

# Critical Journeys in Applied Theatre

International Symposium  
24-25 October 2013





# Critical Journeys in Applied Theatre: Creative Participation, Wellbeing and Disadvantage

*Naumai, Haere mai, Piki mai ki tenei hui*

Welcome, Welcome, Welcome to the Third International Symposium on Applied Theatre convened by the Critical Research Unit in Applied Theatre at The University of Auckland.

*Turning and turning in the widening gyre  
The falcon cannot hear the falconer;  
Things fall apart; the centre cannot hold;  
Mere anarchy is loosed upon the world,  
The blood-dimmed tide is loosed, and every where  
The ceremony of innocence is drowned;  
The best lack all conviction, while the worst  
Are full of passionate intensity.*

William Butler Yeats

We live in what Ziauddin Sardar describes as post-normal times, a time of growing chaos, contradictions and complexity, of growing disparity between rich and poor, the powerful and the powerless, the free and the oppressed. In response to these challenges, this symposium gathers to consider how applied theatre might awaken possibilities for new and yet unimagined worlds. We will consider how theatre can help individuals and communities make sense of these chaotic turbulent times and engage in acts of imagination that are an antidote to the forces that dehumanise and silence. In post-normal times theatre is not a marginal luxury. Rather it is essential to the survival of the human spirit at a time when it has never been so sorely tested. This symposium therefore, celebrates theatre as a humanising and liberating process, whilst also interrogating its potential to realise hope and possibility in communities of despair, disenfranchisement and disadvantage.

By bringing together artists and professionals working in education, health, community and youth work to share their research and practice, this symposium considers how applied theatre can contribute to the creation of healthy individuals and communities.

Hope and possibility sits at the heart of the work of The Critical Research Unit in Applied Theatre. My hope is that over the days of the symposium new ideas, new challenges and new ways of thinking about our work will emerge. The possibility of making and renewing friendships, laughing and playing together as we work makes a gathering of the applied theatre whanau an occasion unlike any other academic gathering. I am grateful for the support of the New Zealand Commission for UNESCO for their generous support of the symposium.

Welcome, Welcome, Welcome.



Associate Professor Peter O'Connor  
Director, Critical Research Unit in Applied Theatre

# Programme Overview: Day One

Thursday 24th October 2013			
8.30am-12.45pm	Registrations open		Room N354
9-11.45am	Postgraduate/ supervisor collaboratory This session is open to postgraduate students and supervisors. It provides an opportunity for discussion about the research process in applied theatre and drama education.		Room N514
11.45am-12.30pm	LUNCH provided for morning collaboratory attendees		?
12.30 pm	Powhiri (traditional Maori welcoming ceremony) for all conference attendees.		Marae
2-2.30pm	Keynote presentation by Dr. Michael Finneran Mary Immaculate College, Limerick, Eire		Room N5
2.35-4.05pm	Option 1 Room N356	Option 2 Room N514	Option 3 Room N551
	Workshop with Mind Over Manner	Round table with Viv Aitken	3 paper presentations by Linda Lorenza Carrie Swanson Robyn Ewing and John Saunders
4.05 pm	AFTERNOON TEA & COFFEE		Music Auditorium Foyer
4.20pm	Plenary Panel: Theatre, the Arts, Well Being in the Post Normal World Professor Shaun McNiff, Lesley University, United States of America Associate Professor Michael Anderson, The University of Sydney Amanda Levey, Whitecliff College, Auckland Panel Chair: Professor Robyn Ewing, The University of Sydney		Music Auditorium
5.20pm	Capturing the Tales Ethnodrama performance of a year long project involving residents of a retirement village in West Auckland and the teenage researchers who together tell the stories of their research through music and theatre.		Music Auditorium
6.15-7.15 pm	CANAPES & DRINKS		Music Auditorium Foyer



# Programme Overview: Day Two

Friday 25th October 2013			
	Option one Room N356	Option two Room N561	Option three Room N514
9–10.45am	Workshop with Tracey-Lynn Cody	3 paper presentations by Penny Bundy & Julie Dunn Erika Piazzoli Patrick Pheasant	3 paper presentations by Esther Fitzpatrick Erika Jacobson Linden Wilkinson
10.45–11am	Morning Tea/ Coffee		
11.10–11.45am	Keynote presentation by Professor Michael Balfour, Griffith University, Brisbane		
			Room N3
	Option one Room N356	Option two Room N561	Option three Room N514
11.45am–1.15pm	Workshop with Helen Cahill	4 papers presentations by Daniela Cavallaro Craig Wood David Wright Veronica Baxter	3 paper presentations by Christine Sinclair & Anne Harris Jane Luton Kath Gruska
1.15– 2.15 pm	Catered lunch		
			Room N356
1.15–2.15 pm	'It All Began When Someone Left the Window Open' This first film screening of this play devised by local students from Glen Eden Primary and their teachers is based on life in early 1940's New Zealand. It examines the question of who suffers most in war; those who go to fight or those who are left behind?		
			Room N3
	Option one Room N356	Option two Room N514	Option three Room N561
2.15–3.45pm	3 papers presented by Rod Wills Sarah Woodland Paul Maunder	Round table with Molly Mullen	3 papers presented by Cath Conn, Carol Maibvisira, & Dinar Lubis Hayley Linthwaite Helen Cahill
3.50– 4.15pm	Haere Ra (closing ceremony) for all conference attendees		
			Marae
After party	Optional dinner/ drinks at the Clare Inn on Mt Eden Road to celebrate the end of the Symposium. From 6 pm until very late.		



# Keynote Speaker: Michael Finneran

## Imagining being well in normal times

*"You may think I'm small, but I have a universe inside my mind."*— Yoko Ono

In this keynote address, I would like to reconsider and place centre stage the imagination: to re-imagine its possibilities, as it were, particularly as they apply in drama and applied theatre. In direct response to the theme of the symposium, I will initially seek to position drama education and applied theatre within these 'postnormal' times. It will first of all unpack some of the poetics of the 'post', and play with the possibilities that postnormality might confer. Alongside considering our temporal positioning, I will argue that we also need to think about our language more carefully: to do this we need to engage with change and how we believe it occurs in drama and theatre, aspects of which I regard as unquestioned. Perhaps sometimes we use the language of emancipation and liberation too loosely in our work? Who are we changing? How do we know that we are changing them for the better? How do we measure that change?

The paper will suggest that drama education and applied theatre have indeed an unrivalled potency within a reconsidered postnormality, but only if accompanied by a renewed and critically reconsidered discourse. Our work can have meaning and effect equally within and outside systems, but only if we can speak to the systems, regardless of whether it is to agree with, or subvert them.

Seminal to a renewed critical discourse is a more honed understanding of our educative potency. I will argue that the imagination, and moreover the continuum that exists between imagination, play and community needs to run throughout this. Drama and theatre allow us to access and build communities, of the mind and practice. This is its most valuable educative quality. Being a part of a vibrant and healthy community demands looking after the wellbeing of oneself, as well as the others in our community. It demands citizenship and democracy.

Returning to the symposium theme, the paper will conclude that within our postnormal communities, our disadvantage is indeed multi-faceted: time, identity and security are uncertain commodities. However, more than anything, this paper will argue that we potentially face a disadvantage of the imagination. Engaging with the language of the imagination can allow our field to describe and occupy a new normality, and help explain how we can enable communities to play at being well.

## Biography

**Dr. Michael Finneran, Mary Immaculate College, University of Limerick, Eire.**

Michael Finneran is a Senior Lecturer in Drama at Mary Immaculate College, University of Limerick, Ireland, where he is also Head of the Department of Arts Education & Physical Education. He holds a PhD from the University of Warwick, completed under the supervision of Professor Jonothan Neelands. He is a member of the editorial board and Conference Reviews editor of *RiDE: The Journal of Applied Theatre & Performance*, and he also serves on the advisory board of *Applied Theatre Research*. Michael was academic director for the 7th IDiERI (International Drama in Education Research Institute), held in Limerick in July 2012. He is guest editor for an edition of *RiDE* on the theme of 'Borders & Translations', due to appear in early 2014, and is currently preparing a book on drama and social justice, co-edited with Dr Kelly Freebody of the University of Sydney. Michael's research interests lie in the pedagogy of drama in the primary school, critical theory, social justice and teacher education in drama. He is a member of the National Council for Curriculum & Assessment (NCCA) Early Childhood & Primary Committee in the Rep. of Ireland, and works regularly with the Arts Council of Ireland. Michael is a practicing theatre artist, with over one hundred direction and design credits to his name in professional and community theatre. He is a board member of the Lime Tree Theatre; Limerick's newest professional venue, which he helped to establish in 2013.



# Keynote Speaker: Michael Balfour

The art of return: researching arts-based practices that seek to support military personnel and their families in the transition from military to civilian life after recent conflicts.

18-30% of those returning from war zones to civilian life suffer mental health issues, which can lead to family breakdown, homelessness and other problems. Recent studies estimate that 1 in every 4 military personnel returning from Iraq and Afghanistan will develop some form of PTSD. *The Difficult Return: arts-based approaches to mental health literacy and building resilience with recently returned military personnel and their families* is a 3 year Australian Research Council funded arts project aimed at supporting the mental health and well being of recently returned veterans in Australia. The project combines 3 arts-based research strategies to help returning veterans, including a digital platform that uses affective story telling to improve help seeking motivation, a documentary performance project with ex-soldiers and actors that will tour to military facilities, and a process based group work program that addresses issues of transition created in partnership with University of British Columbia.

The presentation will reflect on the progress made to date, and will consider the long and surprising history of the arts and militarism, the challenges of working in military contexts, and a assessment of the value and insights gained from the last 3 years.

\*Please note that some of the video presentations will include strong language.

## Biography

**Professor Michael Balfour, Griffith University, Brisbane, Australia.**

Michael's research expertise is in the social applications of theatre: theatre in communities, social institutions and areas of disadvantage and conflict. He is the recipient of 4 major Australian Research Council funded projects: *Refugee Performance*, developing drama-based projects with refugee new arrivals; *The Difficult Return*, creating new approaches to arts-based work with returning military personnel and their families; *Captive Audiences: the impact of performing arts programs in Australian prisons* and *Playful Engagement and Dementia: understanding the efficacy of applied theatre practices for people with dementia in residential aged care facilities*. Previously Michael was a researcher on the Arts and Humanities Research Council (UK) project *In Place of War* project and worked extensively in prisons in UK and Europe, developing a range of cultural programs. Recent and forthcoming publications include: *Resettlement: Drama, Refugees and Resilience*, co-written with Burton, Bundy, Dunn, Woodrow (Methuen, 2014), *Refugee Performance* (ed.) (Intellect, 2013), *Performance: In Place of War* co-written with Thompson, Hughes (University of Chicago Press, 2009).



# Plenary Panel

## Theatre, the Arts, Well Being in the Post Normal World

The panel will consider the relationship between the arts and wellbeing in the complex, chaotic times in which we live. Considering the personal, social, political, cultural understandings of wellbeing, the panel addresses the central question of the symposium: How might the arts humanise and liberate?

### Panel Chair: Professor Robyn Ewing, The University of Sydney

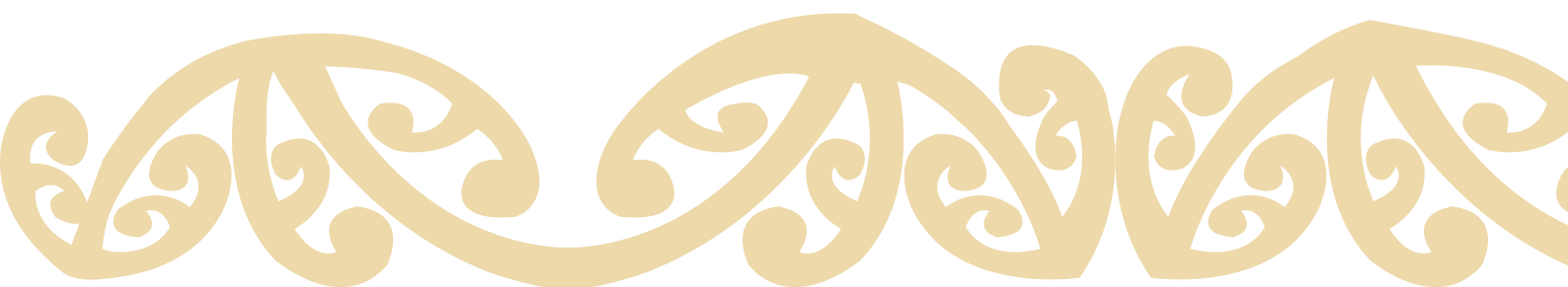
Robyn is Professor of Teacher Education and the Arts and Acting Dean of the Faculty of Education and Social Work, The University of Sydney. She teaches in the areas of curriculum, English and drama, working with both undergraduate and postgraduate students. Robyn is passionate about the Arts and education and the role quality arts experiences and processes can and should play in pedagogy across the curriculum. In the areas of English, literacy and the arts, Robyn's research has particularly focused on the use of educational or process drama with authentic literary texts to develop students' critical literacies. She has been published widely in this area. Her current research interests also include teacher education, especially the experiences of early-career teachers and the role of mentoring; sustaining curriculum innovation; and evaluation, inquiry and case-based learning. She is particularly interested in innovative qualitative research methodologies including the role of the Arts in educational research. Robyn was president of the Primary English Teachers Association from 2001-2006 and is currently national president of the Australian Literacy Educators Association (ALEA) and vice president of Sydney Story Factory. She has recently joined the Board of the Australian Film, Television and Radio School (AFTRS). Within the faculty of Education and Social Work, Robyn was inaugural co-director of the innovative Master of Teaching degree and has also been Acting Dean; Associate Dean, Academic Programs; Associate Dean, Teaching and Learning; Director, BEd (Primary); and Director, Division of Professional Learning.

Presenters:

### Associate Professor Michael Anderson, The University of Sydney

Dr Michael Anderson is an associate professor in the Faculty of Education and Social Work at The University of Sydney. His research and teaching concentrates on how arts educators begin, evolve and achieve growth in their careers and how students engage with arts and technology to learn and create in arts education. This work has evolved into a program of research and publication that engages with arts classrooms directly. His recent publications explore how aesthetic education is changing in the 21st Century. These publications include *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). The research reported in these books uncovers innovative linkages between drama education and theatre for young people that could significantly improve learning outcomes for students in the arts. Michael was a drama teacher and Creative Arts Consultant with the NSW Department of Education and holds senior positions in drama curriculum development and assessment with the NSW Board of Studies.

Currently Michael is Chief Investigator in two Australian Research Council major Grants, *Theatrespace* (2007-2011) and *The Role of Arts Education in Academic Motivation, Engagement, and Achievement* 2009-2011. *TheatreSpace* (also known as *Accessing the Cultural Conversation* brings together Chief Investigators from Melbourne, Sydney and Griffith Universities and a wide number of industry partners, including the The Australia Council, The Sydney Opera House, Bell Shakespeare, Sydney Theatre Company, QPAC, Victorian Arts centre, Melbourne Theatre Company, Arts NSW, Arena Theatre, Malthouse and Arts Victoria.





# Plenary Panel

Theatre, the Arts, Well Being in the Post Normal World

## Professor Shaun McNiff, Lesley College.

Shaun McNiff teaches and lectures on the arts and healing, creativity practice, leadership, and art-based research. An exhibiting painter whose art assimilates different elements of his lifework, McNiff is the author of many books that have been translated into Spanish, Portuguese, Chinese, and Japanese. In 1974 McNiff established Lesley's Integrated Art in Education and Expressive Therapies graduate programs, both emphasizing relationships amongst the arts and other areas of professional practice. In 1995 he left Lesley to serve as Provost and Dean of Endicott College and returned in 2002 as the first University Professor.

Over 50 chapters have been published in books and over 150 essays and reviews in journals and magazines with translations into Russian, German, Dutch, and other languages. Over the past forty years hundreds of lectures and keynotes have been given throughout the United States, Canada, Europe and Israel at universities, professional meetings, and public gatherings. Since the early 1970's McNiff exhibited paintings at the Addison Gallery of American Art, The Winifsky Gallery at Salem State College, The Longwood Gallery at The Massachusetts College of Art, the Joseloff Gallery at the Hartford Art School, University of Hartford, Endicott College, the Jane Deering Gallery, and other universities and galleries.

Honours and awards include: Citations from the House of Representatives and Senate of the Commonwealth of Massachusetts for founding Expressive Arts Therapy (2009); Honorary Life Member Award of the American Art Therapy Association (1997); Honorary Doctor of Humane Letters, Mount Mary College (1993).

## Amanda Levey, Director of Arts Therapy (Clinical) Whitecliff College.

Amanda Levey gained her psychology degree from the University of Melbourne, and did extensive training in the USA in the Halprin Method, an integration of movement/dance, visual arts, performance techniques and therapeutic practices. She gained her MA Arts Therapy at Whitecliffe College investigating the use of video as an artistic and therapeutic medium. She is a registered psychologist and a movement-based expressive arts therapist, and has a private practice. Amanda has taught many community workshops and has presented at conferences and symposia in Australia, New Zealand and Singapore. She uses movement and video as her creative media and has shown in several galleries and at the Auckland Fringe Festival. Amanda is currently the president of ANZATA, the Australia and New Zealand Arts Therapy Association.



# Paper Presentations: Thursday 24 October

## Option one in Room N356 : Practical Workshop with Mind over Manner

Title: Think . Act . Engage

Presenter: Susan Haldane

Mind Over Manner is a specialist workshop series designed to engage and develop the communication capabilities of teenagers who learn and think differently. There is a significant increase in the number of children who have difficulty with existing learning methods and who struggle to participate in large groups. A lot of them have sensory processing differences (often diagnosed with Asperger's, Autism, ADHD, ADD, Dyslexia, Dyspraxia, OCD and so on) that can lead to physical discomfort, anxiety and behavioural problems. The focus of MoM is to work with the parents, family members, teachers and other working professionals who associate closely with these kids. Using a skilled MoM facilitator, hypothetical and real life scenarios are played out by experienced actors and then improvised... shaped... altered... using the input and suggestions of the audience. Each scenario is tailored to align with the particular group we are working with, the aim being to develop communicative sensitivity, spontaneity and specific response strategies oriented towards working with a student/teen who is cognitively different.

### Biography

Susan is the driving force behind MoM. She has worked as a freelance actor, director, singer and teacher over the last 30 years. For 20 years, Susan was the artistic director of Theatre Frontier, a company that toured theatre in schools throughout New Zealand. She has facilitated theatre workshops with refugees, multicultural and differently abled groups – and also used communication role play techniques extensively in schools, prisons, with legal, medical and other professional groups and with kids on the street. As a result of all this combined experience, and as a parent of a teen with ASD, Susan has developed her own extensive knowledge of the cognitively diverse individual and what their specific needs may be. Many of these individuals attend drama classes - and keep coming back. They recognize drama is a useful tool for developing social flexibility and confidence.



# Paper Presentations: Thursday 24 October

## Option two in Room N514: Round Table Presentation

### Title: "Always secure your own mask first before assisting other passengers."

In the current climate of political pressure, policy squeezes and employment insecurity, teachers themselves can be counted in the category of those who are 'marginalised and disadvantaged' in our communities. With reducing inservice provision in drama education, the loss of targeted advisory support, and ongoing assessment-driven pressures it is no surprise that increasing numbers of teachers are feeling 'isolated' 'desperate' or as if they have 'lost their teaching mojo' (Source: personal comments from Drama NZ conference poropoaki and dramanet discussion forums). Numbers of teachers remaining in the profession are at an all-time high (Source: Education Counts, Education Ministry website [www.educationcounts.govt.nz](http://www.educationcounts.govt.nz)) but levels of satisfaction and security are not. To use an in-flight metaphor, it seems our cabin is losing pressure. We desperately require oxygen. At such times it is important to remember the advice to secure your own mask BEFORE assisting others. It is vital that teachers consider how to foster their own wellbeing as a pre-requisite to supporting students who are themselves marginalised and disadvantaged. The proposed round-table discussion will consider possibilities for teacher support, professional development and wellbeing within the current strained educational context in NZ.

The discussion will build on a similar session held at the Heathcote Reconsidered Conference in London, July 2013, and will feed back some of the threads and ideas generated in that context, examining them through a specifically NZ lens. The goal of the session is for short-term practical solutions, whilst acknowledging the need for ongoing work towards longer-term change in education policy and practice. Of course, if the plane is being poorly piloted, there is an urgent need to get up the front and talk to the pilots – perhaps someone will even need to wrest control. But meanwhile, back in the cabin, how do we search for oxygen masks to keep ourselves and our students going and avoid a scramble for parachutes?

### Biography

Dr. Viv. Aitken is senior lecturer in drama education at the University of Waikato, New Zealand where she contributes to early childhood, primary and secondary level programmes, supervises Masters and PhD students and works with teachers in schools. Viv was convenor of Te Kore Drama NZ conference held in Hamilton earlier in 2013. Her research interests include drama as pedagogy including Mantle of the Expert, relational pedagogy and power (particularly with regard to teacher in role), drama and cultural appropriacy and drama and disability. Publications include contributions to Journal of Educational Administration (2007), IJEA (2007), NZ Journal of Research in Performing Arts and Education (2008), RIDE (2009) and Drama Research (2009). Viv recently co-authored her first book Connecting Curriculum, connecting learning (NZCER, 2013), which features case studies of mantle of the expert alongside other arts-based integration methods.



# Paper Presentations: Thursday 24 October

Option three in room N551: selection of 3 papers

Title: Re dreaming Arts Education

Presenter: Linda Lorenza, University of Sydney

Is the Arts for all Australian students liberating and humanizing through a new national curriculum? Developing a national Arts curriculum for the twenty-first century is fraught with challenges: political directives such as statistics versus social inclusivity, technological advancement, integrity of art forms, teacher confidence, to develop and dictate or to develop by consultation. A process that has taken over three years, involving a huge number of diverse stakeholders has resulted in the first national curriculum for Australia. But what do the practitioners really think will happen or what can happen? The Australian Arts curriculum intentionally promotes the relationship between the arts industry and the teaching profession with the starting point of arts engagement being founded in local community. It identifies the cross-curriculum priority of Aboriginal and Torres Strait Islander histories and cultures and also of sustainability and Australia's engagement with Asia. But how does a teacher see that this can all come together? This case study research explores the views of Drama, Music and Primary generalist teachers in one State. New South Wales is the State with the largest population of students and teachers and the longest history of formal education. Also, during the consultation, New South Wales is the State that expressed the least support for national collaboration and change.

Do NSW teachers perceive curriculum change in the Arts as *'a new way of being, a new freedom for social justice and fairness'*? Is it the *'re-dreaming'* of arts education or is it merely a policy imperative?

## Biography

Linda completed a degree in Linguistics at Macquarie University, working in Speech Technology research and then at Musica Viva before studying Opera at the Sydney Conservatorium and later with the Juilliard School. She has performed locally and overseas and as a teacher has taught English, Drama, Music and ESL (including K-6 Drama and Musical Theatre in schools since 1994). Linda joined Bell Shakespeare in 2005, developing and extending the work of the company's educational and outreach programs, taking live interaction with the Arts into schools and communities. Identifying the ongoing need for teacher professional development she initiated the Regional Teacher Scholarship for Bell Shakespeare in 2007 and in 2009 secured a partnership with the University of Sydney enabling Australian English and Drama teachers to use Bell Shakespeare Professional Development within a Master of Education qualification.

Prior to joining ACARA in 2010 Linda has advocated taking Arts-based programs to remote schools and communities, actively promoting the use of diverse art forms, from the contemporary to the classic, with students for whom English is second language. Particular geographic regions of Linda's focus have included the NT and Cape York, and Thursday Island. She is a PhD student (in her spare time) researching Creative Arts in Education.



# Paper Presentations: Thursday 24 October

**Title:** Managing self through the fictional other and ethical tensions within a science-based Mantle of the Expert

**Presenter:** Carrie Swanson, The University of Waikato

The key competencies have been described as useful for “empowering individuals to play an active, responsible part in all relevant social fields” (Rychen, 2003, p. 84). Yet for many students, the classroom is a disempowering, largely irrelevant place. This paper explores how students can be supported to ‘manage self’ (a key competency) by working through the participant structure of Mantle of the Expert. It examines how the use of ethical dramatic tensions, and the pedagogical construct of the ‘fictional other’ can enable students to build capacity not only in curricular learning areas but also in the key competencies, which are considered to be pivotal for learning (Ministry of Education, 2007). It also describes how working in this manner can empower students and add relevance to their learning. This paper is an extrapolation from my doctoral thesis into learning science through Mantle of the Expert, where I co-taught a Mantle of the Expert unit two afternoons a week for one term. One classroom interaction in the main will be examined where ethical tensions were used to raise standards (as is important in managing self) and to develop the core expert scientist identity with the aim of enhancing student thinking and curricular learning in science. The episode occurred because the teachers in dialogue with each other thought the students were not taking enough care with the science and wanted to raise standards in a manner that maintained the expert status of the students, and provided purpose for learning. In this instance a fictional ‘other’ was used to intensify the learning, in the fictional space created by the drama. Drawing upon Heathcote’s (2010) work, examples of the dramatic tensions and conventions used in this episode will be given. The value of working in this manner in the classroom will be postulated.

## Biography

Carrie Swanson is a doctoral candidate from Waikato University. She is exploring learning science: in and through Mantle of the Expert with a class of 11-13 year olds. She has a background in Medical Laboratory Science and drama. She has taught at both primary and lower secondary levels. Her supervisors are Dr Viv Aitken and Professor Bronwen Cowie.

**Title:** The School Drama™ teacher professional learning program – research and practice

**Presenters;** Professor Ropbyn Ewing and John Saunders

This paper will outline the four-year pilot of the School Drama™ program and explore the research findings and meta-analysis. School Drama™ is a professional learning program for primary school teachers. It provides teachers with the confidence, expertise and understanding to use process drama as critical, quality pedagogy with literature to improve young learners’ English and literacy outcomes. This program has been developed by Sydney Theatre Company in partnership with the University of Sydney’s Faculty of Education and Social Work. The program employs a co-mentoring model of professional learning: for seven weeks a professional Teaching Artist plans and team teaches with a classroom teacher to explore how drama strategies and quality literature can transform an area of English and literacy identified by the teacher.

Over the past four years, pre and post-program teacher and student data has been collected and analysed along with feedback from Teaching Artists and principals. A meta-analysis of these findings will be discussed along with future plans for this exciting initiative.



# Paper Presentations: Thursday 24 October

## Biographies:

John Saunders BCI (Drama) / BEd (Secondary) is the Manager of Education (Teacher Professional Learning) at the Sydney Theatre Company. Prior to joining STC, John worked as a secondary drama teacher and Head of Department for the Arts. He also held positions as President of Drama Queensland, writer of the Senior Drama Syllabus with the Queensland Studies Authority, co-director of the 2012 Drama Australia National Conference, Special Project Officer with Drama Australia, Education Consultant to the Brisbane Festival and is member of the Queensland Theatre Company's Youth and Education Reference Group. Currently John is Chair of the Festival of Australian Student Theatre, a member of the Playlab Press Board and a member of the Australian Major Performing Arts Group AMPAG Education executive. In addition to this, he is also an Honorary Associate at the University of Sydney where he teaches part of the Drama module for their Masters of Primary Teaching.

Robyn Ewing is Professor of Teacher Education and the Arts, Faculty of Education and Social Work, University of Sydney. A former primary teacher, Robyn lectures in Curriculum, English and Drama across pre-service and postgraduate teacher education programs and is passionate about the transformative role the Arts can and should play in education. She has a commitment to innovative teaching and learning and enjoys working with educators interested in reforming their curriculum practices. In the areas of English and the Arts Robyn's research has particularly focused on the use of drama and literature to enhance children's learning and critical literacies. Teacher education, especially the experiences of early career teachers and the role of mentoring, sustaining curriculum innovation and evaluation, inquiry & case based learning and the use of arts informed inquiry in educational research are other research interests. She is the President of the Australian Literacy Educators Association, Vice President of the Sydney Story Factory and was recently appointed to the Australian Film, Radio and Television School Council.

## Option one in room N356: Workshop with Tracey-Lynn Cody, Massey University

### Title: "Negotiating the kawa" - Presenter: Tracey-Lynne Cody

This workshop explores the notions of ethical practice, safety and risk when working with groups. Participants will engage in practical drama activities designed to raise and explore issues of how we can create safety and encourage risk-taking in creative, collaborative work – particularly when working with vulnerable populations and/or personal stories. Practical strategies and advice from leading practitioners will be explored throughout this time, as well as opportunity for personal reflection on these aspects of practice.

## Biography:

Dr. Tracey-Lynne Cody is an arts educator currently working in teacher education at Massey University. Her interests include community theatre, devised theatre, psychodrama and the use of arts processes for cross-curricula learning in and out of the classroom. Her doctoral research investigated the pedagogy and practice of New Zealand drama teachers and her new research interests concern participant experiences of community theatre and the benefits and tensions of engagement in such creative groups.



# Paper Presentations: Friday 25 October

Option two in room N56I: 4 paper presentations

Title: Getting it right? Balancing distance and identification when working in process drama with newly arrived refugee children.

Presenters: Associate Professors Penny Bundy & Julie Dunn, Griffith University

Within a recent project funded by the Australian Research Council, a series of case studies aimed at enhancing the resettlement of newly arrived refugees were conducted. In these studies the development of resilience was deemed by the partner organisations to be critical, with the ability to effectively communicate being a key aspect. One of the case studies therefore focused on exploring the efficacy of process drama to support the English language learning of a group of newly arrived children. The rationale for using process drama as the selected approach was informed by recent significant research into drama for additional language acquisition. Within this paper we will consider a number of issues that emerged for us during the planning and implementation phases of this work. In particular, we will consider the challenges we faced in selecting appropriate stimulus materials. We will also examine those relating to the management of appropriate levels of identification and distancing within the work itself, especially in light of the diverse cultural backgrounds and lived experiences of the children involved in the study.

## Biographies:

Penny Bundy and Julie Dunn are associate professors in the Applied Theatre team at Griffith University, in Brisbane, Australia. Within that team they teach across a range of courses within the Bachelor of Contemporary and Applied Theatre and the Master of Applied Theatre and Drama Education degrees. They are responsible for the supervision of a large number of postgraduate dissertation students and are actively involved as editors of two leading international journals (Applied Theatre Research and NJ: The Journal of Drama Australia). Both Penny and Julie are widely published and are regular presenters at international symposia.





# Paper Presentations: Friday 25 October

Title: Renegotiating voice and identity

Presenter: Dr Erika Piazzoli, Griffith University.

In today's transcultural society, individuals either choose, or are forced to, leave their native communities to seek better living conditions. The process of re-negotiating one's voice and identity in the new country is critical, and may impact on the motivation and willingness to acquire the new language. Proficiency in the new language, in turn, may impact on one's sense of confidence as a new member of the community. In this paper, I reflect on whether, and how, drama and applied theatre can transform language learning into a humanising and liberating experience.

The paper draws on findings from my PhD research on process drama for teaching additional languages (AL/process drama). The project was informed by reflective practitioner methodology, using a Vygotskian lens on language learning, interaction and emotions (Mahn & John-Steiner, 2002). It aimed at investigating my evolving understanding of AL/process drama aesthetics, intended as how an individual feels, interprets, appropriates, and shares meaning when engaged in a dramatic process, in a non-native language. I was interested to explore if, and how, aesthetic learning is affected when drama is experienced in a non-native language, and its impact on participants' sense of voice (Van Lier, 1998) and identity.

In this paper I share findings related to the relationship between artistry and engagement. Ultimately, the research suggested that, as my artistry developed, the participants' engagement also grew, and that a playful attitude, both mine and the learners', is at the core of my understanding of AL/process drama aesthetics. The aspects that I recognise as important for teacher artistry to impact positively on learner engagement are: dramatic tension, a sense of form, heightened self-awareness, the intercultural-dramatic structure, reflection-in-action, agency and a sense of playfulness. Once these aspects were validated, some participants seemed to describe the language learning process as a humanizing and liberating experience.

## Biography:

Dr Erika Piazzoli is a Research Fellow at Griffith University, Brisbane (Australia). Erika recently obtained her PhD at Griffith University, focussing on the role of the aesthetic in artistry and engagement, when learning a non-native language through drama. Recently, Erika has presented at a number of international conferences, including IDEA (Paris), and National Drama (London). In 2012, Erika was a keynote panelist at IDIERI conference, in Limerick (Ireland). Her recent publications include a chapter in "How drama activates learning" (Anderson & Dunn, 2013); "Silent gaps in the data", in *Drama Research*, 2013, 4(1); and "Engage or entertain?", *Scenario*, 2012 (2).





# Paper Presentations: Friday 25 October

Title: Metaxis, Metacognition, Meta-emotion: Catalysts for Transformation in Process Drama in TESOL

Presenter: Patrick Pheasant, The University of Sydney

ESL, EAL, TESOL, FL and ALL practitioners are being drawn towards the power of process drama to teach languages. Simultaneously, experienced drama facilitators are recognising the importance of multimodal language learning and acknowledging in their dramas the responsibility they have in the development of students' communicative, intercultural and global competencies. Common tenants of social, cognitive, emotional and aesthetic engagement bind these educational areas, informing, reenergising and reinvigorating both pedagogies into combined new methodologies. As process drama and language learning practitioners, we are often witness to aesthetic engagement – a precursor to those "Aha!" moments in the classroom, when the students have an emotional, intellectual, artistic or even spiritual breakthrough in their language learning as a result of their participation in process drama. Drama researchers have explored engagement in process drama (Bundy, 2003, Howell and Heap, 2010, Stinson and Freebody, 2006a, Piazzoli, 2011) and it is a well-described state of being. What is not so well described is the actual "Aha!" moment – a heightened state of being likened to an epiphany and the subsequent transformation this can bring.

This paper presentation aims to contribute to a deeper understanding of these peaks of heightened aesthetic engagement in our process drama and language learning classrooms; explore what they are, why they occur and how they contribute to learning, specifically with international students studying in Australia – an often disenfranchised, under-resourced and disempowered cohort within our university communities. Drawing on recent research conducted at the Centre for English Teaching at the University of Sydney, this paper presentation crosses boundaries of four distinct areas – process drama, aesthetic engagement, second language learning and phenomenography. Specifically, the concepts of metaxis, metacognition and meta-emotion are explored as essential catalysts for creating transformation.

## Biography:

Patrick Pheasant, Director at the University of Sydney Centre for English Teaching, shares an update on his research on aesthetic engagement in process drama and how it can be utilized in teaching English to speakers of other languages (TESOL) to create powerful learning experiences for participants. Patrick has conducted workshops at drama and TESOL conferences in Australia, Cambodia, Korea, Japan, Taiwan, Ireland and France. Drawing on his recent phenomenological research in the study of aesthetic engagement, Patrick highlights techniques in identifying engagement in language learning and the teacher behaviors that trigger it. He draws from 20 years international teaching experience, recent research for his PhD and the experience of students and teachers at the Centre for English Teaching in Sydney, Australia.



# Paper Presentations: Friday 25 October

Option three in room N514 : 3 paper presentations

**Title:** Script writing Pakeha splicing: Hauntology as method to speak to the ancestors of our mind and liberate in between entangled identities.

**Presenter:** Esther Fitzpatrick, The University of Auckland.

I have been speaking to my ghosts. In an autoethnographic research project I found myself heeding Derrida who says "In learning to live – between life and death – one must talk with or about some ghost". These ghosts are the ancestors of my mind. Whether I pursued stories of my ancestors or tracked down theorists and researchers whose work spoke to me, I was speaking to a ghost. I was summoning up their words and interpreting them, to make sense of my quest. To present these fragments, memories, stories I transform them into a script. I choose to script a fictional conversation as it provides me with the performative capability to connect others with my struggle in a critically reflexive way (Denzin & Lincoln, 2011; Spry, 2011b). Scripting a conversation engages me critically with questions regarding the methodological and ethical choices I need to consider. Fictionalising the script is a way of illuminating the message, allowing the complexity of the process to be apparent, and a strategy for connecting the reader/audience to the experience to generate an emotional and intellectual response (Eisner, 1997; Schuck, Aubusson, Buchanan, & Russell, 2012; Spry, 2011a). As a form of a/r/tography my playing with words also recognises the importance of embodied knowledge that is accessed inside the research experience, the importance of finding new ways of entering inside the research moment (Fels & Belliveau, 2008; Gallagher, 2011; Irwin & de Cosson, 2004; Sullivan, 2010 and others). This paper is performed to disrupt standard stories of being, to liberate emerging identities that are inbetween, queer, and entangled in our increasingly global society.

## Biography:

Esther Fitzpatrick is a Lecturer in the Faculty of Education at The University of Auckland, New Zealand. Her Master's thesis, completed in 2011, used an innovative narrative methodology to gather the 'small stories' of children through a drama experience. Her current research explores how Pākehā educators' understandings of being Pākehā influence their practice. She is using three innovative approaches to ethnography when exploring her question: autoethnography, duoethnography and performance ethnography. Esther's interest is in the different stories and metaphors we use to make sense of our identity. After working as a primary school teacher for a number of years Esther now teaches in undergraduate programs within Educational Psychology.

**Title:** The Transformative Practitioner – What does it take?

**Presenter:** Erika Jacobson, Murdoch University.

As social and theatre practitioners we practice the art of change. We strive to create spaces of safety and creativity where groups, communities and individuals are enabled and empowered to observe and transform that which is holding them down and keeping them back from accessing their potential, rights, and wishes. This presentation explores how we do this. We have some methodologies – this practice is heavily drawn from the legacy of Boal, Freire, and other transformative practitioners who illuminate our paths and inspire us. But there are other qualities too. What do we bring to the work we do that facilitates this possibility for change? What are the attributes of a transformative social practitioner? Through a closer look at three TO interventions: an intervention dealing with sexual abuse and violence conducted with young women from an Aboriginal community in North-western Australia; a group of male perpetrators of domestic violence; and a community forum theatre project with Aboriginal young men treating the issue of violence against women and children, this paper presents an interactive discussion on what constitutes a practitioner and how TO practitioners both facilitate change in others and are changed by the generative possibilities of these practices.



# Paper Presentations: Friday 25 October

Informed by Boal and Freire, but also by other educators and social practitioners such as Scharmer, Bohm, Greene and Kaplan, this paper invites the audience to engage in a reflective and reflexive process that considers both ourselves and our practices as change agents in communities.

## Biography:

Erika is a social practitioner using theatre and other aesthetic techniques to work in community and organisational development. In 2007 she founded ACT OUT ([www.actout.com.au](http://www.actout.com.au)), a social enterprise through which she conducts programs, workshops and community theatre with government, non-government and private sector organisations and communities. She specializes in engaging groups that are typically difficult to engage. For the last 14 years Erika has also worked as a lecturer in English, Communication, Social Policy, Creative Thinking and Business. She is currently in the last months of her PhD at Murdoch University where she is examining the role of the practitioner in transformative social practices.

Title: "I just feel good, that we've done it" "Sally". Today We're Alive

Presenter: Linden Wilkenson, The University of Sydney

This paper addresses the knowledge outcomes of two cross-cultural stories: one that interweaves personal Australian Aboriginal and non-Aboriginal testimonies into verbatim theatre, the other transforms lived realities of collective predominantly but not exclusively contemporary Aboriginal experiences into epic theatre through the imagination. Both of these projects had their genesis in 2008, and underwent a series of collaborative workshops over a five year period. The first, Today We're Alive, focuses on the Myall Creek Massacre of 1838 in NW NSW and the Memorial erected to commemorate it in 2000 by a committee of Aboriginal and non-Aboriginal members. The second project, This Fella, My Memory is a play developed with Redfern-based Moogahlin Performing Arts and is the story of three women of mixed descent taking one of their number back to her country to face her past and what happens to all of them on the way. Realisation of the finished works was enabled through a conventional rehearsal process with both professional and community actors and two one week performance seasons in 2013. Over their long developmental arcs certain shared milestones have become discernible, suggesting an emergent practice of cross-cultural play creation that depends on shifts in consciousness, trust, collaborative exchange and respect. In "Rethinking Ethnography" Conquergood (1991) asks what kinds of knowledge are privileged and displaced when performed experience becomes a way of knowing. Ways of knowing emerge in both projects through the contextualisation of not only personal narratives but the interrogation of subtext through structured improvisations and shared reflection.

Both of these projects demand a revisionist view of history, blurring the boundary between the past and the present, yet both optimistically offer new ways of subverting stereotypes and energising the potential for diverse characterisations to instigate new ways of being infused with a sense of justice, dignity and empowerment

## Biography:

Linden completed her Masters in Education (Research) in 2008; her area of study was an exploration of the creative process entailed in the making of verbatim theatre. Building on that experience, she began her doctoral thesis with an investigation of cross-cultural verbatim theatre in the Australian context, using the Myall Creek massacre and memorial as a case study. Simultaneously she also began working with Moogahlin Performing Arts, a new theatre company based in Redfern, NSW, co-creating a play as an actor and writer. Both of these plays enjoyed performance seasons in NSW in 2013 after a period of extensive cross-cultural collaborative development. She is a performer, teacher and writes for stage, film and television. And in a distant life, she was very briefly an Economist.



# Paper Presentations: Friday 25 October

Option one in room N357

## Workshop with Associate Professor Helen Cahill, The University of Melbourne.

This workshop explores the use of applied theatre techniques to address the sinister logic of shame and blame that adheres to those who have failed to make the 'right' choices in relation to their health and wellbeing. Poststructuralist theory is used to inform the fashioning of applied theatre conventions to construct new possibilities for playing the self and narrating one's storyline. The workshop draws on use of these techniques with marginalized populations most affected by HIV in the Asia-Pacific region including young people who inject drugs, engage in sex work or engage in other forms of high risk sex. The workshop will engage players in a sampling and critique of the conventions used to engage participants in critical and collective engagement with cultural norms and with the structural conditions that work to influence their identity and their health-related behaviour.

### Biography:

Associate Professor Helen Cahill is Deputy Director of the Youth Research Centre at the University of Melbourne. She uses applied drama techniques in a range of programs designed to address violence reduction, gender rights and HIV prevention in countries within the Asia-Pacific region. Key programs include the NewGen Leadership Training course for young people in the key affected populations for HIV (sex workers, drug users, men who have sex with men and transgender youth) currently working in Philippines, Indonesia and Myanmar; and the Creating Connections Violence Reduction, Gender Rights and HIV prevention program in Bangladesh, Papua, Myanmar, Vietnam and Cambodia. She integrates applied theatre techniques within broader prevention education and training programs.



# Paper Presentations: Friday 25 October

Option two in room 561: 4 paper presentations

Title: The Salesian sisters' theatre for young women: plays and performance

Presenter: Dr. Daniela Cavallaro, The University of Auckland

Theatre has always been used as part of the so-called "preventive system" of education carried out by the two religious orders founded by Giovanni Bosco toward the end of the nineteenth century with the mission to educate youth, especially the most disadvantaged classes: the Society of St. Francis de Sales, also known as the Salesians of Don Bosco, and the Figlie di Maria Ausiliatrice [Daughters of Mary Helper of Christians], also known as the Salesian sisters. The theatre created by Salesian priests and sisters was meant to entertain, educate, and instruct the young men and women who attended the Salesian schools or Sunday oratories.

My presentation will explore two aspects of the Salesian sisters' theatre for young women: First, I will look at some of the plays which they wrote in the years after the end of WWII, which refer to the changes taking place in Italian society during the years of reconstruction and to the new and possibly unhealthy activities offered to young women (cinema, glossy magazines, dancing). Next, drawing on recent personal interviews with some of the ex-teenagers who performed on the Salesian stage in the late 1940s and early 1950s, I will relate how the Salesian sisters trained the young actresses (sometimes students, but more often factory workers with little formal education), giving them instructions on diction, expression, gestures and understanding of the characters, as well as working with them to set up scenes and costumes. Finally, I will consider the tension between the conservative message proposed in the plays, and the formative experience offered to the young actresses through performing on stage during those rapidly changing years between the end of WWII and the beginning of the economic miracle in Italy.

## Biography:

Daniela Cavallaro is a Senior Lecturer in Italian at The University of Auckland. She has published in the fields of Italian fiction, drama, and cinema. She is currently working on a book on educational theatre for women in Italy.

Title: Developing students' general capabilities in History through Theatre-in-Education

Presenter: Craig Wood, Queensland Teachers Union.

This presentation reports on an interpretive case study that considered year ten students development in the general capabilities through participation in a Theatre-in-Education (TIE) programme, Dear Mrs Edmondson.

The TIE programme aligns with the Australian Curriculum: History (ACDSEH109) that finds 'natural homes' for Literacy, Personal and social capability, Critical and creative thinking, and Ethical behaviour.

Unlike traditional models of TIE, Dear Mrs Edmondson consisted of three discrete lessons. A pre-lesson introduced students to compound stimulus of historical artefacts related to Australia during WWII including an audio recording of Prime Minister Menzies Declaration of War, letters and diary excerpts, and items of costume. Students were encouraged reflect on the emotions that these items generated. The second lesson was a 60 minute performance piece presented by three actors. The performance incorporated most of the items that the students had been introduced to in the previous lesson. The final lesson encouraged the students to critically reflect upon the use of primary source material in the performance piece, draw conclusions and make decisions supported by interpretation of data, clarify their views, and demonstrate respect for the views of others.



# Paper Presentations: Friday 25 October

## Biography:

As a practitioner, Craig is a Performing Arts and History teacher with an interest in Curriculum development, Reflective practice, Theatre-in-Education and Museum Theatre. Craig has recently added research to his professional interests and is currently a Research Officer with the Queensland Teachers' Union. Craig holds a Masters of Drama in Education (Hons) from Griffith University, and is presently developing a new piece of Museum Theatre, 'Disordered Action of the Heart', that explores the effects and treatment of shell-shock in the First World War. Working loosely in the field of Museum Theatre, I am interested in collecting the stories of real people, places and events. I am constantly challenged to develop my own conceptual framework that creates dramatic representations of historical figures, events and verbatim records. There is a tension between creating work that meets artistic objectives against the need to provide authentic and historically accurate depictions of characters, places and events.

**Title:** Drama and Ecological Understanding.

**Presenter:** Dr. David Wright, University of Western Sydney.

The experience of Drama occurs amidst conflict. All involved in the drama have a relationship to that conflict. And while conflict – within and between individuals and the circumstances in which they live – may appear to be ever present, it is also situated, systemic and subject to seemingly individual, unrelated and unexpected events. For these reasons conflict throws up opportunities for reflection, be they upon the process or the product of that conflict: that drama, and the circumstances in which it arises. This encounter places emphasis upon the reflective consciousness through which provisional and long-standing meaning is made. Drama can be discussed therefore as a situated inquiry into conflict which gives rise to reflections which can challenge the assumptions upon which learning is based: a methodology that enables individual insight into social consciousness and the social construction of consciousness.

In this paper I discuss drama in relation to 'ecological understanding'. I do this through a series of stories. The aim is to illuminate some of the ways in which drama can contribute to an ecological perspective. Integral to each story is dramatic experience. Both drama skills and the skill of finding the drama in experience are relevant, as are settings within and outside of formal schooling. The focus is therefore on learning processes that lead to informed ways of living in a complex world immersed in change.

## Biography:

Dr. David Wright's research interests lie in the overlapping fields of ecological understanding, performance, learning and systems thinking. He approaches this through an ecological perspective that focuses on the relationships that facilitate learning, and subsequent participation in a complex world. Central here is the responsible and creative communication of insight. David teaches in the fields of Social Ecology and Transformative Learning. As well as writing for academic publication David has written for live performance, film and television. He recently co-edited 'Social Ecology: Applying ecological understanding to our lives and our planet'. He is currently co-ordinator of Research Higher Degrees in the School of Education at the University of Western Sydney.



# Paper Presentations: Friday 25 October

Title: A poetics of wellbeing in applied theatre, or recognising contentment.

Presenter: Dr. Veronica Baxter, The University of Capetown.

In recent years there have been calls internationally to start to measure gross domestic product (GDP) not in terms of money, but in terms of the happiness of its citizens, an idea that 68 countries affiliated to the UN adopted from Bhutan in 2012 (Kelly, 2012). The notion of happiness is a contested one, for example Barbara Ehrenreich (2009) warns of the dangers of relentless optimism, and Oliver Bennett (2001) demonstrates clearly that cultural pessimism is part of the crisis of postmodernity. The World Health Organisation (WHO) warns that depression affects 350 million people worldwide, and is the world's leading cause of disability. In response to the pall of gloom that seems to dominate our lives, there has been considerable research conducted into what constitutes happiness, or optimism, including the positive psychologists led by Martin Seligman (2011) and there has been a groundswell of populist campaigns urging us to hug each other, and the launch of, amongst others, the Action for Happiness campaign. In most of this literature and research, it is suggested that happiness is a skill that can be learnt, and that developing resilience in times of adversity is a necessary part of the curriculum.

This paper will address the idea that happiness and resilience can be learnt through regular practice of the arts, but in this case looking at theatre where people are engaged in regular acts of imaginative positive change; where the small acts of hope are acknowledged, where the "good stuff" is rehearsed, and contentment can be recognised and grown, rather than social ills magnified, defeat rehearsed and bad perpetuated. The paper will discuss the possibilities of a poetics of wellbeing in applied theatre, discussing examples of work in South Africa.

## Biography:

Dr. Veronica Baxter [BA (Hons), MA (Natal), PhD (Winchester/Southampton)] has taught at South African and English universities for 25 years, focusing on applied theatre and drama, directing, theatre history and South African theatre. Her research is mainly concerned with applied theatre and performance, community arts and South African theatre. She is an accomplished facilitator, director and performer. Her most recent publications are chapters on southern African work in the 3rd edition of *Learning through Theatre* (edited by Tony Jackson and Chris Vine), and *Practice as Research in the Arts: Principles, protocols, pedagogies and resistances* (edited and written by Robin Nelson), both in 2013. She also guest edited the *South African Theatre Journal*, 26:3 (2013).





# Paper Presentations: Friday 25 October

Option three in room N514: 3 paper presentations

Title: Critical Play/s: Embodied Research for Social Change

Presenters: Dr. Christine Sinclair, Melbourne University & Dr. Anne Harr, Monash University.

This performative presentation shares excerpts from our forthcoming book of the same name (Sense, 2014) which is innovative in its use of the playscript as research text. This co-creation takes the form of a play that is a series of classes in performative research and arts-based research methods. Through an autoethnographic frame, we examine the roles scholars take on when interrogating arts-based methodologies and complement this through the lens of fiction to canvass reflections from the 'students' and 'collaborators' in a notional Arts-based Research methods class. In this paper, we propose that a fictional and performative framing of research forms invites critique and critical reflection from the margins. In turn, the dynamic engagement afforded by such embodied research methodologies paves the way for new understandings – of the familiar, the contested, the provisional and the transgressive -for researchers and participants. In this way, embodied research becomes a form of applied theatre whose transformative aims are methodological, pedagogical and sociological.

The theoretical foundations of performed research (including performance ethnography), script-related arts-based education research (ABER) and applied theatre are threaded throughout the presentation to highlight interdisciplinary links between these qualitative and performative forms. In so-doing, Critical Plays extends these research approaches to consider the ways in which fiction and composite-characters can generate a critical distance while asserting and embodying emergent themes in educational research in forms that can be irreverent, humorous, engaging and transformative. Finally, this presentation explores the power of the body, voice and story to make research not only relevant to everyday lives but a conduit for social change.

## Biographies:

Dr. Christine Sinclair is Head of drama education at the University of Melbourne. In addition to teaching in undergraduate and postgraduate programs in teacher education, drama and arts education, she is also a freelance community artist and has written extensively on reflective practitioner research and arts-based research methodologies. She is co-author (with Anne Harris) of an upcoming Sense publication, Critical Plays, which examines embodied practices in research settings. Christine is the editor of the peer reviewed Journal of Artistic and Creative Education, published by the University of Melbourne.

Dr. Anne Harris is a Senior Lecturer in Education at Monash University, and works primarily in the areas of creativity and social inclusion. Her research activities explore cultural, sexual, and gender diversities, using critical arts based approaches. She has worked professionally as a playwright, educator and journalist in New York, Alice Springs, and Melbourne Australia. Her new book is called The Creative Turn: Toward a new aesthetic imaginary (Sense, 2013).





# Paper Presentations: Friday 25 October

Title: "Welcome to the Museum of educational drama and applied theatre": a paper exploring melancholia and passion in praxis.

Presenter: Jane Luton, The University of Auckland

Researcher: The Archivist of the Museum of educational drama and applied theatre invites you to contribute stories and artefacts from your own journey within educational drama and applied theatre, to a new museum.

This invitation is given at the opening of a method developed to enable practitioners within the field of educational drama and applied theatre to play with and perform their own stories of hope and despair, "passion" (Schonmann & Kempe, 2010, p. 327) and "melancholia" (Gallagher, 2012).

The four words, 'investigation', 'reflection', 'celebration' and 'challenge' (Bowell & Heap, 2013, p. 3) capture the heart of the purposes of drama and of this methodology. The dyadic encounter within a dramatic context engages the participant and researcher in an act of imagination. Displays and artefacts are created for a proposed interactive museum celebrating and challenging the practice of educational drama and applied theatre.

Through an 'Embodied Reflection', using the language and forms of theatre, participants reflect on their own approach to drama education, exploring what inspires them in difficult times; their concerns and convictions in the power of theatre to change lives. As they bring hope to those in difficult circumstances, what keeps their human spirit alive and enthused? Melancholia is openly acknowledged as through this, "Elizabethan emotion, more positive than depression, and a valued aesthetic state." (Argyle, 1988, p. 302) we can be challenged to action. The consideration of symbols and metaphors allows for individual stories to be appreciated within a wider context. Each participant's contribution becomes an interactive exhibit where visitors can wander and wonder, contemplating the richness of drama praxis while considering its dreams for the future. This paper explores the development of the method and shares a few "golden moments" (Saldaña, 2011, p. 28).

## Biography:

Jane Luton is a PhD student in the Critical Research Unit in Applied theatre at the University of Auckland. She has been a teacher of drama and head of department in schools in the United Kingdom and New Zealand. Jane is a graduate in Theatre studies and Dramatic Arts from The University of Warwick and gained her Masters in Theatre from the University of Waikato where she explored educational drama in New Zealand. She has co-authored four Drama Study Guides for Level 2 and 3 of the National Certificate in Educational Achievement. She is currently scripting an ethnographic performance having used dramatic methods to elicit stories of passion and melancholia in drama practice from key international practitioners. Her supervisors are Associate Professor Peter O'Connor and Dr Adrienne Sansom.



# Paper Presentations: Friday 25 October

Title: Creative Participation: Visual Narrative and Arts-based method Workshops for Wellbeing, in a transdisciplinary case study

Presenter: Dr Kath Grushka,

Visual Narrative perspectives with autographic orientations are the corner stone of an arts health intervention research project titled Artmaking, Visual Narrative and Wellbeing. This paper describes a transdisciplinary research project that considers the effectiveness of using creative personal visual narratives in artmaking to support long-term emotional and physical wellbeing using both qualitative and general health physical functionality and measures of quality of life and wellness. Existing research links narrative and identity approaches in health research (Hurwitz, 2004)(Hurwitz, Greenhalgh & Skultans, 2004). Life narratives grapple with the fragility of memory, events of the present and the past and concern themselves with matters of humanity such as pain, death, illness, happiness, friendship, healing and well-being. Self-narratives or narrative identities are closely tied to how we give meaning to our lives for psychosocial well-being (Dissanayake, 2006, Bauer, McAdams & Pals, 2008), with a role to play in linking personal and public narratives. Imagination and aesthetic experiences such as art making support this exploration through the reflective self-object relationship that informs the knowing self (Grushka, 2005).

The transdisciplinary case study project of twelve participants, artists with autoimmune illness, artists with no autoimmune illness and non-artists with autoimmune illness, saw the participants engage in a series of art making workshops producing works for exhibition. The visual narrative intervention approach employed personal images and objects, metaphoric meanings and montage methods. It provided an opportunity for participants to explore emerging problematic boundaries that occur when the past collides with present events in specific medical and/or socio-cultural contexts.

The paper will describe the creative arts intervention method that works with affective responses to memories of life events, the empirical data collection and analysis methods and how the wide range of data sources are being used to inform the complexities of narratives in the participants' lives and the potential long-term emotional and physical wellbeing for the participants living with chronic illness.

## Biography:

Dr. Kathryn Grushka is Senior Lecturer in Visual Art Education. Recipient of the NSW Institute for Educational Research, Beth Southwell Research Award for Phd Thesis, 2009. Current research projects include (1) LIVNAW: Learning, Identities Visual Narrative and Wellbeing (2) AVNAW Art Visual Narrative and Wellbeing (ECR grant, 2010/11). Previous funded research projects: Learning Place and Identity, co-supervisor with Dr Ruth Deakin-Crick, Bristol University (XSTRATA, 2007/9). In 2010 appointed as research fellow to UK Learning Futures Project for expertise in Iconography of Learning.

## Lunch Time Video Presentation: N3

'It All Began When Someone Left the Window Open'

This first film screening of this play, based in early 40's New Zealand, explores the theme-Who suffers most in war, those who go to fight or those who are left behind?

This uniquely original performance represents many collaborations: Process and Performance Drama; Applied and Physical Theatre; Dance, Visual Art and Textiles Technology. It is also a model of 'Co-Artistry, where ideas are shared and refined cooperatively with the students and teachers, giving the students a shared responsibility for and ownership of the work.



# Paper Presentations: Friday 25 October

## Biographies:

Chris Horne and Miriam Muaiava

Chris Horne has extensive experience in the Primary, Intermediate, Secondary and Tertiary sectors as teacher, facilitator and lecturer in drama education. His interests are in imaginative thinking, creative action and in cross-discipline transformative ways of learning, where understanding in one discipline can be expressed in another. His work also explores how inter-disciplinary connections between the Arts and Design processing can promote a more holistic way of learning. He focuses on how collaborative arts experiences provide immersion in a rich sensory, emotional and spatial environment that stimulates observation, imaginative ideas and empathetic engagement. Miriam currently teaches drama to students from ages 5-19 and is passionate about Applied Theatre; where lines are blurred between actors and audience and mindsets are challenged by being confronted by important social issues that affect our local and global communities. She is currently involved in a project that crosses intergenerational and cultural barriers as stories from retirement village residents are transformed into a devised theatre performance.

## Option one in room N356 : 3 paper presentations

Title: It's a hard rains a gonna fall . . . Disability theatre- aesthetic or prosthetic – re-imaging identities. Presenter: Rod Wills, The University of Auckland

The 'hard rains' are the impact of the social and culture practices that construct disability. Can disability theatre and community film engage a public to re-imagine disability? Popular culture, media and the lay perception 'cast' disabled people into a variety of 'roles' – these are structured to apply scrutiny and 'direction' to individuals. The 'scripts' for such 'performance' assign the identity that a disabled person is 'type-cast' into. Historically, the fool, imbecile, moron and idiot have all been such roles. Siebers proposes that in contemporary society a symbolic disqualification occurs, this removes individuals from the ranks of quality human beings when they are regarded as being disabled. People leading non quality lives are likely to experience unequal treatment, harm and death because of their difference. The public performance works from Interacting contradict and challenge the norms of the able community that stigmatise disabled people and regard them as not like us. Telling stories offers the possibility of an immediate relationship between disabled people and their audience, the paradox emerges for the audience with the eloquence and grace with which their voice is offered. How the audience takes notice, reflects and acts differently toward disabled people is an emerging area of promise to challenge the marginalisation and disadvantage that routinely is considered as what occurs when one 'suffers' from disability. This paper looks from the inside, out and proposes that a re-visioning is possible and offers a basis for change and re-identification. Visual data provides an account of journeys through 'hard rains' and performance work in disability theatre and community film by Sophie, Erin, Duncan, and Tom.



# Paper Presentations: Friday 25 October

## Biography:

Rod Wills is a Senior Lecturer in Education Studies (Disability) at the School of Critical Studies In Education. He has been involved with Interacting Theatre, a disability arts theatre company in a variety of roles since 2007 and has chaired the trust board for the last four years. His engagement within the disability sector spans nearly thirty years where he has been in leadership roles in both voluntary and formal sectors with a focus upon innovation, advocacy and change for the better.

**Title:** The 'art of living' in prison: aesthetic experience and narrative in a drama program with women prisoners.

**Presenter:** Sarah Woodland, Griffith University

Prison can be an anaesthetic place. Despite a professed commitment to rehabilitation, the majority of modern prisons remain cold, institutionalised and de-humanising. Whilst arts experiences are offered inside, these are usually minimised and marginalised in comparison to concerns such as security, vocational education and training, and criminogenic programs. John Dewey believed that aesthetic experience belongs to all human beings, and is a fundamental expression of our ethical and meaningful participation in the world. Deprived of aesthetic experience, our lives lose meaning and our connections to each other are severed. In this paper, I describe a prison drama program that I ran in Brisbane Women's Correctional Centre (BWCC), Australia. Using Dewey's aesthetic theory as a starting point, I explore how the group (myself included) experienced the program, and how the intersecting narratives of our lives were brought to bear. I examine the elements of "rhythm", "integration" and "unity" as precursors to change: How we moved rhythmically between art and life to integrate other rhythms such as self-world, fact-fiction, disturbance-harmony and surrender-reflection; propelling us towards different meanings and forms of unity; and facilitating changes that took us beyond the usual narratives of redemption and rehabilitation. Rather than using drama as a "tool" for such versions of rehabilitation, I believe it and other forms of aesthetic experience are vital in helping us all to lead meaningful, ethical and fulfilling lives.

## Biography:

Sarah Woodland is a facilitator, educator and researcher in applied theatre and participatory arts. Sarah develops programs in a broad range of contexts, having used drama and other arts-based processes with prisoners, adult survivors of abuse, refugee and migrant community groups, young people and seniors. She is particularly interested in performance that draws on participants' personal experiences such as reminiscence, testimonial, autobiographical and verbatim theatre. Sarah graduated from Queensland University of Technology with a Bachelor Arts (Drama), and is currently based at Griffith University completing a PhD in prison theatre that explores devised drama with women and Indigenous participants in correctional contexts. Sarah has worked extensively in both the UK and Australia. She spent 3.5 years from 2001 as a core ensemble member of Geese Theatre Company UK, and has since been based in Brisbane. Sarah is also the Director for Griffith University's Theatre Scope program, which aims to enhance learning and teaching through community outreach projects and partnerships.



# Paper Presentations: Friday 25 October

Title: *Rebellious Mirrors, community-based theatre in Aotearoa/NZ*

Dr. Paul Maunder

This paper is based both on research conducted for my thesis and book on community-based theatre in Aotearoa/New Zealand and the work of the theatre group I co-ordinate in Greymouth/Mawhera.

I begin by looking at the various names for this way of working in theatre, i.e. trained people working with a 'community', and the subtle implications of changing contexts.

I then turn to the work we have been doing in our local geographic community, one which is marginal and faced with problems of poverty, isolation, and sustainability of infrastructure and economy. This community, like any community, contains a variety of identities: born and bred Coasters, newcomers, different ethnicities, class etc.

We began with the topical issue of 1080, the poison used for pest control, which arouses passionate debate with unlikely alliances. Theatre became a way to facilitate dialogue.

But then we were faced with the Pike River disaster and our task became one of enabling a grieving which moved past the official cliché.

From there we tackled the issue of local race relations, characterised by a reified settler racism fed by continuing Maori ownership of land. By telling the story of the land and following each performance by discussion, movement occurred.

And then Spring Creek mine closed with threats to the local economy. A bid by a co-operative of miners to take over the mine was turned down by the government, but provided a trigger for a play which provokes discussion on regional economic development. Each of these plays required a different aesthetic.

Theatre (people sitting in a room listening and reacting) becomes a means to provoke community debate. And in doing so, a new society (which calls on the past), begins to suggest itself. For a performance becomes a micro event which suggests a possible future. The qualities of neighbourliness and love (aroha) are required, and the audience becomes a segment of the multitude faced with an absent empire.

## Biography:

Paul Maunder has had a life-long career in NZ theatre, beginning in experimental group theatre, exploring political and bi-cultural theatre with forays into the mainstream, before becoming committed to community-based theatre. He recently completed his PhD which has been published by Canterbury University Press as *Rebellious Mirrors, community-based theatre in Aotearoa/NZ*. Paul Maunder



# Paper Presentations: Friday 25 October

Option two in room N514 : Round table with Molly Mullen, University of Auckland

Title: Sustaining applied theatre in Aotearoa: Navigating post-normal landscapes

*Ariel: Full fathom five thy father lies;  
Of his bones are coral made;  
Those are pearls that were his eyes;  
Nothing of him that doth fade,  
But doth suffer a sea-change  
Into something rich and strange.*  
(The Tempest, Act1, Sc2)

Economists and politicians around the world have described the on-going impacts of the 2007/8 banking crisis on Western economies as an economic 'new normal'. This new normality is characterised by slow or stagnated economic growth, increasing unemployment, rising levels of poverty and growing inequalities between rich and poor. This roundtable will focus on changes to the New Zealand landscape (both literally and metaphorically), discussing how theatre companies who are committed to equality and social justice are navigating a sea-change. While the New Zealand economy has started to grow, boosted by the rebuild of Christchurch, poverty and inequality are reaching crisis levels. What acts of the imagination are required to respond to this apparent crisis? Is it possible to chart a sustainable course through these turbulent social and economic times? In the practice of theatre companies who work with socially marginalised groups and communities, what is fading and what rich and strange transformations are taking place?

## Participants

Chair: Professor John Morgan, University of Auckland

Speaker: Tamati Patuwai, Director, Mad Ave Studios

Speaker: Catherine Chappell, Touch Compass Dance Company

Speaker: Wendy Preston, from Mixit,

David Jacobs from The Outlook for Someday

Curator: Molly Mullen, Doctoral Researcher, University of Auckland



# Paper Presentations: Friday 25 October

Option three in room N561: 3 paper presentations

Title: Arts based Research and Sexual Health

Presenters: Dr. Cath Conn, Auckland University of Technology, Carol Maibvisira, Auckland University of Technology, and Dinar Lubis, Udayana University, Denpasar

The sexual lives of young Zimbabweans are governed by norms confining socially acceptable open expressions of sexuality to marital heterosexual relationships. Current norms shaping HIV prevention sex education targeted at youth focus on the dangers of sex, such as HIV infection and pregnancy, and exclude youth voice. Beneath the surface of sexual conventionality is the reality that significant numbers of youth are engaging in pre-marital unprotected sexual activities. This paper explores the potential of using clips from locally popular Nigerian romantic movies to include youth in participatory research [PR]. Using such clips as an Applied Theatre [AT] tool facilitates the examination of difficult issues such as sex in expressive ways with youth.

This study employs PR to include and strengthen youth voice in the research space by partnering with young people aged 18-24 years living in Bulawayo, Zimbabwe as co-researchers. The research utilises the focus group technique to interactively bring together youth to discuss images and clips. Visual drama is a useful tool for enabling silenced youth to freely speak out and express personal views on sensitive issues, such as sex, in tangible ways. Participant-determined stories based on the characters and key themes from the movies will be used to further facilitate open dialogue on sexual matters.

This paper calls for research from a youth perspective to inform HIV prevention policy and programmes. AT has the potential of providing young Zimbabweans the platform to question current sexual norms and explore alternatives. Using innovative collaborative approaches such as AT, enables youth to participate and shape sexual health research. Participant viewpoints will be used to inform key sexual health education policy and practice recommendations. Young gay men in Bali suffer from multiple dimensions of oppression; economic, social and policy related. There is social neglect and voicelessness of those in same sex relationships as well as a lack of access to health care suited to their needs.

This paper will discuss the possibility of using drama on the internet as an HIV prevention intervention, involving young gay men in a participatory action research. The aim of the research will be to inform HIV policy in Bali, building capacity and facilitating involvement in HIV policy and programmes. This study will employ participatory action research methodology which involves participants as co researchers at each stage of an applied study. Participants of this research will be young men who have sex with men aged between 18-24 years in 3 regions of Bali which are Denpasar, Badung and Gianyar.

The research process will start with inviting co researchers to design an intervention for HIV prevention; interventions are likely to include music videos, mini soaps or other performance-related methods. Interventions will then be piloted and evaluated by young men as part of the research project. Participatory action research puts emphasis on collective phenomena in researching participants own situations. Applied Theatre may be valuable in promoting safe sex behaviours, increasing visibility and impact. Whilst safe sex behaviours are often known there is a reluctance to discuss with sexual partners due to the taboo value of the subject and issue of powerlessness. Applied Theatre is a potent means for promoting dialogue and openness.





# Paper Presentations: Friday 25 October

Title: Arts based Research and Sexual Health

Presenters: Dr. Cath Conn, Auckland University of Technology, Carol Maibvisira, Auckland University of Technology, and Dinar Lubis, Udayana University, Denpasar

## Biography:

Dr. Cath Conn's background is in international development as a manager, consultant and academic working primarily in East and West Africa: namely in Uganda, managing an emergency programme and later advising on health decentralisation policy; in Sudan, managing essential drugs and sanitation programmes; in The Gambia, as a primary health care adviser to the government; and in Nigeria, leading a team managing a community health initiative. She has also been involved in primary health care training in China, and health systems research in Vietnam and Laos.

Carol Maibvisira is a Zimbabwean development professional who has worked with HIV positive young people. This included coordinating Oasis Zimbabwe's Tanaka shelter and rehabilitation programme targeting vulnerable young women in Harare. Carol holds an MA in Development Studies (First Class Honours) from the University of Auckland and is currently a PhD candidate in Health at Auckland University of Technology. Her doctoral study investigates young Zimbabweans perceptions of the effectiveness of sex education in HIV prevention.

Carol's research interests in young people's health also extend to New Zealand. She has conducted research exploring young New Zealander's voices in public health research and policy. Carol has volunteered with charities working with young people in Zimbabwe, SOS Children's Village and KIDZCAN Children's Cancer Relief. In New Zealand she is part of a working group of young refugee and migrant women coordinated by the UMMA Trust, an Auckland based refugee and migrant charity.

Dinar Lubis is a lecturer in the Health Promotion Department, School of Public Health at Udayana University, Denpasar. She is currently a doctoral student at Auckland University of Technology studying the issue of HIV prevention in Bali. Dinar has experience working with marginalized communities, such as injecting drug users, sex workers and gay men. She was involved in a project exploring how to use theatre to reduce self-stigma among sex workers who are affected by HIV. Her most recent research was on sexual networking among men who have sex with men in Kuta, Bali. The norms and values amongst the gay community are what drew her to her current interest.





# Paper Presentations: Friday 25 October

Title: Life Drama Research Project

Presenter: Dr. Hayley Linthwaite, Queensland University of Technology

Life Drama is a participatory action research project based in Papua New Guinea. Papua New Guinea (PNG) is the largest low-income country in the Pacific, with some of the worst health and education statistics in the region (Rosling, 2010). Political, social and economic instability contribute to the spread of diseases, particularly HIV. Violence occurs at all levels of society in PNG, and increased mining activity accelerates the transition from subsistence living to a cash economy in ways that are often culturally insensitive. The consequences of increasing illiteracy hinder economic and social development. The Life Drama Project, funded by an Australian Research Council (ARC) Linkage Grant, focuses on sexual health promotion in Papua New Guinea. The Life Drama participants consist of both community leaders and members of community performance troupes. Through the project, community leaders use drama and applied performance techniques to work with their communities, exploring issues important to the community. As a practitioner-researcher I participated in the design, delivery, re-design and digital documentation of the fieldwork practice over three years as part of my doctoral study. This paper presentation will interweave my practice-led research within the Life Drama project and conclude with a Rich Media Text exemplifying one of my findings.

## Biography:

Dr Hayley Linthwaite's background in the arts encompasses roles as an educator, director, researcher and performer. Hayley is currently a Creative Industries Postdoctoral Fellow in Arts Education at the Queensland University of Technology where she engages in arts education across tertiary, corporate and community projects. Her Doctoral research in Applied Performance comprised complex project management for Australia's Defence Materiel Organisation in Canberra and sexual health, HIV and AIDS education within Papua New Guinea. Hayley was awarded a 2012 Rotary Peace Fellowship, Chulalongkorn University; she has taught in primary, secondary and tertiary institutions; worked within cross-cultural and corporate contexts; and presented at state, national and international conferences.



# Paper Presentations: Friday 25 October

Title: A Sinister Logic of Blame

Presenter: Associate Professor Helen Cahill, The University of Melbourne.

The psychological mode of understanding the subject has become dominant in discourses about wellbeing. Consequent practices of the self include efforts to motivate the self through combinations of shame and exhortation, and to shape the self through exercise of 'right' choices. Health education programs respond to the psychologized imperative by providing combinations of information-centric material along with skills-related exercises designed to rectify supposed deficiencies in capacity. These psycho-educational approaches use an individualized model of understanding the self and presume that knowledge is a key influence upon behaviour. A sinister logic of blame creeps in with these presumptions. Those who do not attain certain standards are presumed to have failed in their efforts to produce a well self. Poststructuralist theory offers a point of departure, and the introduction of new questions about how to use applied theatre to educate for wellbeing. Attention turns to the need for approaches which will facilitate the construction of new possibilities for playing the self. This paper draws on case stories of work conducted using these techniques with marginalized populations most affected by HIV in the Asia-Pacific region including young people who inject drugs, engage in sex work or engage in other forms of high risk sex. The paper argues the need for new pedagogies through which to engage participants in critical and collective engagement with cultural norms and with the structural conditions that work to influence their identity and their health-related behaviour.

## Biography:

Associate Professor Helen Cahill is deputy director of the Youth Research Centre at the University of Melbourne. She uses applied drama techniques in a range of programs designed to address violence reduction, gender rights and HIV prevention in countries within the Asia-Pacific region. Key programs include the NewGen Leadership Training course for young people in the key affected populations for HIV (sex workers, drug users, men who have sex with men and transgender youth) currently working in Philippines, Indonesia and Myanmar; and the Creating Connections Violence Reduction, Gender Rights and HIV prevention program in Bangladesh, Papua, Myanmar, Vietnam and Cambodia. She integrates applied theatre techniques within broader prevention education and training programs.

