan is certified to teach English 6-12 in the state of California, where he taught Theatre and English for five years at North Hollywood High School and was honored with The Inspirational Educator Award by Universal Studios in 2006. Currently, Jonathan is an administrator, faculty member, coordinator of doctoral studies, and student-teaching supervisor at NYU Steinhardt.
Applied Theatre Plenary Panel: Applied Theatre in Prisons

Participants: Ashley Hamilton, Andre Kelly, Richard Norat, Nancy Smithner, Tyrone Taylor, Katherine Vockins

Introduction: Philip Taylor

This session will focus on the powerful benefits of theatre arts in prison, as well as their impact on reentry into free world. Through the collaborative, empathetic, and communicative skills inherent theatre training, participants and facilitators will discuss their experiences with Rehabilitation through the Arts (RTA). An active part of the session will model a lesson based in improvisational methods that was used to develop a show in Woodbourne Correctional Facility.

Nancy Smithner, PhD, is a director, performer, and clinical associate professor in the Program in Educational Theatre where she teaches Physical Theatre, Acting, Directing, Theatre History, Play Theory, Pedagogy and Community Engaged Theatre. Specializing in the devising of original performance works and plays, her directing projects include: The Tales of the Lost Formicans (Congdon); The School for Scandal (Sheridan); Tongues (Shepard), A Chance Shadow (Wobbe), The Triangle Project (original work), Sonia Flew (Lopez), As You Like It, Macbeth, Love’s Labour’s Lost, A Midsummer Night’s Dream (Shakespeare) The Eumenides (Aeschylus), Mad Forest (Churchill), (m)BODY (devised work), The Imaginary Invalid (Moliere), The Memorandum (Havel), Voices of Women (original works), and The Odyssey (Homer). An applied theatre practitioner, Smithner teaches and directs in medium and maximum security prisons and was a senior member of the Big Apple Circus Clown Care Unit, performing for children in pediatric settings.

Rehabilitation Through The Arts (RTA) is dedicated to using the creative arts (theatre, dance, creative writing, voice and visual art) as a tool for social and cognitive transformation behind prison walls. RTA was founded in Sing Sing Correctional Facility in 1996 has since expanded to five men’s and women’s maximum and medium-security New York State Correctional Facilities: Bedford Hills, Fishkill, Green Haven, Sing Sing and Woodbourne. NYU has been partnering with RTA since 2008, wherein faculty and graduate students have engaged in teaching improvisation, drama in education, theatre history, play reading, character study, clowning and devised, physical and forum theatre as well as directing full-scale and workshop productions.

Katherine Vockins, Executive Director, founded RTA in 1996 at Sing Sing Correctional Facility and remains its leader. She is also the Executive Director of Prison Communities International, RTA’s parent organization. Prior to founding RTA, Katherine ran an international marketing organization, working with corporate and non-profits clients including Save the Children, UNICEF and Habitat for Humanity. She has produced several major conferences on prison issues and is a frequent speaker at conferences on arts-in-correction.
**Paper 1: “Days in the Bay”: The Making of a Performance Inspired by the Changing Streetscape of North Belfast in Northern Ireland to Reflect the Impact of Those Changes on the Community There**

This paper, which will be illustrated with video extracts from the performance itself, recounts the process by which a group of men in the 50s and 30s from Tiger’s Bay, a Loyalist enclave in Belfast’s divided northern district, created a short performance exploring how the changing streetscape of the area has impacted on the community. The older men had direct and visceral experience of the Northern Ireland “Troubles” in the 1970s, 80s and 90s, while the younger men had been affected by the lingering legacy of the violence as the protracted Peace Process has progressed since the Good Friday Agreement in 1998.

Adapting some of the image theatre techniques of Augusto Boal with which he has worked for more than twenty years, David Grant developed devising strategies specifically to suit the group, and generated a wealth of stories based on two themes: “good days” and “bad days”. Since many of these began with a street name (“one day when I was standing in Mackey Street…”) the idea emerged to present these stories on a large-scale map of Tiger’s Bay. It quickly became clear that the geographical scope of Tiger’s Bay was a constantly changing one, and that many streets featured in the stories told now lay on the other side of a “peace wall”; yet more had been ripped up for redevelopment, leaving Tiger’s Bay as a small, closely defined Loyalist enclave surrounded by Nationalist neighbors. Not only, therefore, is Tiger’s Bay itself precarious, but its residents feel the traditions that have defined them under increasing threat from rapid political and social change.

David Grant is a Senior Lecturer in Drama in the School of Creative Arts at Queen’s University, Belfast, where he has been based since 2000. A former Managing Editor of Theatre Ireland magazine, Program Director of the Dublin Theatre Festival, and Artistic Director of the Lyric Theatre, Belfast, he continues work as a theatre director alongside his academic work. He has a long association with youth and community-based arts, most recently devising *Days in the Bay* with the Tiger’s Bay Men’s Group in Belfast. He is also director of the Brian Friel Summer School.

**Paper 2: English Drama for Critical Pedagogy: Adapting Caryl Churchill for Community-Engaged Theater Workshopping Tool in Post-Umbrella Movement Era of Hong Kong**

Community Theatre has long been used as a powerful pedagogic form of education with the goals of empowerment and socio-political consciousness-raising by critical educators such as Paulo Freire and Augusto Boal. My research examines the concept of a semi-scripted, community-engaged theatre workshopping tool, with a localized case study involving tertiary drama students working with scenes adapted from Caryl Churchill’s plays. The action research element is designed to engage with the learning needs and interests of students in post-Umbrella Movement Hong Kong. The study is envisaged as a form of critical pedagogy, connecting our typically marginalized tertiary Drama Studies (condescendingly perceived in the educational hierarchy as mere extra-curricular activity in most cases) with community experience in order to enrich the quality of critical and creative education in the tertiary curriculum.

Yu Hsiao Min (May) is a PhD candidate and a tutor at English Department of Lingnan University, Hong Kong. Through her educational experience in Contemporary English Studies, Education, and Cultural Studies, she has realized the importance of student autonomy, critical thinking, interdisciplinary awareness and community-engagement in achieving meaningful and humanistic learning experiences. Recognizing a strong call for pedagogic alternatives in institutional education in the ‘glocal’ contexts of student-led social advancements, she strives for promoting mutual-learning across communities with English Drama for Critical Pedagogy.
Paper 1: Image and Tableau Workshops with Academic Staff: Piloting an Applied Drama Research Method to Gauge Diverse Views and perceptions for Professional Development

This paper reports on research that I have been undertaking investigating the use of image and tableau based drama activities with groups of university staff to gauge their thoughts, perceptions and experiences of their work within higher education. Contributing to staff development and to promoting a dynamic ethos of sharing and reflection, I have been piloting these approaches as a research method specifically. I have been interested in comparing the responses that emerge from such active, participatory activities with the kind of material that emerges from focus groups and one-to-one interviews. Part of this research includes investigating the significance of embodiment in a participatory and collaborative context.

Drawing on approaches to multimodality and visual research analysis, I have been exploring formal ways of analysing the kinds of material that emerge in participatory drama work in a higher education staff context. Further, in capturing some of the range, diversity and complexity of staff views in the University that I am part of, this project has necessarily confronted me with finding appropriate approaches to dealing with the ethical challenges of insider research. With my own background in applied and educational drama, the applying of drama in this particular context has allowed me to confront and subvert some of these challenges, and to access a diverse range of responses that are not bound by the language and jargon of a meeting room. The approach embraces the idea that images can be interpreted in different ways and can express multiple ideas, and is designed to encourage participation among people who may initially feel reticent or unused to this kind of activity. Further, it allows me to fulfil some of my own leadership duties in encouraging dialogue and interaction amongst staff across disciplines within the Faculty.

Michael Carklin is Principal Lecturer in Drama at the University of South Wales in Cardiff, UK, where he also plays a leadership role within the Faculty. His background is in Applied Drama and Theatre (including Drama and Theatre in Education). He is currently completing a Doctorate in Education (EdD) at the UCL Institute of Education in London exploring the research methods highlighted in this paper.

Paper 2: Performative Pedagogy for Business Contexts

In this paper, the author, as a practitioner-scholar, categorizes and analyzes different forms of performative pedagogies in teaching, learning, and corporate training. The author first reviews current praxis in Western academic settings, including applied theatre in corporate training and performing arts in management education. The author then conceptualizes a principle of performance – balance – drawing upon performance, performance studies, and performative pedagogy. This principle of performance includes the relationship between body and mind, self and other, as well as theory and practice. In addition, the author utilizes balance to analyze Taiwanese examples of performative corporate training. This author attempts to build an interdisciplinary foundation for the trend of drama, theatre, and performance application in business and encourage cross-cultural research.

Sheng-Tao Fan is a Fulbrighter from Taiwan. He has an MA in Educational Theatre at New York University and a PhD in Performance Studies from Southern Illinois University, Carbondale. Dr. Fan is currently an Assistant Professor of Graduate Institute of Performing Arts at National Taiwan Normal University, where his research concerns performance in corporate training, Dr. Fan has published in professions journals such as The Journal of Drama and Theatre Education in Asia, Research in Drama Education and Theatre Studies, Business Education Innovation Journal, Development and Learning in Organizations: An International Journal, and Journal of Applied Arts & Health.
Narrative: Playback Theatre in Classroom: Playback Theatre and Graduate Students’ Self-development

For graduate students whose major is school counseling or mental health education, self-development is the important basic part of their professional development. The playback theatre is a kind of improvisational art to act the teller’s living stories. I invited the Playback Theatre troupe into my classroom and the action became a part of teaching. It lasted 6 weeks, once a week, 3 sections at a time, for 45 minutes per section. At the end of the course, the students wrote about their deep impressions of their experience in the classroom. Using qualitative research methods to analysis these writings, I found that (1) Playback Theatre deepens the graduate students’ experience of “respect” and “empathy” and partly develops these two capabilities; (2) Playback Theatre actively promotes their self-development; (3) “empathy” is the psychologically mediating factors for promoting the changing of self-cognition, behavior, and emotional release; (4) the improvisational action best displays empathy to the story teller; (5) theatre ritual and artistry are the external conditions which inspiring empathy; (6) the atmosphere of equality, respect, and inclusion in playback theatre provide foundations for inspiring empathy; and (7) Playback Theatre promotes dialogue in the theatre community; in return, with empathy, the individuals connect with each other and the individual develops more openness.

Liwen Ma is Associate Professor at the Institute of Educational Psychology and School Counseling Director, Applied Drama and Expressive Arts Education Research Center Faculty of Education, Beijing Normal University (BNU). Professor Ma’s research interests include: action research, applied drama/theater, drama curriculum, drama teacher training, drama pedagogy, and personality and social development. Professor Ma has engaged in actively promoting Applied Drama development for ten years in China. Courses taught include teaching through applied drama in three graduate student courses since 2009 and setting up a course named ‘Applying Drama-in-Education in Primary and Middle School’ for graduate students in 2015. This is the first time that DiE entered the graduate student curriculum system in China. Professor Ma has guided twelve master degree papers on drama education, eight on others, and finished eleven research projects on drama education from 2009.
Narrative: *A Rainbow of Bodies: Theatre for Health Explores Bodies and Weight*

People who live in larger-than-“normal” sized bodies often feel devalued by society. No matter your health status, if you do not meet societal expectations for body shape and size, you will be judged. However, the reality about bodies and weight is much more complicated than mere gaze or a number on a scale can capture.

In this narrative presentation, I will discuss my current research in which I facilitate theatre for health workshops (using primarily Rainbow of Desire techniques) to explore bodies and weight in US society.

As a continuation of my 2011 dissertation research, I began two series of applied theatre (theatre for health) workshops in the fall of 2015 (a third is scheduled for February of 2016) to explore the experience of living in a weighted body in the US. One of the series focuses solely on women, the other is open to all genders.

*Teresa A. Fisher, PhD.* is an Assistant Professor in the Department of Communication Arts and Sciences at Bronx Community College (City University of New York) in the US. Teresa’s research interests include post-show discussions, new play development, bodies and weight, and theatre for health. She produces New Plays for Young Audiences at New York University and is an Artistic Associate with the New Visions/New Voices Play Festival at the Kennedy Center in Washington, DC. She is the author of *Post-Show Discussions in New Play Development* (2014, Palgrave). She is also the Reviews Editor for *The Journal of Applied Arts and Health* (Intellect). Contact information: 2155 University Avenue, Colston Hall, room 728, Bronx, NY, USA 10453, 718-289-5100 x3412, teresa.fisher@bcc.cuny.edu.

**Paper 1: Project to Explore the Issues of Care Work, ‘Acchi wa Kocchi, Kocchi wa acchi (We Are them, They Are We)’**

This project was intended to explore the issues of care work by research, discussion, and sharing personal experiences of participants. At the end of each of two years, we shared our findings by presenting theater performance, and had discussion with audience afterwards. It had multi-generational participants, including community people who care for their own family, caregivers, home care staff and also a cancer patient.

This is a report on how our team—with a theater practitioner, a choreographer, and producers—struggled to negotiate a commitment to both the process and product of an applied theatre project. It was not easy to create a better power relationship between facilitators and participants under the situation as follows: the idea of applied theater was not familiar and the sense of participation in general was still weak mainly because of shortcomings in the Japanese educational system and methodology.

The title of the second year presentation, “Acchi wa Kocchi, Kocchi wa acchi (We Are them, They Are We)” symbolizes that all human beings are the relational beings, as Eva Feder Kittay, a feminist philosopher says “our own well-being is never entirely independent of the well-being of the other.”

*Setsu Hanasaki* is a theater practitioner and teacher. Her works include: “Minamata ba Ikite (Living in Minamata)”(2006) in which she collaborated with Minamata disease patients and citizens of Minamata, Youth Theatre Project in Ache, Indonesia (2007-2010) for peace building after the conflicts between the national government and local sectors, research works on theatre with homeless people and prison theatre in London (2010-11), and an environmental theatre project with indigenous people in Cordillera, Philippines (2012-). Setsu regularly works in Setagaya Public Theater in Tokyo. She is a managing director of engeki design guild and part-time lecturer at Musashino Art University and Nihon University.
Paper 2: Speak as You Find: Disrupting and Developing Narratives of Community through Intergenerational Arts Practice

Speak as You Find (2015) was an intergenerational community performance engaging more than one hundred collaborators as part of a yearlong program, Rooms with a View, investigating historical and contemporary narratives of life in East London. It was developed by Magic Me, one of the UK’s leading intergenerational arts organizations, with Sue Mayo as director and lead artist.

The London Borough of Tower Hamlets in East London is one of the most diverse in the UK: 69% of the population belongs to an ethnic group other than white British and it has the largest Muslim population, mainly of Bangladeshi origin, in England. Despite its proximity to the global businesses of the City of London and Canary Wharf, it is the third most deprived borough in England. The borough’s boundaries stretch to the docks on the north side of the River Thames and it has been the first, and often final, port of call for immigrants over centuries: Huguenot, Irish, Jewish, Bangladeshi and Somali.

Rooms with a View engaged with the layered heritage of the borough and the multiplicity of narratives at play in people’s experiences of refuge, shelter, home, community, belonging and dislocation. Through a series of public arts-based consultations, led by the team of intergenerational participants, the project sought to uncover the texture of the voices of people whose experiences are shaped by global market forces (ie. the decline of the once robust garment industry and the impact of gentrification) and cultural and political events (ie. the reshaping of the borough’s landscape due to the London 2012 Olympics and a heightened sense of unease after the London bombings on 7/7/05). Central to the project was a commitment to the creation of spaces and structures for intergenerational and intercultural dialogue about community. The project culminated in a site-specific promenade performance, Speak as You Find, which included a forum for discussion with the audience in the form of a Community Conversation, a structure informed by Talk for Change, a community interest company lead by specialist advisers for the Department of Communities and Local Government.

Dr. Caoimhe McAvinchey is a Senior Lecturer in Drama, Theatre and Performance at Queen Mary University of London. Her research focuses on applied performance. Publications include Theatre & Prison (Palgrave, 2011) and, as editor, Performance and Community (Bloomsbury, 2013). Current projects include a monograph in collaboration with Clean Break Theatre Company and Applied Theatre: Women and the Criminal Justice System, an edited volume of international scholars and artists engaged in a critical consideration of women, crime and justice. McAvinchey’s research on intergenerational arts practice is informed by her collaborations with Magic Me, a London—based specialist arts organization.
Workshop 1: Drama Pedagogy of Resistance: Anchoring Critical Participatory Ethnodrama Action Research with Image Theatre

Ethnodrama, critical participatory action research (CPAR) and Theatre of the Oppressed (TO) can be uniquely blended as a strategy for stimulating dialogue, interaction and change as a form of Applied Theatre. Teaching artists, educators, theatre practitioners and drama researchers would benefit from a workshop that demonstrates the integration of these three strategies for partnering with students and/or community members to engage in critical change. CPAR is grounded in the belief that those most impacted by issues should have the most say in the process of determining the problems in need of confronting, research methods, and the creative envisioning of new conditions. Ethnodrama can bolster CPAR as part of the analysis process, presentation, and utility of research in creating change and educating audiences. Using TO can serve as a structure within which to produce impactful ethnodrama as public pedagogy and as a catalyst for dialogue, disruption and change.

Ethnodrama, TO and CPAR are ideal in engaging a drama pedagogy of resistance that privileges counter-hegemonic knowledges, seeks to identify and disrupt power dynamics, and that nurtures and mobilizes collective agency, creativity and efficacy through dramatic direct action. The educational and expressive form of ethnodrama provides a context wherein the histories and marginalized perspectives missing in formal educational institutions and mainstream politics are researched and performed.

In this workshop, I plan to provide an interactive experience of devising ethnodrama pieces from interview excerpts guided by the Three Images TO exercise. I will frame the workshop as a simulation of a CPAR project in which participants have already chosen a research topic (community-engaged change-making) and have conducted data collection (interviews).

Rachel Rhoades is a PhD student in Curriculum Studies and Teacher Development at the Ontario Institute of Studies in Education, University of Toronto. Rhoades holds a BA in Arts Education & Social Change from Vassar College and MEd in Arts, Community, & Education from Lesley University. For seven years, Rhoades worked as a programs manager, arts educator, and youth theatre director in collaboration with the Boston Public Schools. She currently co-directs the drama program at City View Alternative School in Toronto. For her dissertation research, Rhoades will conduct multi-sited arts-based youth participatory action research in Toronto and Boston.

Workshop 2: #AppliedTheatreMatters: TO in the Midst of the Movement for Black Lives

This interactive workshop, geared towards youth workers of any kind and in any field, will engage participants in practicing Theatre of the Oppressed (TO) techniques with the specific frame of utilizing them in the context of the Movement for Black Lives. Students of all backgrounds in classrooms, community groups, and after-school activities are trying to have conversations about police brutality, mass incarceration and their relation to black and brown bodies in cities across the country. This workshop offers a way of implementing the tools of TO to provide accountable, creative, open, and enjoyable space for dialoging and making original, change-seeking work about these issues.

We will play, practice, and problem-solve:
- TO games to build and strengthen the bonds within youth communities
- TO exercises as tools for violence reduction and conflict resolution
- Check-ins and check-outs as imperative sharing, discussion and story seeding devices

Quenna Lené Barrett serves as Education Programs Manager for the University of Chicago’s Arts + Public Life, managing and supporting arts programs for teens in underserved communities on Chicago’s South Side. Quenna received her BFA from NYU Tisch Drama (2011) and her MA in Applied Theatre from the University of Southern California (2013). She is a teaching artist, cultural fieldworker, organizer with the Black Youth Project 100 and the #LetUsBreathe Collective, working actress, and Theatre of the Oppressed (TO) practitioner blending TO techniques with acting skills to give teens voice and space to rehearse, tell, and change the stories of their lives.
Workshop: Teaching the Live: The Pedagogies of Performance Analysis

For many drama students seeing theatre is a requirement of their drama studies and is a requirement of their written curriculum. Live theatre becomes an experience to be analyzed, evaluated, reviewed, deconstructed and reconstructed. Contemporary theatre productions are often highly complex offering rich opportunities but also challenges with regard to ephemeral nature of the text students are required to respond to.

This facilitated workshop/paper presentation relates to the focus area of drama in education with reference to theatre for young audiences/play production. The targeted participants are teachers of middle to senior secondary school drama and theatre companies who engage with the education sector, particularly those who program work for students. It will offer participants theoretical and practical insight into the pedagogies used by teachers in Australian secondary schools in the state of Victoria to teach performance analysis. Participants will use performance making to explore performance analysis, engaging and playing with a range of dramatic elements including space, silence, sound, movement, spoken word, and actor/audience relationships. The workshop/paper draws directly on the presenter’s recently submitted PHD research, as well as her extensive experience working with theatre companies and schools developing programs that provide students with deep and extended engagement with live theatre performance.

Meg Upton is a lecturer in drama education at Deakin University and a research assistant at the University of Melbourne, School of Culture and Communication. She has recently submitted her PhD thesis for examination - Teaching the Live: The pedagogies of performance analysis. Meg is an experienced arts education consultant within the theatre industry in Australia, a board member of Drama Australia, RAWCUS – a theatre company for people with and without disabilities, and Vice President of the Green Room Awards Association of Victoria, Australia. Recent publications include Education and the Arts: Creativity in the Promised New Order (Currency House, Nov. 2014) and The Provocative Space: Deepening Students’ Experiences of Live Theatre Performance (in Schonmann, Ed. 2015)
**Book/Narrative 1: Make Theater Happen**

*Make Theatre Happen* is a new book devoted to the theatre teacher in secondary schools, especially those without experience, from an old hand at this stuff. *Make Theatre Happen* is divided in three parts: tips for the actor, creating the curriculum (with sample classes and lesson plans), and finally, directing/producing a show.

Paul D. Palmore was born and raised in Dumaguete City, Philippines, son of a missionary couple, Mimi and James Palmore. He pursued higher education at the University of Michigan (BA in Radio Television and M.A. in Acting) and University of Hawaii (MFA in Design and All But Dissertation for a PhD in Children’s Theatre). He has taught theatre for 43 years: at Silliman University, University of Hawaii, Kamehameha Schools, and Punahou School where he is currently Director of Theatre. He has acted, directed, designed lights, sets, costumes, sound and composed music for over 150 theatre productions.

**Book/Narrative 2: As Life Goes On: Lessons One Doesn’t Want to Have to Learn**

When I was about three or four years old, Mom and I visited my grandmother’s house in Bensonhurst, Brooklyn, NY. The minute we arrived, she would say, “Give her a piece of paper and a pencil. Let her sit by the window and draw.” I don’t have copies of those drawings but I knew they made me feel important.

Who would have thought going back to school at age 40 would finally grant me my wishes of where I wanted to be since I was born? I wrote the book, *Born to Create*, with the hope of helping others achieve their goals later in life—like age 40. It’s never too late.

As life went on, eventually I became the caretaker for my brother Bob when he had a breakdown when he was 23 in 1963 and lost all friends from childhood. He couldn’t finish college as the doctor said it was too stressful. He continued to work at New York Housing Authority until he had to retire from a bad hip. We did a lot of traveling to Mystic, Connecticut to try different places to eat.

I was glad that I was able to be his caretaker and wrote the book with the hope of encouraging others to do the same.

Dr. Rosalie H. Contino, PhD. was born, raised, and still lives in Brooklyn, New York. She attended Fordham University where she received her bachelor’s degree in elementary education. After college, Rosalie taught grammar school in Fort Greene before she transferred to a junior high in Sheepshead Bay, Brooklyn in order to teach English. After years of working with kids in the after-school theater program, she pursued both her master’s and doctoral degree in educational theatre and costume design at New York University. Now that she has retired, she enjoys being a writer, playwright, costume designer, as well as lecturer.
Performance Workshop: End of the Line: A Play to Confront the Opioid Epidemic

How *End of the Line* was written: Improbable Players interviewed young adults who were once addicted to drugs and are now clean and sober: How did you start using? What happened to you when you used? Why did you decide to stop? What is life like now? Their interviews were transformed into a four-person performance for middle and high school audiences with the goal of inspiring young people to think twice before experimenting: the consequences of using drugs are dark and devastating. But the rewards of not using are huge.

Each play is followed by Q&A dialogue with the audience and accompanied by pre- and post-discussion materials for small group follow-up. All of the Improbable Players are themselves young people in long-term recovery and recount their own personal stories briefly after each program.

**Lynn Bratley**, MEd, is Founder and Director of Improbable Players, an applied theater company with performances and interactive workshops about substance abuse prevention. Since 1984 she has hired, trained and coached many actors in recovery and worked with them to write new performances for touring nationally to schools, colleges, and conferences. Each year thousands of people have the opportunity to see a play or participate in a prevention workshop. She earned her BA in Drama at the University of Washington, Seattle, and her MEd in Theater Education at Tufts University.
Workshop: Rainbow of Desire for Teaching Artists and Cultural Workers

Arts Education is an emotional practice fraught with socioeconomic, racial and professional trip wires. This workshop will use popular Brazilian theater educator Augusto Boal’s Rainbow of Desire techniques to name and confront the many "cops in the head" (with headquarters outside) that make it difficult to buck oppressive structures and institutions when they can be at their most harmful--in the classroom or in other educational spaces. Participants will be welcomed into an inclusive space where storytelling will inform a session of games and role-play that culminates in participant-generated theatrical experiences designed to expose internalized oppressions, and provide opportunities for teaching artists and cultural workers to strategize on ways to promote allyship and self-acceptance.

E. Okobi was a staff-writer for the now-defunct Mia magazine ("For Latinos and Those Who Love Them") during her senior year at New York University’s Tisch School of the Arts. She moved back to her hometown after graduation and became an editorial assistant at the San Francisco Chronicle and then returned to New York in 2001 to write for Trace magazine. Articles by her have been published in the San Francisco Film Foundation’s Release Print magazine and the Association for Independent Video and Filmmakers (AIVF) Independent. As a graduate student at the American University School of Communication (AU) in Washington, DC, Okobi assisted Professor Jane Hall in producing a conference on Journalism in the 21st Century, and on research for American Forum, a community affairs program broadcast on WAMU. Ms. Okobi received her BFA in Dramatic Writing, her MA in Journalism and Public Affairs, and a second MA in Educational Theatre at New York University. She currently teaches at Harvest Collegiate High School in Manhattan.

Heleya de Barros is an actor and teaching artist originally from Seattle, WA. She has worked with many schools and cultural organizations in California and New York, including Lincoln Center Theater, Young Audiences New York, the Center for Family Life, The Forum Project, the Los Angeles Music Center, Orange County Performing Arts Center, Crossroads School for Arts and Sciences, Will and Company, CRE Outreach, and 24th Street Theatre. Heleya holds a BA in Theatre from the University of Southern California, and an MA in Educational Theatre from New York University.

Alexander Santiago-Jirau is Director of Education at New York Theatre Workshop (NYTW). In that role, he oversees NYTW’s Education Initiatives, including the Mind the Gap Intergenerational Theatre program, student matinees, in-school artist residencies, master classes, internships, and public programs. Prior to joining the staff of NYTW, he was Associate Director of Teaching and Learning at The Center for Arts Education where he managed a wide array of educational programs for students, teachers and teaching artists. A Theatre of the Oppressed (TO) practitioner who studied and worked with Augusto Boal, Alex has facilitated many TO workshops throughout his career, particularly with youth, educators and diverse immigrant communities. He is Past-President of the Board of Directors of Pedagogy and Theatre of the Oppressed, Inc., a national organization devoted to the work of liberatory educators, activists, artists, and community organizers. Alex has taught Latin American and Latino Theatre at Drew University and is currently Adjunct Faculty for the Program in Educational Theatre at New York University Steinhardt. In addition to presenting his work at numerous conferences, his writing has appeared on The Indypendent, TYA Today, The Cross Border Project Blog (Spain), and the anthology "Come Closer": Critical Perspectives on Theatre of the Oppressed (Peter Lang). In 2010 he was elected to the Board of Directors of the New York City Arts in Education Roundtable. Alex holds a BS in Urban and Regional Studies from Cornell University and an MA in Educational Theatre from NYU Steinhardt.
Workshop: Deepening Reflective Practice in Applied Theatre Using Boal’s Image Theatre

Reflective practice is central to all teaching and all applied theatre. Teaching artists commit to a lifetime of honest critical reflection about their own practice, assumptions, and biases, as well as honest reflection about how effective their teaching is for participants. Teaching artists have to be able to analyze and critique their own behavior and understand how it affects those with whom they work, and how it does and does not reflect relevant theories and best practice. This is how we make adjustments in our practice, and how we learn and grow.

In this workshop teaching artists will explore the following questions through Image Theatre:

- How do I make sure my teaching practice, in each moment, aligns with my understanding of best practice?
- How do I monitor the process?
- How can I stay aware and critically reflective so I know when I’m doing what is easy or safe for me, and not what really fits into my understanding of best practice?
- How can I know, in the moment, when I am veering away from what I know is best, and bring myself back on course?
- What is the effect of my teaching for the students? Are students gaining new insights and perspectives? Are they constructing new knowledge? Am I learning from them and are they learning from each other?
- When do I step in, and how do I step in, if someone is excluded, or is feeling offended or targeted?

Ellie Friedland, PhD, is Associate Professor at Wheelock College in Boston, where she teaches courses in Early Childhood Education, Education and Theatre for Social Justice, Clowning for Social Change, Teaching and Learning Through the Arts, Creating Welcoming Environments for LGBTQ Families in Education and Human Services, and The Meaning and Development of Play. As a teaching artist with The Wheelock Family Theatre, Ellie leads workshops for teens and adults in Theatre of the Oppressed and clowning for the Wheelock Family Theatre and for local Boston activist groups. Ellie is co-editor of Come Closer: Critical Perspectives on Theatre of the Oppressed, published by Peter Lang, Inc. (2011). She is a past president of Pedagogy and Theatre of the Oppressed, a professional organization focused on the liberatory educational and theatre approaches of Paulo Friere and Augusto Boal.
Podcast Discussion: Arts-based Research

Professors Nisha Sajnani, Richard Sallis, and Joe Salvatore speak about opportunities and challenges in arts based research. During this conversation, they focus on the role of aesthetics and knowledge translation in embodied, improvisational, and performance research.

Nisha Sajnani is a Registered Drama Therapist (RDT) and Board Certified Trainer (BCT). Dr. Sajnani is a senior advisor for the Expressive Therapies PhD program and Coordinator of the Drama Therapy program at Lesley University. She is also on faculty in the Harvard Program in Refugee Trauma. She joined the NYU faculty in 2011 and teaches Arts-Based Research. Between 2007 and 2012, Dr. Sajnani was the director of the Drama Therapy and Community Health program at the Post Traumatic Stress Center (New Haven) where she spearheaded the development of a trauma-informed school-based intervention program entitled Animating Learning by Integrating and Validating Experience (ALIVE). Nisha has consulted on program design and facilitation with public and private agencies on a broad range of social policy and advocacy issues including internalized, relational, and systemic trauma, youth engagement, social cohesion, gender equity, human rights, violence prevention, and organizational governance.

Joe Salvatore is a playwright and director and has been on the faculty of the Program in Educational Theatre since Fall 2002. He teaches courses in acting, directing, Shakespeare, applied theatre, and new play development. His most recent commission, Animating the James & Ann Whitall House at Red Bank Battlefield, premiered in June 2015 as an interactive, site-specific theatre piece on a national historic landmark from the Revolutionary War located in southern New Jersey. Joe's other site-specific work ga(y)ze, a collaboration with Toronto-based scenographer and installation artist Troy Hourie, premiered in April 2015 and examined early 20th century gay cultural practices along the Rialto, a stretch of 14th Street from Union Square to 3rd Avenue in Manhattan. Other recent plays and performance projects include In Real Time, "Like" Like (part of Hall Pass), Mother's Milk (part of Play/Date), We Were All Young Once, Towards the Fear, A Whole Latte 4-1-1, and Fan Club Unplug. His play III, chronicling the 15-year relationship between Glenway Wescott, Monroe Wheeler, and George Platt Lynes, received FringeNYC's Overall Excellence Award for Outstanding Play in 2008.

Richard Sallis is a lecturer in drama education in the Melbourne Graduate School of Education at The University of Melbourne. He is the current Director of Publications for IDEA (International Drama/theatre and Education Association). His research interests include drama/theatre and education, gender, sexualities and schooling, and performed research/ethnographic performance.

Edie Demas, PhD, joined the Jacob Burns Film Center as executive director in May 2014. Located in Pleasantville, NY, just 30 miles outside of New York City, the JBFC is the largest cultural organization in the country dedicated to film presentation, digital education and innovation, community engagement, and dialogue.

Previously, Edie collaborated on the creation of GRoW with The Wallis: A Space for Arts Education at the Wallis Annenberg Center for the Performing Arts in Beverly Hills. She also was part of the team that designed the center’s first full season of kids and family programming and outreach initiatives for schools and the community. Before that, she was director of education at New York City’s New Victory Theater for 10 seasons. While under her direction, the theater’s education programs were honored with the Americans for the Arts annual award for Arts Education and Demas herself received a BAXten award in recognition of her work with teaching artists and young audiences. Edie holds an MA and PhD from New York University’s Program in Educational Theatre, where she was a member of the adjunct faculty (1990–2010). She served on the board of the New York City Arts in Education Roundtable for five years and was a contributing writer to New York City’s Blueprints for Teaching and Learning in the Arts: Theater and an advisor on its Moving Image Blueprint. Edie’s experience also includes several years in Ireland, where she worked as Education Officer with Graffiti Theatre Company, a leading producer of theater for young audiences; founded UnReel, an international film festival for young people; developed scripts/projects for children’s film and television; and served as an Associate Artist with the Education and Outreach Department at The Abbey, Ireland’s National Theatre.
**Paper 1: “They Have Become My Family:” The Challenges and Possibilities of Delivering a National Volunteer-led Program for Refugees and Migrants Characterized by an Ethic of Care**

Creative English is an applied theatre approach to learning English for adult refugees and migrants. Using playful improvisation and archetypal characters, participants gain confidence to use English in everyday situations, including talking to doctors, teachers and landlords. The program developed from practice-based PhD research which explored using drama to facilitate a sense of belonging through an ethic of care. Framed by the care theory of Held (2006) and Pettersen (2009), it focused on responsiveness to individuals, reciprocal relationships and empowering individuals to take action themselves. Between 2013 and 2015, Creative English was funded by the UK government’s Department of Communities and Local Government to be delivered in 22 areas nationally. As a result of this funding, the program was facilitated by trained volunteers in a range of settings, including community centers, training organizations, mosques, churches and gudwaras.

This paper will explore the challenges and opportunities in retaining the ethos and values of the initial project on a large scale. It examines how an applied theatre project may offer an alternative ‘family’ for those who may be otherwise isolated and the factors which enhance or inhibit this dimension, especially with a population that may be transitory. It examines the role of the facilitator and the impact of their interpretation of standard course materials, negotiating the balance between the need for facilitator ownership and local flexibility and achieving a consistent quality of experience for participants. It identifies some of the characteristic of organizations which may be effective partners.

**Anne Smith** is an applied theatre practitioner and researcher with over twenty years of experience in working in formal and informal education contexts. She is currently working as Lead Trainer at FaithAction, who administer the Creative English project. The Creative English model was developed in partnership with workshop participants as part of practice-based research for her PhD on using drama to facilitate a sense of belonging for adult refugees and migrants, awarded by Queen Mary University of London in 2013. Her research interests include: the use of drama to facilitating community; language acquisition; family learning; health literacy; and well-being.

**Paper 2: Inner Memory Making through Theater of Disaster**

How can stories heal? How do we tell disaster stories to children? How can children experience healing through stories of disaster? This inter textual research-based practice was anchored to narratives about disaster from indigenous people’s legends, mythology and folk beliefs. Many folk stories come with great flood and deluge. There are 63 flood myths collected from all over multi-lingual Philippines (Jose 1974). The myths are full of imagery with fascinating characters that became the anchor of storytelling in this visual theater making in disaster.

After the deluge and destruction, what is left of us above the debris are the intangible monuments, our stories, our memories, our living dramaturgy. Children love stories. Story telling honors the experience and transforms the voice of the children in the community into a true-to-life performance. Through visual images and stories of the survivors, juxtaposed with mythology, women and children engaged in site-specific theater that has sprung out of one disaster stories out of memory to the next. In the process of storytelling, children engage in a performance of disaster. People have been subjected to extremes of emotions, such devastated landscape needs time to heal. Theater making can be a painful process of coping and adopting that allows the people to navigate through stories as living archives. Telling stories heal.

**Ma Rosalie Abeto Zerrudo** (Rosa) bridges multi-characters as multi-disciplinary artist. A graduate of psychology, she combines her community-engaged culture-based art practice as cultural worker / teaching artist with adventure and spirituality. She earned a Ford International Fellowship Program full scholarship for MA in Educational Theater at New York University in 2012. Her Philippine islands of karmic birth gifted her a complete life’s workshop. Her art sprung from a creative process she calls soul work. The process employs intuitive spontaneity, cultural sensitivity, memory making and ritual performance. Nature is her playground which gave birth to music poetry, creative reuse and upcycling, fabric tapestry, ephemeral installography and biosculptures.
**Narrative: Geffen Playhouse Veterans Writing & Performance Workshop**

Over four months, fifteen individuals who served our country in the armed forces met weekly with their artistic mentor. The participants ranged in age, gender, military affiliation, and experience with theatre. Since heroism is so often associated with veterans, they were guided to write about heroes they had encountered before, during, and after their military service. Many discovered how individuals had made a difference in their lives. Others explored issues that are of great concern to the veteran community—and all of us—such as suicide. Believing it was essential to have a workshop director who knows the worlds inside and outside of service, we hired a theatre artist and writer who is also a veteran. She posed high expectations and was sensitive to the aspirations, and vulnerabilities, of all participants.

The workshop focused on both the learning process and artistic product. While writing, participants reflected on personal experiences in a safe forum that promoted authenticity without pushing into the realm of drama therapy, and learned how to create strong narratives. As performers, they worked hard to convey the meaning of their unique and inspiring stories with the energy and skills the stage requires. Geffen Playhouse treated the performance of *Among Us: Everyday Heroes* with professional care. Staff members from all departments contributed to the production. In some cases, American audience members “look down” on community-engaged theatre. They assume the production quality will be low and that performers will not be “as good” as professionals. Geffen Playhouse conducted a post-show audience survey with the help of project evaluator Dr. Patti Saraniero. One audience member wrote, “I expected to be moved, I did not expect the stories and performances to be as polished as they were. Amazing.” Over 90% of the audience survey respondents reported that the experience increased their understanding of the common ground shared with veterans.

While we await the final analysis of surveys and a facilitated debrief, Dr. Saraniero’s preliminary review has revealed workshop participants were significantly more comfortable and confident writing and performing than before the program. One veteran found the experience “…healing, fulfilling, and rewarding.” As we had hoped, the majority of veteran respondents also felt very connected to the larger community.

**Jennifer Zakkai** is the Director of Education & Community Engagement at the Geffen Playhouse. She has over 30 years of experience as a New York-based professional performing artist and college educator (and chair of the Sarah Lawrence College dance department); and teaching artist, author, professional developer, and coach in Los Angeles, for K-12 public schools and arts organizations seeking to advance student achievement in and through the arts. Current duties include designing and overseeing the management of the Geffen’s Literacy Project (in partnership with UCLA Center X); High School Partnerships Program; Lights Up (community engagement); Veterans Writing & Performance Workshop; and Story Pirates (elementary) programs. She has presented at the Getty Center and UCLA Center X in Los Angeles.

**Carolyn Marie Wright**’s extensive service in the performing arts has reached non-profit organizations, academic institutions and entertainment entities throughout Los Angeles, New York, Chicago and New Haven. She earned her BA in Theatre Studies (Yale University); MA in Educational Theatre (New York University’s Steinhardt School); and MFA in Acting (UCLA’s School of Theatre, Film and Television). Clients have included: MCC Theatre; New Victory Theater; UCLA Arts Bridge; Will Geer Theatricum Botanicum; The Second City; and Yale Children’s Theater. In September 2015, Carolyn was appointed Manager of Education & Community Engagement at the Geffen Playhouse, where her responsibilities have included providing artistic and administrative support for the Veterans Writing & Performance Workshop.
Paper 1: Supporting Political Voice with Young People through Performance: A Physiological Approach?

This paper will be an introduction to my current PhD research investigating political voice and performance, specifically with young people in the north of England. The research is a two-fold examination into both the ways in which young people feel they have to ‘perform’ political voice to be validated by existing political structures, as well as the ways we can use theatre performance to begin to challenge this normative performance that commands what political expression can be. I will discuss how the performativity of voice puts expectations on young people when talking about politics, which perpetuates and continues the very structures that demanded it. Following this, I will theorize about how applied theatre practitioners can work with young people to challenge, disrupt and de-stable this performative. How can theatre support the political voice of those who are often silenced?

The two main approaches to voice work with young people in the United Kingdom that I have identified are firstly, what I call a skills based approach, and secondly a symbolic approach. In this paper I will propose that instead we should think about a physiological approach, drawing on existing voice technique and actor training methods.

Sarah Weston is currently studying a PhD at the University of Leeds exploring political voice and performance, supervised by Professor Stephen Coleman (School of Media and Communication) and Professor Jane Plastow (Workshop Theatre, School of English). Before this, Sarah graduated from University of Manchester with MA Applied Theatre (Distinction), and Royal Holloway University of London with BA Drama with Philosophy (First Class). Alongside this, Sarah is a theatre practitioner and playwright specializing in community and devised work, and is currently working on a large scale community production of ‘Love on the Dole’ in Salford, UK.

Paper 2: An Invitation: Researching the Process and Creating the Product

The dream behind An Invitation started in the Fall of 2013. I began my graduate career at NYU Steinhardt and was tasked to explore the site of Washington Square Park. This exploration quickly turned into research. Through my research I was struck by the cultural phenomenon of social media. I compared generations past with the millennial generation to truly investigate the influence that social media has on the current cultural climate. My research opened up investigations on disconnect, specifically how we liked to be perceived versus how we actually are. My research explored the ways social media has moved our culture forward, and in some ways set it back. The overarching question asked, what does it mean for our society’s culture to capture and engage in a moment?

This question spear headed the arts based research that laid the foundation for the devised piece of theatre, An Invitation. Through music, prompts, improv, and abstractions my ensemble and myself devised a site-specific piece of theatre located in Washington Square Park. We were able to present this piece of theatre at the 2015 NYU Forum on Site-Specific Performance. Through presenting this paper at this year’s forum, my hope would be to unpack the process of creating site-specific theatre from start to finish. I could present all or just selections from this paper, as well as performances from the script, to shed light on the power that exists when creating site specific theatre intended to engage various kinds of communities.

Elena Stephenson Campbell is native to Kansas City and well versed in performing, directing, educating, filmmaking, and stage managing. She holds a BFA in Acting/Directing from Abilene Christian University. She has studied literature at Oxford University and film at the Los Angeles Film Studies Center. In May 2015 she received her MA in Educational Theatre at New York University. Her arts based qualitative research project An Invitation was commissioned to present at the 2015 NYU Forum on Site-Specific Performance. She has worked as a teaching artist with award winning arts organization, The Leadership Program and is currently working for The Coterie in Kansas City, MO.
**Paper 3: Revisiting the Radical Roots of Applied and Educational Theatre Practices: A Festival to Encourage the Collaboration of Cultural Workers and Trade Unionists in the UK**

In the UK today, as union activity increases, and as the Labor Party undergoes an unprecedented internal struggle to reclaim its historical Left position, opportunities arise for the concerted reintegration of art and political activism. In this context, I am working with the General Federation of Trade Unions, Banner Theatre and Townsend Productions to re-establish supportive networks such as those of the 1970s, and to reconnect union activists and radical artists in the UK and beyond. We aim to do this by creating arts festivals where trade unionists and cultural workers will meet, to explore through the exchange of ideas, and through workshops, how their work will productively intersect. We will draw on techniques of critical pedagogy and open space technology so that participants will be able to share their knowledge and shape events according to their specific needs and interests. This paper will explain our plans for these events in more details, with a particular focus on our educational as well as our artistic and political objectives.

**Rebecca Hillman** works as a lecturer at the University of Exeter. Her practice based research focuses on the value in dramatic art for instigating grassroots political activity, and she seeks to identify effective practice for contemporary activist theatre-makers. She is also interested in the intersection of performance and activism, and how ‘acts’ of activism might be understood as performative events in their own right. She writes and directs experimental performances in conventional and found spaces, and formed theatre collective ‘In Good Company’ in 2011 to analyze impacts of ‘austerity measures’ on her local community. Rehearsals were open to the public.
**Paper 1: Investigating Dramatic Conventions through the Lens of the Everyday**

This paper analyses a basic unit in applied drama and theatre education structure—dramatic convention. Dramatic conventions in genres like process drama and theatre in education are artistic forms that invite participants into dramatic acts. Still image, sound collage and hot-seating for instance, offer practitioners structures to position their participants in dramatically framed time and space. Literally, conventions mean implicit or explicit agreements to act. Symbolically, conventions are forms of expression and representation of human presence in the dramatic world beyond which the social world is never fully suspended. Then, do dramatic conventions help reveal participants’ connection and disconnection with their social lives and culture? What do dramatic conventions do in framing and structuring participants’ action in drama and in their social world? To investigate these questions, I interviewed some trained applied drama and theatre practitioners in Hong Kong on their use of dramatic conventions and their views of what made those conventions (not) work in desirable ways. Findings from the data reveal that whether effective or not, the dramatic conventions these practitioners used reflect and refract the culture of the everyday. Through the lenses of the everyday life and performance, I think the question of representation and presence in dramatic conventions, and drama as social intervention into the everyday.

**Muriel Yuen-fun Law, PhD,** is a part-time lecturer at Hong Kong Art School and researcher-in-residence at Hong Kong Drama/Theatre and Education Forum. Trained in Cultural Studies and drama/theatre education, Muriel’s research interests include critical pedagogy and drama in social inquiry; performance and everyday life; English learning and teacher development. Her recent publications include “Education as an Aesthetic Exercise in Everyday School Performances” (2015, in *Paulo Freire: The Global Legacy*, edited by Michael Peters & Tina Besley) and “Drama as Method: Conceptualizing the Work of Teacher as Ethnographer” (2014, in *Drama Research: International Journal of Drama in Education*, v5). Muriel is the co-editor of *The Journal of Drama and Theatre Education in Asia* (DaTEAsia).

**Paper 2: Responsivity in Applied Theatre Artists**

The qualities demanded of a teaching artist in applied theatre are notoriously difficult to describe and can appear daunting to a novice. They build on their foundation of art form knowledge, blending the ability to guide creative performance activity with facilitation of positive engagement through interactive exchange which, in turn, ethically takes account of context and objectives. To manage these multiple demands, a good practitioner develops a holistic expertise in response to the work. This paper will introduce a concept of ‘responsivity’ as a way to reveal these more enigmatic sensibilities in order to support development of new and student practitioners. Responsivity is a way of discussing how in-the-moment choices are made and how, whilst acknowledging an ethical focus on the participants, the practitioners also develop within the practice.

This presentation will analyze a series of ‘reflective dialogues’ with those alternatively named teaching artist, facilitator, community practitioner, etc. The research process used video-recordings to capture moments of workshop or rehearsal, allowing both researcher and artist to reflect on the detail of how practice decisions were navigated. Helen Nicholson highlighted the important pattern of constant revision within the field: ‘Applied drama has a reflexive ethos, a tradition of creative and critical questioning’ (Nicholson 2005: 166). This ‘reflexive ethos’ is a key factor informing the research, through the concept of responsivity. In discussion of an aesthetic value for applied theatre, Gareth White states ‘there is art in participation that invites people to experience themselves differently, reflexively and self-consciously, and that is shaped both by facilitating artists and by participants themselves’ (2015: 83). Reflective discussion of practitioner views of their work forms a vital part of this paper, seeking to explore how this ‘art of participation’ is managed.

**Kay Hepplewhite** is a Senior Lecturer in Theatre at Northumbria University, Newcastle upon Tyne England, teaching BA Applied Theatre and programs. Kay has a background as an actor in community theatre and TIE. She has published in Theatre, Dance and Performance Training journal (2013) and *Research in Drama in Education: Journal of Applied Theatre* (2014 and 2015) and has a forthcoming book chapter in the Applied Theatre series, edited by Sheila Preston and Michael Balfour. Kay has also presented at TaPRA and PSI conferences, and is undertaking a PhD at University of Manchester. Reflective practitioner videos can be viewed at: https://reflectivedialogues.wordpress.com/
Paper 3: Stranger than Fiction: Finding Safe Spaces for Performing the ‘Real’ in Drama and Applied Theatre

This paper proposes an exploration of the ethics of care in applied theatre and drama, when ‘real’ stories provide the substance of the practice. Two complementary issues are considered:

- the ethics of representing ‘real people’ including the performers/participants themselves.
- the complex relationship between ‘dramatic distancing’ (O’Toole. 1992) provided by the theatre form and the immediacy and power of the form; and,

In considering the notion of distancing and aesthetic framing, the paper proposes that the symbolic languages of drama and the artistic embodiment of practice provide the key. Nicholson suggests, “[drama] offers both a safe place from which to explore values, emotions and experiences, and invites a more dangerous, and unsettling, challenge to familiar beliefs.” (Nicholson, 1999: 21)

The paper problematizes the opportunities offered up by the performative space, proposing that while the educator, like the health professional and the researcher, ascribes to the maxim ‘do no harm’, finding the balance between safety and risk offers the potential for new knowledge. In the fusion of embodied engagement with the aesthetic space, new ways of knowing and understanding appear possible. (Boal, 1995: 21)

Christine Sinclair is head of drama education at the University of Melbourne. She lectures in teacher education, drama and arts education, and her research interests include arts-based and performed informed research methodologies. Recent collaborative research into applied theatre and performed research has resulted in performances and presentations at international conferences and at La Mama theatre in Melbourne. Christine has co-edited the reference text, Education in the Arts (Oxford U. P.) now in its third edition. She is co-author (with Anne Harris) of Critical Plays (2014, Sense) which examines embodied practices in research settings. Christine is the current editor of the Journal of Artistic and Creative Education, published at the University of Melbourne.
**Workshop 1: Planning for the Short Term: Curriculum Design for Teaching Artists**

This hands-on workshop guides participants through a backwards design process, specifically exploring its applications in curriculum planning for one-time workshops, after-school classes and other structures within which teaching artists frequently work. The facilitators will guide participants through building assessments, creating objectives, and scaffolding workshops or classes for learning, participation, and ensemble-building. Drawing on concepts from Understanding by Design by Grant Wiggins and Jay McTighe and the facilitator’s’ own experiences in designing curricula for classrooms, theatres, and applied theatre settings, this workshop will provide participants with practical, transferable skills in curriculum design.

By engaging in drama-based activities within the workshop, participants will walk away with step-by-step tools to develop their own scope and sequence for planning and teaching a workshop or series of classes. A scope and sequence uses big ideas and objectives to develop a specific order of skills and knowledge to be taught, leading to a final goal. In addition, a scope and sequence offers a teaching artist the opportunity to reflect on their own core values and identify unique skills that they bring into the classroom as an artist, while still identifying key elements of a teaching artist residency like meeting state standards and aligning with the theatre company’s mission and goals.

**Cortney McEniry** is a community-based theatre artist and facilitator currently in the Drama and Theatre for Youth and Communities MFA program at The University of Texas at Austin. Her research is focused on the role of artists as neighbors and asset-based approaches to community-engaged arts. As a teaching artist and applied practitioner, she has worked with the Performing Justice Project, Conspire Theatre Company, McCarter Theatre Center, Barrington Stage Company, and Synchronicity Theatre Company’s Playmaking for Girls program.

**Joshua Streeter**, an MFA candidate in the Drama and Theatre for Youth and Communities program at University of Texas at Austin, was named the 2015 Winifred Ward Scholar and was part of the National Standards theatre writing team. He also holds degrees from Millikin University, Emerson College, and Mansfield University.

**Workshop 2: From Your Work to Mine: Using Reflection as a Tool for Aesthetic Development**

In this workshop (intended for individuals teaching drama or theatre to students at any level), we will explore the role of reflection in the theatre classroom, including both self-reflection and responding to work created by others. Reflection can be used as a tool to achieve the following: deepen understandings of theatre as an art form, make connections between art and larger social contexts, and provide opportunities for students to develop personal and aesthetic self-awareness. In the proposed workshop, we will focus on a specific questioning sequence known as Describe-Analyze-Relate or DAR (Dawson & Lee). Educators can use DAR to help theatre students develop and hone their observational, analytical, and synthesis skills in order to make bolder, more authentic choices in their artistic work.

Workshop attendees will have the opportunity to participate directly in an authentic learning situation similar to what their students might experience in the classroom. In the proposed workshop, we will invite participants to engage in a theatre activity as a group, then facilitate a DAR questioning sequence. The questions we will share are specifically designed to aid participants in developing theatre skills and their own personal aesthetic within the art form. Additionally, we will share two key theories around reflection as a rationale for using DAR in the theatre classroom: Artist Habits of Mind (Hetland, et al.) and routines of thinking/creating transparent thinking processes (Ritchhart, et al.). We will explain and expand upon how DAR can be used in a variety of ways in a drama/theatre classroom in kindergarten through college and share practical strategies for incorporating DAR into lesson or unit plans. Finally, participants will have the opportunity to discuss potential applications for DAR within their specific contexts and content areas.

**Lauren Smith** is an MFA candidate in the Drama and Theatre for Youth and Communities program at the University of Texas at Austin. Her work focuses on arts-based professional development in public schools and community engagement in regional theatre contexts, particularly those focusing on Shakespeare and other classic works.
Joshua Streeter, an MFA candidate in the Drama and Theatre for Youth and Communities program at University of Texas at Austin, was named the 2015 Winifred Ward Scholar and was part of the National Standards theatre writing team. He also holds degrees from Millikin University, Emerson College, and Mansfield University.
Applied Theatre explores the manner in which dialogue and rehearsal can foster action – and, therefore, change – within social constructs (Prentki and Preston, 2009). Augusto Boal’s Forum Theatre addresses the importance of appealing to the spectator’s action within the process of rehearsal for change (Boal, 2013). Indeed, it is through Forum Theatre that spectators are invited to enact the manner through which an oppressed character may find liberation in a given situation. Personal responsibility and action is thus considered the epicenter of exploring different lenses through which to investigate a social paradigm (McNiff, 2013). This same idea of personal action within a social paradigm is in turn explored in psychodrama – namely in the empty chair technique. The empty chair technique is significant in that it becomes a tool to "hold any fantasied of projected figure" (Blatner, 1988); as such, it may be used for participants to imagine themselves as protagonists of a given social context. Our ensemble has used scripted scenes in applied theatre work wherein one chair in the scene is left empty. The empty chair is acknowledged as the symbolic presence of a bystander in the scene. The present workshop investigates the manner through which our work is situated in the nexus between forum theatre and empty chair techniques, to foster civic engagement among community members. The goal of this workshop is to share our work around the importance of bystander education and skill building in community in general – and college campuses in particular.

Affinity Arts was founded by Trent Norman and Rebecca Brown Adelman, who have been working together since 1999 – time when they co-founded the Interactive Theatre Project. Trent has been working professionally in college and university settings since 1993. Trent received his BA in English Literature and Theatre Performance; his Master of Science in Social Psychology focused on group dynamics and facilitation. Rebecca – who has an extensive background in theatre and improvisation from NYC – studied at The American Academy of Dramatic Arts, Circle Repertory, HB Studios, and received her MA in drama therapy for NYU. She is an actor, director, and writer with years of comprehensive training in Social Justice theory and practice.
**Performance: Picture Justice: A Devised Play about Mass Incarceration in the United States**

“Picture Justice” is the result of eight weeks of collaborative creation between students in grades 9-12 at the United Nations International School. This was a cross-curricular research, photography, and performance project between our Humanities and Theater Departments.

This group of performers has confronted a topic that is both harrowing and perplexing. The stories they have grappled with often deal with some of the darkest aspects of punishment, isolation, and fear. The video and two scenes we propose to present are derived from fact-based details about the prison industrial complex and from a New Yorker article about a young man named Kalief Browder.

We were thrilled to begin the project with the talented teaching artists from Ping Chong + Company. Through this residency, the students learned about performance, team building, and adapting interview transcripts with formerly incarcerated people into stage-worthy pieces. As the process continued, the group studied mass incarceration in the United States while also developing musical scores, designing choreography, and staging dialogue.

“Picture Justice” is a collaborative project between students from the United Nations International High School, Proof Media for Social Justice, and Ping Chong + Company. The ensemble is a collective group of students from grades 9-12 at UNIS.

The student director is Eva Kashuk; she will complete her studies in Higher Level IB Theater this spring. The teacher/director is **Kiara Downey**, Head of Theater and Performing Arts at UNIS; she holds an M.Phil in Theatre from Trinity College Dublin, and she began her professional career as a member of Living Stage Theatre Company, the groundbreaking social change theater of Arena Stage in Washington, DC.

**Workshop: Behind Bars: An Onsite Devising Project at the Victoria County Jail Museum**

Participants will be led through the process one class took in researching, devising and performing an original drama at a local jail museum. Using documents from the project (Newspapers from 1924 and select court Transcripts), we will actively explore devising strategies that teachers can recreate with their own students. Devising strategies that participants will engage with include: soundscape, role on the wall, tableaux, hot-seating and timed writing. Participants will be guided through how they might use primary sources and will explore first hand their meaning and dramatic potential using the strategies above. The process of how the on-site production was researched and ultimately performed will be documented in a step by step way, such that participants might have a model of how to initiate history based, local, site-specific dramas in their own classroom and communities. The unique performance challenges of on-site performance and building community partnerships will also be discussed. The workshop will move between active work, discussion and sample work from the actual project in video and testimonial formats.

The target audience for this workshop is educators working with secondary school students.

The Rationale for implementing the strategies mentioned above are to allow participants the opportunity to have the experience of working with text unintended for drama, and rendering it performative. Through the guided use of role on the wall, tableaux and hot-seating, participants can observe how through questioning, observation and imagination, we can identify and learn about perspective. Whose story is this? Whose voice is heard? Whose voice is silenced? Why and how has that voice been silenced? These questions, while specific to the drama at hand, are a crucial exercise in seeing how, through drama, we can teach our students how to be critical thinkers. The workshop will address identifying potential community connections and possibilities for making use of local and not so local expertise in devising docudrama.

This workshop is intended to allow participants to apply the skills and project model to their own classrooms as a single activity, or as a recreation of the project as a whole. Samples of assessment rubrics (self, peer and teacher) used in the project
will also be provided, as well as templates for Writing in Role, scaffolded assignments that build towards a final product, and a template for helping students to document their process in a portfolio.

**Jessie Kennedy** is a secondary school teacher in Ontario, where she has taught for 12 years. She is a Board member on the Council of Ontario Drama and Dance Educators (CODE) and has worked for a number of major theatres across Ontario. Jessie has developed provincial curriculum, and presented at both national and international conferences. She holds an Honors Bachelor Degree in Arts Management, a master’s degree in Theatre from the University of Toronto and a Teaching Degree from Queen’s University. Jessie has particular interest in devising original work with students using inquiry methods. A recent focus of her work is site specific docudrama.
Workshop: Allies at the Table: The Role of White Theatre Artists in Multi-ethnic Conversations

Susan Franklin Tanner (Producer/Director) and Kitty Felde (Playwright) will present a 90 minute workshop focused on using their recent, challenging experiences bringing Felde’s “The Luckiest Girl” (based upon a current international controversy surrounding the Dutch folk character in blackface, Zwarte Piet) to the stage as a jumping off point for dealing with controversial social and political issues. Tanner and Felde will engage the participants in discussion designed to address the diverse responses by audiences to the play’s subject matter. The workshop will also include a video or live performance of short excerpts from the play, opportunity for participants to engage in theatre exercises that can be used as follow-up with student audiences, and a Q&A. In addition, the study guide, created by Tanner and provided to the teachers of student audience members will be shared and discussed.

Examples of recent controversies that call for urgent development of concrete strategies such as Tonya Pinkins leaving the Classic Stage Company production of “Mother Courage” (http://m.playbill.com/news/article/exclusive-tonya-pinkins-issues-unedited-full-statement-detailing-abrupt-departure-from-cscs-mother-courage-377196), and 4 actors of diverse ethnicities quitting a production about the Michael Brown verdict before it reached the Los Angeles stage (http://www.latimes.com/local/california/la-me-ferguson-play-20150423-story.html) will serve as additional fuel for discussion.

Tanner’s work almost always includes a “Second Act” discussion with the audience. Such was the case for each performance of Felde’s play. Examples of questions and responses given by student and adult audience members and the cast, playwright and director will be shared with workshop participants.

Susan Franklin Tanner (AEA, SAG-AFTRA), an innovator in documentary theatre and arts education, sees the arts as politically and socially transformative tools. Representative positions: Producing/Artistic Director, TheatreWorkers Project; Theatre faculty: LACHSA, teaching artist: Sequoyah School; adjunct faculty, Woodbury University; member, Ensemble Studio Theatre/LA. 2013-15 directing credits: "The Luckiest Girl" and “A Patch of Earth” by Kitty Felde, and “No Word in Guyanese for Me” by Wendy Graf. In May of 2015, she completed a collaboration with La Colmenita, the Cuban National Children’s Theatre. Tanner was a 2011 Chase Fellow and recipient of a 2014 National Artist Teacher Fellowship.

Playwright Kitty Felde’s Bosnian war courtroom drama A Patch of Earth has been produced worldwide and won the Maxim Mazumdar New Play Competition. Her Gogol Project was named Best Adaptation by the LA Drama Critics Circle, and her one-woman show with a ghost Alice, an evening with the tart-tongued daughter of Theodore Roosevelt, was named “Critic’s Pick” by The Washington Post at the 2011 Capital Fringe Festival. Felde co-founded LA’s Theatre of NOTE and led the playwriting program at the HOLA Youth Theatre. She is a public radio veteran and is host/creator of the Book Club for Kids podcast.
Workshop: Creating Adaptive Theatrical Experiences for Youth on the Autism Spectrum

Theater Educators, Applied Theatre Practitioners, Music Therapists, and Performers will receive an overview of the sensory processing and learning differences of people on the autism spectrum. Next, they will be invited to gain a deeper understanding by actively participating in a “sensory walk”. Attendees will participate in an exercise to learn how music, improvisation, and movement can be used to create adaptive and sensory-friendly classrooms. The session will end with a dialogue around how attendees can implement their new awareness about accessible performance practices at their own organizations.

Actionplay Executive Director Aaron Feinstein will provide an overview of the Actionplay AIMS program. AIMS is an inclusive, improvisational, music, art and performance workshop for children, teens and adults on the autism spectrum and with related conditions. AIMS Workshop creates and performs original shows about the unique interests and passions of our performers. Aaron will discuss some of the characteristics of autism and give an introduction to the sensory processing and learning differences of people on the autism spectrum and introduce how Actionplay uses performance and improvisation to create relational and shared social experiences.

Aaron Feinstein, MFA is an educator, theater and film director, author, and entrepreneur. Aaron is the Executive Director and Founder of Actionplay and has provided professional development for arts educators and administrators in Actionplay’s ACT Training model for inviting people on the autism spectrum and related conditions at Philadelphia Young Playwrights, The Brooklyn Museum, and The Brooklyn Children’s museum among many other arts and educational institutions. Aaron was the co-director of The Miracle Project with Elaine Hall which was the subject of the 2-Time Emmy Award Winning HBO Documentary: “Autism: The Musical.” Aaron directed The Miracle Project New York’s inclusive theatre and music programming at the 92nd Street Y, Rebecca School, and Educational Alliance among many other leading schools, arts, and performance institutions. He is also the creator of the Actionplay AIMS program, an inclusive improvisational socialization program for people on the autism spectrum that was featured on the 2015 Broadcast of Comedy Central’s Night of Too Many Stars performing with Weird Al Yankovic. Aaron has spoken nationally at the Arts in Education Roundtable, The Voice Foundation, Museum Access Consortium, and ICDL, and is the published author of several articles and journals focused on changing the stigmas surrounding disability. He is the director to the film Ken and Alex (Big Daddy Autism) about the unconditional love of a father and his non-speaking son on the autism spectrum living in NYC. Aaron holds an MFA in theater directing from UCLA’s School of Theater, Film, and Television.
Workshop: Activating Bystander Awareness: From Focus Group to Forum Theatre

In this age of social media, several major movements—from Occupy Wall Street to Black Lives Matter—have bolstered individuals’ awareness of issues in matters of race, violence, gender, class, and sexuality. However, too often this inundation of information does little to help individuals navigate real-life situations. It is the mission of the Applied Theatre Collective to counteract this phenomenon, and help develop citizens into Active Bystanders. Active Bystanders are people who, although perhaps not directly involved with an oppressive situation, are present and have the capacity to take action. In order to accomplish our mission, the Applied Theatre Collective has developed a collaborative applied theatre process that not only highlights these issues, but allows individuals to rehearse different interventions as Active Bystanders. Our Theatre of the Oppressed-rooted method involves three main steps: Story-Gathering, In-House Synthesis, and Sharing. The key innovation, In-House Synthesis, is scene creation by trained members of the company who facilitate the story gathering and work to present an inclusive piece that respects and represents the community as a whole. In our application of this method, we have found it to be dynamic, flexible, and time-effective, especially for schools that are not able to provide time for scene development with their students. While our aim is to develop scenes with the students and have them present their work for their peers, our work in two particular settings has illustrated the need for adaptation.

We began developing this applied theatre practice when we were invited by the Office of Violence Prevention & Response at Emerson College to develop an interactive performance for 900+ incoming students attending an Orientation event at the beginning of the Fall 2015 semester. While the incoming students were not available to share their stories with us, members of the Collective, both current graduate and undergraduate students and alums of Emerson College formed the focus group from which we culled our stories. As a result of the success of this event we were invited to the British International School of Boston to provide a similar program. As mentioned earlier, this school was simply not in a position to give us an unlimited amount of time with their students because of the rigorous academic schedule they operate under. We negotiated the importance of the stories coming from the students themselves and were able to schedule a 2-hour time slot for focus groups and a 2-hour time slot for an interactive performance program.

This workshop session will take participants through a condensed version of our process and will highlight some of the strategies we use as we make our way from Focus Group to Forum Theatre.

The Applied Theatre Collective is dedicated to empowering communities and building empathy. With a roster of thirty teaching artists based in Boston, MA, the Collective develops performances, professional development programs, and workshops that not only apply but teach Theatre of the Oppressed techniques and praxis to the community. Partners include Emerson College, Boston Public Schools, Housing Families Inc., and the British International School—Boston. The Applied Theatre Collective was founded by Christina Marin, PhD, an Assistant Professor of Performing Arts at Emerson College, with Stephanie Grady and Lynn Mullin, both Boston-based theatre educators and MA candidates at Emerson College.
Paper 1: A Theatre of Affective Encounters

One of the pressures on Applied Theatre has been understood by many cultural critics as the neoliberal imperative of utility, on what the arts can do for social issues, for particular populations, for the economy, for national and global narratives, for social justice and so on. A cultural framework of unrelenting accountability, most pronounced in the arena of Applied Theatre, has made incursions into all kinds of theatre production and research, as the pressure to secure grants by illustrating the ‘effects’ of theatre increases and the pressure in the academy to document change empirically has gained momentum and the threat to the Humanities globally being the most obvious manifestation of such shifts.

In my own applied theatre pedagogy and research, I have also noted a push and pull between cognitive engagement and bodily/sensorial experience. In this paper, I will draw from two recently completed projects, a 5 year multi-cited ethnography of theatre-making in schools and communities in Canada, US, Taiwan and India as well as an applied theatre project I carried out in a shelter for homeless youth in partnership with a socially-engaged theatre company in Toronto called Project: Humanity. I will, therefore, draw a line between the experiences of drama as realized in schools, in communities like shelters for homeless people, and in traditional theatres where we typically sit next to strangers in silent communion. Rather than report on the ‘findings’ of these studies, I would like to consider the place of community, co-presence and metaphor in applied theatre. Metaphor affords multiple entry points, invites strangers in, provokes analogous and critical thinking, and can command formidable affects. In a forthcoming chapter, I aimed to unravel the tension between the ages old divide of process and product, or aesthetic versus political theatre, because I think the strength of theatre now and in the days to come depends on just such a rupture. I am increasingly convinced that seeing beyond these historic divisions between political and affective theatre, between so-called process-focused and product-oriented theatre, is key to harnessing the potential of theatre as a political, counter-discursive, entertaining and embodied way of seeing and learning in the face of the hegemony of globalization and its pull to sameness.

Kathleen Gallagher is a Distinguished Professor at the University of Toronto. Dr. Gallagher’s books include, Why Theatre Matters: Urban Youth, Engagement, and a Pedagogy of the real 2014; The Theatre of Urban: Youth and Schooling in Dangerous Times 2007; Drama Education in the Lives of Girls: Imagining Possibilities 2000. Her edited collections include: In Defense of Theatre: Aesthetic Practices and Social Interventions with Barry Freeman 2016; Drama and Theatre in Urban Contexts with Jonothan Neelands 2013; How Theatre Educates: Convergences and Counterpoints with Artists, Scholars, and Advocates with David Booth 2003; The Methodological Dilemma: Creative, Critical and Collaborative Approaches to Qualitative Research 2008. Dr. Gallagher’s research continues to focus on questions of youth civic engagement and artistic practice, and the pedagogical and methodological possibilities of theatre.

Paper 2: From ‘Discovered’ to ‘Constructivist’ in Applied Theatre: Preparing Postgraduate Students as Future Artist-educators

Applied theatre as a named field is still relatively new yet ‘the range of applied theatre practice is vast; it happens all over the world as part of a grassroots movement involved in social change and community reflection’ (Prendergast & Saxton, vi: 2009). This paper explores the underlying teaching philosophies inherent in the published course descriptors of a sample range of graduate/postgraduate programs in applied theatre across a number of countries. The selection of these programs, although somewhat random, has been based upon their prominence within academic parlances and those that provide English language program documents. Consequently the survey is not meant to be exhaustive but rather a sample representation across one cross-section of postgraduate provision in order to extract a range of philosophical themes underpinning learning and teaching. In distilling these philosophies the paper presents a discussion of how the subject knowledge of applied theatre work ranges from ‘discovered’ to ‘constructivist’ in nature. In turn these themes are interrogated against published research in the field and postulate on how applied theatre programs might further consider the ways in which they adequately prepare their students as future artist-educators to work in this diverse and challenging field.
Ross W. Prior, PhD, is a teacher, author, academic, and former producer, performer, director, and casting/theatrical agent. He is Professor of Learning and Teaching in the arts in Higher Education at the University of Wolverhampton, UK. He is best known for his book *Teaching Actors: knowledge transfer in actor training* (Intellect & University of Chicago Press) and his work in applied arts and health as Founder Principal Editor of the *Journal of Applied Arts and Health* for seven years to date. He has a record of research surrounding learning and teaching within a range of educational and training settings.

**Paper 3: The ‘Diverse Economies’ of Applied Theatre**

Some of the major tensions in applied theatre arise from the ways in which practice is funded or financed. This includes pressures and dilemmas faced by theatre makers on the ground as they struggle to secure the resources needed to produce and sustain work, and negotiate the demands and constraints of particular funding relationships. In the literature of applied theatre, there are many examples of organizations that have compromised their political, pedagogic, artistic or ethical principles to make their work economically viable. Tensions also arise in discursive debates about the nature of the relationship between applied theatre and the local, national and global economic conditions in which it is produced. These debates include the extent to which socially-committed theatre practices align with the agendas of governments and other agencies that finance their work, and become implicated in the social and environmental injustices resulting from those agendas. In this paper, I offer examples of how applied theatre-makers respond to these material and discursive tensions in their creative and organizational practices.

This paper draws on fieldwork conducted in 2012 with three applied theatre companies: Applied Theatre Consultants Ltd. in New Zealand, C&T in the UK, and FM Theatre Power in Hong Kong. This multi-sited organizational ethnography generated critical insights into the ways in which these companies bring social and artistic values to bear on business models and financial relationships. My analysis of these company’s practice takes seriously the aim of J. K. Gibson-Graham’s (2006) diverse economies project: to imagine and create spaces of economic possibility. Organizational, management and economic processes can be insidious, sometimes brutal, technologies by which capitalist/neoliberal ideologies infiltrate socially committed theatre and performance. I argue that they can also be critically informed practices, involving considerable ethical and creative consideration. In conclusion, I will briefly outline how the findings of this study will inform further research into the diverse economies of applied theatre.

Molly Mullen is a lecturer in applied theatre at the University of Auckland’s Faculty of Education and Social Work. To this role she brings over ten years of experience producing theatre education, youth theatre, community arts and children’s theatre projects in the UK and New Zealand. She has an ongoing research interest in funding, organizational practice and management in applied theatre. Other current research projects focus on applied performance and ecology, and drama and performance in early childhood education settings.
Paper 1: The Dramaturgy of the Prison/The Dramaturgy of the Self

In the early 1970’s, feminist critic Gloria Steinem declared, “Personal truth-telling as a path to social change is the most important and enduring legacy.” Similarly, Dani Synder-Young proposes that identifying one’s self-interest is a “crucial first step, if not the entire solution, to the paradox of practitioner privilege” in community-based theatre work (27). In this paper, I will use these two quotes to frame a discussion of the Prison-Based Theatre class that I taught at the University of Utah in fall 2015. My general thesis and pedagogical approach is that we must not be called to socially-engaged work as a means of therapy, charity, or rehabilitation; but instead be called to work against the oppressive institutions because, as Lilla Watson writes, “your liberation is bound up with mine.” Before beginning an inquiry into the rich historical and contemporary practices that constitute prison-based arts, we began the class with situating ourselves in the world, as citizen artists. We might frame this as a “dramaturgy of the self:” a recursive process of self-reflection and “personal truth-telling” that continually re/examines our motives, goals, and material conditions. In this class, we moved onto a unit on the “dramaturgy of the prison,” inclusive of Foucault’s seminal work on the history of crime and punishment, as well as contemporary issues of incarceration, prison as a race- and gender-making institution, Michelle Alexander’s “New Jim Crow,” white privilege, and other such issues. These topics may not seem directly related to theatre practice, but, ethically, seemed to be the appropriate springboard for entering into such a contested, complex practice as prison-based devised work. With awareness of this new knowledge, we continued onto reasonable assessments of our own privilege and self-interest, completing a “Privilege Inventory” and an in-class “Privilege Walk” exercise. We did this in order to personalize our understanding of the work. I shared with the class my own privileges and self-interests, in order to model how I try to reconcile, or at least, navigate my “outsider” status, as a prison-based theatre practitioner. I incorporated this content simultaneously within a pedagogical framework, a “dramaturgy of pedagogy” perhaps, that acknowledged my instructor privilege in the university classroom and made transparent my efforts to avoid reproducing the carceral logic of the prison within the academic institution. I will include student assessments and reflections of the course in this paper which note student revelations as to how we are inseparable from the carceral logic of the prison in our professional and personal lives.

With a current appointment as the Raymond C. Morales Fellow in the College of Fine Arts at the University of Utah, Julie Rada identifies as a director, performer, and scholar, she has done theatre for over 27 years and has worked on over 80 theatrical projects, with a focus on original, devised work and new plays. She attended the Experimental Theatre Wing at NYU/Tisch and Naropa University for undergraduate studies. Julie’s directing credits include: Good Kids and the whispering gallery (U of U, Salt Lake City, UT), Puhiza and Toka (ASU, Tempe, AZ), HOT+WAX, Mouse in a Jar, RAIN/OF TERROR, pussy +6 (The LIDA Project, Denver, CO). Other original works include: RID, glASS (and other imponderables), a murder one less, and My Burning Tires. As a performer, she has toured nationally and internationally in productions of My Name is Rachel Corrie (Countdown to Zero) and manson | family valUeS (The LIDA Project), as well as performed various featured roles in many other performance, film, and video projects. This past summer she traveled through the Balkans on a nationally competitive Theatre Communications Group (TCG) “On-the-Road Global Connections” grant. Her work has been reviewed in Backstage, The Denver Post, The Arizona Republic, The Rocky Mountain News, Westword, The New Times, and others. Julie has worked in the prison system for over three years, facilitating new works of theatre at four prisons with men and women. She attended the Experimental Theatre Wing at NYU/Tisch and Naropa University for undergraduate studies and holds an MFA from Arizona State University.

Narrative: Schuylkill Showstoppers: A Pilot Revisited

During the summer of 2015, a creative team of three, producer/director/vocal coach, director/choreographer and director/drama coach set out to create a free performance learning experience pilot for interested high school and college aged youth that would prepare and present a free one hour performance at four or five easily accessible outdoor venues throughout the county during June and July. The program was tabbed “Musical Monday Nights in the Skook.”

Planning for the pilot began more than a year in advance and formal meetings launched in the winter of 2015. The creative team worked through the challenges of planning for: funding, recruitment of participants, performance venues, participant
commitment, rehearsal schedule, choreography, vocal and dramatic coaching, tracks, costumes, hair and makeup, props, sound, lighting, PR, program order and travel. While the planning and pilot were completed to create a successful local program thought was also given that the model that could be replicable by others anywhere.

Those attending this session will learn how the team worked through the challenges that arose as well as what worked and didn’t and how they plan to tweak the program to enhance the program’s success. Attendees will have the opportunity to share pertinent info and experience as well.

**Sally Bair** is a retired music educator and chief technology officer for three Pennsylvania school districts. She handles two therapy dogs, helps handlers develop strong relationships with their dogs, grows garlic and sunflowers organically and continues to dabble in the arts and technology. Bair earned an MA in Educational Theatre from NYU in 1988. She serves as secretary for the Lutheran Board for Mission Support and is a member of the fundraising board of the Washington Square Music Festival.

**Paper 2: A Day at Stateville**

My practice led PhD thesis, ‘The Impact of Applied Theatre, Dissemination through Live Performance, with Attention to Affect’, used the vehicle of theatre in prison, (Northern Ireland), as a case study to explore the effects of applied theatre. It used live performance as a tool to disseminate these effects- or ‘affects’- in other words, the less tangible impacts of theatre, on those who experience it. My research was more concerned with the process of the dramatic interaction rather than the product and noted that current evaluation techniques failed, and were not designed to acknowledge unexpected benefits of projects: small but significant successes which occur in the context of pre-determined objectives.

This paper documents my most recent practice in Chicago where I have been working with Human Rights lawyer and United Nations award winner James Chapman and a group of ex-prisoners from Stateville Prison in Illinois. ‘A Day at Stateville’ is a short play written by inmates. Chapman and I collaborated to produce the play with an interactive audience element based on Theatre of the Oppressed principles.

Building on previous research and practice I reflect on the process and the product, analyze the aims, objectives, successes and wide reaching impacts of the production, while also looking at my role as an Irish woman in Chicago working with male African American ex-prisoners.

Graduating from Queen’s University Belfast in 2012, **Dr. Ellen Anne Schultz** is currently based in Chicago as Creative Director of the Belfast Chicago Applied Theatre Initiative. Based in Northern Ireland and the USA, BCATI is an international and collaborative venture grounded in the methodologies and practices of the Theatre of the Oppressed. BCATI creates theatre and collaborative initiatives within marginalized sections of society and seeks to create dialogue and stimulate action and change for those in vulnerable circumstances.
Narrative 1: Finding the Ability in disABILITY

This presentation will focus on my struggles as a disabled artist and the importance of opening our minds and hearts to casting disabled actors, especially in roles that are not traditionally cast with a disabled actor. I will give accounts of productions that I have done and how crucial it is to have an open-mind about working with differently abled artists. Below is an article I wrote about this issue:

Along my journey as an actor, director and playwright with Cerebral Palsy, I have been fortunate to work with some amazingly talented actors with disabilities. However, many of them had skills and talents that had been immediately dismissed or overlooked because they themselves were categorized as "disabled," as was I. With the help of some great mentors, I started landing roles. Yet, something was missing. I was still meeting directors who were closed-minded about working with disabled actors. If art does truly imitate life, shouldn’t we let our art embody acceptance, respect, and tolerance?

Nicholas Linnehan is an avid educator, director, actor, and writer. Nick has worked as an Educational Director for several theater companies since his graduation, including: TEST Theater Company, Nicu’s Spoon Theater, and Identity Theater Co., where he is the founder. Nick graduated from CW Post with his BA in Theater and holds a master’s in Education from Queens College. Nick is very excited to work with such talented, inspiring artists within the NYU community and looks forward to making great theater with great people.

Narrative 2: Alice Live!: A Workshop for Young Adults with Disabilities

Lincoln Center for the Performing Arts’ Passport to the Arts Program is a welcoming, accessible, and affordable introduction to the performing arts, designed for children with disabilities and their families. This presentation outlines one such program, in which Lincoln Center partnered with CO/LAB (http://www.colabtheatergroup.com/) and the New York Public Library for the Performing Arts to create a program for guests age 13 and older with a range of disabilities. CO/LAB is a nonprofit organization in New York City that offers drama classes and performance opportunities for individuals of all ages with cognitive disabilities. Lincoln Center Accessibility staff chose to reach out to CO/LAB to fill a gap in the programming model; although many programs attracted young children and families, few programs were designed to engage teens and young adults with disabilities. Given that most community recreational programs are geared toward children, the availability of appropriate programming decreases as populations with disabilities enter adolescence and adulthood. Partnering with CO/LAB allowed Lincoln Center Accessibility to offer a program designed specifically with this group in mind.

By incorporating the Alice in Wonderland exhibition content at the New York Public Library for the Performing Arts, Accessibility at Lincoln Center and CO/LAB created a drama workshop based on Lewis Carroll’s Alice in Wonderland. The program included a library exhibition called Alice Live! Celebrating 150 Years of Alice in Wonderland in Performance (http://www.nypl.org/events/exhibitions/alice-live). Through the workshop, participants gained an appreciation for drama and storytelling, participated in activities that encouraged communication and social skill-building, and were introduced to CO/LAB’s innovative model of theater classes, which some participants later pursued. Lincoln Center staff also learned more about the elements of program design that best engage teens and young adults with disabilities, a population that they had yet to reach.

Kimberly Barth is a graduate student at New York University, where she studies Educational Theatre for grades K-12. Kimberly graduated from Indiana Wesleyan University, where she studied both Elementary Education and Theatre Performance. She has worked as a teacher in a variety of settings, including a preschool for children with special needs and as a drama teacher at an after-school arts program. She currently works in Accessibility at Lincoln Center for the Performing Arts. Kimberly would like to thank the wonderful staff at LCPA and CO/LAB for their support in preparing for the Forum on Educational Theatre.
“Philosophy Drama” is our original workshop, which we have developed and practiced in collaboration with the University of Tokyo Center for Philosophy (UTCP), Japan. It aims to open up a space for thinking and dialogue based on corporeality by connecting “Philosophical Dialogue” and “Tojisha Kenkyu” through drama. “Tojisha Kenkyu,” which literally means self-directed research, is a self-support practice born in 2001 in a community of people with mental disabilities called “Bethel House” in Hokkaido, Japan. In “Tojisha Kenkyu,” people with disabilities or illness study the mechanisms of their difficulties in collaboration with their peers and try to find ways to help themselves. In our presentation, we will introduce the two-day workshop we held at Bethel House in 2015. In so doing, we will discuss how drama can help people with mental disabilities reflect on their abilities (not disabilities), share their stories, and express their thought and feelings. We will also argue the possibility of converting disability studies into ability studies.

Yuki Matsuyama received her MA in Education from the Graduate School of Literature, St. Paul University, Tokyo. Her research is focused on inter-corporeal ethics based on phenomenological body theory of Merleau-Ponty and its application to pedagogy. She has taught pedagogy (mainly educational philosophy) at several universities. She is currently teaching at Japanese School in NY, USA, and is a research collaborator of the University of Tokyo Center for Philosophy.

Workshop: Dramatizing Social Care: Exploring the Possibilities for Applied Theatre as a Tool of Empowerment for ‘Looked after Children’; Developing Person-centered Strategies in a Complex Context

My doctoral research examined the contextual layers and concentric frames that define the worlds of ‘looked after children’ within contemporary British care systems through the search for relevant applied theatre practice in this arena. Using practice as research I examined the cultures, power relations and ‘iron homes’ that intermesh to construct the British care system. I explored the rituals, language and lived experience of residential children’s homes, the complexities of child welfare agencies and funding streams, the brutality of children’s prisons and areas of inner city deprivation that feed into this ‘cycle’ of the poor.

The core group of this enquiry was children in state care (‘looked after children’) but, as an expanding 12 year action research model, my investigation examined the concurrent trends between children in care, children living in poverty and incarcerated young people. Over the years, I saw the same faces in the same institutions, trapped in the same webs of welfare. I thus began to look more critically at those deemed to be ‘looked after’ by the state and to question whether anyone actually is.

Within this workshop I will bring participants on a journey to explore the different contexts and settings within which this research took place. Collaboratively we will examine: person-centered strategies, reflexive practice, applied theatre as a research and the contradictions and challenges of working within institutional frameworks.

This workshop will use experiential learning processes to enable participants to ‘walk amongst these worlds’, experiment with different techniques and engage in processes of reflection. I will use movement, props, video, photography, ethnographic evidence and opportunities to work collectively and individually as methods of knowledge transfer.

Dr. Claire MacNeill is an Applied Theatre researcher-practitioner affiliated with the University of Winchester, UK. She works for a range of organizations and Universities as a consultant and lecturer. Claire’s research has explored the potential for Applied Theatre as a tool of empowerment for voiceless, marginalized young people within: children’s homes, prisons and across inner city estates. Using practice-as-research she has examined the complexities, power relations and power techniques that construct the British "care" system and their impacts on those ‘trapped’ within them. Claire is particularly interested in the fissures Applied Theatre can create for transformation.

*Acting Alone* is a solo performance based on seven years of research which builds on Ava’s research trip to the West Bank in 2013. In its exploration of the complex situation faced by those living in Palestine, *Acting Alone* challenges the theatrical conventions most often experienced by audiences. It invites them to interact: to cross the dramaturgical divide and create an ending where no-one, including the performer, knows the resolution.

*Ava Hunt* trained as an actor at The Drama Studio, London, for over 30 years she has worked as a performer, director, producer, and for twelve years as a Senior Lecturer at University of Derby teaching Applied Theatre. She trained with Augusto Boal, worked with Dorothy Heathcote, MBA investigating MOE and has an MA in Applied Theatre. Her portfolio includes theatre for young people, work in prison, young offenders. Her international research includes projects in Sri Lanka, Soviet Union, Czech Republic, Palestine and Romania. Her research in solo performance challenges the theatrical form, raise questions and provokes debate.

Performance 2: The Tin Ring: Unlocking the Past Collaborative Learning through Witness Testimony & Performance, Enabling Communities & Individuals to Re-engage with Experiences of Genocide

Since the Holocaust, vast volumes of documentation on instances of genocide have been collected by the United Nations and other organizations. During the Nuremberg trials alone, for example, Allied powers collected more than one million pages of material relating to Nazi war crimes. In addition to official documentation collected by the international courts for transitional justice purposes, survivor and witness accounts of genocide have been collected by nongovernmental organizations, published by survivors and witnesses, and put on display in museums and memorials. The primary purposes of this vast corpus of documentation have been to facilitate transitional justice processes and to ‘bear witness’, providing a historical record of these crimes for future generations. In this performance however, I explore how such documentation can also be utilized in less traditional and more creative ways, achieving new and valuable outcomes.

*The Tin Ring* (2012) was developed from the published memoir of Holocaust survivor Zdenka Fantlova. Evidence from audience feedback and data collected from these performances demonstrates how creative performances developed from testimony can contribute to understanding recovery & resilience from catastrophe whilst enabling the source material to reach a wider and more diverse audience than through traditional mechanisms. This highlights how engagement with documentation of biographical testimony through creative arts and performances can contribute to public knowledge of and reflection upon experiences of genocide.

*Jane Arnfield* is a Reader in Arts, Director of Fine & Visual Arts Programs, Northumbria University UK. A theatre practitioner for twenty eight years graduating from Dartington College of Arts UK. Member of three ensembles: Mike Alfreds Method & Madness, David Glass Ensemble facilitating Lost Child Projects (South East Asia, South America, Europe) and Northern Stage Ensemble, working with international theatre directors, Mike Alfreds Hampstead Theatre, Young Vic, Shakespeare’s Globe - London New York playing Imogen in Cymbeline with Mark Rylance. An Associate Artist recently (2013) member of the museum team The Sleuk Rith Institute Phnom Penh Director Youk Chhang.
Workshop: Rule Breaking: Making Therapeutic Theater about Disability and Relationship

This workshop will offer an overview of a duo ethnographic performative inquiry into the impact of disability on emotional intimacy in relationship.

Participants will be offered examples of the Living Enquiry process used to devise the piece and will also be familiarized with the theoretical frameworks of the inquiry (Disability Theory and Queer Theory).

The performer/researchers will present scenes from their play Rule Breaking (November 12 - 15, 2015, NYU Provincetown Playhouse) and discuss some of their experiences, challenges and findings.

Maria Hodermarska (Co-Principal Investigator/Collaborator) is a Licensed Creative Arts Therapist (LCAT), a Registered Drama Therapist (RDT) Board Certified Trainer of Drama Therapy (BCT), a Credentialled Alcoholism and Substance Abuse Counselor (CASAC) and an Internationally Certified Alcohol and Drug Abuse Counselor (ICADAC). Her work spans both the therapeutic and applied uses of the theater arts most often within community-based mental health programs and alcohol/substance abuse treatment programs serving un-served or under-served populations. Ms. Hodermarska has been teaching in the Graduate Program in Drama Therapy at NYU Steinhardt since 1995. She is the former Ethics Chair and Education Chair for the North American Drama Therapy Association. Ms. Hodermarska is the coordinator of creative arts therapies for Project Common Bond an international symposium for young people who have lost a family member to an act of terror. She is the proud recipient of two teaching awards from NYU.

Nick Brunner (Director) is currently working as a Recovery Counselor for Goodwill Industries of New York/New Jersey. Nick holds a BA in Culture Studies from Indiana University and an MA in Drama Therapy from New York University. He has experience working in various capacities with children and adults living with mental illness and also individuals with developmental disabilities. Nick is also a theatre artist who has written, performed, and directed pieces of original theatre in San Francisco, New York, and in the Midwest. He is interested in creating new works of therapeutic theatre that both challenge and vitalize the communities they serve.

Alec Silberblatt (Playwright) is a playwright and actor and is very excited to be working on this project with such lovely people. Plays include: Room for One (Middle Voice Theater Company), A Friend (Rising Phoenix Rep’s Cino Nights), Norway, The Lone Soldier, Corners (Finalist in Throughline Theater’s Playwright Competition). He is the Playwriting Lab Assistant at MCC Theater’s Youth Company and is a member of the Middle Voice Theater Company. Training: BFA, Acting CCM

Ming Yuan Low (Music Therapist), MA, MT-BC, Nordoff-Robbins Music Therapist, is currently working as the Research and Technical Assistant and Clinician at the Nordoff-Robbins Center for Music Therapy in New York University. Low has recently presented on the application of music in children’s stories, and music therapy with children with ASD. His research interests at the center are currently focused on the effects of group music therapy on adult clients with developmental disabilities and the clinical utilization of musical theater composition techniques. In his spare time, Low accompanies and conducts community musical theater productions.

Lindsey Snyder (Production Stage Manager) is a second year master’s candidate in Drama Therapy at New York University. She is the Production Stage Manager for As Performance therapeutic theatre series at NYU and involved in the development and process of Rule Breaking.

Ethan Jones (Collaborator) is a college student at Kingsborough Community College with interest in the arts, music and writing. He is also an activist. Ethan has performed with AMAS Community Theater and keeps a blog about his life and art which can be found at: mayorofnelson@wordpress.com.

Lily Houghton (Collaborator) is a young playwright born and raised in Manhattan. By the age of nineteen she is written three full length plays as well as numerous ten minute festival plays. She has had workshop productions at MCC Theatre
Company in their young writer’s festival Fresh Play as well as assistant directed for the festival the following year. Lily is currently mentored by playwright Lucy Thurber, who she studied with at MCC Theatre Youth Company her senior year of high school. Currently Lily is studying playwriting, with teachers Sherry Kramer and John Walsh, and developmental psychology at Bennington College. Her essay on autism awareness was published last year in *Teen Ink*’s anti bullying book and she was awarded for her advocacy work from both Autism Speaks and the Beacon High School. Lily has worked with companies and places such as The Miracle Project, Signature Theatre Company, MCC Theater, Reading Opens Minds, and The O’Neill Theater. Her writing has appearing in MCC’s “Uncensored” four years in a row off Broadway at the Women’s Project Theater and Theatre Row. Her plays specifically on autism have set her apart from the crowd, particularly at such a young age.

**Craig Becker** (Collaborator) is a graduate of the University of Illinois with a master’s degree in Speech Pathology. Craig is Associate Director of Residential Services AHRC-NYC, supporting men and women with intellectual disabilities.

**Delia Camden** (Collaborator) is a proud transgender female activist who is currently employed at the Betty Pendler New York League Work Center. She wants to be respected as a woman and wants to have people use the proper female pronouns. In her spare time, she loves shopping at thrift stores and going to libraries where she enjoys films and TV shows that champion LGBTQ issues. Her favorite is *Transamerica*.

**Henry Houghton** (Collaborator) is a young New Yorker with an interest in theater. He has performed at The Child School, AMAS Musical Theater, and the After Work Theater. He is extremely excited to be a part of this project. When Henry isn’t acting he is hanging out in his new apartment or working at the Museum of Natural History.

**Bernardo Carlucci** (Collaborator) has learning disabilities and loves to belong to theatre groups that work together to put on a show. He is good at practical jokes, playing drums and planning parties.

**Gabriella Rhodeen** (Collaborator) grew up in the Northeast as the youngest of five. Her oldest brother (nineteen years her senior) is on the autism spectrum. She received her BFA in Acting from the California Institute of the Arts and has recently moved back to Brooklyn. Recent U.S. credits include: Niko in *Untethered* directed by Jen Bloom, Yelena in *I Should Have a Party for all the Thoughts I Didn’t Say* with Source Material, Hanna in *Dedicated to a True Lover (and therefore probably nobody)* directed by Zoe Aja Moore, Scheherazade in *Layla Means Night* directed and choreographed by Rosanna Gamson, Marie in *In The Jungle of Cities* directed by Bart De Lorenzo, and Phoebe in *As You Like It* directed by Kenn Sabberton. International credits include: Yelena in *I Should Have a Party… with Source Material* in Reykjavik, Maud/Victoria in *Cloud 9* with The Moving Arts Collective directed by Fernando Belo in Belgium and The Widow in *Old Boyfriends* directed and choreographed by Oleg Glushkov in Moscow.

**Bryant Reynolds** (Collaborator) is a student at Borough of Manhattan Community College studying video arts and technology. He has performed with Amas Musical Theater Company. He is currently making a film about people who are living with different disabilities.

**Maya Rose Hormadaly** (Collaborator) Maya is a second year graduate student in the drama therapy program at NYU. She has lived most of her life in Israel, and has received her acting and directing training in the beautiful Tel Aviv. In addition, Maya is a published playwright and musician. Her play, “Concerta for Eight” is a musical about learning disabilities and is currently presenting in Israel’s national theater, “Habima”. She is currently interning at Kings County Hospital and the Nordoff Robert’s Center. She is also Dave’s sister who continually challenges her and expands her heart.

**Noa Fort** (Collaborator) Ms. Fort holds a Bachelor of Music degree from the Jerusalem Academy of Music and Dance in jazz performance. She performs throughout Israel, Europe and the US, and has recently recorded her debut album. Ms. Fort is currently completing her clinical internship requirements at Kings County Hospital where she uses music therapy experiences to help people with mental illnesses in their recovery process.
Workshop: Hearing Children’s Voices: Applied Theatre as Research

Since 2003, Everyday Theatre, funded by the Department of Child, Youth and Family (CYF) in New Zealand, has provided a forum for over 60,000 young people to talk about family violence, child abuse and neglect. Everyday Theatre is a theatre in education program which uses a fictional virtual reality game about a family in crisis for children to actively explore the issues in the family and win the game by helping them. In 2015 the Everyday Theatre team was invited by CYF to use the Everyday theatre process to gather the stories of children who are wards of the state. CYF were interested in gathering these stories to help inform national care policies. Over a two day workshop we worked with thirty children and young people who helped us write a new script for the game, showing the family when one of them goes into care. This interactive workshop begins with a performance of the new script as it might be as part of an interactive virtual reality game.

The workshop considers the use of applied theatre as research with vulnerable groups, and will provide an opportunity to hear the voices of these children in care.

Peter O’Connor is Professor of Education and Director of the Critical Research Unit in Applied Theatre at the University of Auckland. He was a founding co-director of Applied Theatre Consultants Ltd.

Briar O’Connor is the Managing Director and co-founder of Applied Theatre Consultants Ltd. She manages and delivers the Everyday Theatre project and coordinated the Hearing Children’s Voices project.
Workshop: Theatre as a Means of Social Uplift for Children in Developing Countries

This workshop demonstrates the process of using theatre as a means of social uplift for children living with the challenges of poverty, crime, violence, gender inequity and inequality in developing countries. It will give participants a hands-on experience of activities and techniques used by The International Theatre and Literacy Project for created original, ensemble based plays with young people to increase their proficiency in English, build confidence and self-esteem, empower them to become leaders and to give them a voice for political and social change in their communities.

Stephen DiMenna (Director and Theatre Educator) is the Artistic Director of The International Theatre and Literacy Project. He is a senior teaching artist for Theatre Development Fund, Theatre for a New Audience and City Center. He was the Artistic Director of The MCC Theatre Youth Company for 11 years. He is on the faculty of New York University’s Program in Educational Theatre. He was the artistic director of The Hennepin County Home School Drama Project where he conducted workshops with incarcerated juvenile felons in a detention facility in Minneapolis. He is the Co-Artistic Director of The Stargate Theatre Company, a program of Manhattan Theatre Club that works with court involved youth in NYC. He was the founder and Artistic Director of The Fuller Young People’s Theatre in Minneapolis for ten years where he created over 60 original plays, musicals and operas for young people. He directs theatre workshops regularly for The Stratford Festival of Canada. He is a theatre facilitator for the NYC DOE and was a coauthor of The Theatre Blueprint. He is the director of the high school theatre studio for Summer Arts Institute for the NYC Department of Education. He is a member of The Society of Stage Directors and Choreographers.

Judy Tate (Playwright and Educator) is the Co-Artistic director of the Stargate Theatre Company, a program of the Manhattan Theatre Club that works with court involved youth in NYC. She is a teaching artist for The International Theatre and Literacy Project, a senior teaching artist at Theatre Development Fund and Manhattan Theatre Club. She is a four time Emmy Award winning writer for television and playwright. She is also the Artistic Director of The American Slavery Project.
Workshop 1: It’s Good to Be King: Status and Characterization

In this interactive workshop, teachers will learn methods for using status as an approach to characterization. The workshop will include a theater game, improvisation, script work, and approaches for directing scene work to emphasize tactics, subtext, and status. Lesson plan outline and relevant supplemental materials will be provided.

Jennifer Bronder (MA Steinhardt ’03) has been a Drama and Language Arts Teacher at Knoch High School in Saxonburg, PA for the past 11 years. Ms. Bronder has directed 24 shows at Knoch, including Chicago, Kiss Me, Kate, Our Town, Twentieth Century, Crazy for You and Guys and Dolls. Knoch’s most recent production, Anything Goes, received six nominations and three Henry Mancini Awards, including Outstanding Lead Actress and Outstanding Supporting Actress. Ms. Bronder developed the curriculum for her three theater classes: Theater Arts I & II and Performing Arts/Musical Theater, as well as the curriculum for Writing and Speech, and a forthcoming Film Studies course. Jen earned her BA in English, Secondary Education and Elementary Education from Westminster College, and her MA in Theatre Education from NYU Steinhardt. Jen worked at the Brooklyn Children’s Museum; was the Education Associate for The Acting Company; and recently led the marketing campaign for Front Porch Theatricals’ production of The Light in the Piazza. Ms. Bronder is a proud member of the Lincoln Center Directors Lab (2014).

Workshop 2: Processing Drama with the Very Young/ Creating Theatre with Early Childhood Actors

This workshop demonstrates how to successfully create process drama for the very young. Elena will explore the advantages in exploring theatre techniques in early childhood, as well as highlight the benefits for cognitive development and working together as an ensemble, including the social emotional learning that occurs when creating theatre for the very young.

Elena Stephenson Campbell is well versed in performing, directing, educating, filmmaking, and stage managing. She holds a BFA in Acting/Directing from Abilene Christian University. She has studied literature at Oxford University and film at the Los Angeles Film Studies Center. In 2015 she received her MA in Educational Theatre at New York University. She has worked with theatre artists and educators, Sharon Counts and John Del Vecchio to stage manage the one-man show, Fearless, for the New York International Fringe Festival. Fearless explored the successes, adventures, and challenges that stem from creating theatre with the very young. Elena has worked with award winning arts organizations, The Leadership Program and Brooklyn Acting Lab. In the fall of 2015 she joined The Coterie’s education staff, specializing in creative drama and process drama classes geared towards elementary aged students. This winter she was able to team up with Alex on a new Pre-K drama class called Treasure Trunk with a curriculum very similar to Storybook Theatre.
Theatre for Young Audiences Performance: NYU’s Program in Educational Theatre Presents Shakespeare to Go’s Production of A Midsummer Night’s Dream

Introduce your family to the hilarity of one of Shakespeare’s most popular comedies in an easy to follow adaptation made especially for school audiences.

NYU Steinhardt’s Program in Educational Theater has become a leader in bringing Shakespeare and his plays to schools and community organizations throughout New York City with its Shakespeare Initiative including the touring company, Shakespeare to Go. This outreach program, housed in NYU Steinhardt’s Program in Educational Theatre, brings 60-minute adaptations of Shakespeare’s plays into New York City public and private schools. Founded in 2004 by graduate students Brad Vincent and Zachary Moore, the traveling troupe has approximately 20 undergraduate and graduate student participants, all of whom perform Shakespeare plays throughout New York City. The troupe has toured The Taming of the Shrew, Hamlet, Romeo and Juliet, A Midsummer Night’s Dream, As You Like It, The Tempest, and Twelfth Night to approximately 25 schools per year. In many instances, the troupe follows the performance with talkbacks or interactive workshops for the audience members.

Shakespeare to Go Chronology

<table>
<thead>
<tr>
<th>Academic Year</th>
<th>Play (director)</th>
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<tbody>
<tr>
<td>2003-2004</td>
<td>The Taming of the Shrew (Brad Vincent) &amp; Hamlet (Zac Moore)</td>
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<tr>
<td>2004-2005</td>
<td>Hamlet (Zac Moore) &amp; Romeo and Juliet (Brad Vincent)</td>
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<tr>
<td>2005-2006</td>
<td>Romeo and Juliet (Brad Vincent) &amp; A Midsummer Night’s Dream (Whitney Stange)</td>
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<td>2006-2007</td>
<td>A Midsummer Night’s Dream (Whitney Stange) &amp; As You Like It (Blake McCarty)</td>
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<td>2007-2008</td>
<td>As You Like It (Blake McCarty) &amp; The Tempest (Joe Salvatore)</td>
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<tr>
<td>2008-2009</td>
<td>Twelfth Night (Erica Giglio &amp; Sara Jo Wyllie)</td>
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<td>2009-2010</td>
<td>A Midsummer Night’s Dream (Monica Weigel)</td>
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<td>2010-2011</td>
<td>Romeo and Juliet (Tessa Bry)</td>
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<td>2011-2012</td>
<td>The Comedy of Errors (Pip Gengenbach)</td>
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<td>2012-2013</td>
<td>Hamlet (Daryl Embry)</td>
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<tr>
<td>2013-2014</td>
<td>Julius Caesar (Daryl Embry)</td>
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<tr>
<td>2014-2015</td>
<td>The Taming of the Shrew (Daryl Embry)</td>
</tr>
<tr>
<td>2015-2016</td>
<td>A Midsummer Night’s Dream (Daryl Embry)</td>
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Youth Theatre Performance: The Bystander: A Portrait of Apathy

The Bystander: A Portrait of Apathy deals with teen harassment and bullying. The student performers produced the play by themselves – from casting, blocking, props, etc. Every day the class began with a production meeting focused on objectives which were provided by a teacher generated timeline. As part of the process, the three student directors presented their qualifications in an interviewed conducted by the production committee (students in role). As the play developed, students selected an underscore associated with the issue they were performing to assist them with character development. Students also added drama conventions in the blocking – chanting, freeze frame, etc. This they believed “made the dramatic work more powerful – it sends a clear message.” They felt that the narratives could be more interesting if they were also presented in a pantomime format, thus the performance demonstrates a variety of theatrical conventions.

Once the students felt comfortable with the dramatic piece, the Film Club engaged with the class and made decisions regarding the filming process so they could contribute video for projections. The club met with their advisor and made independent decisions about how to contribute to the final performance. All students maintained a daily journal log which was divided into sections: Objective, Accomplishments, and Personal Reflection.

As a graduate of the master’s program in Educational Theatre from NYU, Suzanne Sweeney is celebrating her 28th year teaching drama and musical theatre at Rumson Fair Haven High School in New Jersey. Suzanne not only teaches a general drama curriculum course that involves drama process, drama production and career building but runs the Fall Dramatic Program, Musical Theatre Program and Competition Program. She has produced over 56 major productions from contemporary to classical works which have won numerous awards. Tri District Theatre workshops for elementary to high school have been implemented and she has dabbled with a dramatic walking tour written by high school students regarding the history of the school. Besides working in the public sector of education she had operated her own Performing Arts School for 14 years producing 28 shows as well as been involved in community theatre as director, choreographer, prop master, stage manager, running crew, set construction and costumes. Her present classroom theatrical project is called The Bystander a play about bullying. This project is student produced and was given a grant by the Educational Foundation of Rumson to be viewed by the student body.
Panel Presentation
Frederick Loewe Theatre

Panel Presentation: Community-Word Project’s 16th Annual Teaching Artist Job Information Panel

Each year we are honored to gather together a host of local arts in education organizations. First, hear from the expert panel, followed by one-on-one conversations with all the representatives, to discuss expectations and opportunities for Teaching Artists.

Representatives include but are not limited to Community-Word Project, Brooklyn Arts Council, FreeArts NYC, Wingspan Arts, Marquis Studios, Dreamyard Project, National Dance Institute, Teachers & Writers Collaborative, Center for Arts Education, Maxine Greene Center, New Victory Theatre, Magicbox Productions, Voices Unbroken, and the 92nd Street Y

Please note: This is NOT a job fair. Resumes will not be accepted at this event.

For further information: tatip@communitywordproject.org

Community-Word Project is a New York City based 501(c)(3) arts-in-education organization that inspires children in underserved communities to read, interpret and respond to their world and to become active citizens through collaborative arts residencies and teacher training programs.

**Note – This optional event runs concurrently with other forum events.**
**Paper 1: Connections: Theatre Companies and Drama Classrooms**

After engaging with theatre companies as a teacher and exploring the intrinsic and instrumental benefits of an arts education, specifically Drama, I completed my Master’s of Creative Industries thesis on the role of Education Liaison Officers. These roles, by any name, are a vital link for schools, youth groups and more with theatre companies. I worked with both Sydney Theatre Company and Queensland Theatre Company education departments to examine their different offerings and how they engage with school communities. As Australia faces funding cuts to the arts, particularly youth programs, the conversation around how educators can support youth arts has never been more important. Come and share ways you engage with your communities and how theatre companies and schools can work together to support students and a strong creative future.

**Dana Holden** currently holds a number of leadership positions including President of Drama Queensland, Drama Coordinator, Teacher Leader and Year 12 Coordinator at Kedron State High School and a Teach Team Ambassador for the Department of Education and Training, Queensland. Dana is an arts advocate and represents Drama Queensland, the state association for drama teachers, in a range of capacities including curriculum development. Dana completed her Master’s of Creative Industries in 2014 with research into the benefit of an arts education and education liaison officer roles at state theatre companies in Australia.

**Paper 2: Bringing Quality Theatre to Classrooms**

This research examines the impact of live theatre performance in primary schools in Dublin. This is a multiple case study based on the Abbey Theatre’s performance, ‘Me, Michael’, which toured to Irish primary schools January-March 2015. The research was carried out in association with the Abbey Theatre’s Community and Education Department who commissioned the study. The literature reviews the history and development of Theatre in Education (TIE), Theatre for Young Audiences (TYA), and Children’s Theatre (CT) as well as the role of education programs in theatre companies around the United Kingdom and Ireland. The project addresses the value of professional theatre in Irish primary schools and its integration into the curriculum. The relationship between the artistic and pedagogical goals of theatre companies and their education programs is examined, along with educational policy in Europe and Ireland. To conduct the research, a sample of five mixed gender primary schools throughout Dublin was used. The data were collected from initial questionnaires about the teachers’ expectations of the performance, observations during the performances and workshops, follow-up student questionnaires about 3-4 weeks after the performance, interviews with teachers and interviews with the artistic team from the Abbey Theatre. Limited research on the topic has been conducted in Ireland heretofore and this study will greatly benefit research into the area of arts-in-education in primary school classrooms. The findings address the immediate and lasting impacts of a theatre experience on young people’s learning. The model of this particular experience was found to be successful, and the paper discusses what a quality educational theatre experience consists of.

**Heidi Schoenenberger** graduated with a Bachelor of Science in Educational Theatre at NYU in 2011 and recently completed her master’s at Trinity College Dublin in Drama in Education. In Ireland, she wrote resource packs for both the Abbey Theatre and The Ark, A Cultural Centre for Children. Additionally, she worked with international children’s theatre festivals in Ireland, Scotland, and Austria. In the United States she worked in the Education Departments of two professional theatres. Her passion is connecting young people and teachers to the arts through watching, participating, and creating.
In the mid-1970s, a small group of performing artists were hired by Lincoln Center to help its new education department reimagine the way urban students experience the arts. Known as “teaching-artists”, they were tasked with crafting innovative pedagogy to deeply engage young people in exploring and attending arts experiences. These teaching artists went on to have long, esteemed careers in arts education. In 2013, I was asked to oversee a new initiative to reimagine the way in which Lincoln Center Education engages schools and communities. Entering six under-resourced middle schools in the poorest districts in New York City, we must rethink our methods in order to meet the individualized needs of the teachers, parents, and local community members, acknowledging openly our cultural, social, and socioeconomic differences. The project thus far has been an exercise in patience, imagination, flexibility, and reflection on the part of all participants. Like the 1970s, economic struggles and shifting priorities have slashed school budgets for arts programming, sparking a need for support from outside institutions; while there has recently been promising movement toward greater arts access in the last year, there is still a deep deficit to overcome. As we engage in the work, we also find that, like those first teaching artists, we are building on our existing experiences to pilot something entirely new. This topic is the focus of my work in progress, a narrative inquiry into the journey of five pioneer teaching artists, conducted through interview and archival research. On the 40th anniversary of the founding of Lincoln Center Institute, we will unpack the stories from the past to find new resonance for contemporary reflective teaching praxis.

Melissa Gawlowski Pratt is a Senior Program Manager at Lincoln Center Education, where she oversees the Arts in the Middle initiative, providing fully subsidized arts programming to under-resourced NYC middle schools. Teaching credits include New York University, Ohio University, Kean University, numerous conferences, public schools in New York and New Jersey, and Peru and Japan. Melissa received her MFA in Playwriting from Ohio University. Her plays have been produced in NYC, nationally, and internationally and have been published in several anthologies. She is a PhD Candidate and adjunct instructor in Educational Theatre at NYU, where she was the Ella Mae Mullavey Ader Fellow.
**Paper 1: The Conquering Queer Child: Invading Heterotopic Spaces in Queer Theatre by Young Audiences**

Emily Freeman’s *And Then Came Tango*, a play for young audiences that includes LGBTQ+ characters, has faced cancellation in two American school districts, first in Austin, Texas (2012) and in Fresno, California (2015). Queer topics are still taboo in cultural products for young people despite increasing representation of LGBTQ+ stories in popular culture and the recent legalization of same-sex marriage in the United States. This dissertation explores ways in which theatre artists and creators could represent queer topics to young people without facing controversy.

Using Kathryn Bond Stockton’s theory of the queer child, I establish that all children are queer and that this queerness should be reflected within their cultural products. Because adults create and produce children’s culture, their projected, nostalgic idea of the child sanitizes the child’s true queerness, exemplified through ‘Disneyfication.’ I marry Stockton’s theory with those of theatre scholar Matthew Reason who claims that Theatre for Young Audiences (by adults) is impossible. This impossibility leads me to conclude that Theatre for Young Audiences cannot reflect the queer child without facing resistance from heteronormative thought.

I use Foucault’s relational space to define schools as heterotopic/heteronormative spaces that reject queer subject matter coming from adults who are presenting theatre to young people. I theorize that this rejection can be circumnavigated if the queer child was allowed to create their own (queer) cultural content. Three American theatre companies allow for just that; Northwestern University’s Griffin’s Tale, New York and Los Angeles’ Story Pirates, and Chicago’s Barrel of Monkeys. Through my personal interview with Barrel of Monkeys’ Artistic Director Joe Schupbach, I analyze three stories by young people, presented by the adult Barrel of Monkeys ensemble, to students in Chicago Public Schools that explicitly depict queer themes and characters without meeting any resistance or controversy. These stories are paving the way for other mediums to truly reflect the queer child, by positioning the child as both creator and spectator.

**Lindsay Amer** recently earned her MA in Theatre and Performance Studies at Queen Mary University of London where she focused on queer Theatre for Young Audiences. She holds a BS in Theatre from Northwestern University where she minored in Gender Studies, received certificates in Theatre for Young Audiences and Civic Engagement, the Creative Arts Award from the Gender and Sexualities Resources Center, the Aurand Harris award for excellence in Children’s Theater, and graduated with honors. She serves as a Co-Artistic Director for Bluelaces Theater Company, which creates theater for individuals on the Autism Spectrum and with other developmental differences.

**Paper 2: Proximity and Intimacy – Innovative Practice within Special Needs Theatre Education**

The intention of this paper is to document and theories the particular theatre pedagogy of Bamboozle, the internationally respected theatre company specifically creating work for children with special needs. The company have been in existence since 1994, touring the UK and overseas extensively (including China 2016) and have also represented the UK at prestigious theatre festivals included ASSITEJ in Denmark and Sweden in 2011. However, as yet their methodology and its potentially wider implications for arts education has not been documented or theorized in any real detail.

This paper’s specific focus will be on the company’s radical approach to space and theatrical spatial relationships within an education environment, as a means of creating the potential for instinctive, personal responses. Bamboozle place an emphasis on the significance of intimate space with their audience (particularly for children with Profound and Multiple Learning Disabilities) within which a plethora of sensorial responses are possible, whilst establishing more challenging proxemic relationships for teachers, teaching assistants, carers and parents, who are asked to adopt a ‘passive positive’ mode, further away from the children they are normally very close to. In relation to this approach, their practice can be correlated to recent developments in professional theatre practice, in particular on immersive theatre (Machon 2013) and proximity and performance (Hill and Paris 2014).
Christopher Davies – Co-Founder and Artistic Director of Bamboozle Christopher is a theatre director, teacher, trainer and author of two books: “Creating Multi-Sensory Environments. Practical Ideas for Teaching and Learning.” and “Dramatic Starts.” Christopher taught in primary schools for 13 years before spending an inspiring year at The Central School of Speech and Drama in London. He then joined the Leicestershire Drama Advisory Service before setting up Bamboozle with Sue Pyecroft in 1994. Christopher has successfully delivered courses for many organizations nationally and internationally including: The University of Leicester, The National Theatre, Shakespeare’s Globe, The Ministry of Defense and hundreds of special school staff groups in the UK and abroad.

**Paper 3: Assessing Representation of Marginalized Populations in TYA in the United States**

This paper assesses and addresses representation of marginalized populations in theatre for young audiences (TYA) in the United States. Representation in culture and cultural products is a critical component of identity construction for young people, and negative or absence of primary representation of certain societal groups in cultural products contributes to marginalization. Theatre for Young Audiences, which can be defined as a cultural product, therefore plays a role in identity construction for its youth audiences. To assess the state of representation of currently marginalized populations in the United States, a study of 199 TYA productions in 2013-2015 in the United States was conducted to evaluate the percentage of primary representation of marginalized racial/ethnic, gender, class, and disability status groups in these productions compared to the percentage of the same population represented in all US youth under the age of 18 from the 2010 United States Census. The study concluded that TYA failed to match the primary representation of these marginalized groups to the makeup of the US youth population in all but one category. This gap in primary representation of marginalized groups in TYA perpetuates marginalization and negative identity construction in young people who attend TYA productions. In reaction to this data, the author outlined a series of best practices and action items to increase inclusivity in TYA. To conclude, the author offers the Theatre for Young Audiences Inclusivity Manifesto as a call to action for TYA companies to increase positive primary representation of marginalized groups.

Kelly Prestel is the Associate Director of Education at the Citi Performing Arts Center in Boston, MA, where she manages the newly expanded City Spotlights Leadership Program and provides administrative oversight across all Education programs. She worked previously with Citi Center as a Lead Teaching Artist and Graduate Fellow. Kelly currently serves on the Board of Directors for the American Alliance for Theatre and Education as Treasurer. She earned her undergraduate degree in Media and Communication Studies from the University of Maryland, Baltimore County and her master’s in Theatre Education with a concentration in Theatre and Community from Emerson College.
Paper 1: Mashing Up Beowulf: Toward a New Intermediated Pedagogy of Drama, Technology and Performance

This paper reports on an intermedia (mashup) performance making project exploring the pedagogical affordances of machinima, large puppetry and live performance with young people. The project that is the basis for this research paper was held at the University of Sydney in partnership with the Australian Theatre for Young People. The week of workshops, part of the DARE Playing Beowulf project (http://darecollaborative.net/category/projects/playing-beowulf/), adapted the story of Beowulf through giant puppet-making and performance, mimetic performance and digital game sequences in a performative mashup. The paper will explore how this process succeeded in making drama with young people. The paper will also explore how successfully the performance making process developed a hybrid pedagogy for teaching mixed media performance realized through the cognate forms of drama and game. The paper will draw on video sequences that were projected during the final performance to demonstrate the pedagogical and performative processes the mash-ups employed during the week. The paper concludes with some reflections on the future of intermedia (mashup) pedagogies for drama education, youth theatre and beyond.

Dr. Michael Anderson is Professor (Arts and Creativity) in the Faculty of Education and Social Work at The University of Sydney. His research and teaching concentrates the role of creativity, the arts (particularly drama) and play have on learning. This work has evolved into a program of research and publication that engages with arts classrooms directly. His recent publications explore how aesthetic education and research is changing learning in the 21st Century. These publications include: Applied Theatre: Research (with Peter O’Connor, Bloomsbury, 2015), Partnerships in Education Research: Creating Knowledge that Matters (with Kelly Freebody, Bloomsbury, 2014), Masterclass in Drama Education (Continuum, UK), Teaching the Screen, Film Education for Generation Next (with Miranda Jefferson), Drama with Digital Technology (with John Carroll and David Cameron, Continuum, 2009) and Real Players: Drama, Education and Technology (with John Carroll and David Cameron Trentham, 2006). See more at: http://sydney.edu.au/education_social_work/about/staff/profiles/michael.anderson.php#sthash.UX6FjcDo.dpuf

Dr. David Cameron is Deputy Director, Academic Technologies at the Centre for Teaching and Learning at The University of Newcastle, Australia. He has worked as a radio broadcaster and content producer, news editor, and multimedia designer. His academic career includes lecturing in journalism, media and communication. His research interests encompass digital game-based learning, applied drama and technology, social media, mobile media, and online education. David was a Chief Investigator on an Australian Research Council Linkage Project (2007 - 2010) with the Australian Defense Simulation Office, developing and trialing digital game-based and online role-based simulation tools for use in crisis management simulations and training. A prototype scenario and Web-based simulation engine were produced for Australian Defense Force public affairs personnel. This work draws upon and expands David’s research interests in digital game-based learning, the use of ‘everyday’ digital and online media technologies in learning and teaching, and the application of traditional applied drama conventions and techniques to produce engaging blended learning activities. Recent publications have examined the links between drama, education and technology. David has also researched and published widely in the communication and journalism education fields. He is interested in the impact and application of mobile media and social media, and the implications for higher education and training in the media and communication disciplines.

Dr. Celina McEwen undertakes research in the arts and education. She also has research interests in adult community education especially projects focusing on Community Cultural Development, Health Promotion and Community Leadership. She has completed a Doctorate in the Departments of Performance Studies and Anthropology at the University of Sydney. Her thesis describes the alteration of the social realm that takes place for participants engaged in community cultural development (CCD) projects in terms of learning and change.
**Narrative: The Making of Feathers of Fire: A Persian Epic**

*Feathers of Fire: A Persian Epic* is a visually breathtaking cinematic shadow play for all ages, created by Hamid Rahmanian, a 2014 Guggenheim fellowship-winning filmmaker/visual artist that had its World Premiere at the Brooklyn Academy of Music in February 2016. The play is based on a story within the 10th-century Persian epic Shahnameh (‘The Book of Kings’). Rahmanian’s graphics, derived from the visual tradition of the region, are rendered as puppets, costumes, masks, scenography and digital animation, all of which will come to life in a “live animation” shadow casting technique perfected by shadow master Larry Reed on a cinema-size screen. The presentation/dialogue between presenter (Steven McIntosh) and creator (Hamid Rahmanian) will walk forum participants through the creative journey of the piece, from researching shadow puppetry styles to adapting story to script, to outside creative collaborations and incorporating new techniques and technology in shadow puppetry, and the underlying challenges of bringing a Middle Eastern tale to Western audiences.

As Director of Education & Family Programs at the Brooklyn Academy of Music, Steven McIntosh oversees the inschool and out-of-school arts education programming, digital education initiatives, and curates the family-based BAMkids public performance and concert series and BAMkids film festival. Prior to BAM, he led arts education departments at the West Side YMCA and Flushing Town Hall. He was also Artistic & Managing Director of the Marjorie S. Deane Little Theater, a 145-seat Off-Broadway theater, and the founding co-presenter of the New York Children’s Theater Festival. Twitter: @stevenjm McIntosh

A 2014 John Guggenheim Fellow. Hamid Rahmanian’s work centers on film and graphic arts. His work has been exhibited in international competitions and publications including a new translation and adaptation of the tenth-century Persian epic poem Shahnameh by Ferdowsi, entitled Shahnameh: The Epic of the Persian Kings. His narrative and documentary films have premiered at Venice, Sundance, Toronto, Tribeca, and IDFA film festivals. He has won numerous international awards and his works have been televised on international networks, including PBS, Sundance Channel, IFC, Channel 4, BBC, DR2, and Al Jazeera. Mr. Rahmanian undertook the immense task of illustrating and He lives in Brooklyn, New York.

**Paper 2: Nurturing Talent**

When I was first appointed as Director of Europe’s first Cultural Centre for Children, The Ark in Dublin in 2005, I was the first Director not to have a professional background in theatre; my background was in television, film and media. The challenge of developing a new body of theatre work for young people fascinated me. I had access to one of the most beautiful small theatres in the world at my disposal. I had the power (and responsibility) of overseeing theatre programming strategy, signing off all theatre investments, development slates, new productions, as well as marketing and publicity campaigns.

Over time, I began to see what makes the difference between delivering a successful theatre work and a work that didn’t quite realize its potential. Are there ‘mistakes’ to be avoided? How can creative teams learn to co-operate with the creative process? My practice was greatly influenced by undertaking a psychology related master’s. I wrote my thesis on ‘The Creative Self’, researching ways of unlocking creativity that could be practically applied to the cultural sector.

My paper will share experiences and insights, gained over a decade of commissioning, funding, producing and touring high quality theatre for young people. My aim is to encourage creative artistry in the next generation of theatre makers, building capacity within the international cultural landscape. My paper will also include reference to: making the most of the commissioning process; working with child audiences and schools; developing theatre work with international potential and touring.

Eina McHugh is a cultural consultant, writer, Irish Fulbright Scholar and Fellow of the Royal Society of Arts. She directed The Ark, A Cultural Centre for Children in Dublin from 2005 - 2015. As a consultant she has worked with Channel 4, The Paul Hamlyn Foundation, The Nursery Channel, The British Film Institute and S4C. Previous posts include Director of the Second World Summit on Television for Children in London, Head of Project Development for the broadcaster S4C Commercial, Deputy Director of the Northern Ireland Film Council, Director of the Cinemagic Film Festival for Children, and Director of the BBC/E.U. Media Training Program, ‘E Force’. She has served on numerous juries for the British Academy of Film and Television Arts, the Royal Television Society and Irish Film & Television Awards. She has been a member of several European cultural boards, including Theatre Forum. Her first book, *To Call Myself Beloved*, was published by New Island Books in 2012.
Workshop 1: New Play Development: Bridging the Gap between Process & Product in the Classroom

Introducing students to storytelling, character exploration, and revision through playwriting urges them to become stronger writers and more critical thinkers, improving not just their dramatic writing skills, but their expository and narrative writing as well. Challenging them to then bring their story to life forces them to think about their ideas in a whole new light, activating dramaturgical skills in order to translate their work from the page to the stage. This interactive workshop will introduce participants to models of dramatic writing that allow students to safely explore new ways of developing stories and composing their own 10-minute play, as well as to feedback protocols and rubrics that encourage ownership of the revision process, and finally, classroom structures to foster a student-motivated production process. Participants will leave with a unit plan, activities, and evaluation tools to guide their students from the personal task of writing to the collaborative responsibility of presenting a play.

Aliza Sarian is a theatre arts teacher at the Salk School of Science, a public middle school in New York City, where she’s worked with students in grades six through eight for ten years. She has worked with the NYC DOE as an assessment developer, curriculum consultant, and a PD facilitator. She has performed with NYU’s New Plays for Young Audiences series working with playwrights like Bryony Lavery, Suzan Zeder, among others as they develop new work. Aliza is a co-chair for the New York Regional Theatre in Our Schools conference and the resident dramaturg for The Bechdel Group.

Workshop 2: Creating Community-based Documentary Performance with Students and Teachers

Performance maker, educator, and applied theatre artist Ryan Conarro offers an active exploration of methods and materials for generating school theatre projects based on interviews and documentary sources. The session targets teaching artists, classroom drama teachers, as well as educators and administrators seeking models for meaningful cross-curricular arts integration and community-school engagement. Participants survey practical approaches for planning and designing interview-based projects; they learn and practice strategies for conducting interviews and facilitating story circles; they engage with questions of ethics and representation in interview-based art-making; and they activate strategies for creating their own brief interview-based performance within the session.

This is a collaborative workshop, guided by Conarro’s pedagogical imperative to model and embody participatory and liberatory teaching practices. Participants are invited to craft shared definitions of terms relating to interview-based work, including ‘documentary,’ ‘ethnography,’ ‘culture,’ and ‘community,’ and to explore and critique the assumptions about objectivity and truth that often swirl around these terms. The session will propose that guiding students in documentary or interview-based creative projects can manifest meaningful engagements between them and their families and communities, and it can awaken students to a deeper understanding of their own agency to make meaning in their classrooms, their communities, and their lives. The session also examines questions of aesthetic quality and assessment in process-focused productions, and it notes the range of possibilities for integrating technology and media in interview-based student performance.

Conarro brings to this session the approaches he’s developed and learned in his work as an Alaskan radio journalist and independent artist, as well as Artist in Residence at Ping Chong + Company; Theater Mitu Resident Artist; Perseverance Theatre company member; and as a teaching artist who has created interview-based drama education projects in numerous urban, rural, and international education contexts, in association with the Kennedy Center Partners In Education program, the Alaska State Council on the Arts, and other organizations. Conarro most recently led a session in documentary performance at the American Alliance for Theatre and Education ‘Devise & Conquer’ Symposium at Arena Stage in January 2016. Participants leave this workshop session with concrete steps to design and implement interview-based projects in their schools; with strategies for initiating collaborations with fellow teachers, with artists, and with community members; and with a list of resources and precedent projects in order to explore further study of community-based documentary performance with students and teachers.
**Ryan Conarro** is a performance maker and community-based arts educator. He is Artistic Collaborator in Residence at Ping Chong + Company in New York. His past work as a rural Alaska radio journalist sparked his commitment to documentary practice in performance and education. Ryan is a company member with Alaska’s Perseverance Theatre, co-founder of Generator Theater, and Resident Artist with the international ensemble Theater Mitu. He is a master teaching artist for the Alaska State Council on the Arts; the Alaska Arts Education Consortium; and the Stonington Opera House in Deer Isle, Maine. His work has been seen at the Kennedy Center; the National Museum of the American Indian at the Smithsonian; Oregon Contemporary Theatre; and numerous Alaskan venues. MFA, Goddard College. www.ryanconarro.com
Workshop: What Are We Talking About?: Post-show Discussions in TYA New Play Development

Why do we do post-show discussions? Who are they for? What do we hope is gained from doing them? In this session, we’ll explore why we do post-show discussions, how we structure them, and consider new ways of approaching them.

In this interactive session, participants will engage with the facilitator on the topic of post-show discussions focusing primarily on the TYA new play development process. Through a series of questions and reflections that both delve into participants’ experiences with post-show discussions and ask them to contemplate new ways of approaching post-show discussions, this session will examine the efficacy of post-show discussions and possible alternatives to current practice. Specifically, we will examine why and how post-show discussions are done, perceived successes and challenges with them, satisfaction with current practice, proposed changes in practice, and thoughts about how discussion questions should be framed to the audience. While this session is structured from a TYA play development lens, the strategies and models discussed also apply to related areas such as classroom discussions and applied theatre workshops.

Teresa A. Fisher, PhD, is an Assistant Professor in the Department of Communication Arts and Sciences at Bronx Community College (City University of New York) in the US. Teresa’s research interests include post-show discussions, new play development, bodies and weight, and theatre for health. She produces New Plays for Young Audiences at New York University and is an Artistic Associate with the New Visions/New Voices Play Festival at the Kennedy Center in Washington, DC. She is the author of Post-Show Discussions in New Play Development (2014, Palgrave). She is also the Reviews Editor for The Journal of Applied Arts and Health (Intellect). Contact information: 2155 University Avenue, Colston Hall, room 728, Bronx, NY, USA 10453, 718-289-5100 x3412, teresa.fisher@bcc.cuny.edu
**Workshop: Performance Poetry as a Theatre Tool for the Young**

For theatre to appeal to an audience, it has to be rooted in cultural components readily acceptable by society. Performance poetry is rooted in the rich oral traditions of African societies since time immemorial. The Griots of West Africa, are still held in high regard even today, as they march from village to village reciting the ancestral escapades of their forebears to the tune of the Kora instrument. In Southern Africa, the Imbongi recite praise poetry to their chiefs before they address their milling subjects. In rural villages, young men recite romantic poems to giggling belles by the village wells, and mothers still sing poetic lullabies to lull to sleep their crying babies. The village elders still recite poems in the form age-old greetings; while grandmothers lace folk-tales with poetry to elicit responses from their wide-eyed toddler audience to stop them from dozing by the fireside. Even politicians of today drug the masses with poetry-laced propaganda evident in their logos, slogans and campaign catch phrases.

This is evidence that poetry is an integral part of our society, people use it every day without necessarily terming it ‘poetry’, but to the practitioner the hallmarks are all there. We also notice how oral poetry is endemic in religion. The whole Quran is in poetic verse for easy recital and also it had to appeal to the lofty Quraish that time. One third of the Old Testament in the Christian Bible is in poetic form. The Odyssey and The Iliad of Homer were coined by a blind poet who played a flute and then they were recited for centuries before they were put into print. The Maranaya and the Mahabharata are both epic Sanskrit poems, that heavily influence Hinduism and Buddhism and other eastern religions, were recited for centuries before they were put in print.

It is my intention to facilitate a workshop on ‘Performance Poetry as a theatre Tool’. I will lead a discussion on the oral origins of poetry, its role in society in the past, present and implications for the future, and how it can be harnessed as a powerful tool of communication in performance theatre. I will delve into the skills and techniques employed by performance poetry. I will also share my experiences as a performance poet and as a trainer of young performers in a remote rural village and how it impacted on their lives, community and expanded their horizons.

I will also play video and audio clips of renowned performance poets. I will simply lay down the basics and allow my audience to brainstorm, discuss the implications and opportunities poetry poses in theatre. Shakespeare used poetry with impacted Elizabethan theatre. Marrying the Western form of performed poetry and the Native African version will open the eyes of theatre practitioners and enthusiasts. I only endeavor to spice this symposium with poetry and how it can be harnessed by our young theatre practitioners as a viable tool for communication.

**Cosmas Mairosi** is a Zimbabwean-born performance poet, living and working in Cape Town, South Africa, as a primary school teacher, qualified with a Diploma in Education. He is currently studying for a BA in Creative Writing with UNISA. His poems are published in poetry anthologies, online and print magazines locally and internationally. Cosmas performs regularly at international arts festivals, presented a research paper on ‘Performance Poetry’ at Tshwane University of Technology in June 2011. He has held arts administrative positions with various arts and writers organizations in Zimbabwe and South Africa. Cosmas works with PANS A, ANSA, ASSITEJ-SA, and AFAI.
Workshop: Transforming the Primary Classroom: Process Drama + Literature = New Understandings

The School DramaTM program is a teacher professional learning, artist-in-residence program for primary teachers now in its eighth year. The program’s co-mentoring model involves a Sydney Theatre Company Teaching Artist working alongside the classroom teacher modelling the use of process Drama-based strategies with literature to enhance English and literacy teaching and learning thus improving student outcomes (both academic and non-academic).

School DramaTM aims to be a game changing program for teachers, students and teaching artists, as the three work together in a collective zone of proximal development (ZPD) (Vygotsky, 1978; Ewing, 2015; Moll and Whitmore, 1993). Teachers are supported in developing expertise and confidence in using process Drama as critical, quality pedagogy in their English lessons and across the curriculum. The Teaching Artists share their theatre skills and artistry with the classroom teacher. At the same time they learn to adapt their artistry to particular English or literacy outcomes in specific classroom contexts.

This highly practical workshop will share the practice and methodology of the School DramaTM program including the use of the episodic pre-text (Saunders, 2015) with quality children’s literature to improve academic and non-academic outcomes. Delegates will explore and interrogate the use of drama to develop deep understanding, empathy and engagement as well as specific English and literacy skills alongside relevant theory and research. The relationship between process drama and literacy, neuro-scientific research, empathy and four Vygotskian concepts; Zone of Proximal Development (ZPD), guided participation, (Vygotsky, 1978), dual affect (Vygotsky, 1933/1966) and perezhivanie (Vygotsky, 1935/1994) will be considered.

John Nicholas Saunders is a former secondary school teacher and the current Education Manager at Sydney Theatre Company. John’s work in classrooms and research has focused on Drama as pedagogy and its benefits to student literacy, engagement, motivation and empathy. John has extensive experience in Arts Education and has held positions as a senior curriculum writer, head of department and is an Honorary Associate at the University of Sydney. John has been instrumental in the development of STC’s program for primary school teachers, School Drama, which helps teachers improve student literacy using the power of drama alongside quality literature. He has recently completed master’s research on this work and a book about the School Drama program, written with Professor Robyn Ewing. In 2014 John was awarded the CHASS Australia Prize for a Future Leader in the Humanities, Arts and Social Sciences. He currently holds positions as President, Drama NSW; Board Director, Drama Australia; and Drama representative, National Advocates for Arts Education.
Workshop: Intergenerational Theatre Programming: How to "Mind the Gap" through Playwriting

How can playwriting be used to increase intergenerational communication and understanding? How can arts educators further engage their diverse and multi-generational communities? Since 2008, New York Theatre Workshop has facilitated a free intergenerational playwriting workshop called Mind the Gap, which pairs elders (age 60+) and youth (14-19) to write plays inspired by each other’s life stories. Each session culminates with an invited presentation in which participants’ work is read by professional actors. Workshop participants will have the opportunity to explore the interview and playwriting process used in Mind the Gap, and discuss how these strategies can be extended and applied to their own work.

Alexander Santiago-Jirau is Director of Education at New York Theatre Workshop (NYTW). In that role, he oversees NYTW’s Education Initiatives, including the Mind the Gap Intergenerational Theatre program, student matinees, in-school artist residencies, master classes, internships, and public programs. Prior to joining the staff of NYTW, he was Associate Director of Teaching and Learning at The Center for Arts Education where he managed a wide array of educational programs for students, teachers and teaching artists. A Theatre of the Oppressed (TO) practitioner who studied and worked with Augusto Boal, Alex has facilitated many TO workshops throughout his career, particularly with youth, educators and diverse immigrant communities. He is Past President of the Board of Directors of Pedagogy and Theatre of the Oppressed, Inc., a national organization devoted to the work of liberatory educators, activists, artists, and community organizers. Alex has taught Latin American and Latino Theatre at Drew University and is currently Adjunct Faculty for the Program in Educational Theatre at New York University Steinhardt. In addition to presenting his work at numerous conferences, his writing has appeared on The Independent, TYA Today, The Cross Border Project Blog (Spain), and the anthology “Come Closer”: Critical Perspectives on Theatre of the Oppressed (Peter Lang). In 2010 he was elected to the Board of Directors of the New York City Arts in Education Roundtable. Alex holds a B.S. in Urban and Regional Studies from Cornell University and an M.A. in Educational Theatre from NYU Steinhardt.
Podcast Discussion: Theatre for Young Audiences

At both Oily Cart and Trusty Sidekick Theater (TSTC), Tim Webb and Paul Brewster, respectively, work with artistic ensembles committed to challenging accepted definitions of theater, audience and the intrinsic value of that relationship. Dedicated to work that is multi-sensory, multi-disciplinary, often immersive or site specific and always innovative, both companies continue to challenge assumptions of what’s possible. Greatly influenced by Oily Cart’s work for young people with profound and multiple learning disabilities, Trusty Sidekick, via a commission from Lincoln Center Education (LCE), participated in a series of masterclass devising workshops with Tim. As a result of LCE’s ground-breaking commission, TSTC created Up and Away, an original work for audiences on the autism spectrum, which premiered at Lincoln Center in the Fall of 2015. This podcast, moderated by Edie Demas, will explore the companies’ aesthetics, creative process and focus on their audience relationships.

Edie Demas, PhD, joined the Jacob Burns Film Center as executive director in May 2014. Located in Pleasantville, NY, just 30 miles outside of New York City, the JBFC is the largest cultural organization in the country dedicated to film presentation, digital education and innovation, community engagement, and dialogue. Previously, Edie collaborated on the creation of GRoW with The Wallis: A Space for Arts Education at the Wallis Annenberg Center for the Performing Arts in Beverly Hills. She also was part of the team that designed the center’s first full season of kids and family programming and outreach initiatives for schools and the community. Before that, she was director of education at New York City’s New Victory Theater for 10 seasons. While under her direction, the theater’s education programs were honored with the Americans for the Arts annual award for Arts Education and Demas herself received a BAXten award in recognition of her work with teaching artists and young audiences. Edie holds an MA and PhD from New York University’s Program in Educational Theatre, where she was a member of the adjunct faculty (1990–2010). She served on the board of the New York City Arts in Education Roundtable for five years and was a contributing writer to New York City’s Blueprints for Teaching and Learning in the Arts: Theater and an advisor on its Moving Image Blueprint. Edie’s experience also includes several years in Ireland, where she worked as Education Officer with Graffiti Theatre Company, a leading producer of theater for young audiences; founded UnReel, an international film festival for young people; developed scripts/projects for children’s film and television; and served as an Associate Artist with the Education and Outreach Department at The Abbey, Ireland’s National Theatre.

Paul Brewster is a theatre artist and educator residing in New York City. He manages school partnership programming for Roundabout Theatre Company, serving more than 6,000 NYC public school students and educators annually. He is also Artistic Producer for Trusty Sidekick Theater Company, which creates bold, original productions for young people and their families. Paul teaches for City College of New York’s Educational Theatre Graduate Program. In addition, he has numerous professional directing and stage management credits at regional and off-Broadway theatres. MA, NYU Steinhardt; BFA, Tisch School of the Arts.

Tim Webb, MBE is co-founder, artistic director, and CEO of Oily Cart (www.oilycart.org.uk) The company, which began work in 1981, specializes in work for very young children and for young people with complex learning disabilities. Oily Cart’s latest piece for autumn 2016, Mirror Mirror, will be the company’s 83rd production.

Tim has worked as writer, director and actor at theatres throughout the UK. His scripts have been produced in the UK, at the Leicester Haymarket, the Albany Empire, Contact Theatre, Manchester, by Greenwich, Glasgow and Leeds Theatre-in-Education companies and internationally by the Carousel Players, Toronto, and the Chicago Children’s Theatre.

He is proud to have been mentor on the recent Lincoln Center/ Trusty Sidekick Up and Away production for young autistic people on the autism spectrum.
Narrative 1: Exoskeletons: Generating Content for Popular Music in 2016

Using applied theatre techniques, students in this program generated content to fill the exoskeletons of popular songs in order to better understand musical structure, re-purpose popular art, and express their individual voice in a culminating performance. This work can take place anywhere from a church hall to a Broadway stage. The intention is to instigate dialogue so spectacle is secondary. This work must constantly be updated in order to stay current with trends in popular music as it must reflect art in contemporary society. The main idea is that vapid but strong structures, like popular music, with upwards of a billion views on the internet do not represent the reality of life which is completely left out of the original art form. Content, inspired by the oppressions experienced by the students creating the work, is used to fill these shell-like structures. In this way, it is a reclaiming of our own culture by placing ourselves in it as activists. Ensemb building exercises such as those outlined in Boal’s "Games for Actor and Non-Actors" will be played initially followed by in-depth journaling assignments and an introduction to Newspaper theatre. Simple chairs, a couch, a few tables, all painted black, are all that is required. Projections, lighting, and the use of current technology such as iPhones and iPad are the most important design aspects. Regarding the performers, in originally ethnic roles, the ethnicity must remain the same. However, originally white roles can be played by any ethnicity. Gender is fluid throughout. Each piece differentiates the character by number and everyone plays various roles including that of musician. My gut feeling after my workshop was that this work needs more comedy. Luckily, joy is inherent in the music it just needs to be juxtaposed equally with the devised content.

Casey Ann Hayward is a master’s student in the Program in Educational Theatre in colleges and communities at New York University. Her main focus has been in applied theatre. Specifically, she is interested in integrating music and theatre techniques to create community, explore social issues, and improve literacy and academic performance. She has a Bachelor of Fine Arts in Theatre Performance and Dance from Boston University.

Paper: Children, Fairy Tales, and the Advantage of Keeping the Performing Arts and Creativity inside the Classroom

Children are capable of learning far beyond the standards expected of them outlined in the Common Core. However, it seems as though most school districts are struggling to meet the set standards across the country. We have also seen a reduction in the amount of time allotted during the school day for the arts, if not a complete removal of the arts curriculum. It is possible that there is a correlation between a reduction in arts programs and lower achievement in school as well as lower testing scores. In the summer of 2013, I worked at a performing arts camp at Ephrata Performing Arts Center in Central Pennsylvania as an acting instructor and a scene-writing instructor. My scene-writing workshop included children who were entering fifth grade through seventh grade. I began every class by reviewing plot using a plot diagram. While for some students this was review, for others I was introducing the language of this concept for the first time. The scene-writing workshop changed from week to week; one week we decided to create a larger scene together as a whole class. Students based their ideas for the scene off of their understanding of fairy tales, which tends to come from Disney. The “Disneyfication” of fairy tales perpetuates the sheltering of children across the country, but students, especially of the ages I worked with, seem to be longing for something more than just a happy ending. Their story took “Disneyized” fairy tales happy endings and turned them bad. The story begins after the happily ever after. The scene creation also began to develop into a more in depth plot line, including things such as character development, theme, and symbolism. I was then able to explain these more advanced elements of fiction to them through their creation of the story, which they then applied their understanding to and were able to elaborate on these elements even more. These elements of fiction are typically only tested on the ninth grade level. The story became so extensive because of their understanding and application; I began to write it into a book. In this paper, I argue from not only my own experience as a teaching artist, but also from other research conducted, that it is essential to keep the performing arts and creativity as part of the curriculum in our public school system. The arts seem to serve as a gateway to advance learning in our students to meet their full potential, instead of solely focusing on passing tests. Not only will students exceed our standards, but they will be capable of creating original and interesting works of art if we allow students’ creative freedom in our core curricula.
Rachel Snavely is currently a graduate student at Emerson College in Boston, Massachusetts studying Theatre Education. She has a BA from Lebanon Valley College in English and certification in Secondary Education in Pennsylvania. Rachel has experience teaching and working with students ranging from Pre-K up through the college level. She worked as an acting instructor/assistant at the Ephrata Performing Arts Center for two years, which is where her work stems from. Her hope is that her work can contribute to an initiative to keep the arts inside the core curriculum nationwide.

**Narrative 2: The Power of Process Drama**

I completed a course at Trinity College Dublin the summer of 2013 entitled International Approaches to Drama in Education. In my time there I created a process drama entitled “The Great Journey Home” about the Irish Potato Famine. I would like to share this drama at the conference as I think it demonstrates nicely the role drama and theatre can play in education. I have submitted it below, and you can see that not only does it educate students on this period in Ireland’s history, but helps to teach the importance of values like compassion and empathy and putting oneself in another’s shoes and experiencing their world view, especially when that person is of “the other,” or has led a very different life than one’s own.

Emily Goodridge is a native of New York City and attended Bowdoin College for her undergraduate degree in English and Theatre. She went on to assistant teach and work at two different education-focused non-profits, as Program Coordinator and Program Manager, in Boston and New York City. She earned her master’s degree in Theatre Education from Emerson College, graduating in May of 2014, where she also worked as a Graduate Assistant in two departments. She then began as the Education Associate at Cleveland Play House, where she remains to this day.
**Narrative: 21st Century Teens Tackle Issues of Identity through Theatre; 13 High School Students Premiere “Americans in Breshkistan” at the 2015 Edinburgh Festival Fringe**

Beginning with a series of workshops with playwright, Monica Flory and director, Sonya Baehr, a group of high school students in Brooklyn, New York embarked upon a seven month process that culminated in performances at the Edinburgh Festival Fringe in August of 2015. The goal was to premiere a new play created out of the concerns and challenges facing these young Americans in a world that is increasingly interconnected and interdependent. Through the auspices of the American High School Theater Festival, and the support of Poly Prep Country Day School, the students’ process of building *Americans in Breshkistan* was modeled on that of a professional company.

Once in Edinburgh, the students worked as publicists, posting fliers and announcement cards throughout the city. They hit the streets as buskers and experienced the challenges of attempting to build an audience through street performing. This project united and engaged thirteen students of various races and ethnicities. The company included outgoing and expressive extroverts as well as more reserved and socially awkward introverts. The responsibilities of touring a show required all the members of the company to practice a level of discipline and maturity not usually demanded of high school students. Above all, the desire for a product of high artistic quality and integrity united both the adult and student members of the company.

Such an experience can serve as a model for higher level learning in schools. Theatre is a medium that engages multiple levels of intelligence; both abstract and kinesthetic learners can achieve mastery as they depend upon each other’s different strengths to create the whole of a successful performance. Students do not need to travel to Scotland, but can create and tour performances within their own cities and states, and use the medium of theatre to express their hopes and concerns to the communities around them.

**Sonya Baehr** teaches theatre and administers a performing arts program at Poly Prep School in Brooklyn, New York. She has taken theatre students to Edinburgh, France, Hong Kong, and Cambodia. She has presented papers on theatre curriculum at the International Drama/Theatre and Education Association World Congresses in Paris, Hong Kong and Ottawa; at AATE conferences in Chicago and Washington, D.C.; at several New York University’s Theatre Education Forums, and at the 2006, 2001 Balanced Mind conferences. She has published in numerous journals including IDEA’s “2004 Dialogues” and AATE’s journal, “Stage of the Art.” She serves as Director of Projects for IDEA.

**Paper 1: Young People and Researched Performance: Discovering Agency and Voice in Challenging Narratives**

This paper discusses the role of young people as creators and consumers of performed research (Sinclair and Belliveau, 2014) or ethnographic performance (Saldaña, 2003). It draws on the findings of two projects; one with male drama students in Australia and one with female tertiary students in Singapore. The presenters argue that involvement in the performed research projects was beneficial for the young people by: giving them agency and voice; enhancing their awareness of principles of social justice; fostering an exploration of issues surrounding their identity. It also discusses some of the ethical and other challenges that arose when the young people worked on the performed research projects.

In one ethnographic performance project, the researcher worked with a group of senior drama students in a single-sex boys’ school in Australia to produce a play for their school. The students determined that they wanted to produce a play based on their exploration into the prevailing hegemonic masculinities operating within their school community. The researcher mapped the development of the students’ play through the devising and rehearsing processes and into performance. He found that through the creation of the performed research work, the students gained a greater understanding of the male-dominated hegemonic culture/s operating in their school and their own place within it. Their findings were conveyed through performance to an audience comprised of peers, parents and staff members. In accordance with the principles of my-story (Denzin, 2002) at the time of its performance, the performers and audience engaged in a lively discussion and debate based on the research findings, as presented in the play. However, questions were raised about the extent to which the young people...
should or should not have divulged aspects of their personal lives publically through the mode of performance.

In another project a group of female tertiary students in Singapore created a researched performance investigating ideas of nationhood and citizenship. Wanting to explore the social and cultural tensions of living in Singapore, the group drew on the experiences of themselves and others to generate material for the play. Their investigation led them to consider some of the prevailing national hegemonic narratives of culture and their own positions within them. The researcher found that during the creative process the students not only gained a far greater understanding of the challenges involved in affirming an acceptance of plurality and difference in a multicultural society like Singapore, but also recognized many of their own assumptions and prejudices pertaining to the topic. Their findings were presented through a fictional construct to their peers, families, academics and administrators from within their tertiary institution followed by a dynamic discussion between performers and audience members. While questions concerning the exploration of such sensitive issues were vigorously discussed, the students felt greatly empowered by voicing their ideas and experiences. Moreover the play filled gaps in audience understanding of cultural issues recognized as needing exploration at policy level.

Richard Sallis is a lecturer in drama education in the Melbourne Graduate School of Education at The University of Melbourne. He is the current Director of Publications for IDEA (International Drama/theatre and Education Association). His research interests include drama/theatre and education, gender, sexualities and schooling, and performed research/ethnographic performance.

Prue Wales is Assistant Professor in Drama Education in the Visual and Performing Arts Group at Nanyang Technological University. In 2015 she was Conference Director of the 8th International Drama in Education Research Institute (IDIERI). Her research interests include drama/theatre education, identity/subjectivities, drama with new media, and performed research.

**Paper 2: Dramaturgy-as-Research in Devised Theatre: Reflexive Approaches to Meaning-making in Theatre for Young Audiences**

As a dramaturg-researcher working in devised Theatre for Young Audiences, my practice sits at the intersection of process and reception, investigating structures in the devising room when we know we are creating work meant to be consumed by young people. If dramaturgy is the critique of structures of meaning, dramaturgy as-research becomes a practice of deconstruction which, when placed within the devising process, allows one to simultaneously construct and deconstruct frameworks in a dynamic, reflexive cycle. In this paper, I will unpack my practice as a dramaturg-researcher through the lens of one decision in the devising process of Martha and the Event Horizon, a noise-based performance piece created at the Royal Central School of Speech and Drama.

This research suggests further challenges to dramaturgy in TYA, and evidences how dramaturgical practice in devised TYA opens new avenues of research and facilitates a rigorous, intentional theatremaking framework that retains the flexibility to adapt to new modes of performance and creation in a reflexive way. This approach mirrors the patterns of engagement that surround today’s artists and audiences, particularly audiences comprised of young people, creating space for the diverse experiences of meaning necessary to reach them.

Jess Kaufman is a performer, musician, and dramaturg with credits ranging from Camden People’s Theatre (London) to Off-Broadway and US national tours. Her practice is currently investigating intersections of dramaturgy and devising in work for young and age-diverse audiences. Current projects include an adaptation of a popular picture book, and an original sound-based performance piece for all ages. Jess is co-editing a special edition of *Connection Science on Embodied Cognition, Acting, and Performance*, and her first co-authored paper will be published in a forthcoming issue of *Theatre and Performance Design*. BFA, University of Miami; MA, Royal Central School of Speech and Drama.
Paper 1: From Les Mis to Annie, Jr: A Discussion of Dramaturgical Adaptation for Musical Theatre in Education & Accessibility of the Musical Theatre Canon to Youth

In the role of the teaching artist, it is inspiring to have access to the spoils of the art of musical theatre to engage and captivate young minds and artistic hearts. In providing an artistic output for students, one affords both the immediate satisfaction of involvement in a collaborative art coupled with artistic and collegial recognition, as well as the lasting gift of community and artistic inspiration – which, often, can prove influential for life.

Regrettably, the endeavor towards providing an accessible dramatic medium can prove challenging for the best of theatre/music pedagogues and artists alike. Musical theatre becomes increasingly more difficult musically and inaccessible for younger voices as both stylistic and technical requirements needed for its execution modify. In addition, musical and dramatic endurance of these works can make their realization burdensome.

With these constraints, despite their undying allegiance for the canon, youth may face obstacles in exploring many works of the genre they love so faithfully. As the teaching artist, the responsibility in maintaining accessibility is tremendous. Improper attention to the usage of the vocal instrument with regard of these developments can cause irreparable damage. Limited access to works specified for youth, as well as negligible adaptation risk dramatic staleness and disinterest of the art.

How might the teaching artist (musical director as educator) continually provide an accessible medium of musical theatre to the young performer? From a musical lens, this paper discusses the responsibility of the educator in identifying and addressing the unique challenges confronting young performers via the art of musical theatre.

An active musical director, educator, teaching artist and organist from Canada, Sean Mayes has musically directed numerous shows in varying venues in Canada and the United Kingdom. Recent work includes time with the UK Tour of Dirty Rotten Scoundrels, as well as work on the one-hour adaptation of a recent West End musical. In academia, Sean enjoys teaching and writing, and holds an MA in Creative Practice & Music Direction. Specific interests include Musical Theatre Dramaturgy and Music Direction as a lens towards Dramaturgy/Adaptation. Upcoming engagements include the May 2016 International “Putting it Together” UK Conference, investigating Sources in Musical Theatre. www.seanmayesmusic.com

Paper 2: Defining the Field of Young Playwrights Programs

The production of plays written by young people has been a practice at theatre companies and arts organizations in the United States for nearly forty years. McCaslin (2006) and Swortzell (1987, 2000) acknowledge the early development of this work and its juxtaposition to the field of theatre for young audiences. These scholars encourage further exploration of this field should it continue to grow. However, while young playwrights programs have emerged all over the country in the past decade, the field has not been adequately addressed in the literature. My paper will address the scope and variety of young playwrights programming with a focus on defining the field by comparing the praxis of specific organizations engaged in the work. I will begin by looking at survey data collected for the compilation of the Young Playwrights Map. Additionally, I will compare processes and philosophies of teaching young playwrights and producing their work as provided by specific organizations. I will argue that the growth of young playwrights field provides an example of how to nurture young artists into future ones. This paper will demonstrate the breadth of work being done with young playwrights in the United States and its relationship to the field of theatre for young audiences.

Jim DeVivo is Director of Education at Writers Theatre of NJ and a doctoral candidate and adjunct instructor at NYU. He is also the theatre education advisor at Manhattanville College. Jim has taught playwriting to youth for 13 years as the administrator of the NJ Young Playwrights Festival. He is the recipient of the Swortzell Scholarship at NYU and a NJ Governors Award in Arts Education. Jim was a finalist for the Phi Delta Kappa Dissertation Award in 2015. Jim holds a BFA from Niagara University and MA from NYU. He is also the father of three.
When I was in high school, I completed an internship at a professional Theatre for Young Audiences organization; many years later, I can still vividly recall watching the administrative team engage in a terse argument about whether the organization’s mandate should include the phrase “Drama-in-Education” or “Theatre-in-Education.” Throughout the twentieth and twenty-first centuries, similarly passionate conversations about the “best” methods for integrating arts and education have echoed in scholarly journals, conferences, and artistic panels.

This paper seeks to step outside the oft-discussed philosophical and pedagogical considerations related to educational theatre projects; instead, this project aims to articulate how material conditions significantly shape the way that young people engage with drama/theatre activities. In other words, I propose that some youth-focused theatre organizations are developing artistic programming based primarily on financial viability rather than aesthetic or educational interest.

Nicholas Hanson is Associate Professor and Chair of the Department of Theatre and Dramatic Arts at the University of Lethbridge (Canada), where he teaches courses in Theatre for Young Audiences. His recent scholarly writing has appeared in journals such as The Lion & Unicorn, Canadian Theatre Review, and Theatre Research in Canada, as well as the New Canadian Realisms and Once More, With Feeling anthologies. Nicholas is the coauthor of The Ultimate Improv Book, a widely used resource for teaching improvisation in high schools. Nicholas earned a citation in Maclean’s (Canada’s national magazine) as a “Popular Professor.”
Panel: Rehabilitation and Transformation: Drama Therapy Strategies and Dialogues

Our presentation will feature narrative presentations from each presenter about their work, demonstrations of techniques, and guided group reflections. Our panelists have implemented drama/theatre approaches in a range of educational settings—making connections across the curriculum and beyond—as well as prisons, health settings, and community centers. As Chair, I will guide the panel and participants to highlight how the field of Drama Therapy/Educational Theatre has (or has not) changed since the two programs at NYU separated in 1982. To these ends, we are targeting participants who have worked or want to work in special settings and with challenging populations in order to wrestle with important ethical and technical questions about how and when to implement these strategies.

Andrew Gaines, PhD-ABD, LCAT, RDT-BCT (Chair) is a licensed creative arts therapist, registered and board-certified trainer of drama therapists, and Adjunct Professor at Pratt Institute and New York University—where he researches applied arts praxis in gerontology. In addition to 10 years of service in private practice and psychiatric hospitals in New York City and over 20 years of experience as a teaching artist, he was the Artistic Director of FACES Teen Health Education Theater, and has designed, evaluated, conducted, and trained arts curriculum internationally. Andrew also has a distinguished career as a performing artist, playwright, and director across stage, film, and television.

Dr. Lee Chasen RDT, LCAT has been blurring the lines between Educational Theatre and Drama Therapy for over 30 years. His three books, Surpassing Standards in the Elementary Classroom: Emotional Intelligence and Academic Achievement Through Educational Drama (2009), Social Skills, Emotional Growth and Drama Therapy: Inspiring Connection on the Autism Spectrum (2011) and Engaging Mirror Neurons for Social Emotional Development in Children and Teens on the Autism Spectrum (2014), provide theoretical and practical models that integrate experience in order to generate clinical empowerment.

Marianne Franzese Chasen, MA, MS, RDT, LCAT (permit), is co-founder of Kid Esteem Inc, a non-profit organization dedicated to the social and emotional well-being of children and families. She is currently the principal of the Kid Esteem Montessori School, a Pre-K through 8th grade school, which integrates drama therapy into the academic curriculum. She is also the author of The Sacred Weave of Mothering (Aslan, 2002).

Sara McMullian, RDT-BCT has been practicing drama therapy for more than 20 years. Sara’s long-standing affiliation with FEGS includes having served as a clinical supervisor in day treatment, and as a program director, establishing their first Adolescent IPRT Program. Sara recently revised and taught the course, Drama Therapy for the Emotionally Disturbed, connecting diagnostic issues with drama therapy theories and assessments, as well as taking students into the field for direct client experience.

Diane Feldman, RDT-BCT, LCAT founded ENACT in 1987 to address the social and emotional needs of underserved students in public schools. Diana regularly leads workshops at national conferences on education, creative arts therapies and mental health. She is currently completing a book about her experiences working with children as far reaching as India. In addition, her chapter from the textbook Current Approaches to Drama Therapy is now used as required reading material in several universities that teach drama therapy. To keep her own creative spark alive, Diana can be found performing her original songs in and around New York.

Soohyun Ma, PhD-ABD earned her master’s degree in Drama Therapy from NYU and is a current doctoral candidate in The Program in Educational Theatre. Her dissertation is currently entitled: Unveil the Invisible: Addressing Stigma Faced by Unwed Mothers in Korea through an Ethnodrama.
Workshop: City Spotlights: Integrating Youth Arts Employment with Positive Youth Development

The City Spotlights Leadership Program is a unique summer work-study program that uses the performing arts as a platform for job training, learning, and leadership development for 61 Boston teenagers to become change-agents in their communities. Aligned with the City of Boston’s youth job creation initiative, the program is designed for underserved teens who respond better to creative environments not typically available in school or more traditional jobs to achieve artistic, social, and professional growth. Teen Leaders acquire leadership skills by creating original artistic pieces and educational lesson plans around relevant social topics impacting Boston neighborhoods. They design, lead and conduct interactive workshops on important social topics with children in community settings as well as high school and college-aged youth throughout the city. Teen Leaders also gain college and career readiness skills through job panels, guest speakers, master classes, field trips, and workshops.

Through an arts intensive format led by local teaching artists and working professionals, the program uses the arts to engage at-risk teens in meaningful learning, impactful work opportunities in underserved neighborhoods, 21st century workforce and career skills development, and personal leadership training. The program is structured to align with best practices for Positive Youth Development (PYD). The United States Family and Youth Services Bureau defines Positive Youth Development as “an intentional, pro-social approach that engages youth within their communities, schools, organizations, peer groups, and families in a manner that is productive and constructive; recognizes, utilizes, and enhances youths’ strengths; and promotes positive outcomes for young people by providing opportunities, fostering positive relationships, and furnishing the support needed to build on their leadership strengths.” (http://youth.gov/youth-topics/positive-youth-development)

This workshop will explain how to integrate Positive Youth Development principles into a youth arts community program. Participants will participate in theatre exercises that utilize PYD principles. The workshop will also outline best practices for engaging youth employees in an arts-based, collaborative program. Participants will also have the opportunity to learn the general administrative practices and concerns about a youth arts employment program. The workshop will conclude with an open discussion about PYD, youth arts employment, and program administration.

Kelly Prestel is the Associate Director of Education at the Citi Performing Arts Center in Boston, MA, where she manages the newly expanded City Spotlights Leadership Program and provides administrative oversight across all Education programs. She worked previously with Citi Center as a Lead Teaching Artist and Graduate Fellow. Kelly currently serves on the Board of Directors for the American Alliance for Theatre and Education as Treasurer. She earned her undergraduate degree in Media and Communication Studies from the University of Maryland, Baltimore County and her master’s in Theatre Education with a concentration in Theatre and Community from Emerson College.
Maurice Sendak’s *Where the Wild Things Are* is the timeless story of a young boy named Max who runs away from his home in order to find new adventures. He finds what he is looking for in the form of a tribe of “wild things” who treat him like a king...literally. However, after a day of fun with his wild thing companions, Max misses the comfort of normalcy and returns home to his loving family. In this new musical adaptation of the classic children’s novel, we seek to dig deeper into the mind of this mischievous boy. What is Max’s family life like? What about it drives Max to run away? And, why does he return home?

In order to fully understand Max, we learn more about his family. Max teenage sister, Claire, is “too cool” to play with Max and his newly widowed mother is either too busy working or spending time with her new boyfriend, Mark. Having a new male figure in the household flips Max’s world upside down, convincing him that his other family members are forgetting about his father. Max does not allow himself to forget, though, and shows his devotion for his father in many ways: his trademark crown (a gift from his father) and his father’s playtime song “Owner of This World.” Max realizes that he wants to be the “owner of his world” and runs away.

When Max lands in the world of the wild things, a huge transformation occurs in both setting and mood. The world is as luscious and vivid as Sendak’s illustrations and the wild things are fun, playful characters each with their own personalities, movements and voices. These wild things are played by the actors who also play Max’s family members, which makes a lot of sense as the musical progresses. When Max arrives in the world of the wild things, he learns that one of the wild things (named KW) is missing. Max passionately agrees to help the wild things search for KW in the hopes of gaining a complete family. But, will Max and the wild things find KW? Should Max stay with the wild things or return home? Can Max ever accept the loss of his father? We hope to discover the answers with you in this new TYA musical adaptation of *Where the Wild Things Are*.

*Where the Wild Things Are* is a new musical adaptation with music and lyrics by Benjamin Weiss and book by Anna Rich. This premiere production is directed by Melanie Ridgway (BS ’16) and produced with the help of Lamplighters, NYU’s only Theatre for Young Audiences student organization founded by undergraduate Educational Theatre students in 2012.

**Melanie Ridgway** (Director) is a BS candidate in the Program in Educational Theatre, with a minor in Dramatic Literature, at NYU. A native Jersey girl, Melanie has worked for numerous arts-education companies since moving to New York including: LoMaTE, Opening Act, TADA! Youth Ensemble and The New Victory Theater. She works as the Communications and Outreach Coordinator at a space between, which creates original works for youth. She is the President of ART/NYU and the Special Events Producer of Lamplighters, NYU’s Theatre for Young Audiences club. Her passions include: arts integration, improvisation, playwriting and creating new works with youth.

**Benjamin Weiss** (Composer/Lyrics) is an accomplished pianist/conductor/composer who has music directed numerous shows in regional, educational, and summer-stock theater including *Legally Blonde, Little Shop of Horrors, Sister Act, 9 to 5, 13*, and *Chicago*. He studies music education at NYU and music directed NYU’s A Class Act productions of *Next to Normal* and *How to Succeed in Business without Really Trying*. He’s currently music directing Hairspray. He’s studying composition with Joseph Church and has written numerous instrumental pieces. Benjamin has been working on a musical theater song cycle entitled *Point of View* as well as *Where the Wild Things Are*. 
Workshop: Accept the Challenge: Using Theater to Approach Controversial Content with Audiences

This session will explore the engagement work developed around TYA productions with challenging, mature or taboo content and themes. Using NIE’s MUSEUM OF MEMORIES, presented by The New Victory Theater in January 2016 as a case study, NVT teaching artists and staff will lead participants through various aspects of a teacher professional development, a classroom workshop for students and a family engagement workshop for them to experience the artful and creative ways arts organizations or teachers can engage audiences before and/or after a production. The hands-on activities will include: Active empathy building through storytelling, developing tools to create and support a safe space, where the person sharing feels in control of what is shared, activating a personal story through tableaux and thought-tracking

MUSEUM OF MEMORIES: He was a brother, a student, a neighbor and a first love. Seated amidst the rusty drawers that scale the walls of the MUSEUM OF MEMORIES, witness the beautiful and touching stories of a boy who took his own life and now lives on in the remembrances of others. Through a mix of physical theater, multiple languages and live music, the five ensemble members of NIE Theatre (Past Half Remembered, New Vic 2008) tenderly reconstruct his life. After the performance, explore the gallery and uncover hidden chronicles to reflect on the funny and intimate moments from this immediate, one-of-a-kind theatrical experience.

Courtney J. Boddie, Director of Education/School Engagement, The New Victory Theater, oversees School Education Program with over 160 NYC schools, 40,000 students and 55+ teaching artists. President of the Board of Association of Teaching Artists (ATA), NYCAIE Roundtable’s Teaching Artist Committee and Diversity Task Force and a member of the National Teaching Artist Collective in association with National Guild for Community Arts Education. She is also adjunct faculty for the Educational Theatre Graduate Program at New York University (The Teaching Artist).

David DelGrosso is an actor, theatre teaching artist, writer, and occasional director. In New York City he has had many opportunities to originate new work with playwright Matthew Freeman and director Kyle Ancowitz, including Glee Club, When Is a Clock?, The Most Wonderful Love, The White Swallow (Blue Coyote/Access Theater); That Old Soft Shoe, Trayf, and An Interview With The Author (Blue Coyote/The Brick).
Workshop: Writing and Producing: *Sonja Weissman and the Miracle Play*

Workshop with PowerPoint and video on the writing and production of a two act play with music, with writer/co-producer, Robin Wallace and director, Dinah Smith.

*Sonja Weissman and the Miracle Play* is based on a vivid memory Robin Wallace had as an 8 year old in 1946. I had just arrived at a small boarding school in rural Quebec where her roommate was soon to be a mysterious new girl from Poland. Much research fed the writing of this play. Today, the knowledge of the Nazi holocaust 1938-1945 is so embedded in our consciousness, making it difficult to imagine what it was like to live without such knowledge. During World War II, news of Hitler’s “Final Solution” was not generally known, since the media did not report it on the front pages.

Directing legitimate community theatre that features youth in leading roles is a particular joy. Dinah Smith is awed and inspired by their willingness, no eagerness, to delve into adult concepts that are so necessary to make a drama work on stage. As director, Dinah appreciates the rehearsal process, the deep work around psychology, and the inquiry into motivations that allow for discovery of the emotional landscape of a character.

**Robin Wallace:** writer/playwright, retired R.N., Member DGA. Currently 2 plays in production at The Nugget Fringe Festival, Grass Valley, CA.

**Dinah Smith,** BA, Theatre; MAT Teaching: A California Certificated Teacher, with over 20 years in Performing Arts Education, Dinah has been involved in the Entertainment Industry and Theatre Arts Education since the 1970’s as a teacher, director, choreographer and performer on stage, in film, and TV. She works professionally with children’s and community theaters throughout California.
Workshop 1: Extraordinary Bodies: Using Theatre to Promote Body-Positive Thinking with Middle School Students

Have you heard of thigh gap? It’s the latest obsession of middle school females and it’s sweeping the nation. Despite the fact that genetics are the main determining factor in whether or not thighs "gap," it’s been deemed the latest way to measure one’s physique ... and thus one’s worth.

Following a backstage bullying instance related to thigh gap, I was hired by a professional TYA company to direct a staged reading of EAT (It’s Not about Food) by Linda Daugherty. Casting the very students in the center of the thigh gap drama, we explored the themes of body image and eating disorders through the script, theatre exercises, personal reflection, and group discussion.

The purposes of the theatre exercises were to: 1) draw parallels between acting terminology and middle school social encounters; and 2) encourage students to celebrate body-positive ideas through movement.

This workshop, geared toward theatre educators and applied theatre artists, will share an overview of the project, script excerpts, sample exercises, and research findings. While theatre artists frequently tout that theatre inherently builds social and life skills, through this workshop participants will discover ways theatre can more candidly address the concerns and needs of middle school students.

Elizabeth Brendel Horn joined the faculty of the University of Central Florida in Fall 2015 as an Assistant Professor in the Graduate Theatre for Young Audiences program. Her creative interests include exploring classics with young actors, devising, and multimedia performance. Previously, Elizabeth served six years as Artistic Director of the Timber Creek Thespians, where she directed thirteen productions. Elizabeth mentored over twenty student-directed productions during her tenure. Elizabeth holds an MFA in Theatre for Young Audiences from UCF and a BFA in Musical Theatre from Brenau University with the Gainesville Theatre Alliance.

Workshop 2: Connecting to Theatre History with Applied Theatre

The history of theatre and society might be exciting to investigate as theatre educators, but how can we translate our respect for the history attached to artistry in a high school or university classroom full of artists? This workshop intends to answer this question by demonstrating a combination of methodologies. The strategy of body connectedness in theatre education deeply informs this practice. Yet, it is one that is rarely seen in a theatre history class. Through the use of applied theatre tools, like Image Theatre and Story Circles, and interactive digital media attendees will experiment with how to connect the body to historical and social relevancies associated with a play text. The body is a vessel for memory, one that our students are well versed in using. Why not use it to assist them in connecting to what can otherwise be a cerebral interaction? Additionally, if educators want to be heard over the constant streaming in our students’ lives, it is imperative for us to stop trying to scream over the noise and use these mediums to share information. Once workshop participants have experienced the different physical and digital strategies, they will have the opportunities to discuss possible ways in which to apply the exercises displayed in the workshop in their own classrooms.

Forum on Educational Theatre Closing
Frederick Loewe Theatre

Forum on Educational Theatre Closing

Join us as Amy Cordileone, James Miles, Peter O’Connor, and Alex Sarian reflect on highlights from the weekend. Forum Chair Philip Taylor offers a formal farewell, and Joe Salvatore announces the 2017 NYU Forum on Ethnodrama: The Aesthetics of Research and Playmaking.

Amy Cordileone is a director, choreographer, and designer whose artistic work and research is focused on investigating aesthetic spaces across the globe. She has created partnerships with organizations worldwide, most notably within the educational community in Uganda, which was at the center of her doctoral work. At NYU, Cordileone continues to develop innovative content for a variety of Steinhardt programs, including the NYU Youth Theatre Ensemble, Theatrix (a bi-annual festival of student work), Playlabs (in collaboration with notable regional theatres), and the Writers’ Roundtable (a mentorship experience pairing emerging and professional playwrights). Amy’s passion for new work development led to the curation of the NYU Forum on Developing New Work for the Theatre (2013) and the Forum on Site-Specific Performance (2015). Her directing and choreography credits include: Meta (premiere), Little Shop of Horrors, The Heart Cycle (premiere), Underground: An Unauthorized Ben Folds Jam Session (premiere), Two Noble Kinsmen, Alice: The Looking Glass Girl, Les Misérables, Cotton Patch Gospel, and more. Additionally, Amy is the Editor-in-Chief of the Teaching Artist Journal, a Taylor and Francis publication. She holds a Bachelor of Arts in Theatre Performance from the University of California, at Irvine. Cordileone completed both her MA and PhD at NYU.

James Miles has an MFA from Brandeis University and a BA from Morehouse College. James is a teaching artist with New Victory Theatre, Disney, BAX, Urban Arts, and (Out)Laws and Justice. James is also an Acting Instructor at the New York Film Academy. In addition to his wonderful work as a teacher, he is an accomplished actor having performed in theatre, film, and tv in and around New York City. He lives in Brooklyn with his wife and twin daughters. He teaches Drama in the Elementary Classroom at NYU Steinhardt.

Peter O’Connor is Professor of Education and Director of the Critical Research Unit in Applied Theatre at the University of Auckland. He was a founding co director of Applied Theatre Consultants Ltd. Peter will convene IDIERI 9 in Auckland, New Zealand in 2018.

Alex Sarian is the Director of Lincoln Center International, a boutique division of Lincoln Center for the Performing Arts that focuses on global consulting projects and international affairs. Prior to his current position, he was Director of Business Development for Lincoln Center Education and Director of Education at MCC Theater. As an international consultant, he founded Affinity Arts Group, with whom he’s worked with institutions of higher education, government agencies and cultural organizations on three continents. In addition to his leadership positions and serving on several national funding panels, Sarian is one of fifteen national arts education advisers to Americans for the Arts, the largest nonprofit in the United States dedicated to promoting the arts and arts education.
Educational Theatre Hangouts

Each night following the formal Forum events, we invite you to unwind, socialize, and network at one of three neighborhood bars and pubs, each offering a fine selection of food and beverages.

1. North Square at Washington Square Hotel – Back Room Bar
103 Waverly Place (Northwest corner of Washington Square, Corner of Waverly Place and MacDougal Street)

Tucked in the basement of the Washington Square Hotel, this cozy bistro is an unpretentious escape from the surrounding NYU bustle. Popular with that university’s faculty crowd, North Square delivers a relaxed setting across three rooms and, unusually, a value-priced wine list, too. The furnishings alternate, jarringly, between traditional American and Art Deco—beautiful wood floors and mahogany furniture clash with a garish purple palette that appears in varying shades on the walls, banquettes, tablecloths, tile mosaics, and pretty much anywhere else you look. Like the décor, the menu is a mishmash. Chef Yoel Cruz dabbles in Southwest, Latin, Asian, Thai, and American steakhouse cuisines. His ingredients are high quality, but too many flavors overwhelm many plates. But if you’re looking for a little less fanfare with your food, you’re in luck, because you can mix and match entrées and accompaniments at whim. — Tim O’Keefe, New York Magazine

northsquareny.com

2. White Oak Tavern
21 Waverly Place (Corner of Waverly Place and Greene Street)

Tasty menu, reasonably priced.

Named after the tall white oak trees of Kentucky, and inspired by the art of the cooper who carefully handcrafted each cask protecting and enhancing the flavors of the blue grass region’s sweetest bounty, Bourbon.
In both food and drink, White Oak Tavern preserves the rustic traditions and fares of the “olde” tavern, somewhat lost by the passing of Volstead Act of 1919. Our dishes are a representation of forgotten cooking skills and time-honored techniques which feature local ingredients sourced from many of the small family farms in the tri-state area.

Our scratch kitchen offers a wide variety of tavern fare with a slow foods emphasis and a nod toward things past. Our offerings are best shared amongst friends with selections from our craft beer, wine and cocktail lists. In true tavern tradition, we pride ourselves on a delicate care for our craft and a warm friendly smile to all who call to our door.

whiteoakny.com

3. Josie Woods Pub
11 Waverly Place (Entrance next to Pizza Mercato; Corner of Waverly Place and Mercer Street)

A feel-good sports bar, could be as cheesy as an REO Speedwagon song, but as you are greeted by an overflowing plastic keg nestled on burger and fries you can't help but feel warm and fuzzy here. - Sheckys Bar, Club & Lounge Guide

josiewoodsnyc.com
Three intimate sessions on three critical topics with leaders in our field recorded for posterity.

Friday, April 2, 12:30pm-1:00pm
Mentoring
Carole Miller, Monica Prendergast, and Juliana Saxton
Moderated by: Edie Demas

Effective mentoring can be the foundation of a student’s or new faculty member’s successful transition into a disciplinary field and the positive development of their academic career. Our experiences as mentors and as recipients of mentorship have shaped our respective paths in ways that both mirror the mentoring we have received as well as shift the act of mentoring into new possibilities.

Saturday, April 2, 1:30pm-2:00pm
Arts-Based Research
Nisha Sajnani, Richard Sallis, and Joe Salvatore
Moderated by: Edie Demas

Professors Nisha Sajnani, Richard Sallis, and Joe Salvatore speak about opportunities and challenges in arts based research. During this conversation, they focus on the role of aesthetics and knowledge translation in embodied, improvisational, and performance research.

Sunday, April 2, 1:30pm-2:00pm
Theatre for Young Audiences
Edie Demas, Paul Brewster, and Tim Webb

At both Oily Cart and Trusty Sidekick Theater (TSTC), Tim Webb and Paul Brewster, respectively, work with artistic ensembles committed to challenging accepted definitions of theater, audience and the intrinsic value of that relationship. Dedicated to work that is multi-sensory, multi-disciplinary, often immersive or site specific and always innovative, both companies continue to challenge assumptions of what’s possible. Greatly influenced by Oily Cart’s work for young people with profound and multiple learning disabilities, Trusty Sidekick, via a commission from Lincoln Center Education (LCE), participated in a series of masterclass devising workshops with Tim. As a result of LCE’s ground-breaking commission, TSTC created Up and Away, an original work for audiences on the autism spectrum, which premiered at Lincoln Center in the fall of 2015. This podcast, moderated by Edie Demas, will explore the companies’ aesthetics, creative process and focus on their audience relationships.

All sessions located in Pless Hall, 3rd Floor Lounge

Seating is limited.
Doors close 15 minutes after start time.
No late admittance.
Educational Theatre in Colleges and Communities
EdD

NYU’s EdD program in Educational Theatre prepares the next generation of arts professionals and researchers.

The EdD program appeals to arts professionals interested in practice as research. Scholarships available.

Why study Educational Theatre at NYU?

• Engage with leading educators and practitioners
  Immerse yourself in course work and conduct research with a world-renowned faculty in arts-based methods and practice as research.

• Get connected
  Our global partnerships with leading cultural houses and educational institutions provide unparalleled opportunities for scholarship and practice.

• Join our community
  Located in Greenwich Village, the hub of international arts happenings, our program is intimate and supportive within one of the largest and most innovative private research universities in the world.

The Educational Theatre in Colleges and Communities Ed.D. is a 42-credit practice-based doctoral program which provides three areas of specialization: Drama in Education, Applied Theatre, and Theatre for Young Audiences and Play Production.

NYU Steinhardt’s Program in Educational Theatre is a worldwide leader in arts-based learning and has designed a curriculum that privilege creative praxis, practitioner-based inquiry, and artistic products as part of the degree.

steinhardt.nyu.edu/music/edtheatre
NYU Forum on Ethnodrama:
The Aesthetics of Research and Playmaking
April 21-22, 2017

Join us for next year’s NYU Educational Theatre Forum for a robust conversation about the aesthetics of ethnodrama. How do artist-researchers engage audiences with the presentation of data? Theatre artists and academic researchers will come together to share ideas, vocabularies, and techniques.

Save the dates: April 21 & 22, 2017

If you're interested in participating, please email Joe Salvatore at: js1655@nyu.edu

Website to be posted soon at: http://steinhardt.nyu.edu/music/edtheatre/forum

Image from Towards the Fear: An Exploration of Bullying, Social Combat, and Aggression, produced in spring 2014
Upcoming Events

New Plays for Young Audiences
19th Annual Reading Series
Provincetown Playhouse
Dr. David Montgomery, Artistic Director

Beyond the North Wind
Adapted from *At the Back of the North Wind* by George R. MacDonald
Adapted and Directed by Dr. Nancy Smithner
Through collaboration with Leland Faulkner, Therese Schorn, and Spica Wobbe
**June 11-12, 2016**

*An Eye for an Eye*
By Rachel Teagle
**June 18-19, 2016**

*Kilo Hoku*
By Susan Soon He Stanton
**June 25-26, 2016**

*Romeo and Juliet*
Looking for Shakespeare
Black Box Theatre
Directed by Dr. Nancy Smithner
**July 21-23, 2016**

For more information, check out our website at http://steinhardt.nyu.edu/music/edtheatre or call 212-998-5868
The *Department of Music and Performing Arts Professions*, established in 1925, serves as the University’s “School of Music.” It has developed into a major research and practice center in music technology, music composition, music business, film scoring, songwriting, music performance practices, performing arts therapies, and the performing arts-in-education (music, dance, and drama). 1600 students major in renowned music and performing arts programs, guided by a faculty of over 450. Our degree programs—baccalaureate through PhD—share Steinhardt’s entrepreneurial spirit that encourages innovation and the pursuit of high artistic and academic goals. Our expertise and diverse interests spark the collaborations that bring performers and composers together with technologists, business entrepreneurs, arts managers, filmmakers, choreographers, actors, librettists, and educators – often reviewed by the New York and national media. Faculty sit on leading journal editorial boards and publish some of today's most significant performing arts and technology research. Our Department and Steinhardt offer an unparalleled environment for artistic, professional, entrepreneurial, and scholarly challenge and growth, all in the latest context of emerging technologies. Our department’s designation affirms that all of our curricula are directly linked to the professions that are centered here in the cultural capital of the world.

Our students receive intensive training in individual specializations, and acquire the multiple skill sets and breadth of experience necessary for pursuing successful and fulfilling careers. We encourage students to take course and interact with faculty across traditional programmatic and school lines. These multiple University synergies, invigorated by the bohemian legacy that defines Greenwich Village, blend in to the world’s epicenter of the performing arts: New York City. Drawing upon the greatest artist faculty in the world, our students build networks and engage in rich professional opportunities. We broaden their education with options to study abroad at NYU campuses in Paris and Prague.

Alumni have moved on to major performing and composing careers, and serve in coveted positions within the music and performing arts industry. They hold faculty and administrative positions in colleges, conservatories, and universities throughout the world. Celebrated graduates include jazz great Wayne Shorter, multiple Tony Award-winning music theatre composter Cy Coleman and lyricist Betty Comden, multiple Oscar-winning film composer Elmer Bernstein, conductor/composer Tania Leon, music technologist Enoch Light, and Tony Award-, Oscar-, and Pulitzer Prize-winning playwright and screenwriter John Patrick Shanley.

— Dr. Ronald H. Sadoff, Director