

The Second Critical Research in Drama in Education International

Symposium: Pedagogy of Possibilities.

Dialogue cannot be carried on in a climate of hopelessness. People trying to be more fully human not only engage in critical thinking, but must be able to imagine something coming of their hopes, their silence must be overcome by their search.”-Maxine Greene

Nau mai Haere Mai

Nau mai Haere mai ki Tamaki Makaurau

Nga Rangatira e nga hoa hoki, nga mihi nui a koutou.

Welcome to the Second Critical Research in Drama in Education International Symposium. In drama in education we create fictional worlds, we play in the ‘as if’ of life. A critical engagement in drama in education involves moving beyond a critical thinking approach to one which actively imagines a world that might be different, better than the ones in which we live. In the beauty of our art form we create moments where we might have a sense of possibility, of knowing what the world might be capable of becoming. Central to a critical approach to drama in education is a recognition of the power of acting in a world where too often we are constrained as spectators. The Critical Research Unit in Applied Theatre has engaged in work this year which has had critical hope and the reimagining of possibility at its core. Following the Christchurch earthquakes, we have been involved in work with children which asks them to consider what is needed to repair a torn dream cloth. As we added the ingredients to our imagined bowl, we added a teaspoon of light from the darkest tunnel. As we sprinkled it in, one child said, “see the light goes through everything.” And we did see the light pierce its way through the darkness.

There is so much about the teaspoon of light that references our work in applied theatre and drama education. As Michael Balfour suggests, much of what we do is a theatre of small changes. Yet perhaps we shouldn’t underestimate how much can be achieved through our work. Sometimes it feels as if the changes we want to see in the world are overwhelming and our contribution so small. Yet even with a teaspoon of the right thing you can clearly achieve so much. *Possibilitates* is a wondrous word. Welcome to this conference which celebrates this wonder.

Associate Professor Peter O’Connor

Director, Critical Research Unit in Applied Theatre

December 1 2011. Postgraduate Collaboratory

Students enrolled in a Research Higher Degree and their supervisors are invited to attend this one day collaboratory prior to the opening of the symposium.

9:00 Welcome and Coffee	Peter O'Connor
9:30 Opening Keynote: Traps for young researchers	Michael Anderson
10:00 Research "speed dating". In 3 minutes describe your entire research project	Michael Anderson
11:00 Research chat: drawing on what you have learnt from the "speed dating session" move around and chat to those who you have questions for or whose research you would like to learn more about.	Michael Anderson
12:00 Lunch	
12:45 Keynote: Playbuilding as Qualitative Research	Joe Norris
1:30 Finishing the PhD. Advice from a panel of recently completed PhD's:	Recent PhD completers from The University of Sydney and Massey University
2.45 Concluding remarks	Michael Anderson

Schedule

4.00 p.m. Powhiri and formal welcome.

5.00 p.m. Keynote Presentation. Owen Gilmour Theatre N3.

Professor John O'Toole, The University of Melbourne

Drama for empower-meant...

A thousand years drama has been seen, off and on, as a pedagogy of possibilities (to Aristotle admirable ones, to Plato deplorable ones). In the last fifty years it has become refined into a fully formulated pedagogy with an ever-expanding bank of resources and a track record ranging from spectacular successes to unlamented oblivion. In the last thirty years this practice has spawned an already substantial industry in research, again ranging from the dazzling to the pedestrian, but which cumulatively finds drama to be an immensely productive, empowering, dialogic and innovative pedagogy. In the last twenty years drama education has reinvented itself more universally as Applied Theatre. And yet ... questions remain, including the elephant in the room – why, with all these successes, all that proof and all those words written, do so few pedagogues use it? Why are those successes still surprising? Why do we still promote drama as innovative? Is there a gap between our rhetoric and our reality in realising drama's possibilities as pedagogy?

Biography:

John O'Toole was Foundation Chair of Arts Education at the University of Melbourne from 2005-2010, and formerly Professor of Drama and Applied Theatre at Griffith University. He has been practising, teaching and latterly researching in drama education and applied theatre for over forty years, all over the world, and has written and co-written many standard books, both research and teaching texts. He is currently the Lead Writer for the Arts, and for Drama, in the forthcoming Australian Curriculum.

6-7.30 p.m. Drinks and Canapés and Launch of the online NJ journal.

December 2 2011.

9.00 a.m. Keynote Presentation, Owen Gilmour Theatre N3

Associate Professor Julie Dunn.

Emotion in the Drama Classroom – Friend or Foe?

An eighteen year-old girl stands beside me sobbing. She is participating in a process drama based on Tennessee Williams' play, *A Streetcar Named Desire*. One of her classmates places a comforting arm around her and the work moves on. Six months earlier, I also hear the sound of sobbing, but this time the tears are my own. I am in-role and working as the facilitator. Suddenly, and without warning, the dramatic world I am co-creating generates from me a deep and surprising emotional response.

Emotions are of course central to our humanity and as educators we celebrate the ability of our art form to powerfully unite the cognitive and affective domains. However, within the current climate of education, emotions seem to be viewed in one of two ways. They are either feared for the damage they may cause, or marginalized as “unnecessary” distractions that keep us from the core task of achieving enhanced results in measurable forms of literacy and numeracy. In this latter context, the only emotional currency of value would appear to be anxiety. Set against this backdrop, how can a pedagogy that intentionally evokes emotion survive? Drawing specifically on data gathered across three distinct research projects, this presentation will explore emotion in the drama classroom. Building out from the ideas developed by pioneers in our field, it will pose one key question: Emotion...is it friend or foe?

Biography

Associate Professor Julie Dunn is a member of Griffith University's Applied Theatre team where she teaches across multiple programs including the Bachelor of Education, Bachelor of Arts in Applied Theatre and two Doctoral Programs. She also convenes and teaches on the Master of Drama Education program, both on-shore and off-shore in Hong Kong. Julie is passionate about all improvised forms of dramatic activity, especially process drama and dramatic play. Her current research and publication work explores practice at the nexus of these two forms, with oral language development and written literacy being two

outcomes of drama work that are of particular interest. Julie is the author of a number of publications, including *Pretending to Learn*, which she co-authored with John O'Toole.

9.45-10.15 a.m. Morning Tea

10.15-11.05 Concurrent Workshops

A Teaspoon of Light Theatre Company. Theatre space.

The Teaspoon of Light Theatre project is a UNESCO funded project working in schools in Christchurch following the earthquakes. It works with 6-8 year olds on repairing torn dream cloths. This is a practical session with the Christchurch based theatre company working with a local primary school. The project has featured in several You Tube videos

<http://www.youtube.com/watch?v=ZoMpzlzJrFM>

N357 Black Friars Theatre Company

Putting a tick in the "Sione" box: Working towards culturally responsive pedagogy: Diversity and voice: Inclusion, representation and empowerment.

This practical workshop will explore the ways in which stories help us construct and reconstruct our places in the world. As a lens through which young people view themselves, the world, and their place in the world, texts can be a powerful means of affirming or refuting positive cultural identity and self-image. This workshop has a distinct Pasifika flavour with workshop activities presented by the critically acclaimed Black Friars Theatre Company

(www.blackfriarscompany.blogspot.com). Pasifika ākongā in particular feel connected to their teachers and engaged in ako when a relationship is established between the teacher and the learner, or when educators take into account the Va or the spaces in between. It is essential to "uphold the moral, ethical, spiritual dimensions of social relationships for all stake-holders", (*Teu Le Va*, Airini, Anae & Mila-Schaaf, 2010). As educators, we should consider classroom texts themselves as advocates for or against the formation of positive, cultural self-image. We should construct tasks where the manner of

assessment is culturally appropriate and equitable, not awarding implicit advantage to students from the dominant culture.

Biography

The Black Friars are a group of Polynesian young people from all areas of the Pacific who have a talent for and a love of the performing arts and who have a particular affinity for maintaining the Pacific performing arts. We perform a wide range of theatre types from Shakespeare (one of our specialty areas), Greek Theatre, contemporary theatre, instrumental and vocal musical performance, musical composition, improvisation to contemporary and traditional Polynesian music and dance.

Michelle Johansson

Mālo e lelei! I'm a Polynesian English teacher in South Auckland and the director/playwright of the P.I theatre company the Black Friars. I also have the role of Tuākana at Auckland University. Currently I am completing the MProf Studies in Education while enjoying the challenge of working as a Pasifika advisor to the Ministry.

11.05 Keynote Presentation. Owen Gilmour Theatre N3.

Dr Helen Cahill, The University of Melbourne.

Enquiry as the edge of change: using drama to create new possibilities.

It is critical enquiry that calls us to the edge of change, yet traditional research practices tend to elicit the experience of the individual and fail to engage with the way in which people are shaped by as well as shapers of the circumstances they live within. Drama is a powerful tool through which to elicit and share the stories of the silenced. However, audiences and outsiders tend to be drawn towards victim stories and the tales of oppression. Dominant stories invite the maintenance of the status quo. The construction of change requires an investigation into what holds things in place, and the telling of counter-stories of resistance and resilience. The collective medium of the drama workshop can be used to correct for this default to an individualised view of society. Drama can be used to position participants as critical theorists investigating the forces that shape their conditions and behaviour. A collaborative and critical engagement

with the construction of counter-stories can help to elicit a sense that change is not only possible, but also permissible.

Biography

Helen Cahill is Deputy-director of the Youth Research Centre and senior lecturer in Student Wellbeing in the Graduate School of Education, University of Melbourne. She leads a research strand focussing on youth wellbeing and participation. Her research interests include the use of poststructuralist theory to guide the use of drama as a tool for research and social change and the use of participatory methods in health promotion. She has developed a number of Australian and international school and community health promotion curricula addressing issues related to drugs, mental health, life skills, reproductive health and HIV prevention.

11.40-12.30 Concurrent Research Papers

N356

Janinka Greenwood and Abdullah Mowd Nawi, The University of Canterbury.

Drama and ESL: Strategic Artistry

This paper reports a case study of using drama processes for ESL learning with Korean student's in a South Island school. It examines the ways creative, embodied and interactive group processes facilitate second language learning and proposes a model that aligns elements of language learning with types of learning strategy and with types of drama process.

Biography

Janinka Greenwood is Professor of Education and Drama and Associate Dean of Postgraduate Studies in Education at the University of Canterbury, New Zealand, and is Director of Publications for IDEA (International Association of Drama and Theatre in Education). She is a playwright, teacher and researcher

Associate Professor Penny Bundy, Griffith University, Australia

The experience of liveness in a critically engaged response

The experience of liveness is frequently commented upon by young theatre

audiences. A number of different factors from within the theatrical work, within the event, and relating to the individual spectator contribute to the nature of the experience. This presentation will draw on analysis of interview responses with more than 500 young people who took part in the Theatre Space project, a large-scale Australian Research Council funded study jointly undertaken by Griffith, Melbourne and Sydney Universities and thirteen industry partners. That analysis revealed a number of key features that characterised young people's experiences of liveness: being in the audience; atmosphere; performer vulnerability, risk and uncertainty; proximity to live action; a perception of realness; sense of relationship with the actors; theatre as a gift; seeking experience; and intensity of engagement. This paper will consider how such qualities do (and do not) contribute to a critically engaged response.

Biography

Associate Professor Penny Bundy works in the field of applied theatre and drama education in the School of Education and Professional Studies at Griffith University. She has been a Chief Investigator on several Australian Research Council Funded Linkage Projects including Moving On, Sustaining Culture, TheatreSpace and Developing Refugee Resilience. She was co-winner of the 2003 American Alliance for Theatre and Education Distinguished Dissertation Award and is co-editor of the Applied Theatre Researcher.

N357

Dr Chris Hatton, James Cook University, Australia

Drama at the heart (art) of learning: the challenges of conjuring hope in difficult times

The process of imagining the 'what if' or the possibilities at hand, is a central feature of basic drama inquiry in classrooms. This paper imagines 'what if' drama was considered to be 'essential learning' in 21st century schools. What critical and humane learning's can drama provide students that other areas of the curriculum cannot? In what ways can drama be seen as a 'way of knowing' that shapes identities, stories and futures and why is this type of learning so

critically important now? This paper wrestles with some of drama's commonly held beliefs and assumptions and considers the challenges inherent in our promise of 'making a difference' in student's lives. A range of competing tensions and challenges surface on a daily basis in drama classrooms, as teachers engage students in 'feelingful' and 'empathic' dramatic processes and ways of knowing (Eisner 2008; Arnold 2005), often in schools where this work is marginalised, constrained or grossly undervalued. What are the benefits and costs of this kind of relational pedagogy, where our goal is often to help students learn through artistic inquiry to live more deeply and critically in their world? Given these difficult times, there seems an urgency to position drama more centrally in education and in student's lives. The need for evocative research that captures the uniqueness of drama education becomes even more critical, providing ways to articulate drama's role in providing some much needed he(art) and hope into student learning, so that they might acquire the creative skills and understandings to devise their futures.

Biography:

Christine lectures in Drama and Arts Education at James Cook University. Previously she was the state Drama Curriculum Adviser K-12 for the NSW Department of Education and Training.. Her drama research in secondary schools combines arts-based, feminist and narrative inquiry methodologies, inviting students to stage their stories and use playbuilding processes to explore alternative ways of seeing and being. She has recently published a book for drama teachers with Sarah Lovesy entitled *Young at Art: Classroom Playbuilding in Practice*.

Trish Wells, The University of Otago

Fictional Frames, Real Questions

The educational methodology frequently associated with drama in education is that unlike most traditional pedagogies, drama has the capacity to bring the student's life into the centre of the classroom. This student centred approach places an emphasis on questions posed by students rather than problems or information conveyed by teachers.

The Theatre in Health Education Trust (THETA), is an organisation which is funded by the Ministry of Health to provide an educational experience of theatre and participatory workshops to young people, targeting specific sexual health outcomes. The programme is presented in high schools, alternative education centres, teen parent units, marae based centres and kura kaupapa. In total 369 classes received the sexwise programme between 21st Feb and July 2011. This year THETA has made some significant changes to the participatory workshops involving students in the process of discovery, problem-solving and deep learning through process drama conventions. The pedagogy encourages critical thinking and provides an opportunity for students to become involved and take ownership of their learning. Using data collected from a variety of perspectives this paper examines a range of thoughts on the process.

Biography

Trish is a senior lecturer in drama education at Otago University. Trish has been involved in professional theatre as an actor and director and has a keen interest in applied and community theatre.

For the past four years Trish has been a trust member for THETA, The Theatre in Health Education trust. THETA is funded by the Ministry of Health to deliver health education programmes nationally to young people, using theatre and participatory workshops as a pedagogical tool.

12.30-1.30 Lunch in the courtyard.

1.30-2.20 Concurrent Papers

N356

Dr Kelly Freebody, The University of Sydney

Engaging in social worlds: Building shared categories and moral reasoning in drama work

This presentation explores the potential for drama education as a space in which young people are given opportunities to investigate and develop their understanding of the social world. It will pose questions about how we, as educators, can develop deeper understandings of the moral reasoning practices that take place in our classrooms and how we might guide students to consider

social issues and perspectives through their everyday work in drama lessons. Through the adoption of role, students experiment with social representations in order to develop scenarios and characters. Through reflection and discussion, students are given the opportunity to make critical judgements, recognise problems, build solutions and test their explanations of the world. This presentation will use examples, drawn from drama classrooms, to explore the possibilities inherent in drama education that allow students to engage in public moral reasoning and give students powerful, engaging messages about place, knowledge and control.

Biography

Kelly Freebody is a lecturer in pre-service education at the Faculty of Education and Social Work, The University of Sydney. Kelly's teaching and research interests are in the areas of drama, social justice, school-community relationships and qualitative research methods, particularly the detailed study of talk-in-interaction. Her PhD used drama pedagogy to explore the ways young people in differing socio-economic situations understood and discussed their future prospects and pathways. Her recent work has focused on the ways in which students understand social categories and engage in public moral reasoning practices in drama lessons.

Esther Fitzpatrick, The University of Auckland

Markers of a Pākehā identity

This paper explores the complexity for white children constructing a positive ethnic identity in Aotearoa New Zealand, a post-colonial nation. The research that informs this paper was developed in response, primarily, to two factors. Firstly, the New Zealand Government recently implemented an educational curriculum which stipulates a vision for all children to develop positive identities. Secondly, the concerns for the hegemonic white, historically settler, population (Pākehā), who struggle to find a sense of belonging in traditionally defined ethnic groups (Bell, 2009). So, given these constraints, how do Pākehā children, in a New Zealand urban school, articulate their emerging understanding of Pākehā identity? Through a methodology of narrative inquiry, children were encouraged to explore and share their ideas on Pākehā identity. Their ideas were expressed as small stories through three key approaches of:

listening alongside children while engaged in process drama; listening to their stories in a semi-structured interview; and through participation in a range of narrative activities. Their small stories were gathered, grounded, and threaded into themes that demonstrated the in-between, fluid, and evolving nature of Pākehā ethnic identity. By identifying specific markers that could be grouped under the headings *Blood, Place of Birth*, and *Belonging*, the children also articulated the importance for Pākehā of their historical and contemporary relationship with Māori, the indigenous people of Aotearoa New Zealand. Throughout the process of listening to the children's stories, significant shifts were observed in how children used specific markers to explain Pākehā as an ethnic identity.

Biography

Esther Fitzpatrick for the past eight years has been involved in initial teacher training, as a lecturer at The University of Auckland, with a previous background in Primary teaching. Her teaching and research demonstrate a keen interest in effective pedagogy (especially drama), narrative methodologies, and the construction of positive ethnic and racial identities. She has recently completed a research Master's degree using drama as a narrative methodology to explore children's ideas on ethnic identity. She has embarked on her Doctoral studies at The University of Auckland to further this interest.

N357

Dr Viv Aitkin, The University of Waikato

Connecting curriculum, connecting learning: Findings from a two year study into negotiated curriculum through Mantle of the Expert and other arts-based integration.

Viv's presentation will share findings from a recently completed research project *Connecting Curriculum, Connecting Learning*. This study was conducted over two years by a team of three university researchers and seven teachers from five primary schools. Using a wide range of qualitative and quantitative methods and a lens of critical reflexivity, the project set out to examine the levels of motivation, engagement and learning occurring in classrooms where the Arts formed the basis of integrated learning contexts. In five of the seven classrooms, teachers chose to work using the Mantle of the Expert approach (an

'incorporated' approach to curriculum which is conducted through dramatic inquiry over a sustained period of several weeks or months). In this presentation, Viv will talk about how children, teachers and researchers in these classrooms found ways to negotiate curriculum and also to renegotiate their learning and research relationships. Viv will suggest that this process of critical renegotiation supported the teachers, researchers and indeed the children to uncover and challenge their own perceptions, motivations and practices.

Biography

Viv Aitken is Senior Lecturer in Drama Education at the Faculty of Education, University of Waikato. Viv's past research has included looking at arts-based integration in primary schools, arts and relational pedagogy, drama in inclusive settings and theories of power and positioning in drama, particularly in relation to teaching in role. Viv's current research focus is the use of Mantle of the Expert as a sustained approach to teaching in the context of the NZ curriculum. Viv was convenor of the *Weaving Our Stories* Mantle of the Expert conference in 2009 and provides ongoing support for teachers using the approach in schools through cluster groups and a national website.

PHD Keyhole panel

Students currently enrolled in their PhD studies in drama in education or applied theatre will provide snapshots of their research in this panel. Students from the University of Sydney and the University of Auckland will be part of this presentation.

N551

Teaspoon of Light

Ginny Thorner and Jamie McKenzie

This discussion session provides an opportunity for those who attended the practical morning session with the local children to talk about the work and to also discuss how the programme works in the different context of Christchurch schools since the earthquakes. The presenters will also share some of the drawing, and writing produces by children in response to the theatre in education visits.

Elizabeth Anderson and Chris Horne

Seeing things up close and large : teacher and researcher look at practice. Chris, a drama specialist with upper primary students, aimed to extend students' capacities for perceptive imagination and artistic engagement in drama work. Classroom work developed into performance, which was documented and filmed.

Elizabeth's doctorate is examining the nature of effective drama teaching, looking up close at teaching practice. The work in collaboration with Chris has developed alongside that study, and looks toward the possibilities for drama education. In this presentation, teacher and researcher collaborate to bring the critical eye of teacher, artist, director and researcher to a review of Chris's teaching process, and, through the lens of arts education and of teacher education, question and consider what this project might suggest for the fulfilment of drama education's possibilities. What did the experience reveal of the opportunities drama holds for imaginative learning? What insights emerged into possibilities for artistic engagement? How can a teacher's craft knowledge be conveyed to others? To quote Maxine Greene again – what can we learn from “seeing things up close and large”?

Elizabeth Anderson

Senior Lecturer in drama in the Faculty of Education at the University of Auckland. She is currently working on an EdD, researching the characteristics of expert drama teaching in primary school settings, a project that will inform preservice teacher education. Research interests are in drama education particularly, and in preservice teacher education, and curriculum. In the wider field of arts education, she is interested in collaborative projects between Arts disciplines. Her work has included curriculum development, and resource and materials development for drama.

Chris Horne MDramaEd(Hons), Adv Dip Tchg, Dip Ed(Art), Dip Ed(Drama)

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 and creative action and in cross-discipline ways of learning, where understanding in one discipline can be expressed in

another. His work explores how cross discipline connections between drama and visual art 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.

2.20-3:10 Keynote Panel : Jane Bird, Joe Norris, Richard Sallis, Chris Sinclair.

Possibilities for Research

Joe Norris is professor of Drama in Education & Applied Theatre at Brock University, Canada. His book, “Playbuilding as Qualitative Research: A Participatory Arts-based Approach” received The American Educational Research Association’s Outstanding Book Award in 2011. It documents how data generation, its interpretation, and its dissemination, all can be mediated through theatrical means. His work with duoethnography furthers his interest in designing dialogic qualitative research methodologies that assist in the reconceptualization of the world and of self.

Richard Sallis is a lecturer in drama/theatre education in the Melbourne Graduate School of Education at the University of Melbourne.. Richard is the Director of International Liaison, for Drama Australia, the drama educators’ association of Australia; he is a past president of the association.. His recent PhD looked at gender identity, ethnographic performance and drama education.

Jane Bird is a lecturer in drama education at The University of Melbourne. She is the co-author of the VCE student textbook series *Acting Smart* for both Drama and Theatre Studies, now in their fifth edition. For several years, Jane participated in the collaborative research group Auld Goats (AG) co-constructing and performing an ethnographic performance to academic audiences both nationally and internationally. She is currently completing her PhD at The University of Melbourne investigating possible applications of performance ethnography for educational purposes.

Christine Sinclair is Head of Drama Education at the University of Melbourne. She is also a freelance community artist, working as a writer and director in many community settings and has recently directed a one woman performance based on a personal prison memoir. Her PhD research was based at a primary school and centred on the creation of a whole school festival of performance for children and the wider community.

3.10 Reflective keynote and Poroporoaki, The Owen Gilmour Theatre, N3.

Associate Professor Michael Anderson, The University of Sydney

The reflective keynote will pick up on some of the key themes that have been delivered through the keynotes, presentations and other conversations that take place. The reflective keynote attempts to position what contribution the event has made to our understanding of research in drama education and sets a series of "ways forward" for the field, laying the thematic groundwork for future symposia.

Biography

Dr Michael Anderson is Associate Professor and Associate Dean for Strategic Communications 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: Transforming Teaching and Learning* (Continuum, 2012); *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). 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 2009-2012.