



15th July Abstracts

Acting for the Planet: Drama for ecological awareness, transformation, and social action

At IDIERI 2015 a round-table discussion entitled, Drama in Education for Sustainable Development (ESD) posed the question of how drama might contribute to ESD. This was followed at IDEIRI 2018 by a round-table discussion focused on possibilities for applied theatre, performance and drama education to draw attention to ecosystems, promote care for the environment, challenge ecological injustice and address eco-anxiety. At both occasions, participants shared questions, concerns and examples of practice from around the world. The aim of this panel, at IDIERI 2022, is to keep this conversation going. This panel invites people to gather and consider what has changed, where has our thinking and practice gone over these years of pandemic and overwhelming evidence of climate crisis, habitat loss, escalating eco-health issues and extinction.

1. Toi Taiao Whakatairanga (Molly Mullen (presenter—University of Auckland), with Mark Harvey, Sophie Jerram, Nick Waipara, Marie McEntee, Arianne Craig Smith, Chris McBride and Chervelle Athena)

This paper arises from two projects in Aotearoa New Zealand, both working at the interface of mātauranga Māori (Māori knowledge), western/colonial science and the arts to raise awareness of, and garner public action in response to, two plant diseases myrtle rust and kauri dieback, which present significant threats to native and endemic plant species. The projects involve commissioning Māori artists to develop arts projects that raise public awareness in ways that support mana motuhake (self-determination) of iwi, hapū and the ngāhere (tribes, subtribes and the forest). This paper focuses on the complex task of trying to understand what it is these projects ultimately achieve. I will outline the attempts of the research team to decentre Eurocentric, capitalocentric and anthropocentric notions of value/impact.

2. Drama Workshops for Sustainability in Higher Education - examples from Sweden (Eva Österlind and Julia Fries, Stockholm University)

In Sweden, there is an interest in Education for Sustainability at all levels, and it has been part of educational policies for decades. Education is supposed to build knowledge-based hope and action competence. But, evidence shows that students experience ESD as nagging and teachers want more guidance on how to approach sustainability issues. This presentation is based on two studies of drama workshops for Sustainability in Higher Education. The first shows how content is received in different ways depending on contextual factors. The second exemplifies how drama may contribute to transformative or even transgressive learning.

3. Embodying Recovery and Hope: How Drama and Youth Theatre can Respond to Eco-Anxiety and Support Recovery in Disaster Affected Communities. (Sarah Woodland, University of Melbourne and Linda Hassall, Griffith University)

Australia is in a tense and problematic position regarding the climate crisis. Despite being on the frontline of climate-related natural disasters; successive government policy failures have led to Australia falling behind in its domestic responsibilities and becoming an outlier in global efforts to combat climate change. This presentation discusses findings from a pilot project investigating how theatre and drama might facilitate wellbeing and agency for children and

young people, encompassing post-disaster recovery and eco-anxiety. In partnership with established national and state youth theatre companies and grassroots youth drama groups, the pilot targeted practitioners to see how their work was responding to these issues. Early findings suggest diverse practices are responding to a confluence of wellbeing challenges both within and beyond the climate crisis being faced by young people and their communities.

Presenter Biographies

Molly Mullen is a Senior Lecturer in the Faculty of Education and Social Work at Waipapa Taumata Rau | University of Auckland. Her research focuses on the intersection of policy, funding and practice in applied theatre and other community-based art practices. She is one of the co-editors of *Research in Drama Education (RiDE)*.

Julia Fries is a drama practitioner and currently a PhD student in educational drama at Stockholm University in Sweden. Her research interest is drama in learning for sustainable development, with a particular focus on economics. In her PhD study she uses drama to explore 'imaginaries' for how sustainable societies can be organized.

Eva Österlind is professor in Applied Drama at Stockholm University. She teaches Drama in Teacher Education, leads a Master program in Drama and Applied Theatre, and tutors PhD-students. Her research focus on the potential of Drama for Learning, especially in relation to Drama in Education for Sustainable Development in HE.

Linda Hassall is a researcher, theatre maker and educator in drama, applied performance and performance studies. She explores the intersection between theatre and social justice themes derived from climate change, recently publishing *Theatres of Dust: Climate Gothic Analysis in contemporary Australian Drama and Performance Landscapes* (2021). She is Field of Study Coordinator, Drama and Program Director, Creative Industries at Griffith University Australia.

Sarah Woodland is a researcher, practitioner and educator in applied theatre, participatory arts and socially engaged performance. She is currently Dean's Research Fellow in the Faculty of Fine Arts and Music, University of Melbourne, investigating how the performing arts can promote social justice and wellbeing in institutions and communities.

Troubling the ethical imagination through rolling role drama: shifting from (hu)man in a mess to posthuman entanglement (Christine Hatton, University of Newcastle, Australia)

This paper will examine a transdisciplinary school drama project called The Sanctuary Project which used Dorothy Heathcote's rolling role system of teaching to connect different curriculum subjects, learners and teachers in a shared drama learning experience in one Australian primary school. In this approach to teaching and curriculum, drama acts as a 'pedagogy of connection' (Dillon, 2006, 2008), where the iterative rolling nature of the dramatic action and roles across classes and subjects provided a powerful interconnected imaginative inquiry for students. A rolling role approach to teaching can provide active and meaningful learning experiences for students, and the system offers teachers ways to address the complexities of living and learning on/about a damaged planet (Tsing et al, 2017). The drama positioned students as posthuman subjects (Braidotti, 2013), where the role frames and action of the process encouraged students to engage with a range of collective ethical dilemmas and problematic ideas such as interspecies connections, community action, compassion, and environmental and social response-ability. The drama project invited the students to 'make oddkin' (Haraway, 2016) as they considered the plight and needs of migratory birds, in particular, the bar tailed godwit, and its endless journeying across this damaged planet (Tsing et al, 2017). These migratory shorebirds circumnavigate the globe on the East Asian Flyway between Australia and New Zealand, and then on to the Yellow Sea and then nest in Alaska before making the arduous 11,000 km uninterrupted flight back south. By creating a

community connected to these birds, this rolling role drama invited students to consider the complex challenges facing local and international wetland environments, and also to make critical links with the human parallels to the godwits story, considering those people also seek sanctuary across international borders. In this way, students were encouraged to see the layers of meaning within the drama and also imagine the 'nomadic web of posthuman earth-wide connections' (Braidotti, 2013, p.193) between human and nonhuman beings. The shared yet multi-layered system of rolling role encouraged the children to engage with complexity and 'mess' at micro and macro levels, as well as ethical dilemmas of the narrative, all within the protected fictional frame of an imagined community. This paper considers the radical and potentially subversive work that drama might do working across the curriculum to help students and teachers in schools to 'stay with the trouble' (Haraway, 2016) of living, remembering and being response-able in challenging times.

Christine Hatton is a Senior Lecturer in Drama in the School of Education at the University of Newcastle, Australia. Her research interests include gender in drama education and innovative approaches to curriculum. Recent projects have investigated teacher artistry, theatre for young audiences, and the impacts of sustained arts residencies in schools.

Drama for hope in the midst of liminality (Julie Fries, Stockholm University)

In the global north knowledge is spreading regarding the large shifts that our societies need to undergo to sustain human wellbeing on the planet. Still, as a collective we lack elaborated ideas of how we could organize our societies and economies in new sustainable ways. This situation is in this presentation conceptualized as a liminal state, an unsecure and unpredictable timespace where we know we cannot go on as before but have not yet transitioned into living as truly respectful habitants of the earth. In this presentation we focus on drama as a resource to navigate and find creativity and agency in this liminal state, rather than being paralyzed by fear. We present results from an action research study where drama interventions were performed in higher education and in a youth project over a period of 18 months. The aim was to let participants imagine economics in new ways and find playful ways of reaching for sustainable solutions. We examine four main areas from the data: space for emotions, openings and invitations, pretending towards new realities and discomfort and its reinterpretations. These findings are in line with previous research that has pointed to the potential of drama in environmental and sustainability education and adds to knowledge of the specific qualities of drama that are at work to support navigating towards sustainability in difficult times.

Julia Fries is a Swedish drama practitioner and currently a PhD student in educational drama at Stockholm University. Her main research interest is drama in environment and sustainability education, specifically the use of drama to explore 'imaginaries' for how societies could organize sustainably around resources. Clowning, theatre and pedagogical drama have been some of the ways in which she has explored imagination, economics and futures.

Reflections from the "Youth Stories" project: Framing "mess" as creative disruptions with young people from low-income neighbourhoods in Singapore (Natalie Lazaro, Griffith University, Australia)

Reflections from the "Youth Stories" project: Framing "mess" as creative disruptions with young people from low-income neighbourhoods in Singapore. This paper offers a reflection on a project titled "Youth Stories", which employed applied drama and other arts-based approaches to working alongside a group of young people living in a rental flat (social housing) community in Singapore. There have been increasing concerns that socioeconomic disadvantage, especially in industrialised societies, is becoming more spatialised, and that

socio-spatial separations between “nonpoor” and “poor” can have profound implications for young people living in poor neighbourhoods, who may experience urban marginality. For instance, young people from poor neighbourhoods might encounter greater social rejection due to stigmas associated with place. In Singapore, social housing is often characterised by deprivation, insecurity, and a lack of dignity; there is a prevalent sense of danger, distrust and constant surveillance in rental neighbourhoods (Teo, 2018). The work therefore seeks to explore some of the common narratives associated with the young people’s neighbourhoods and the possibilities of disrupting these narratives through the drama work. In doing so, I draw on Sally Mackey’s (2016) thinking around the relationship between applied theatre practice and place, and in particular how ‘applied work identifies, makes explicit, interrogates and shifts or alters relationships with place’ (p. 107). I extend this thinking by considering the significance of place within the Singapore context, where its reputation as a shiny, global city often obscures the realities of inequality and poverty that exist. I argue for the importance of creating/creative disruptions with young people experiencing socioeconomic and socio-spatial disadvantage in ways that might enact alternative possibilities and acts of cultural citizenship—especially important in a country where civic activism has long come under strict control.

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Natalie Lazaroo is a Lecturer at Griffith University (Australia), whose research focuses broadly on young people, cultural citizenship, and socially-engaged performance. She is involved in a long-term collaboration with applied theatre facilitators working with at-risk youth in Singapore, and is on the editorial board of the Applied Theatre Research journal.

A drama-based examination of Hungarian kindergarteners' activities, knowledge & attitudes relating to digital communication (Adam Cziboly, Western Norway University of Applied Sciences)

In June 2021, we conducted qualitative research on how preschool-aged children use digital tools. We gathered data from 14 groups in five Hungarian kindergartens operating in different socio-cultural environments. Our research focused on preschoolers' knowledge, perceptions, expectations, and attitudes related to the use of mobiles and tablets and preschool teachers' attitudes concerning these devices.

The peculiarity of our research was that we devised a process drama that functioned as a focus group. We framed participant children as experts of their own lives: no one has more knowledge and information than them, and we need their help as fictional characters. The drama was continuously operated from this "teacher-in-role needing help".

We invited the children into a fictional fairytale where our story begins with the king of "Tokland" facing a difficult decision: "gadgets" have not yet appeared in his country; he has to decide whether or not to let them in; and if so, under what conditions. The children were framed as counsellors helping the king. Later, the king's preschool-aged son wants to get his own device, and the king needs advice again; then, he takes his father's phone and goes to the kindergarten with it, and the children in the role of teachers have to deal with this. Throughout the story, children could express their opinions about the "gadgets" from the role of children, parents and kindergarten teachers.

The transcripts of the audio recordings of these drama sessions and the observation notes were subjected to thematic analysis. For preschoolers, the primary function of smart devices is to play games and watch videos; the original functions (e.g. telephony and messaging) are rarely mentioned. However, when framed as adult counsellors, they see both the benefits (in connection to the phones' original functions) and the dangers (e.g. dependency) in a surprisingly realistic way. Likewise, while children needed to articulate from an adult perspective (advising a parent) why a child needs a mobile, they see accurately and realistically that there is no rational reason for this, arguing more with group pressure, the desire to possess, and the joy in activities.

The presentation will cover our experiences with conducting process drama-based focus groups as well as the research results.

Adam Cziboly is an associate professor at Western Norway University of Applied Sciences, Bergen. He is a drama teacher, psychologist and cultural manager. He led the DICE research (www.dramanetwork.eu) and he was the lead author of two key Hungarian handbooks on Theatre in Education and theatre pedagogy. Co-founder of InSite Drama.

Activating Belonging - Towards a Critical Ensemble Pedagogy (Gaenor Brown)

*E kore au e ngaro, he kākano ahau i ruia mai i Rangiātea
I can never be lost, I am a seed sown from Rangiātea.*

This paper describes one of 6 workshops developed through an exploration of six principles of practice designed to support the enactment of critical ensemble pedagogy for school and community workshop practice in Aotearoa New Zealand. These guiding principles of practice have been designed specifically to interrogate the notions of belonging and unbelonging within the facilitation of safe dramatic frames. The notion of safety in this context is focused not only

on familiar psychophysical elements of drama pedagogy, but also on sociocultural safety and how this may be enacted in a dramatic context through the three principles of Te Tiriti o Waitangi (The Treaty of Waitangi), Aotearoa New Zealand's founding document. In Aotearoa New Zealand, Rangiātea is understood as both physical and metaphorical space. As individuals, our (dis)connection to physical and metaphorical places and spaces in which we play and work creatively, impacts our collective action and our feelings of collective wellbeing. This particular workshop, facilitated in 2021, takes a close look at the principle of space and place. Feedback from participants (drama teachers and applied theatre facilitators) in the workshop indicated that space and place could operate as powerful oppressors, creating potential exclusivity and reinforcing cultural hegemony. However, participants in this workshop reported that the ensemble can be activated to support not only a sense of belonging, but also supports a critical reading of the politics of belonging. This paper addresses the need for flexible structures and forms to evolve within our dramatic inquiry, our pedagogy. There are so many conflicting questions emerging now from our understanding of face-to-face drama facilitation - and our other messy "home" online.

Gaenor is a secondary school drama teacher, community drama facilitator and teaching fellow at the University of Waikato, Aotearoa New Zealand. Her research interests lie within theatre for social change and personal development. Currently working on a practice-led doctoral thesis, she is exploring the concept of belonging/ unbelonging in the applied drama ensemble.

Applied Theatre Practice with Displaced Persons Living in Refugee Camps on the Greek Islands of Lesbos and Samos (Anita Hallewas)

This research critically examines the scope and ethics of applied theatre practice conducted with displaced persons living in refugee camps on the Greek Islands of Lesbos and Samos in 2019. Utilising observations and interviews with practitioners in the field this paper uncovers the challenges and ethical dilemmas associated with this practice. In 2019 the Greek Islands were home to more than 35,000 refugees (Aegean Boat Report, 2020) and it was often reported neither the Greek government nor the European Union were doing enough to support camp residents who were living in inhumane conditions (Afouxenidis et al., 2017; BBC, 2019; Kontrafouris, 2018b; UNHCR, 2018b). Due to a lack of official support and the unique situation where civilians were witness to the way refugees were living, humanitarian interventions such as applied theatre projects began emerging in Greek camps to support residents. This research demonstrates how aesthetic spaces are created for camp residents to engage in theatre practices and how practitioners must also adapt their praxis within these spaces to best support their participants through the precarity of refugee camp life. The study confirms previous refugee camp research (Conquergood, 1985; Edmondson, 2005; Schinina, 2004; Snyder-Young, 2013; Thompson, 2005a; Yoxall, 2018) and more generally research conducted with refugee communities (see Cox, 2015; Gallagher, 2015; Jeffers, 2008; Salverson, 1999; Wake, 2013a; Wake, 2013b) that argue humanitarian and applied theatre interventions are often layered with ethical dilemmas that solidify the victim-saviour narrative. So, whilst projects are conducted with good intentions, they may still cause more harm than good (Knott, 2018).

Anita Hallewas (BA, BTeach Deakin University, Australia, MA University of Victoria, Canada) is completing her PhD at UNSW, Sydney, Australia, with a research focus in refugee theatre, specifically the ethics of theatre practice conducted in Greek refugee camps. She is an active applied theatre practitioner and is the founding managing artistic director of Flying Arrow Productions a theatre company that specializes in applied theatre programming with a special interest in encouraging intergenerational collaboration.

Catalysts for multilingualism: Critical and sustainable multilingual performance practices (Claire French, Rachael Jacobs, Kasia Lech)

This panel brings together applied performance makers to share collaborative moments when actors catalysed multilingualism in community practices across Africa, Europe and Oceania. These artists conceptualise multilingualism as an ethical approach to negotiating and representing the complex multilingual ecologies of the global south and north. Of interest are the specific socio-cultural, political and economic influences on the shift from a dominant language to another less-dominant, low-status or minority language. Panellists explore their varying approaches to framing these moments by analysing in detail the embodied and linguistic resources mobilised by participants in interaction. Crucially, cyclical connections are made with the unique socio-historical ecologies both impacting and being impacted on by multilingual moments. Panellists propose critical multilingual performance practices as those which situate various nodes of power as well as respond flexibly and continuously in situ. These performance practices tackle big questions including how individual linguistic limitations brought by facilitators into community spaces can be reflexively embedded into the project design; and how inherited institutional norms and policies can be overtly interwoven into group discussions, challenged through new discursive possibilities of play and improvisation. Sustainability is also central to a discussion which emphasises the potentially damaging impacts of multilingual performance practices on reinforcing powerful attitudes towards language. Linguistic sustainability is introduced as a theoretical alternative to language revitalisation to provide opportunities for majority and minority, big and small languages to thrive across multiple epistemological domains. Language attitudes stipulate where, when and how 'proper' language work should be done. Linguistically sustainable multilingual performance practices thus are careful in further managing participants' language practices. They curate process-based, and body-centric methodologies as starting points for participants to catalyse multilingualism, on their own terms.

The panel begins with Claire French's research in Johannesburg focusing on how the disinhibited improvising body draws more widely on their linguistic resources to catalyse multilingualism. French compares two university productions across a four-year period that differently investigated Mary Overlie's viewpoints with students' isiZulu, Sesotho, Ndebele and Setswana linguistic resources. She draws from an interactional sociolinguistics and performance studies methodological approach to reveal how actors come to think in their bodies to challenge previously held language ideologies about their Indigenous languages. Jacobs adds to this through an examination of multilingual performance-based education projects in the Western Sydney region of Australia. Her research reports on translanguaging projects that use arts-based pedagogies (including dance, drama, visual arts and creative writing) to engage migrant and refugee communities using creativities and multimodal forms of communication that centre learners' funds of knowledge. Theoretical frames of critical race theory and decolonised approaches to multilingualism will support her articulation of the projects' practices. Breakthroughs, as well as responses to challenges in the learning environment, will be explored.

Lech introduces the European context with a discussion on how multilingual creative processes become an opportunity to revisit histories and rethink *teraźniejszości* [the present], including participants shifting their ideas on Indigenous language(s), and interweaving code-switching into the performance process and material. Lech looks at ČOJČ, a theatre network that brings together German and Czech youth, the 2017 *Žalia pievelė* [Green Meadow] at the Lithuanian National Drama Theatre in Vilnius and reflects on her multilingual storytelling practice in

Ireland and the UK. Through its discussion of multilingual moments, this panel bolsters resilient and flexible methodologies for multilingual practices that are legitimising and sustainable for an unpredictable future. Speaking about these moments is an attempt to address the much larger sociolinguistic issues across the applied performance and education fields, each sharing institutional reliance and dominant language practices.

Claire French is a Postdoctoral Fellow at the University of Witwatersrand, Johannesburg and an Associate Fellow at the Institute of Advanced Studies, University of Warwick. She investigates analytical and methodological approaches to making multilingual performance while developing practices that privilege the storyteller in their unique social, epistemological and interactional context.

Rachael Jacobs is a community activist, advocate, artist and Senior Lecturer at Western Sydney University. Her research in arts and creativity education explores social, racial and climate justice. Multilingualism has been central to equity in her artistic practice with refugee communities, prisons and women's refuges.

Kasia Lech has a PhD from University College Dublin and is a scholar, actor, storyteller, puppeteer, and Senior Lecturer at Canterbury Christ Church University. Her research and creative practice explore theatre through practice-based and traditional scholarship and primarily focus on verse, multilingualism, translation, and transnational experience.

"Messy" methodologies: autoethnographic research in applied theatre (Kate Massey Chase, Plymouth Marjon University)

'It is not possible to apply a method as if it were indifferent or external to the problem it seeks to address' (Lury & Wakeford 2012: 2). This paper examines the methodological complexity that using autoethnography within applied theatre research affords. Using the research I conducted for my doctorate as an example of this methodology in action, I describe how I integrated my lived experience of mental health service transition into my research design through autoethnographic processes. In doing so, I recognise my own vulnerability, as both a scholar and someone who has lived the impact of risk full disclosures within various settings. Through recognising the impossibility of neutrality, and consequent need for transparency about my subjective positioning, I suggest that an imperative to be "transparent" should not be one that takes away agency from the researcher regarding how the details of their experiences are present/presented in the research output. The act of disclosure, even within articulations of research, is a risk; as Conrad describes: By taking the risk of exposing myself, I experienced the anxieties associated with risk as well as the euphoria of exploring the edge of what counts as legitimate research. My disclosure worked to undermine notions of power and authority traditionally associated with the role of the researcher. (2010: 37) I suggest that the textures of these methodological processes can help us navigate complex ethical terrain – to "dwell within the mess". The porous boundaries between the researcher and the research, when the self is an available data site, invites us to challenge where and how we trouble boundary lines, data sources and the complex articulations of our experiences within, and in relation to, our research.

Dr. Kate Massey Chase is a Lecturer at Plymouth Marjon University, where she is currently designing a new MA in Arts, Health & Wellbeing. Her recently completed doctoral research explores how applied theatre practice could support young people in the transition between Child & Adolescent and Adult Mental Health Services.

“It is not just a blanket” – making art for oneself and subverting perceived vulnerability

(Katherine Low)

Since May 2020, the HEXLappies collective and I have been collaborating remotely – beginning our relationship on WhatsApp rather than in person. The project began as a medium through which art-making and coming together could provide an avenue for a space to be created whereby the women could share and discuss matters important to them, without their everyday caring responsibilities and labour. Situated in De Doorns in the Western Cape, South Africa, many of the women work intermittently on the local wine farms and during the multiple COVID-19 lockdowns in South Africa, carried the largest burden of care for their families and neighbours.

In this paper I will share some of our collaborative ways of working and researching together remotely and in person. I will consider what happened through the mess of the practice and how we worked to ensure both ethics of practice and building connections in different ways, specifically focusing on our co-collaborative practice and ways of making and holding a space – co-collaboratively from a distance. Specifically we will consider how the complexities and uncertainties of exploration through our shared artistic practice and research have revealed, challenged and subverted the dynamics of perceived vulnerability and lack of power that women are presumed to hold in South Africa.

Dr Katharine Low is a practitioner-researcher and is Senior Lecturer in Applied Theatre and Community Performance at The Royal Central School of Speech and Drama, University of London. She has over 18 years’ experience in applied theatre practice and health, working in the fields of sexual health, gender equity and urban violence, in the UK and internationally. Her research is embedded in collaborations with arts and cultural organisations, medical practitioners and NGOs to co-facilitate participatory theatre and arts-based projects based around social concerns.

Speaking Truth: Indigenous Language Revitalisation and Theatre Creation (Kirsten Sadeghi-Yekta and Deneh'Cho Thompson)

On September 2022 the University of Victoria, BC, Canada will host it's first Indigenous Theatre Festival, featuring works presented in multiple Indigenous languages. The festival responds to the needs of Indigenous artists to gather and address the isolating aspects of creating work with a goal of language revitalization, continuance, revival, and transmission. The festival will include workshops and panels on linguistic dramaturgy, addressing the unique challenge of performing for audiences that are not familiar with the performance language. The stories told will be of value to language speakers, language learners, and the public. Indigenous performers will showcase their languages and their cultural traditions while maintaining artistic sovereignty. This project aims to produce guiding materials for any Indigenous community that seeks to integrate theatre into their language programs.

Storytelling is central to many Indigenous worldviews, thusly theatre is a natural collaborator in knowledge transmission. The festival follows the guidance of a group of Elders, language teachers, and language learners that have worked with University of Victoria theatre faculty and have engaged students through story and theatre making. As hosts of the festival, we are guided by the desire to support Indigenous voices telling Indigenous stories in their own languages and on their own lands. A second function of the workshops and panels will be to develop best practices for using theatre as a tool for language revitalization.

Thompson and Sadeghi-Yekta are both organizers of this festival and scholars at two different Canadian universities. During this paper presentation they will be discussing the complexities of language loss and how events such as this festival could improve the social, spiritual, and cultural well-being of the Indigenous participants by grounding them in their identity, heritage, and traditional knowledge. Each of the plays includes important life lessons about building one's confidence, persisting, overcoming adversity, and helping others. They bring out messages of sorrow and reconciliation, loss and hope. They verify Indigenous languages are not just an object of study in the classroom but a means of artistic expression. Our hope is that by making theatre accessible and entertaining to a broader audience, we will galvanize a new generation of Indigenous theatre makers.

Kirsten Sadeghi-Yekta (PhD, University of Manchester, UK). Currently, she is working on her SSHRC Partnership Development Grant and Insight Development Grant on Coast Salish language revitalization through theatre. Her theatre facilitation includes working with children in the Downtown Eastside in Vancouver, young people in Brazilian favelas, women in rural areas of Cambodia, adolescents in Nicaragua, and students with special needs in The Netherlands. Kirsten is a faculty member at the University of Victoria, BC.

DENEH'CHO THOMPSON is an Assistant Professor at the University of Saskatchewan. He is also a director, actor, playwright. Since 2009 Deneh'Cho has been developing an artistic practice that focuses on new play development and centres the values of reciprocity, respect and reflexivity.

The Utopian Performative as Disciplinary Technology, Theatre, Vocational Education, and Turkification in Late Ottoman Empire (Rüstem Ertuğ Altınay)

The last two decades in theatre and performance studies has been marked by a utopian turn (Dolan 2005, Muñoz 2009, Prendergast 2011, Rivera-Servera 2012, Brown 2021). This literature reflects a proclivity to associate utopian politics, especially in minoritarian contexts, with resistance, transgression, and progressive ideals. My presentation analyzes how the utopian performative can function as a “disciplinary technology” (Foucault 1979) in children’s theatre, where it may the serve political projects that are ambivalent or antagonistic to progressive goals.

When the Turkish War of Independence started in 1919, two major problems were labor shortage and child poverty. In response to these issues, General Kâzım Karabekir, who commanded the troops in Eastern Anatolia, developed a militarized vocational education project. He recruited approximately six thousand orphans and other poor children, mostly boys, to create what he called Gürbüzler Ordusu [The Army of Robust Children]. Karabekir dressed the children like soldiers, fed them with military rations, and made them follow a physical exercise regimen he developed on the basis of military training. The project aimed to integrate the children into the workforce to ameliorate the labor shortage caused by the war and invest in the utopia of a powerful modern Turkish nation-state by preparing the children for professional careers as soldiers, artisans, and bureaucrats.

The Army of Robust Children was comprised mostly of Armenian and Kurdish children, but they were all raised as Sunni Muslim and Turkish. Their educational program was designed to eliminate any markers of ethnicity, including language and dialect. To this end, Karabekir employed applied education and drama-based pedagogy. The children staged patriotic plays written by Karabekir and performed marches that he composed.

Studying performance as a “broad spectrum” (Schechner 2004), I analyze how The Army of Robust Children’s theatrical performances became a crucial site of militaristic paternal care, where the children learned about, rehearsed, and performed the codes of desirable Turkish citizenship, which shaped their everyday performances and visions for the future. My research demonstrates how orphans of mixed and ambiguous ethnic backgrounds, who were also threateningly secular and Western in the eyes of conservative Sunni Muslims, used the performances as a site where they precariously negotiated the politics of “national abjection” (Shimakawa 2002)—the construction and maintenance of perceptual and conceptual borders around the national self and the jettisoning of that which is deemed objectionable—and how their efforts ultimately failed.

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Rüstem Ertuğ Altınay obtained his PhD in Performance Studies at New York University. He is currently faculty at Kadir Has University, Istanbul, where he serves as the Principal Investigator of the ERC Starting Grant project "Staging National Abjection: Theatre and Politics in Turkey and Its Diasporas."

Democratisation through Drama: applied drama praxis and the democratic theories of Chantal Mouffe (Courtney Grile, Trinity College Dublin)

Sometimes the overwhelming scope of the issues that haunt our democracies can numb the senses, but the artform of applied drama can offer a space in which to question, explore, and experiment with others through a creative lens. The drama workshop creates an imaginative container in which people are free to explore ideas and perspectives within a type of fictional space which "needs to be understood not as simply rehearsal but as an intense experience that creates a network of meaningful activities in the present." It is this condition which allows for the praxis to be a powerful proponent for liberal democracy. Applied drama responds to the paradox outlined by Chantal Mouffe in her book, *The Democratic Paradox*, by allowing for ambiguity, plurality, and nuanced understanding to guide dialogue, leading to the potential for greater success in the balancing act between the values of liberalism (individual freedom) and democracy (majority rule). This paper will put applied drama into conversation with the democratic theories of Mouffe, focusing specifically on her ideas around power relations, active participation, and *agonistic pluralism*. Through this exploration, an argument will be made for incorporating applied drama practices into deliberative democratic practices to address the issues of concern raised by Mouffe.

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A space for the fluidity of becoming (Carole Miller and Juliana Saxton)

Transformational play is foundational to the development of our innate capabilities, habits of mind and personal dispositions that lead, in turn, to the crucial social and emotional learning necessary for the healthy conduct of our lives (Sigman, 2012). Creativity, confidence, collaboration, communication, empathy and all those other intangibles (referred to as "soft skills") are the "rich micro-phenomena" of our discipline and our research. In this paper, we make the argument that they are both the means and the outcomes that shape and sustain

our actions, feelings and knowings as, in role, we rehearse scenarios that reflect and engage us interactively. These embodied activities when they matter, re-present life moments as if they were happening—which, in fact, they are. This is the power of our art form; we make a representation (it is not really “real”) and yet even as we are making it, it is happening in real time and space, to us. The attraction of this double valancing is that we can reflect on the event (Eriksson, 2009) and on the feelings that were stirred by it; that as we reflect on our experience, we may be able to see through it to another or other possible self/selves (McGilchrist, 2012).

In spite of the push for consistency, clarity and measurement required by our neoliberal systems, we make the case for promoting opportunities for students to rehearse life in all its messy complexities to be better able to deal with the unbounded fluidity of becoming. We do this through theatre, “. . . one of the most powerful and efficacious procedures that human society has developed for the endlessly fascinating process of cultural and personal self-reflexion, experimentation, and understanding” (Carlson, 2018, p. 253).

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Carole Miller, Professor Emeritus, began her career as a classroom teacher prior to joining the University of Victoria's Faculty of Education. Co-author of the award-winning text, *Into the Story: Language in Action through Drama* and *Into the Story 2: More Stories! More Drama!*, she presently mentors pre-service teachers, encouraging them to become more comfortable and confident.

Juliana Saxton is professor emerita in the Department of Theatre at the University of Victoria and the recipient of a Lifetime Achievement Award from the American Alliance for Theatre and Education. She has coauthored a number of books, including *Teaching Drama: A Mind of Many Wonders*, *Asking Better Questions* and *Into the Story: Language in Action through Drama*.

The Concealed Art of Persuasion: Unveiling the Power of Political Framing Through Drama (Silke Franz)

As the world we live in becomes increasingly complex, liberal democracies are facing a multitude of challenges such as globalisation, migration, and climate change. For many, these developments evoke feelings of uncertainty, fear of downward mobility and the need for a sense of belonging. Tapping into and exploiting these feelings populists, who espouse a dualistic world view, fuel distrust in democracy and in its institutions, thereby initiating processes of disintegration (Blassnig et al., 2019; Busby et al., 2019; Hameleers et al., 2019). These developments also pose new challenges for schools and universities as places of reflexive, critical and creative education. To prevent students falling prey to populist demagoguery (Mudde, 2016), educational curricula increasingly require teachers to present students with differing opinions and multiple perspectives, so they can form their own

opinions and make informed choices. To achieve this, drama in education can play a role in facilitating students to explore different perspectives (Feil, 2019).

This paper highlights drama's pedagogic role in exploring how events and situations are framed. The concept of framing has been widely researched in areas such as communication, sociology, psychology and political science. While there is a lack of consistency around how the concept is defined, scholars from several disciplines agree that framing influences thinking (Entman, 1993; Wehling, 2016), which is why it is a specific area of interest in social media, communication and drama education. Thus, if framing has the potential to affect people's beliefs and opinions, it also has implications for the classroom. If schools and universities want to support learners in becoming responsible, critical, well-informed citizens, educators need to support students' critical awareness of the framing devices and language employed in all forms of discourse and social political engagement. Therefore, this paper explores the theoretical and practical applications of frame as a key planning and organisational device in drama, supporting students' development of critical thinking skills and reflection. As a fundamental organizational principle in drama in education as well as an interpretative scheme to make sense of events, this paper will discuss how a dramatic approach to democratic education can unveil the manipulative mechanisms of political framing.

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Developing Female Leaders Through Drama (Kiera Anderson, St. Francis High School, CA)

Conceptions of leadership are shifting as our global economy transitions to a neoliberal society that values mental and socio-emotional motivating factors over hierarchical power structures (Brown 2018). Traditional transactional leadership styles no longer suit modern organizations giving way to relational approaches such as transformational servant distributed styles (O'Neil & Plank 2015). These approaches are similarly reflected in adolescent leadership styles which emphasize collaboration communication creative problem-solving and social-emotional skills (Karagianni & Montgomery 2018). Most adolescent leadership models are not gender-specific so experts highlight the importance of espousing feminist leadership ideals such as role-modelling and leadership identity formation to encourage young female leaders.

This presentation reports on a pioneering project which used drama as a strategy to build leadership competencies in adolescent girls through an action research intervention at an all-girls high school in the US. The girls participated in a drama for leadership curriculum designed to develop communication collaboration and creativity as well as to help girls identify as leaders by clarifying their values and ethics through the creation of a devised ethnodrama. The findings strongly support the use of drama as a strategy for developing girls' leadership skills and encouraging them to identify as leaders. Participants reported developing empathy and vulnerability and learning to become positive role-models in their school and wider community. The presentation will share elements of the six month intervention which recommends that teachers employ feminist leadership pedagogy in the drama classroom to address current inequities for women and girls and to inspire people of all genders to practice positive leadership traits.

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