

## Symposium Welcome

*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 International Symposium on Critical Studies in Drama in Education, hosted by the School of Critical Studies in Education, the Faculty of Education at the University of Auckland.

At the heart of drama in education is the recognition that beyond teaching a body of knowledge about a precious art form it allows us to engage with the possibility of imagining new worlds, of engaging with not only who we are but also who we might become. Central to drama in education is *critical hope* which rather than offering a specific utopian vision or blueprint for the future allows us to imagine a different future for ourselves as individuals and as communities.

In theatre making we act. We no longer remain spectators. Increasingly people of all ages feel constrained as passive viewers of a world they feel little connection to or ability to manage. Adrift in a world where post modernity denies the potential for agency, for the ability for individuals to alter and shape their personal and social lives, drama education offers the potential for hope-based action.

We need this critical hope, the push against the historical grain like a fish needs unpolluted water . Hope which

*makes the leap for us between critical education, which tells us what must be changed; political agency, which gives us the means to make change; and the concrete struggles through which change happens. Hope, in short, gives substance to the recognition that every present is incomplete. (Giroux 2004)*

In the felt understanding that exists by the simple act of standing and walking in the shoes of others we release not only the imaginative possibilities of new

worlds but we begin them. Worlds made richer not purely through imagined possibilities but worlds enriched by empathetic, and compassionate recognition of the other that resides in all of us. It is this unique attribute of drama which allows for the potentiality of drama as a pedagogy of hope. These beliefs, central to the rhetoric of drama in education for over fifty years, will be challenged, questioned, debated and, as we do so well in drama, they will be played with.

My hope for this symposium is for open critical debate amongst us as colleagues and friends. We will share our research and develop new friendships and relationships across New Zealand and across the world.

This symposium is an important landmark moment in the history of drama in education in Aotearoa New Zealand. It is the first international symposium on drama in education hosted by a Faculty of Education in a University in New Zealand. For the first time, as part of the symposium, doctoral students from across the country will have the opportunity to meet and discuss their research with international colleagues. Our research community in drama education in New Zealand has grown significantly with five doctoral candidates beginning their studies here at the University of Auckland this year. I particularly acknowledge their place in this symposium, the first public work of the Research in Drama in Education group here in the School of Critical Studies in Education.

I believe it is significant that drama in education has found a new research home alongside other critical pedagogues. It will be from this space that research will be conducted into the potential of drama in education in a wide range of contexts.

We are welcoming to Auckland delegates from around New Zealand, from Australia, from Thailand, from Taiwan, from Hong Kong, Canada and Ireland. The long journey across the seas to our beautiful country, I hope, will be worthwhile to you. Enjoy your time in our unique place, enjoy our beautiful scenery and leave with new friends.

My personal thanks to Associate Professor Graeme Aitken, Dean of the Faculty of Education for his support. Dr Airini and Associate Professor Elizabeth Rata from the School of Critical Studies for their support of this initiative. Much gratitude

to Jenni Tupu, Delphine Matthews, and Stacey Davis for their administrative support behind the symposium

Finally a welcome and thanks to all our keynote speakers and paper presenters who have been prepared to share their work with us.

Welcome. Welcome. Three times welcome.

Dr Peter O'Connor

Symposium Convenor.

## **Programme Schedule:**

### **Tuesday 26<sup>th</sup> October**

**1.00- 2.45 p.m.**

#### **Pre-symposium workshop. N356**

PhD roundtable discussion on current and emerging research projects at the University of Auckland. This panel is open to students currently enrolled or planning to enrol in PhD studies in drama in education, applied theatre.

**3.00 p.m.**

#### **Symposium Powhiri**

#### **N3- Owen Gilmore Lecture theatre**

Please gather at the N3- Owen Gilmore Lecture theatre before 3.00 pm.

**3.45-4.30**

#### **Tea and Coffee in N354**

**4.30 -6.30 p.m.**

#### **Plenary Keynote Panel Presentation:**

#### **The Potential of Drama Pedagogy. Owen Gilmour Theatre. N3**

Welcome from Associate Professor Graeme Aitken, Dean of the Faculty of Education.

Panel speakers have been asked to consider and respond to the title of the panel as it is reflected in their own research.

Associate Professor Michael Anderson The University of Sydney

Associate Professor Penny Bundy, Griffith University

Dr Madonna Stinson, Griffith University

Elizabeth Anderson, The University of Auckland

Chaired by Dr Peter O'Connor, University of Auckland.

Followed by drinks and light refreshments.

### **Wednesday 27<sup>th</sup> October**

#### **Keynote Presentation; Owen Gilmore Theatre, N3.**

**9.00 to 10.00 a.m. Associate Professor George Belliveau and Sue Belliveau.**

#### **Much Ado About Shakespeare.**

Using an elementary class' journey with Shakespeare as the focal research point, this presentation explores the nature of the learning that took place in the classroom and beyond using research-based theatre (performing data). Over a three-year period

students (6,7,8,9 yrs old) in a Montessori classroom in Vancouver, Canada have worked on three adapted versions of Shakespeare: *The Tempest*, *A Midsummer Night's Dream*, *Much Ado About Nothing*. The preparation and production of the plays provide a rich research site to examine how using research-based theatre as a methodological approach can shed light on children's learning experience through theatre. The presentation is divided into two sections. In the first part the presenters share the context for the research project as well as some background on research-based theatre. In an effort to illuminate the layered and complex work in the elementary classroom, the second part has the presenters perform key moments from the research data.

**Associate Professor** George Belliveau teaches in the Faculty of Education at the University of British Columbia. His research interests include research-based theatre, drama and social justice (bullying), drama and L2 learning, drama across the curriculum, and Canadian theatre. His co-authored book with Lynn Fels *Exploring curriculum: performative inquiry, role drama and learning* (2008) is published by Pacific Educational Press.

**Sue Belliveau** is an elementary Montessori teacher in Vancouver, Canada where she has been working with children from ages three to twelve for over 15 years. She has been using Shakespeare in her classroom for the past four years as a way to create community and expose children to rich literature. She has shared her work and research in various teacher professional contexts, university classrooms and academic conferences.

### **10-10.30 Morning Tea**

### **10.30-11.20**

### **Paper Presentations : Session One**

#### **N356**

#### **Associate Professor Penny Bundy, Griffith University, Australia.**

In her paper Penny will share reflections arising from her experiences working as a facilitator and researcher with participants in the Moving On Project – a 3 year Action Research Project which used a drama based approach to change with the adult survivors of institutional childhood abuse. An overview of the whole project will be provided with a further detailed description and analysis of participant engagement at two different periods of the three year project. The first approach will discuss and analyse engagement in a process drama approach earlier in the work. The second will describe and analyse an approach to devising, rehearsing and presenting traumatic autobiographical stories for public performance. The role of power will be central to the discussion.

Associate Professor Bundy is Head of School, (School of Education and Professional Studies) in the Faculty of Education 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 Research/ IDEA Journal*.

#### **Trish Wells, University of Otago.**

**Nurturing the imagination and providing a space for the enhancement of reflective insight through the fictional world.**

This paper reports on research conducted around a two week intensive drama module in a New Zealand teacher training institution. The work explores the learning involved for the participants during the process of creating a narrative for a piece of theatre aimed at a pre adolescent group of children. 'If you had something you would like to say to children, collectively, what would it be? The paper explores the concept that drama education has the potential to promote and evoke reflective insight and understanding through the creative process.

Trish joined the University of Otago in 2006 after teaching for ten years as a drama specialist at the former Dunedin College of Education. Trish has worked professionally in the area of theatre as an actor and director and is a co-founding member of 'Talking House Theatre Co, and a member of the national board for the 'Theatre in Health Education Trust'.

**N357**

**Dr. Michael Finneran, The University of Limerick, Eire**

**Rhetoric, reality or reverie? A critical examination of the concept of universalism in drama as education.**

The language of drama/theatre as education is contested. So too are the intentions and outcomes of drama/theatre as an educational force. That is not to suggest that a unity of intent or similarity of outcome would suit all purposes. Such a flattened proposition would clearly negate cultural differences and human agency. However, much of the undifferentiated language of drama as education does not acknowledge or ably facilitate the breadth of work and multitude of meanings it attempts to represent. It will be suggested in this paper that this is the outcome of unparalleled growth of a breadth of practice throughout the international community, but the distinct lack of a similar evolution in discursive activity. This paper will explore a specific concept that the author feels to be problematic and in need of further exploration: universalism. Allied to it is the concept of transformation. These ideas lie at the heart of the symposium, and of much drama practice: the simple belief held by many of us that drama can act as a force for good (and ultimately change) in a wide range of places and situations. It will be argued that much broader and deeper conversations need to evolve and thrive before drama as education can truly lay claim to Friere's unpolluted waters.

Michael Finneran is a Senior Lecturer in Drama Education 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 in Drama Education from the University of Warwick. Michael will be Academic Director for the *International Drama in Education Research Institute (IDiERI)*, which will be held in Limerick in 2012. He is the conference reviews editor for *RiDE: The Journal of Applied Theatre & Performance*.

**Paul Heyward, The University of Auckland**

**Opportunities and Impediments: Role-Play in Teacher Education**

In 2005 Paul completed a Masters dissertation on the use of structured role-play with pre-service student teachers at the former Auckland College of Education. The findings of this study provided some cause for optimism as to the place of drama in pre-service teacher education course work as many of the participant's perceived drama had enhanced their ability to critically reflect on educational issues. In concluding the dissertation Paul recommended that role-play should continue to be integrated as a

teaching approach into a wide range of pre-service courses and lecturers should be provided with the necessary professional development to effectively use role-play in their teaching. In the intervening five years the former College of Education has been merged into The University of Auckland so it seems timely to reflect on how these recommendations have been realised in my own practice as a lecturer at the new Faculty of Education.

Paul Heyward is a Senior Lecturer in the School for Teaching Learning and Development at the University of Auckland's Faculty of Education. Paul's primary research interest has been on the impact drama can have on learning having used drama extensively in his teaching of Primary and Middle School students in both New Zealand and the United Kingdom. Since 2000 Paul has worked as a teacher educator and has studied the use of drama as a teaching approach in pre-service teacher education, publishing nationally and internationally in this research area.

## **N551**

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

Drama educators and applied theatre practitioners have developed several popular narratives for the power of what we do. This presentation will ask whether these stories have credibility when judged against research and when reviewed by those outside the field? The presentation will discuss some of the claims that drama education and applied theatre makes about itself. It will examine these claims in light of the changing nature of our schooling system in particular and our society in general. Drawing on models of research inside and outside the field and an examination of various popular narratives in the field the presentation will look to the emerging challenges for drama education and applied theatre and make some suggestions for how we might respond energetically and courageously to those challenges. It will pose the following questions: Are our stories credible? Do we need new stories? Is the field equipped to meet the challenges of the 21st Century? Do we have the research? Do we have the leadership? Do we have the vision that can ensure drama and applied theatre remains relevant to teachers, students and the communities we serve?

Associate Professor Michael Anderson's 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 *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.

### **Elizabeth Anderson, The University of Auckland**

This paper explores the knowledge that is significant in drama education for pre-service primary teachers.

Drama has potential for engaging participants, and integrating and transforming learning. The challenge for teacher educators in drama education is to convince student teachers of that potential and convey the particular skills to enable them to teach drama

effectively – all in a very short course. My research addresses this challenge. A research project conducted in 2009 asked drama education experts in New Zealand and internationally what features they considered would mark effective drama teaching practice in the primary school setting. Three key features of effective drama teaching practice which have significance for the symposium topic, and for this teacher education setting are:

- a good knowledge of the curriculum,
- a sound practical knowledge,
- the ability to lift drama work to a level of artistry.

Curriculum knowledge is required for drama teaching. However, there is potential for tension between this content knowledge and the equally necessary interactive relational embodied practical knowing of drama. Artistry weaves the practical with the content, combines thinking feeling and imagining, and engages minds to transform the learning experience into – to borrow Heathcote’s (1980) term – “materials for significance”. We assume that knowledge of practice grows with teaching experience, but a novice teacher’s practice could be assisted if tacit expert knowledge were made explicit. Exploring what is significant in drama teaching will reveal the distinctive skills that make effective drama teaching distinct from good teaching, and how they can be used to lift drama work to a level of artistry.

**Elizabeth Anderson** is a 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.

**11.30am-12.10**

**Keynote Presentation by Professor John Carroll, Charles Sturt University.  
Owen Gilmour Theatre. N3.**

### **Role enhanced learning: Mantle of the Expert and Epistemic Games**

This research compares applied drama and digital games-based learning and the dramatic conventions used in both as pedagogical practice. These approaches use a range of dramatic techniques that engages students in learning by producing works or solving problems as if they were professionals in a field of expertise. Research into the literature surrounding these pedagogies has been undertaken using Leximancer, a software based program used to locate meaning in text-based documents. Leximancer identifies key themes, concepts and ideas by data mining large amounts of text, and visually represents information in ‘concept maps’ showing the main relationships and connections that exist in the data. The relationship between drama and digital games pedagogy is compared by exploring the major techniques used by the leading practitioners, Shaffer and Heathcote. Some synergies that exist within the curriculum for drama and digital games-based learning are suggested.

Professor John Carroll is a pioneer in drama education. The first and only PhD student of the legendary Dr Dorothy Heathcote, John’s early work in the establishment of drama in education saw him develop models around distancing and framing ( borrowed from Goffman) that still informs the field today. His ground breaking research on the relationship between epistemic gaming theory and process drama again leads the drama education field.



**12.10pm - 1.00pm Lunch**

**1.00-1.50 pm Paper Presentations: Session Two**

**N356**

**Dr Peter O'Connor and Molly Mullen. The University of Auckland**

**Romeo and Juliet: A six week multi arts journey in a Youth Justice Facility.**

Preliminary findings from a six week arts project with Applied Theatre Consultants Ltd team of theatre, dance, drama and music team in an Auckland Youth Justice secure residence are presented. The inherent nature of the discipline inherent in the arts as it conflicts with the imposed discipline of institutional life became a major focus of the project. As an example of critical hope the paper raises questions about the nature and importance of hope within secure settings.

Dr Peter O'Connor is a Senior Research Fellow at the University of Auckland and an Adjunct Associate Professor at the University of Sydney. He is a founding director of the acclaimed Applied Theatre Consultants Ltd.

Molly Mullen is a recent Masters in Applied Theatre graduate of Central School of Speech and Drama, London and is enrolled in her PhD at the University of Auckland. Molly was contracted to evaluate the project discussed.

**Jane Luton, The University of Auckland**

**Drama and Theatre in and for Schools: Referencing the nature of theatre in contemporary New Zealand**

This paper is based on Jane's recent Masters thesis. In it she explored the history of Drama in schools in New Zealand from the 1800's to its becoming a discrete Arts subject within the New Zealand educational curriculum in 1999 and an NCEA subject in 2001 which has undoubtedly contributed to the range and quality of work being undertaken in schools. The thesis investigates some of the many kinds of Drama work taking place in contemporary New Zealand schools, and explores the relationship which exists between schools and professional theatre practitioners. The research suggests that Drama performance work in schools can, and often does, contribute to the cultural welfare of local communities and to a New Zealand theatre identity in general.

Jane Luton is currently the Head of Drama at Botany Downs Secondary College in Auckland having been a drama teacher for twenty years. She has a BA Honours in Theatre studies and Dramatic Arts from the University of Warwick and a PGCE from the University of Reading. Jane taught Drama in the UK for several years, before immigrating to NZ in 2002. She is the co-author of the Level 2 and 3 ESA study Guides. In 2009 she was awarded a First Class Honours Master's Degree in Theatre studies from the University of Waikato. She is enrolled in her PhD at the University of Auckland.

**N357**

**Dr Viv Aitken, The University of Waikato**

**'Everything links to everything really': learning through dramatic inquiry in Mantle of the Expert**

In this presentation, Viv Aitken will share some preliminary findings from 'Connecting curriculum: connecting learning' a two-year TLRI funded research project into arts-based integration in NZ. Viv will report on her experience of working closely with teachers and children from five different primary classrooms where the dramatic inquiry system known as Mantle of the Expert has been trialled as the principle method of curriculum delivery over a sustained period.

Dr. Viv Aitken is senior lecturer in drama education at the Faculty of Education, University of Waikato. Viv contributes to preservice programmes for undergraduate and graduate students preparing to teach at primary and secondary schools. She also supervises Masters and PhD students and works with teachers in schools. Viv's research interests include: drama as pedagogy including Dorothy Heathcote's Mantle of the Expert system; power, positioning and agency in the teacher-student relationship, particularly with regard to teacher in role; drama and cultural appropriacy in NZ curriculum; and drama as a tool for people with intellectual disabilities.

**Dave Cameron, The University of Newcastle, Australia.**

### **Anything, anytime, anywhere: Drama education and the hype cycle of technology**

Drawing on survey research with first-year undergraduate theatre and media students at an Australian regional university, this presentation considers the hype - and the hope - surrounding online and mobile technologies and their application to drama education.

David Cameron is Senior Lecturer in Online Teaching and Learning in the University of Newcastle's Centre for Teaching and Learning. His current research interests include mobile and social media, digital game-based learning, and the intersections of applied drama and online learning. He is a co-author of 'Real Players? Drama, technology and education' and a co-editor of 'Drama education with digital technology'.

### **Paper Presentations: Session Three. 2.00pm-2.50 pm**

**N356**

**Associate Professor Janinka Greenwood, The University of Canterbury**

Arts-based research arises from acknowledgement that human beings are complex, we are body, as well as mind, we know and communicate through all our senses, not just words and we know things in other ways than intellectually. The literature describes two different applications of ABR. The first uses one or more of the arts as tools to study a social or educational issue: for collecting data, analysis, or presentation of findings. It is seen as a tool that leaves more power for self-definition in the hands of participants. The second is a process of investigating the arts themselves. There are also ways of combining both approaches. This paper presents three case studies that formed part of an international research project in which drama was used as a tool to investigate the learning of foreign students & people belonging to minority cultures.

Janinka Greenwood is a teacher, writer, researcher and drama worker. Janinka is Associate Dean of Postgraduate Studies in Education at the University of Canterbury.. Her research is based in a group of interconnected areas: education, theatre and the intercultural space where these take place. While some of her projects are in one or other of these separate areas, she is keenly interested in where they overlap and extend

our conceptualisations of aesthetics, semiotics, scholarship and knowledge.

**Esther Fitzpatrick, The University of Auckland**

**Pretending to listen: listening to children's stories about ethnic identity through participation in process drama.**

Listening to the voices of children is critical to better understand the complex process of identity development. This study used process drama as a participatory method to listen to children voice their ideas on Pākehā identity. Process drama captured the storying as it unfolded through an experience-centred approach, where meanings were co-constructed over time as participants drew on knowledge from past, present, and future or imaginary experiences. It also provided a safe place for the exploration of elusive or difficult concepts, where through the fictive drama children were able to 'unlock internal comprehension' as their ideas were shared in interaction with the stories of others. The role of the researcher as 'teacher in role' provided space for the researcher to participate alongside the children, where intervention was regarded as ethically sound. The researcher was then responsive to the implicit storying that took place.

Esther Fitzpatrick is a Lecturer at The University of Auckland, in the Faculty of Education, teaching on courses in Psychology of Education, Effective pedagogy and Raising student achievement. She is especially interested in innovative pedagogies to engage students on their learning journey and the construction of positive identities. Her research, more recently, has been focused on exploring how children construct and describe a positive Pākehā ethnic identity through the use of a drama methodology.

**N357**

**Dr Julie Dunn, Griffith University, Australia.**

**Dramatic Engagement: A Reflective Memo.**

This paper explores dramatic engagement within the context of process drama, particularly as it occurs within those frames of drama where the participants are operating within a shared dramatic world. It draws upon a reflective memo developed as a result of research conducted in a primary classroom more than ten years ago and revisits the data collected at that time. By reflecting on the ideas created in the original memo, concepts connected to dramatic engagement are reconsidered and a revised definition is developed. This revised definition is focused on the meaning making dimension of engagement, with far less significance being placed on its observable, external qualities. In addition, the importance of participants maintaining awareness of the actual world as they work collaboratively to co-construct the dramatic one is highlighted.

Julie Dunn is a senior lecturer at Griffith University where she is a member of the Applied Theatre Team. Her undergraduate teaching is focused on drama curriculum, while in the post graduate area she convenes the Master of Drama Education program, both domestically and in Hong Kong. Julie's research interests are varied, but mostly relate to process drama and dramatic play.

**Claire Coleman, The University of Auckland**

**Process Drama and Social Studies – authentically doing what an historian would do!**

This paper will discuss recent research into the use of process drama to teach social studies to engage Pasifika boys in a New Zealand secondary school. It will specifically focus on how the use of authentic task orientated work affected student engagement with social studies and how working on social studies through process drama facilitates holistic learning. It will begin with a discussion on methods of teaching social studies and the work of Fines, Morris and Taylor. It will then briefly outline the context, design and methodology of the study. It will then present findings which indicate how the drama allowed various social studies concepts to integrate naturally as students worked on real problems just as a historian would. Furthermore it will detail how students experienced empathy and its value to holistic learning and the development of the key competencies. Finally this paper will reflect upon how the use of process drama provided a safe space in which and how students could learn about themselves and connect them to the lessons, mysteries and people of the past.

Claire Coleman began her career working for NZCCS touring Auckland schools as a disability awareness puppeteer. As an experienced drama educator in New Zealand she has taught in both primary and secondary schools as well as in community drama education. Her extensive experience working with Pacific Island students in South Auckland has led her to her most recent research working to create more inclusive and engaging learning opportunities for Pasifika. Claire has a Diploma in Performing Arts from Selwyn Performing Arts, Bachelors Degree in English, Graduate Diploma in Primary teaching and a Post-graduate Diploma in Education from Auckland University. In October 2009 Claire was awarded the Outstanding Student Research Award at the Faculty of Education and Social Work and the Graduate Scholar Award at the Arts in Society conference in July 2010. She recently completed her Master in Education by Research at the University of Sydney supervised by Associate Professor Michael Anderson and Dr Peter O'Connor.

**N551**

**Dr Madonna Stinson, Griffith University, Australia.**

**Who owns the curriculum?**

Australia is in the throes of developing a National Curriculum that contributes to the “democratic, equitable and just society” which the government desires. The “shape paper” for The Arts curriculum (including drama) has been prepared and is open for consultation. A significant challenge for systemic curriculum developers (especially in large scale curricula such as those intended for national implementation) is to accommodate the needs and interests of a diverse population, and to give due consideration to the emotional currency of location. I suggest that we curate rather than create curriculum, and in this paper I will consider a range of issues and constraints that are implicated in curriculum development and implementation. Among the questions that I wish to focus on are: What might constitute a curriculum in drama? Who gets to decide? And, how do we accommodate diversity and distinction in our student population?

Dr Madonna Stinson is Senior Lecturer in the School of Education and Professional Studies, Griffith University, Australia. She teaches and researches in the areas of drama

curriculum and pedagogy; drama and language acquisition; and curriculum theory, design and implementation. Her most recent book (with John O'Toole and Tiina Moore) *Drama and Curriculum: A giant at the door* was published by Springer in 2009. Her student texts, *Dramactive 1* and *Dramactive 2* with Debbie Wall, are used in many schools in Australia, New Zealand, and Singapore. This is Madonna's first visit to New Zealand.

### **Luke Devery, The University of Waikato**

This paper considers the work of Troupe Waihi – a semi-professional, extra/co-curricular drama troupe, operating out of Waihi College - that specialises in creating celebratory theatre within a wide range of physical, professional, social and dramatic contexts. This project seeks to establish the ways in which the troupe's activities reflect and extend the vision of the 2007 New Zealand curriculum. It follows the troupe through their 2010 engagements (in Maketu, Whangamata, Paeroa and Whangarei) and discusses the implications for the students' academic, personal and social development. The text is informed by primary observation, analysis of the surrounding literature, interviews conducted with relevant educationalists, and interviews conducted with past and present troupe members.

Since 1986 Luke has enjoyed a practical life in the performing arts; working in Film, Television and Theatre, Events and Festivals. During the last decade he has formalised his training in Australia (through the John Bolton School of Physical Theatre, Melbourne) and education in Aotearoa New Zealand (with a BA and Diploma of Teaching from the University of Auckland. Luke is currently completing a Master's thesis (under joint supervision between the Universities of Waikato and Auckland) with the intention of extending this into doctoral studies. Luke's primary research interests are celebratory & community theatre, and dramatic activity within education.

**3.00pm – 3.45pm**

### **Reflective Plenary**

#### **N3 - Owen Gilmour Lecture Theatre**

**Dr Viv Aitken, the University of Waikato .**

Dr. Viv Aitken is senior lecturer in drama education at the Faculty of Education, University of Waikato. Viv contributes to preservice programmes for undergraduate and graduate students preparing to teach at primary and secondary schools. She also supervises Masters and PhD students and works with teachers in schools. Viv's research interests include: drama as pedagogy including Dorothy Heathcote's Mantle of the Expert system; power, positioning and agency in the teacher-student relationship, particularly with regard to teacher in role; drama and cultural appropriacy in NZ curriculum; and drama as a tool for people with intellectual disabilities.

### **Symposium Closing**

**3.45-4.00p.m. Dr Peter O'Connor, The University of Auckland.**