

# Scenario International Conference 2024

## Book of Abstracts

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## Keynotes

Sukhesh Arora

### **Being, non-being and the in-between: Field notes on the paradox of Presence and Absence**

Bio:

Sukhesh's work explores a diverse web of interests spanning film, audio, theater and education.

He trained with the TAG TIE Co. in New Delhi, focusing on performance and theater pedagogy, and in 2000, was awarded the Charles Wallace Fellowship to study Physical Theater at Royal Holloway, London.

He was artistic director of the Imago TIE Company, Delhi, where he began making theater for young audiences. In 2005 he founded Yellowcat Theater as an interdisciplinary space to bring together actors, artists and educators to create fresh, new work for both young and adult audiences. His work as an actor on stage, & in film spans a wide range of genres.

In 2022, he received a TEF research grant which aims at generating new knowledge and build capacities via interdisciplinary research that can contribute to equitable, socially just environmentally sustainable futures.

## Eugenio Barba

### **Theatre Anthropology and Pre-Expressivity**

#### **Bio:**

Eugenio Barba is regarded as the world's leading practitioner on presence and intercultural theatre, with 60 years of experience. Since founding the Odin Teatret in 1964, he has directed over 81 productions including *The Marriage of Medea* (2008), *The Tree* (2016), *The Deaf Man's House* (2019), *A Character that Cannot Die* (2020), *Thebes at the Time of the Yellow Fever* (2022).

In 1979 Eugenio founded the International School of Theatre Anthropology (ISTA) and is on the advisory boards of scholarly journals such as *The Drama Review*, *Performance Research*, *New Theatre Quarterly*, *Teatro e Storia* and *Teatrología*.

Among his publications, translated into several different languages, are: *The Paper Canoe* (Routledge), *Theatre: Solitude, Craft, Revolt* (Black Mountain Press), *Land of Ashes and Diamonds: My Apprenticeship in Poland*, *26 letters from Jerzy Grotowski to Barba* (Black Mountain Press), *The Secret Art of the Performer* (with Nicola Savarese) and the revised version of *A Dictionary of Theatre Anthropology* (Centre for Performance Research/Routledge). In 2021 he founded the *Journal of Theatre Anthropology*.

**Performance and Performativity. Some Reflections on 'Presence'**

In my keynote, I shall discuss the term 'presence' as an aesthetic concept. While the term only rose to prominence in the aesthetic discourse since the 1960s, the phenomenon it tries to capture has challenged the historical discourse on theatre since its beginning, in different parts of the world. In this lecture, I will tackle some theoretical and historical questions related to and raised in this concept.

Bio:

Erika Fischer-Lichte studied Theatre Studies, Slavic Languages and Literatures, German Philology, Philosophy and Psychology at Freie Universität Berlin and Hamburg University. From 1973 to 1996 she was a professor of modern German Literature, Comparative Literature and Theatre Studies at the universities of Frankfurt am Main, Bayreuth and Mainz. In 1996 she joined the faculty of the Theatre and Performance Studies Department at Freie Universität Berlin and is currently the director of the International Research Center "Interweaving Performance Cultures", also at Freie Universität Berlin. Between 1995 and 1999 she served as president of the International Federation for Theatre Research.

She has published more than 30 books in the fields of aesthetics, art and theatre, presence, semiotics and performativity, theatre history and contemporary theatre.

Rachel Jacobs

**Presents of presence: The gift of intentional intersectional interactions in performative teaching, learning and research**

Bio:

Rachael Jacobs lectures in Creative Arts Education at Western Sydney University and is a former secondary arts teacher (Dance, Drama and Music).

Her PhD focussed on creativity and assessment and has informed Australian and international policy. Her research focusses socially engaged art, language development and anti-racist education through the arts. Rachael has facilitated art projects in community settings all over Australia, mostly working in migrant and refugee communities.

She is also a community activist, aerial artist, South Asian choreographer and runs her own intercultural dance company.

She was a founding member of Teachers for Refugees, is on the boards of climate action organisation, Sweltering Cities, and youth theatre company, PYT Fairfield, Sydney, Australia.



## Patsy Rodenburg

### **Embodying Presence and Power: doing, not explaining**

Bio:

Patsy Rodenburg is regarded as the world's leading voice teacher and coach, with over 40 years' experience of returning individuals and groups to their natural voice and presence.

Patsy is a renowned authority on Shakespeare, and she combines principles found in classical theatrical texts (including classic Greek texts) with the study of the body, breath and voice. Her unique methodology brings one into the centre of one's voice and presence.

Patsy examines what it means to have Presence through greater self-awareness, and teaches how to restore one's innate Presence both physically and mentally.

Patsy has worked with some of the greatest playwrights of our generation including Arthur Miller, Harold Pinter and Samuel Beckett, as well as world-class directors such as Trevor Nunn, Richard Eyre, Franco Zeffirelli and Tim Burton.

Her publications include *The Right to Speak*, *The Need for Words*, *The Actor Speaks*, *Speaking Shakespeare*, *Presence*, *Power Presentation*, *The Woman's Voice*

Julia Varley

### **Body and Voice: Principles of Intensifying Stage Presence**

Bio:

Julia Varley joined Odin Teatret in 1976. Julia teaches in schools and universities and has synthesised her experience in four work demonstrations: The Echo of Silence, The Dead Brother, Text, Action, Relations and The Flying Carpet.

Since 1990 she has been involved in ISTA (International School of Theatre Anthropology) and of the University of Eurasian Theatre. Since its beginning in 1986 she has been active in The Magdalena Project, a network of women in contemporary theatre. She is also artistic director of Transit International Festival, Holstebro, and editor of The Open Page, a journal devoted to women's work in theatre.

She has written two books: Wind in the West – a novel by a theatre character (Odin Teatret Forlag, Denmark) and Notes of an Odin Actress – Stones of Water.

## Papers

Maxine Acton (EN)

University College Cork

### **Dancing in my Kitchen': Teaching Presence Through Drama to Third Year Medical Students**

This paper reflects on the teaching of presence during a semester of teaching a Drama for Medicine module to UCC Medical students. Patsy Rodenberg states in the introduction to her book *Presence*, that presence is 'energy in the moment', that 'we all give out energy' and 'by listening we all receive energy' (2007). In preparing to teach a practice-based Drama for Medicine module as theatre practitioner and facilitator, initial research found that 'soft skills' are increasingly being acknowledged as important in medicine to improve patient outcomes and to mitigate malpractice litigation. Following interviews with members of the medical community to gain insight into what practicing doctors actually consider important 'soft-skills' in the profession, communication (verbal and non-verbal), listening, working with others and authenticity were some of the skills highlighted. All of which require presence. A 2019 Stanford study defined clinician presence as 'a purposeful practice of awareness, focus and attention with the intent to understand and connect with individuals/patients' (Brown-Johnson et al, 2019). Therefore, in this module, teaching presence was necessary and the place to start was with Rodenberg's 'Circles of Presence'. In reflecting on both the module as a whole and the individual workshop specifically aimed at teaching Presence, this paper aims to outline the theories and practice based exercises used and the student responses to same.

Bio:

Maxine Acton is a theatre practitioner and facilitator working as a visiting lecturer in the Department of Theatre, UCC. She also works with children and young people through her work with Graffiti Theatre Company, Youth Theatre Ireland, Uillinn West Cork Arts Centre and UCC Youth Theatre. Outside of her teaching and facilitating work, she is a theatre maker and performer with Theatre Makers Cork and Veri Theatre Company.

Ann Elise Albertsen (EN)

Norwegian University of Science and Technology

### **Embodiment and Liminality in Language Learning**

This paper will consider the potentials for cultivating embodiment in language learning by applying the concept of liminality (Fischer-Lichte, 2018, 2008) to the aesthetic dimension of theatre. This inspires an investigation into the perceived separation between mind and body in language education and the implications of this dichotomy to teaching practices. It includes a study of the complexities of language with a focus on our sensory, motor and affective capacities (Johnson, 2018). The investigation will also draw on affect theory focused on “bodies of knowledge”, interaction and affect in pedagogical settings (Niccolini et al., 2020). The concept of liminality will be employed from the perspective of Erika Fischer-Lichte (2018, 2008), and further examined by looking at related concepts focused on the aesthetic dimension. These include Maxine Greene’s (1995) perspectives on in-between experiences, the Deleuzian concept of difference (2004), Shifra Schonman’s (2015) concept of aesthetic distance in applied theatre, and Jessica Whitelaw’s (2019) concept of critical distance when applying arts-based methods in teaching practices. How to understand liminality as an embodied and aesthetic practice in language education will be the primary focus. This will be further explored by considering the inherent capacity for presence and aesthetic synergy in liminality.

Key Words: Embodiment, Liminality, Presence, Aesthetics, Theatre, Affect theory, Language learning

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Bio:

Ann Elise Albertsen has a background as a theatre instructor and English teacher in lower and upper secondary school. The experience gained through these vocations has led them to their current PhD project which focuses on the use of dramatic literature and applied theatre in embodied language learning. Ann Elise Albertsen is interested in the potentials of aesthetic processes for cultivating embodiment, exploring issues of identity, fostering the imagination and encouraging dialogue.

David Allen & Agata Hadley (EN)

Midland Actors Theatre

### **DOROTHY HEATHCOTE: TEACHING AS THE "I -THOU" JOURNEY**

"Humanity, in terms of teacher-pupil relationships, is never won. It is constantly earned, day by day. ... It's not done by anything but the daily insistence that: 'I'm real in this room. Are you?'" (Heathcote, 2007). Dorothy Heathcote discusses "humanity" in teaching as an "I – Thou" relationship. This is a phrase associated with Martin Buber, who defined it in terms of mutuality and reciprocity, as opposed to the "I – It" relationship of separateness and detachment. Heathcote called teaching the "I – Thou" journey, requiring the ability to "see you" and "not to judge you", and to "move aside from centre & meet you" (Heathcote, n.d.). This suggests a form of "coming into presence" (Biesta 2016): a dynamic and dialogic relationship with others. However, in Heathcote's Mantle of the Expert system, the work is driven by the relationship with a (fictional) client/s, who "commissions" the expert "team." The client/s are largely an absent presence - "the client is in the mind", Heathcote said (qtd. Williams 2011, p. 63). Meeting the needs of the client/s becomes the "task together occupying us" – i.e., both teacher and class (Heathcote, n.d.). In this way, "humanity" in teacher/pupil relationships depends, paradoxically, on the absent presence of a "third person": the "client." This may be seen, not in Buber's terms of a relationship of equality and reciprocity, but in Levinasian terms, as an asymmetrical (unequal) encounter with the Other, who represents a demand, a responsibility, that can never, finally, be met.

Bio's:

David Allen is Artistic Director of Midland Actors Theatre (UK). He runs the Facebook group, "The Commission Model of Teaching, and is the convenor of the annual Dorothy Heathcote Now conference. He is the author of numerous books and articles on drama including *Performing Chekhov* (1999), and co-author (with Agata Handley) of "The Commission Model of Teaching" (*Saber & Educar*, 31:1, 2022) and "Encountering Otherness in the Work of Dorothy Heathcote" (*ArtsPraxis*, 10:1, 2023).

Agata Hadley Agata Handley is Assistant Professor in the Department of British Literature and Culture, University of Łódź, Poland. Her main areas of interest are contemporary British poetry; memory studies; and intermedial issues. She is the author of "Constructing Identity in the Poetry of Tony Harrison" (2016/2021). She is co-editor of "Text Matters: A Journal of Literature, Theory and Culture." Recent articles include "The Poet as Public Intellectual: Tony Harrison's war poetry" (*BJES* 70:5, 2022).

Nils Bernstein (DE)

Universität Hamburg

### **Performativität und Literarizität durch Karaoke im Fremdsprachenunterricht**

Musik im Fremdsprachenunterricht ist einerseits ein Klassiker der Methodik. Andererseits fristet Musik seit jeher ein Randschattendasein, da Lieder in Lehrwerken meist zum Auflockern verwendet werden aber selten mit didaktischen Inhalten gefüllt werden. Noch weniger beforscht hingegen ist der Einsatz von Karaoke in fremdsprachendidaktischen Kontexten. Gerade Performativität und Literarizität, zwei sich gegenseitig ergänzende Konzepte, lassen sich durch Karaoke als zentrale Lerninhalte vermitteln und fordern und fördern Präsenz für Lernende wie für Lehrkräfte. Im Vortrag werden zwei wissenschaftliche Publikationen zum Thema vorgestellt und performative Beispiele von Karaoke gezeigt. Aber, keine Angst, niemand wird zum Mitsingen gezwungen.

Bio:

Dr. Nils Bernstein ist nach Stationen als DAAD-Sprachassistent in Santiago de Chile und DAAD-Lektor in Mexiko-Stadt seit 2013 wissenschaftlicher Mitarbeiter für Deutsch als Fremdsprache am Sprachenzentrum der Universität Hamburg. Er koordiniert einerseits den kompetenzorientierten Bereich für Sprachzertifizierung und gibt studienvorbereitende und studienbegleitende Seminare zu wissenschaftlichem Arbeiten. Andererseits gilt sein Lehr- und Forschungsinteresse ganzheitlichen, ästhetischen und performativen Ansätzen des Lernens und Unterrichtens.

Rannveig Björk Thorkelsdóttir (EN)

University of Iceland

### **The "presence" in a theatre for children, a study of the value of theatre education in school's settings**

To bring a child to a theatre has the potential to be a life-changing experience, as well as an opportunity for a unique kind of learning. The theatre is a world of "what ifs". The theatre can also be a place of learning. Watching a play, with others, can help us understand history, culture, and society, while it helps students develop as characters to participate in creating and performing their own texts and those of others. In addition, drama can have a social, aesthetic, and emotional impact on people and theatrical performances contribute to the understanding of the cultural heritage and artistic values inherent in theatrical literature and theatrical performances. The aim of the study is twofold. To examine whether a theatrical performance can be used as a pedagogical force as well as increasing young people's access to the theatre. The research questions are: Does this way of working, through performative approaches, enable children to access and deepen their experience of live theatre? What effect does watching a play have on children's learning? Using a performative and practiced-led research approach, we explore the children's experiences, after the performance, that then can be facilitated through the interaction between the children's expressions, the theater in education and our artistic and pedagogical participation. Creating good theatre for children is a great responsibility.

Bio:

Rannveig Björk Thorkelsdóttir, is an experienced drama teacher educator. She has extensive experience in working with collaborative and research projects, ranging from teaching and learning in higher education to working on democracy and citizenship in a

pedagogical and didactical context. In her research and practice she focuses on performative research and drama and theatre approaches to learning.

Dr. Petra Bosenius (EN)

Universität zu Köln

### **The Role of Teacher Presence in EFL-Learners' (Re-)Creation of Texts for Literary Text Comprehension**

In anglophone countries, creative writing as an established university course of studies aims at qualifying budding authors for their future profession. Creative writing in the context of teaching English as a foreign language at school in Germany is related to the methodological principles of action- and production-orientation. The latter focus on the learners' response to literary texts thereby making them combine literary text analysis and creative alternations of the texts under discussion. Whereas such creative work has entered centralized examinations, for instance in the federal state of North Rhine-Westphalia, thus adding to its official value, the question arises how teachers can best support the required inventive process of writing in general and creative writing in particular. What aspects of a teacher's presence in an EFL-classroom cater for pupils' venturing into imaginative texts of their own? Further, if there are texts created by English language learners that are designed to be performed, what role does a teacher's presence play when leading their pupils from written productions to oral performances? It is claimed that the success of creative writing and performing the texts produced largely depends upon the English language teacher's presence in terms of subject matter knowledge, classroom management, and rapport to their pupils. In this way, teachers make their learners experience creative writing not only as yet another form of comprehending literary texts. Rather, they also help students reflect upon their roles as writers, learners, and performers of English as a foreign language. A budding author might be among them.

Bio:

Petra Bosenius is Lecturer at the English Department II of Cologne University (Germany). She holds a Ph.D. in Educational Studies from Münster University, Germany. Her fields of research and teaching include English Language Teaching Methodology, Content and Language Integrated Learning as well as Assessment and Evaluation in English Language Teaching. Further, after her working as a grammar school teacher, she acted as a curriculum designer and author of coursebooks in the field of teaching literature.



Philipp Botes (IT)

University Roma Tre (Italy)

### **Insegnanti performativi nella scuola inclusiva: esiti di una ricerca-formazione**

L'inclusione si configura come un caposaldo del sistema scolastico italiano sin dagli anni '70 del Novecento quando, progressivamente, vennero abolite le sezioni speciali, gli studenti con disabilità confluirono nelle aule comuni, introducendo le figure degli insegnanti specializzati di sostegno, contitolari delle classi a tutti gli effetti. Ne consegue come il lavoro di squadra dei docenti – curricolari e di sostegno – rappresenti un elemento fondamentale per la riuscita dei processi educativi di tutti gli alunni, nessuno escluso. Nonostante il consolidamento e l'evolversi normativo legato alle pratiche inclusive, il dibattito risulta ancora acceso e gli apporti scientifici evidenziano come, nella realtà scolastica, vi siano fenomeni di esclusione e delega tra gli insegnanti relativamente a chi "deve occuparsi" della disabilità. Il paradigma inclusivo, in cui docenti e studenti differenti per caratteristiche, bisogni, background si trovano co-presenti all'interno del medesimo ecosistema classe, enfatizza la centralità del costrutto di presenza, soprattutto quando si lavora con le disabilità tali per cui la componente fisico-corporea può essere compromessa. La formazione degli insegnanti risulta dunque determinante per incidere sull'agentività, così come sul bagaglio metodologico, in grado di concorrere al miglioramento delle relazioni, allo stare bene a scuola, alla motivazione e al successo formativo. In tale quadro di riferimento, il contributo intende presentare gli esiti di una ricerca-formazione, svolta con i futuri docenti di sostegno in formazione universitaria, volta a indagare le percezioni relative al concetto di presenza e alla sperimentazione di metodologie, di matrice performativa, nei processi inclusivi di insegnamento-apprendimento.

Bio:

Philipp Botes è dottore di ricerca in Pedagogia, docente universitario a contratto, dirigente scolastico attualmente distaccato presso l'Università degli Studi Roma Tre, dove si occupa dei tirocini dei futuri insegnanti. I suoi interessi di ricerca riguardano i processi di insegnamento-apprendimento, la glottodidattica, le arti performative, l'inclusione e l'istruzione degli adulti.

Tania Cañas & Erika Piazzoli (EN)

Visiting Fellow Trinity College Dublin

### **How might a dramaturgy of absence-presence be understood in community engaged processes?**

This presentation draws on a seminal piece on ethics and representation, written by the first author as the Art Director of Refugees, Survivors and Ex-Detainees (RISE). The RISE manifesto gained international recognition in the field of refugee studies by raising ethical points in relation to staging narratives that represent refugees and other minorities. The manifesto was the catalyst for the Call for Papers of the Special Issue of the *Scenario* journal (Issue 2, 2021) and consequently inspired the second author to investigate the notion of the 'ethical imagination' through practice-as-research.

In this paper, first, we revisit the RISE manifesto. Second, we contemplate it through the lens of 'presence' and its opposite, 'absence'. Third, we discuss an ongoing project, funded by the Trinity Long Room Hub, in which we question what the creative, ethical, and aesthetic negotiations to consider when staging refugees' stories are. We wonder how can invisible presences, like privilege and whiteness, be made present through performance and reflect on what a dramaturgy of 'absence-presence' may look like in community engaged processes.

#### **Bio's:**

Tania Cañas is a theatre maker, researcher and lecturer in Social Practice and Community Engagement, Victoria College of the Arts, the University of Melbourne, Australia. Tania is currently a Trinity Long Room Hub Fellow-in-Focus at Trinity College Dublin, and has recently been awarded the Western Postdoctoral Fellowship at the University of Western Ontario, Canada. She has been on the editorial board of the 'International Pedagogy and Theatre of the Oppressed Journal' for over ten years. She is the author of the RISE manifesto as well as several publications, including *Staging Asylum, Again* (Currency Press).

Erika Piazzoli is a drama practitioner, researcher and lecturer in Arts Education at Trinity College Dublin. She teaches 'Embodying Language' within the Language Education, Master in Education (MEd) programme, as well as Drama in Education (MEd), and Arts in Education, Professional Master in Education. She is co-editor of the *Scenario* journal and Principal Investigator of two Government-funded projects, *Sorgente* and *Lacunae: Embodying the Untranslatable*. Her recent publications include *Digital Displacement* (Springer), and *Performative Language Learning with Refugees and Migrants* (Routledge).

**So far, so close: scenes of connection from the pandemic.**

The concept of presence in improvisation is fundamental (Johnstone, 2015; Cremer, 2012; Fey, T. 2008), it is based on physical presence, eye contact, active listening and that flow state (as defined by Csikszentmihalyi, 2004) where everyone is engaged in co-creating something without really knowing what the final result will be while being committed to contributing to its success. Is it possible to achieve this state of presence online? During the pandemic, all of a sudden, everyone was forced to stay in, be cut off their social life and daily routine. University teachers and students were no exception. This paper describes the experience of enacting role-plays performatively online. It will focus on the challenge of carrying out a lesson plan that started off in 2019 as an experiential lesson of dialogue interpreting using improvisation theatre training techniques (Johnstone, 2015; Cecco & Masiero 2019; Cecco 2021) to enact an improvised realistic working situation and ended up as an online simulation. The challenge was to be able to re-create that sense of presence - typical of improv theatre - online, being physically apart. This paper will explore the challenges faced, the emergency solutions adopted, and the final result achieved, thus proving that presence can also be cultivated online (Ucok-Sayrak & Brazelton, 2022).

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**Bio:**

Serena Cecco is an interpreter trainer and an ELT teacher. She has been teaching interpreting and translation (English-Italian) and oral skills since 2006, at the University of Padua, Ca' Foscari University (Campus Treviso), and the Advanced School for Linguistic Mediators of Campus Cielis. She has been an improviser since 2010. She is interested in exploring innovative methods to train interpreters and to teach ESL, with a special focus on performative teaching and learning.

Bettina Christner (EN)

Auburn University (USA)

**And What Now? Differentiating between Modes of Presence to Enable Possibility and Creative Agency.**

For Nancy (1993), presence happens in sudden disruptive moments and manifests itself in dynamic processes of movement and becoming. Gumbrecht (2004) defines presence in terms of its felt intensity and the productive oscillation between presence and meaning effects. Moreover, Lehmann (2006) recognizes the explorative potential of presence beyond the thinkable and representable in postdramatic theatre. While movement, becoming, and exploration are important qualities of presence, further differentiation is necessary when it comes to individual and collective presence experiences. Portrayals of presence in literary texts suggest that experiences of presence can differ significantly in terms of the possibilities, degrees of agency, and creativity that they entail. Presence can be liberating and explorative in some instances, epiphanic in others, and at times overwhelming, even paralyzing, as Kafka suggests in *The Metamorphosis*, when his protagonist asks: “‘And what now?’ (...) looking around in the darkness. Soon he made the discovery that he was now unable to stir a limb.” (135) With regards to performative productions and experiences of presence, literary texts can offer helpful insights as to what triggers presence and how it affects individual and collective experiencers in different ways. Drawing from productions of presence in literary texts by Goethe, Proust, and Kafka, this paper proposes a differential model of presence that links presence in literature to creative agency and possibility in performative spaces, specifically in the classroom. The talk uses these models to suggest strategies to produce presence that can effectively open up possibilities and foster learner creativity and agency.

Bio:

Bettina Christner is an Assistant Professor of German at Auburn University (USA). She holds a PhD in Contemporary German Literature and Culture and specializes in presence – its effects in literature, its use in German theatre, and how teachers can create moments of presence to explore new perspectives performatively, embrace spontaneity, and engage with the cultural and political issues of our moment. Her other research interests include narrative theory, performative pedagogy, postdramatic theatre, performances of collectivity.

### **Pädagogisches Ethos: Über die Relevanz von Präsenz**

Der Lehrberuf verlangt pädagogisches Ethos, das als kreatives Handeln (Joas 1996) mit dem Hintergrund von Verantwortungsübernahme für die Lernenden und als eine Art moralische Entscheidungsfähigkeit (Oser 2018, Christof 2021) beschrieben wird. Dazu braucht es Präsenz, als ganze Person mit den Lernenden zu interagieren, um in widersprüchlich strukturierten Situationen Entscheidungen zu treffen, die begründet werden müssen. Es stellt sich die Frage, wie mit Lehramtsstudierenden an pädagogischem Ethos gearbeitet werden kann? In einem internationalen Forschungsprojekt (Elbe – Ethos im Lehrberuf) wurde ein Manual erstellt, um mit Beispielen und einem speziellen didaktischen Vorgehen, moralische Entscheidungsfähigkeit und Haltung unter Bedingungen von Differenz, Pluralität und Kontingenz einzuüben (Helsper 2001). Da alle Entscheidungen, die im unterrichtlichen Geschehen getroffen werden, das Einnehmen einer (leiblichen) Haltung (Liebau 2008, Brinkmann 2019) bedürfen, ist die Auseinandersetzung mit dem eigenen Körper als verbales und nonverbales Mittel der Präsenz ein grundlegender Schritt hin zur Reflexion körperlicher Muster, einem bewussten Umgang mit Körper und Stimme und einer möglichen Erweiterung der eigenen Ausdrucks- und Reflexionsmöglichkeiten. Die Beschäftigung mit der eigenen körperlichen Präsenz ist für die gelingende Vermittlung unterrichtlicher Inhalte von grundlegender Bedeutung. Wenn sich Lehramtsstudierende mit performativen Aspekten ihres zukünftigen Berufs (Köhler 2017, Fischer-Lichte 2012) auseinandersetzen und diese reflektieren, kommen sie mit dem eigenen pädagogischen Ethos in Berührung und üben moralische Entscheidungsfähigkeit. Im Vortrag werden der theoretische Hintergrund und die praktische Anwendung anhand eines Beispiels thematisiert. Unsere Frage hierbei ist, inwieweit Studierende künstlerischer Fächer mit spezifischen Herausforderungen in Bezug auf Haltung und Präsenz konfrontiert sind.

#### **Bio's:**

Eveline Christof ist Professorin für Bildungswissenschaften an der Universität für Musik und darstellende Kunst Wien. Sie studierte Bildungswissenschaft an der Universität Wien und war an der Universität Wien, der Universität für Bodenkultur Wien und der Universität Innsbruck tätig. 2017 habilitierte sie sich an der Universität Innsbruck zum Thema „Berufsbezogene Überzeugungen angehöriger Lehrpersonen. Professionalisierung durch Reflexion“. Ihre Schwerpunkte in Forschung und Lehre liegen in der Professionalisierung von Lehrer\*innen, allgemeinen Didaktik sowie Lern- und Bildungsforschung.

Sarah Clancy (EN)

Mary Immaculate College

### **The Role of Digital Presence in Performative Language Teaching and Learning : Transitioning from Stage to Screen due to COVID-19**

During the COVID-19 pandemic, traditional performative teaching and learning methods came to an abrupt halt, compelling educators and students to navigate an uncertain landscape. As the pandemic became a 'literal show-stopping' force (Lavallee, 2021), language performance courses faced unique challenges. Performing arts instructors were compelled to adapt, innovate, and reimagine their teaching approaches, shifting from stage to screen. During this unprecedented time, instructors could have suspended their performance projects; however, they met the challenge by discovering new ways to engage students and advance the production, presentation, and promotion of their art within a digital context. This paper investigates how the concept of presence played a pivotal role in maintaining the momentum of language teaching and learning during the pandemic in an online setting. While much existing knowledge in this regard originates from instructors' anecdotes and experiences, this study integrates empirical evidence based upon an innovative French Production and Performance Module offered at Mary Immaculate College, Co. Limerick, to provide crucial insights into the effective enactment of theatre practices on screen. Furthermore, while exploring how presence may be maintained and enacted on screen, this study also calls attention to the affective role it plays in the complex process of language acquisition. Within this broader focus on the affective dimension of language learning, this paper specifically concentrates upon foreign language anxiety (FLA), a significant emotional barrier to successful language acquisition, and explores the potential of digital presence in reducing FLA among students. Thus, this study seeks to demonstrate how the transition to online performance during the pandemic can offer valuable insights for shaping our future understanding and application of the concept of presence in performative teaching, learning and research.

Bio:

Dr. Sarah Clancy holds a doctoral degree from Mary Immaculate College, where her research focused on foreign language anxiety in the Irish third-level context and the application of performative pedagogy for French language learners. As a professional language teaching practitioner, her research interests encompass the role of emotion in the second language acquisition process and innovative developments in language education, including the integration of performance practices to enhance language learning experiences. Additionally, Dr. Clancy's master's degree in literary translation has fostered a keen interest in the intersections of language and culture, contributing to her broader research on language, communication, and the art of translation.

Franz Schubert Agnelo de Miranda Cotta (EN)

Goa University, Goa - India

**Presence in teaching Portuguese as a foreign language and the challenges encountered in digital spaces**

The era of MOOC (Massive Open Online Courses) worldwide has made education more accessible, convenient, and, in some ways, inclusive. It has given distance education a new meaning. But can this approach be applied to learning a foreign language? This paper examines presence in teaching Portuguese as a foreign language in Goa, a small state of India, earlier under Portuguese rule for 450 years. It also tries to understand the challenges the learners and the instructors faced during the pandemic when the latter imparted courses online. The paper uses a qualitative approach and relies on data collated from a structured questionnaire and participant observation of undergraduate students, mainly from the northern states of India. It aims to find the role of presence in teaching in a multicultural and multilingual classroom, learning an otherwise pluricentric language, and its role in an online environment. The general feedback is that students, as well as the instructors, prefer a presential teaching-learning environment over an online course.

Bio:

Franz Schubert Agnelo de Miranda Cotta is an Assistant Professor at the Discipline of Portuguese and Lusophone Studies of Sheno Goembab School of Languages and Literature at Goa University, Goa - India. He has over 30 years of experience in the music industry, has taught music, and practiced law for around 15 years. His interest in cultural studies has motivated him to research on performative practices.

John Crutchfield (EN)

Barenboim-Said-Akademie

### **Eros and Education**

This paper is less a scientific investigation than a practical meditation upon the – admittedly taboo – theme of eros in education. Eros, as understood here, goes beyond the merely sexual to encompass the entire dimension of embodied human experiences of attraction. While the most familiar forms of such attraction are indeed between human beings, there are many others, such as a musician's attraction to the touch, sound, even smell of their instrument, a scientist's attraction to the apparatus of the laboratory, or an actor's attraction to the physical space of the theater. Such experiences are not merely physiological and sensuous, but also infused with emotion of various kinds, as well as with imagination, and they constitute an indelible aspect of presence. Here we see the connection to performative teaching and learning. While much of traditional education aims more or less explicitly at suppressing the erotic dimension in education, performative approaches – precisely because they are rooted in the body and its sensations and emotions – in effect open this dimension and make it available as an area of experience and a source of knowledge. But this introduces an element of unpredictability, even volatility. Proponents of a performative teaching and learning culture must therefore give careful thought to the question of how to deal with the erotic aspect of presence honestly, ethically, and in ways that not only promote learning but also foster self-esteem and respect.

Bio:

John Crutchfield currently lives in Berlin, Germany, where he is Lecturer in Humanities at the Barenboim-Said-Akademie. In addition to his academic work, he is also a writer and theater artist. His most recent play, "Robert Returns" – a one-man show in verse with original music –, premiered in 2022 at The Sublime Theater in Asheville, North Carolina (USA).



Li Ding (EN)

Free University of Berlin

### **The many voices of young ESL writers composing in drama**

'If I pretend that I'm a good person, and beg the mayor not to hurt her. I think it's quite boring!' In our stimulated recall interview, Joey, an 11-year-old ESL learner, justified her creation of an evil character for a drama-initiated writing task. Her intention and effort to avoid writing something 'boring', however, stem not only from a consideration of the audience but also, and perhaps even more likely, an assertion of 'self-identity' (Zhao, 2015, p. 28) or a deliberate fashioning of a particular 'self-image' (p. 48). Based on the preliminary data analysis of my action research in a Chinese primary school, this intentionality constitutes part of the young writers' pronounced presence both during the composing process and in the written texts. Employing drama as a creative approach to writing (Wyse & Jones, 2008), the study investigates its working mechanism and effect of writing development with Y-ESL students. The individual's unique and evolving voices feature significantly in their writing act in drama. In the proposed talk, I will illustrate the diverse and dynamic manifestations of presence through the concept of 'voice' (Burroway, 2007; Zhao, 2015). I will argue that both reflective autobiographical identities and performative writers' voices exist (Zhao, 2015) and at times converge when Y-ESL learners compose through the character voice. And such presence is mediated by each individual's subjectivities such as emotions and conscience, cognitive and metacognitive considerations, as well as cultural and linguistic resources.

Bio:

Li Ding is currently a research associate at the English didactics department in Free University of Berlin. Meanwhile, she is completing her doctoral study with a focus on drama for ESL writing development in the University of Göttingen. She is interested in how drama impacts ESL learners' language and literacy learning process, particularly from the aesthetics perspective. She has published with renowned journals in the field of drama education, such as *RiDE* and *Scenario*.

Peter Duffy (EN)

University of South Carolina

### **The Presence of the Imagination in Reading Attainment**

This paper describes a longitudinal research project that took place in South Carolina – a rural, southeastern state within the United States. The research investigates the impacts of a twelve-week drama intervention on nine-year-old students (third grade) who have been identified through standardized testing as struggling readers. Actor-teachers were brought in to collaborate with classroom teachers in schools identified as having the lowest reading test scores in the state. The actor teachers did drama work with the students two to three times a week and explored concepts such as plot, narrative, character, conflict, dialogue, and play with the students. Students' reading scores were compared with control classrooms that shared comparable demographic, economic, reading score data and used the same reading curriculum. We have pre-drama intervention and post-intervention data with the drama students and pre and post data from the same time frame with the control students. The researchers compared data from some 300 drama intervention students and some 100 control students. Few research studies have sample sizes this large. The results are conclusive and statistically significant. Targeted drama interventions improved students reading scores across all variables – across rural or urban schools, across teaching artists (the program had several teaching artists), and across the length of intervention (some schools had ten weeks while others had 16 weeks). These findings strongly support including a presence of imagination, creativity, and embodied pedagogies like drama in reading curricula.

Bio:

Professor Peter Duffy, MFA, Ed.D., heads the Master of Arts in Teaching program in theatre education at the University of South Carolina. He teaches courses on drama-based pedagogies, applied theatre, and arts integration. His research includes cognition and the arts, literacy, culturally responsive pedagogies and performed research. His latest book is a co-edited volume entitled *Drama Research: Provocations of Practice* with Drs. Richard Sallis and Christine Hatton.

Nataliia Dzhyrna (EN)

Educational and Scientific Institute of International Relations Taras Shevchenko National University of Kyiv

### **Silver Screen as an Inspiring Muse of Immersive Experience**

"Any film starts in the darkness of a movie theatre. The darkness surrenders to a flickering light that grows in front of our eye and creates a world in which a story evolves, with twists and turns. Soon, you are hooked to the silver screen immersed in the story and its characters"(Jan Nals). My screen drama studies like film started in the deepest darkness that miraculously faded during my research visit to University College Cork in 2003. Hooked and entirely immersed in Dr. Manfred Schewe's aesthetic philosophy of teaching and learning I opted for the medium of film, a new exciting area or research in the field of performative teaching and learning: interrelationship between film and drama-pedagogy. The contribution deals with my research journey in film as an art form and its major findings in cultivating performative presence and immersive experience. As a screen form of dramatic art, that adopted "a gigantic arsenal of theatre craft" (S.Eisenstein 1949), and due to its own aesthetics, film does not only permit blending and "identifying with otherness" through the emotional involvement of the spectator with the film characters, but orients the spectator to relate to them, thus offering a highly motivational source for dramatic activities in the classroom aimed at "entering the characters of the film and walking in their shoes psychologically, physically and vocally". The demonstration of this concept of teaching and learning with a special focus on cultivating performative presence and immersive experience through film clips, TV news programmes(CNN),documentaries of greatest speechmakers will be based on video fragments of the lessons in the Educational and Scientific Institute of International Relations at Kyiv National Universityd

Bio:

Nataliia Dzhyrna has been an English language teacher at the Educational and Scientific Institute of International Relations Taras Shevchenko National University of Kyiv since 1993. In 2003 she spent several weeks as a visiting scholar at University College Cork and, during her stay, familiarized herself with the drama-based teaching and learning methodologies developed by Manfred Schewe. These became the main source of inspiration for the new training programmes for future Ukrainian diplomats that Nataliia Dzhyrna introduced at Kyiv University. her specific research interests focus on the interrelationship between the medium of film and drama pedagogy in the teaching of empathy.

Michael Finneran (EN)

Mary Immaculate College, University of Limerick

### **Education through the prism of presence: some paradigmatic perceptions**

The idea of an embodied learning is far from new. Enlightenment thinkers over 200 years began to consider its educational worth. And yet, from a systemic perspective, we still equivocate about its worth. Educational institutions can be suspicious; teachers can be nervous; principals traditional; parents and stakeholders unconvinced. Still, we persevere. As the call for papers of the conference echoes and amplifies, performative pedagogy is amongst other things about presence. This paper responds to the call by considering what we can learn about our systemic values by reflecting on presence in pedagogy at this moment: what paradigmatic values about education are foremost and strongest in Ireland? The point of entry for this analysis will be two quite contradictory educational moments. In Ireland we find ourselves in the throes of a creative turn. Through substantial funding from Creative Ireland an increase in embodied and performative learning is to be found in many schools. Simultaneously, there is an obvious and disconcerting disengagement by youth evident in many places in education, particularly at third level. These indicators provoke four initial questions. How do we consider presence in education? What does the dull echo of absence tell us about our education system? What does the repeated call for presence tell us? What does it mean to be present in an educational or pedagogical moment? In order to discuss these unashamedly big systemic questions, this paper will draw upon consideration of the possibilities of social presence (Balfour, 2019); co-presence as a mediating force (Gallagher et al, 2022) and the transformative power of presence in performance (Fischer-Lichte, 2008).

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Fischer-Lichte, Erika. 2008. *The transformative power of performance: a new aesthetics*. New York: Routledge.

Gallagher, Kathleen, Cardwell, Nancy, Denichaud, Danielle & Valve, Lindsay. 2022. 'The ecology of global, collaborative ethnography: metho-pedagogical moves in research on climate change with youth in pandemic times'. *Ethnography and Education* 1-16. doi: 10.1080/17457823.2022.2025879.

Bio:

Dr Michael Finneran is founding Head of the Department of Drama and Theatre Studies at Mary Immaculate College, University of Limerick, Ireland. His research interests include social justice, arts practice, creativity and arts education. He is author (with Kelly Freebody) of *Critical Themes in Drama: Social, Cultural and Political Analysis* (Routledge, 2021), co-editor of several volumes, and recently held an Irish Research Council award examining creativity and wellbeing. He was a Visiting Gilbert Fellow at the University of Sydney Social Sciences and Humanities Advanced Research Institute in 2021 and was added to the DCU Alumni Wall in 2020. Michael led the development of the Lime Tree Theatre in Limerick and served as a board member for a decade. He currently chairs the boards of Dance Limerick and Branar Téatar and continues to work as a director and designer in both community and professional theatre.

Michael Flannery (EN)

Dublin City University

### **Ekphrastic Surprise: Exploring presence from a reciprocal model of ekphrasis with preservice teachers**

A group of twenty-four students studying a visual arts education specialism titled Creative Teaching and Subject Leadership partook in a project titled Ekphrastic Surprise. This specialism is but one of four art specialisms completed as part of their Bachelor of Education degree at the Institute of Education, Dublin City University. Ekphrastic writing is a vivid description of a work of art. However, this interdisciplinary experience explored a more reciprocal model of ekphrasis that involved an encounter and exchange between arts modes and a community of learners. Students selected one piece displayed around the campus and responded using ekphrastic writing technique. They foraged for the more forgotten works around stairwells, foyers, communal spaces, and corridors before making their selection. They gifted their ekphrastic writing to another student who used it as a stimulus for painting. They completed their painting in a shared studio space without making revelations to each other. A summative exhibition comprised photographs of the original artworks, the related ekphrastic writings and paintings. Only when the exhibition was being co-curated were connections between the three pieces revealed. The exhibition enabled them, and the general audience the opportunity to engage, enjoy and explore each piece and their triadic relationship. The related paper reflects on, and evaluates this ekphrastic experience in relation to notions of presence - presence in creating and responding process, enhancing presence of the university artworks, co-presence in the studio, and nurturing their sense of presence as potential subject leader for curriculum visual arts.

Bio:

Dr. Michael Flannery is an Assistant Professor in Visual Arts Education with the School of Arts Education and Movement (SAEM) at the Institute of Education (IOE), Dublin City University (DCU), Ireland. He teaches on the B.Ed. and PMEP programmes at DCU. Michael has worked as head of department, external examiner and primary school teacher. He was a research fellow with AERG at Trinity College, Dublin. His research interests concern visual arts education, interdisciplinary approaches, creativity, co-teaching, inclusion and self-study in teacher education practices.

Željka Flegar & Grozdana Lajić Horvat (EN)

PhD, Associate Professor, Department of Theatre Arts, The Academy of Arts and Culture in Osijek, Josip Juraj Strossmayer University, Croatia

### **Mechanisms of Co-Presence in Repetitive Drama Studio Performances**

When working with older children (ages 9-12) in a drama studio environment (extracurricular theater and drama education with performative outcomes), keeping everyone present is both an exciting and challenging task. The process towards the creation and performance encompasses numerous techniques and methods in the creative process as well as on stage, and appears in three core areas: 1. Impro and Process Drama; 2. Mentoring; 3. Language and Literature. Presence and co-presence occur as a result of focus, accepting, and building, characteristic of improvisational theater and process drama techniques that are used to keep students engaged and on task. Students address issues from an autobiographical and collaborative perspective, allowing them to play a part through improvised personal responses. The mentoring is present both outside and inside the play as mentors guide their students, assume some of the roles, and provide a meaningful framework and direction of the play. Fairy tales and well-known literary texts are used as starting points; they are adapted and transformed on the spot. This results in a creative, spontaneous, and natural use of language that keeps the players present and alert throughout. As a case study we will present the examples from the Zagreb Youth Theater Drama Studio's final production "A Bunch of Forest Fairies" (June 2023) which contains elements of Impro, process drama (uncharacteristically performed on stage), inside and outside mentoring, and fairy tale elements that begin with players drawing the setting on stage. While the enthusiasm is undeniable, how is it perpetuated in repetitive performances? What is the key ingredient to amateur child players staying present even after the fiftieth show? The answer is to always return to the beginning: improv-based theater techniques, super mentoring, and retelling of well-known stories.

Bio:

Željka Flegar is currently working at Department of Theatre Arts at University of Osijek. For many years she does research in English Literature and Language, Media and Drama. She has been expressing an ongoing interest in the intricacies and deviations of the English language and literary discourse, children's culture, adaptation, and cognitive approaches to fiction. Željka was Fulbright Scholar to USA (2021) and Coeditor of a book *Children's Literature in Place: Surveying the Landscapes of Children's Culture* (Routledge, 2024)

Nathalie Fratini (DE)

Ministère de l'éducation nationale, de l'enfance et de la jeunesse Luxembourg - Service de la formation professionnelle

### **Präsenz als eine Schlüsselkompetenz für Lehrende in der Berufsausbildung**

Lehrende in der Berufsausbildung in Luxemburg sind in erster Linie Experten in ihrem Arbeitsfeld, die nach einigen Jahren Berufserfahrung entscheiden, eine Laufbahn als im formalen Bildungsbereich einzuschlagen, um junge Menschen zu unterrichten. Sie alle bringen wertvolles Fachwissen mit und sollen die Lernenden bei der Entwicklung ihrer Fachkompetenzen helfen. In einer zweijährigen berufsbegleitenden Weiterbildung werden die neuen Lehrenden dabei unterstützt ihre Rolle im schulischen Umfeld zu finden und ihrerseits die nötigen Kompetenzen zu entwickeln, die sie in ihrer Lehrtätigkeit brauchen. In der jahrelangen Arbeit mit den neuen Lehrenden hat sich immer wieder gezeigt, dass vor allem ihre Präsenz in den Klassen den grossen Unterschied macht und dazu beiträgt, dass der Unterricht besser gelingt. In meinem Vortrag möchte ich darauf eingehen, warum die Arbeit an der Präsenz für Lehrende in der Berufsausbildung besonders wichtig ist und welche Wege aktuell in Luxemburg ausgetestet werden, um im Rahmen der LehrInnenbildung Möglichkeiten zu geben durch performatives Arbeiten an diesem Themenfeld zu arbeiten.

Bio:

Nathalie Fratini, geb. 1982 in Luxemburg, promovierte Theaterwissenschaftler mit Forschungsschwerpunkten performatives Lernen, transversale Kompetenzen und berufliche Bildung.

Georgina Frei (EN)

University of Kragujevac, Faculty of Philologie and Arts

### **Quantifying Success: What the Statistics tell us about the Efficiency of Drama-Based GFL Lessons at the A1 Level**

This abstract presents findings from a doctoral thesis by Dragović (2019) investigating the efficacy of drama-based pedagogy in German as a Foreign Language (GFL) instruction at the A1 level. The year-long intervention took place at a secondary school in Serbia, involving a class (n=18) taught using a drama-oriented approach, and two control classes (n=21; n=21) instructed conventionally without drama elements. The study focused on fifth-grade students, aged 10 to 11, who were undergoing their initial exposure to the German language, with classes held twice a week for 45 minutes each. Data collection involved a variety of survey and test instruments, subsequently analyzed through qualitative and statistical methods. The study's outcomes reveal that drama-infused GFL instruction significantly enhances teaching quality across various domains. Notably, it exerts a positive influence on learning performance, language proficiency, motivation, attitudes towards the learning situation and attitudes towards grammar learning. Conversely, in aspects such as language anxiety, interest in foreign language learning, comprehension of grammatical structures and the sustainability of attained linguistic competence, no discernible disparities were observed between the drama-based and conventional pedagogical methods. Furthermore, the emergence of diverse and qualitative findings prompts new research inquiries, which will be explored in-depth in the forthcoming discussion. Dragović, G. (2019). Fremdsprachenunterricht (ent-)dramatisieren: Eine empirische Untersuchung zur Effizienz des dramapädagogischen Ansatzes im schulischen DaF-Unterricht mit speziellem Fokus auf Grammatik. Dissertation, Universität Freiburg.

Bio:

Georgina Frei (formerly Dragović) completed her doctoral studies in Foreign Language Didactics at the University of Fribourg in 2019. Her expertise stems from a rich professional background, having served as a GFL teacher in state schools across Serbia, a lecturer at Serbian universities and a research assistant at the University of Teacher Education Fribourg. Since 2016, she has led drama workshops internationally. Presently, she holds the position of an assistant professor at the University of Kragujevac, focusing on the training of future GFL teachers.



Claire French (EN)

University of Birmingham

### **Ethical documentary theatre and making knowledge with multilingual songs**

This article articulates the connection between multilingual song-sharing, agentic participation and horizontal practices of writing with women in the storytelling project and documentary play, *Courage Songs* (2022). The project brought together five Birmingham-based women, including me, to share songs and their impact on our lives. Conversations brought on by the songs covered female post-migration experiences across Asia, Europe and Oceania, with a ghostly emphasis on inheriting the sacrifices of our mothers. I analyse several interactions that saw women engage multiple and simultaneous presences to access both participant and facilitator roles in the storytelling process. I suggest that the songs introduced important contextual information, particularly cultural and linguistic, as codes for the women's knowledges. Anchored by these knowledges, the women engaged reflective and conscious embodiment where they comfortably transitioned (i.e. presences) between positions of vulnerability and bolstering safety for the group. In so doing, I argue that they transitioned beyond the embodiment of the subject, to the object, as ethical practices of writing documentary theatre. Finally, I will locate where there was less agentic participation and horizontality, such as the introduction of some migratory experiences that revealed starkly differing relationships to economic privilege, something that was accentuated when transcribing the audio testimony into a play.

Bio:

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

Oana Maria Ghiorghilas (EN)

InImpetus drama training school

### **Digital language learning through theater**

Teaching languages through theater requires imagination, creativity, spontaneity and presence: reading each others bodies, following movements and responding in real time to the different stimulus among others. However, what happens behind a screen, where ones' body is in a familiar place (mostly home) and ones' imagination, senses and gestures are wondering in a virtual creative room with people all around the world? Teaching online becomes then a space for exploration of different kind of imagination: imagine a place, a distance and a real space interaction and so on! And all merged together by the necessary ingredient of presence. A total presence of the student and most importantly of the teacher. In this paper I will explore the different ways of creating and acquiring a vivid presence in digital lessons, through pure dramaturgical techniques that allows students to focus, follow the class and feel part of a bigger community while being alone at home. I will also explore what teacher vivid presence means and how it translates into class dynamics. Overall, I will address presence – the making and the being- in the drama language teaching methodology of digital classroom.

Bio:

Oana is a linguist, a second language teacher, a student in professional acting and most of all, an eternal language learner. She lived and studied in many different countries including, Spain, France and Norway. Four years ago she started her freelancing company of teaching languages online through theater. Passionate about art, culture and languages, she aims to combine creativity, art and passion with education, linguistics and language learning strategies.

Brigid Golden (EN)

Mary Immaculate College

**How teacher identity and wellbeing impact on our performativity, presence, and vulnerability in classrooms.**

This paper explores the impact of teacher wellbeing on our ability to be present and perform while teaching. When teacher-wellbeing is higher, teachers find themselves more present and engaged in the classroom and resultingly better able to recognise and respond to learners' needs, resulting in improved learning outcomes (Turner and Theilking 2019; Caufield 2018). Johnson and LaBelle (2017, p.429) determined that authentic educators are "approachable, passionate, attentive, capable, and knowledgeable". While admirable qualities, each of these behaviours require significant effort and vulnerability, and can be impacted by educators' level of wellbeing. The considerations presented in this paper follow from a three-year self-study action research project in which I examined my own practices and identity as a teacher-educator. Throughout the research my reflections consistently highlighted the impact my wellbeing had on my teaching performance and ability to be present for and with my students. Furthermore, my ever-evolving identity as a teacher-educator impacted my willingness to be vulnerable with my students. A factor which supported my performativity and ability to be truly present with my students was a structured planning tool which enabled me to ensure the structure of my lessons were robust, even when my own wellbeing didn't allow me to teach with an optimum level of energy. On days when I had less energy and enthusiasm to share with students, I remained better able to be present and vulnerable with them while teaching in the knowledge that I had a structured approach to the lesson to rely on.

Bio:

Dr Brigid Golden is a lecturer in Global Education at Mary Immaculate College. Brigid is a trained primary school teacher with experience working in Ireland, England and India. Brigid teaches, researches, and writes in the areas of critical thinking, initial teacher education, international approaches to education, and global citizenship education.

Kristina Goodnight (EN)

University of Applied Sciences Utrecht

### **Stage Directions: Cultivating Presence through Professional Development in Improvisational Drama Techniques**

As Even (2020) purports, “Great teachers are like improv artists” (p. 2). Cultivating such presence is essential if teachers are to inspire foreign language (FL) learners to engage in drama activities. In previous studies, however, developing artistry of this nature has proven challenging in training FL teachers to use drama (e.g. Dunn & Stinson, 2011), as the teachers often focus instead on linguistic goals. In our study, nineteen English, French and German teachers in the Netherlands participated in a design-based professional development program (PDP), learning how to integrate improvisational drama techniques (IDTs) into their classrooms. IDTs were defined as activities which 1) take place in a fictitious situation and in which 2) spoken interaction is stimulated. Study results showed that teachers learned to implement IDTs with both self-efficacy and artistry. A salient finding relates to presence; participants noted repeatedly that they learned to change their approach and let go of control. They furthermore demonstrated an appreciation for the creativity their pupils put into the IDTs, commenting that ‘some blossomed into real actors’ or that they ‘walked differently, talked differently.’ This presentation will focus on the study’s findings, including how the training characteristics engendered IDT-integration, with a particular emphasis on presence.

References: Dunn, J., & Stinson, M. (2011). Not without the art!! The importance of teacher artistry when applying drama as pedagogy for additional language learning. *Research in drama education*, 16(4), 617-633.

Even, S. (2020). Presence and unpredictability in teacher education. *Scenario: A Journal for Performative Teaching, Learning, Research*, 14(1), 1-10.

Bio:

Originally from the USA, Kristina Goodnight is an English teacher educator at the University of Applied Sciences Utrecht, where drama is central to her teaching practice. She is now conducting doctoral research in conjunction with Utrecht University on integrating improvisational drama techniques into foreign language classrooms to stimulate spoken interaction.

Riikka Haapalainen (EN)

University of the Arts Helsinki, Academy of Fine Arts

**Presence of solidarity: the notions of care and presence in community art learning processes**

The presentation explores two artist-driven collaborative art processes, gentle/radical ([gentleradical.org](http://gentleradical.org)) and Bread Omens ([breadomens.fi](http://breadomens.fi)) through the notions of care and concern. It examines the sense of belonging and collaborative learning that their powerful communal presence engenders. Both projects are based on a soft and site-specific art activism, whose goals and impact can be difficult to capture or even measure by external measures of art or learning. The projects are characterised by a patchy laterality, where art is part of a wider communal web of care, presence and concern. They unfold and take shape unexpectedly -- and always only partially. The practices of community presence and care proposed by the projects expand the experiential exploration and discussion of both art and learning. They contribute to dismantling the (human) individual-centred and dualistic structures that underpin Western art and art education. Where the agency of art is vague, non-linear and partly unidentifiable, art loses its secure and stable centre. In my presentation, I will show how the abandonment of strong centres of art can enable an ethical relationship with others and with art: a presence of solidarity.

Bio:

Riikka Haapalainen, PhD, MSc, is an art historian and educationalist based in Helsinki, currently working as a professor of contemporary art research at the Academy of Fine Arts, University of the Arts Helsinki. In her 2018 PhD thesis, Haapalainen examined the organizational and social processes of contemporary art. Her research and teaching areas include the history and theory of avant-garde and contemporary art, art writing, exhibition pedagogy and critical museum studies.

Eva Hallgren (EN)

Stockholm University

**Co-created presence enables fragility, a positive state when creating a clearer self-image in an anti-stigma work**

The paper aims to broaden the understanding of what being fragile together means in relation to presence for patients with newly developed psychosis participating in drama/theatre groups and why it is of importance. Being fragile in co-created actions with others and with a leadership based on auditory logic, hearing in the sense of attentiveness or paying heed, became the key in understanding why and what in drama/theatre enables a clearer self-image, increased self-esteem and reduced self-stigma in a research project with young patients with newly developed psychosis. The paper is based on an 18 months participant observation study conducted in three drama/theatre groups including interviews with patients, drama practitioners and nurses. The study is theoretically framed through Jons' (2008) conceptual construction of the phenomenon pedagogical creed based on Buber's philosophy of existential dialogue, Collins (2004) interactional rituals and emotional energy and Sheff's notions social bonds and attunement. Key words: being fragile, self-esteem, anti-stigma, pedagogical stance, existential health

Bio:

Eva Hallgren focuses on what happens when entering fiction by going into role and improvising in both her research and in her teaching in schools and when teaching drama pedagogues and becoming teachers. The mental health arena is quite new to her which has been useful and opened up new perspectives.

Céline Healy (EN)

Maynooth University

### **Presence in the CLIL Class**

The first of the four overarching goals of Languages Connect, Ireland's Strategy for Foreign Languages in Education 2017-2026, aims to improve language proficiency by creating a more engaging learning environment. Under this goal, Action 1.E.3 seeks to explore the potential for the greater use of Content and Language Integrated Learning (CLIL) in Irish post-primary schools and higher education to increase the use of language skills, heighten the intercultural dimension, and increase confidence in language learning (DES, 2017, p.13). CLIL is a dual-focused educational approach in which an additional language is used for the learning and teaching of both content and language (Coyle, Hood, & Marsh, 2010, p. 1). CLIL bridges traditional dualism between subject teaching and language teaching (Harris et al, 2006). This paper will focus on how presence in performative teaching, learning and assessment can support and enrich a CLIL approach. It will outline how it can be used to engage and encourage learners to use the target language across the four modes of communication to give and receive meaning, to make connections between language learning, the subject content and the outside world. It will be argued that presence in performative teaching, learning and assessment in the CLIL lesson will motivate learners to work through the target language, developing communication and compensation strategies, and increasing their language proficiency and their subject content knowledge.

Bio:

Dr Céline Healy is a teacher educator and researcher in education at Maynooth University Department of Education. Céline has extensive national and international experience in the field of education and has worked as a post-primary, primary, and adult education language teacher, and language teacher educator, in Ireland, France, Spain, and Sweden. She is President of the Educational Studies Association of Ireland and a Council Member of the European Educational Research Association. She is an Advising Member on the Foreign Languages Advisory Group (FLAG) which oversees and advises on the implementation of Languages Connect, Ireland's Strategy for Foreign Languages in Education. She is Chair of the National Council for Curriculum and Assessment (NCCA) Development Group for Senior Cycle Arabic and previously chaired the Development Groups for Senior Cycle Lithuanian, Polish, Portuguese and Mandarin Chinese. She is a Steering Committee member for the National Pilot Project in Content and Language Integrated Learning (CLIL). Céline is a former Chair of the European Language Label in Ireland. She is a founder member of the Association for Drama in Education in Ireland. Her areas of interest are Teacher Education, Applied Linguistics, Creative and Critical Arts Pedagogies, Inclusive Education.

Zoe Hogan (EN)

The University of Sydney

**“Okay, I kill you”: Adventures in intercultural care aesthetics and presence**

A deep understanding of presence and an embodied, relational understanding of others forms part of what Thompson (2022) refers to as care aesthetics, or artful care. In a process drama program with Community/Heritage Language teachers, presence was embedded and embodied in the careful aesthetic choices of participants, which was in turn informed by intercultural awareness. My exploration of intercultural care aesthetics builds upon the body of literature in nursing that describes intercultural care as a “precarious walking... moment-by-moment balancing of knowledge, uncertainty, risk, intuition and skill” (Gunaratnam, 2013, p.108). I also draw on Piazzoli’s (2017, 2018, 2022) theory of intercultural dramatic tension as a tacit force that engages one at an intercultural level and operates within the gap existing between two (or more) cultural systems. I suggest that intercultural artful care refers to the ways that one might employ an awareness of bodily presence and relational understanding of others to express artful care at an intercultural level, operating within the gap existing between two (or more) cultural systems. As Piazzoli & Schewe (2023) state, presence is an active state of receptivity where ideas can flow into action. This paper explores intercultural artful care through specific moments in a process drama workshop with Community/Heritage Language teachers. In these moments, threads of presence, intercultural awareness and care intertwined to create and perform artful care.

**Bio:**

Zoe Hogan is a Teaching Artist, playwright and PhD candidate at The University of Sydney. Her artistic practice focuses on socially-engaged storytelling and drama, and she regularly works with migrant and refugee communities. Her book, *Connecting through Drama: Drama and literacy for learning English as an additional language*, co-written with Victoria Campbell, was published in 2022. Zoe is the recipient of The Lloyd Martin Travelling Scholarship for Emerging Arts Leaders from Sydney Opera House.



### **Performative inquiry to enhance language learning**

In this paper we like to shed light on a development project, named: The space between, performative inquiry, set in a drama class about language learning at the University of Iceland, for learners and educators in Higher Education. The project had two aims; the first was to find out whether and how we can conceptualise drama or performance as a meaningful way of language learning. The second aim was to look at and to reflect on our own practices to build bridges between pedagogical and theoretical aspects of teaching and learning, to explore the space between, which is what we expect of our teacher trainees. The paper explores methods of chamber theatre with a combination of performative inquiry, highlighting the embodied learning and communications from learners, and looks at artists/educators' practice as research and research as practice. The use of chamber theatre and embodied physical theatre in language learning can lead to student-focused experiential learning to pursue creative, interactive approaches towards teaching and learning. As researcher-practitioners, we conceptualise our research and practice in such a way that those two are continuously informing each other. By building a bridge between the researcher and the teachers, as well as the teachers and students, and by inviting them to engage in our research, this turned out to be a learning process for all participants.

#### **Bio:**

Jóna Guðrún Jónsdóttir, is an experienced drama teacher educator. She holds an M.Ed. in Arts Education, from the University of Iceland. Jóna Guðrún has about 20 years of teaching experience at all school levels. She has specialized in Drama Education and the impact of drama in relation to children's learning. In her research and practice, she focuses on drama and artistic approaches to teaching and learning as well as digital education through drama.

Rannveig Björk Thorkelsdóttir is an experienced drama teacher educator. She has extensive experience in working with collaborative and research projects, ranging from teaching and learning in higher education to working on democracy and citizenship in a pedagogical and didactical context. In her research and practice she focuses on performative research and drama and theatre approaches to learning.

Konstantina Kalogirou & Konstantinos Trimmis (EN)

Cardiff Metropolitan University

**Dealing with absence: Creative Object Biographies as a medium for educational presence on mobile and migratory groups**

In an era marked by global migrations, the challenge of effectively teaching second languages to migratory groups has gained immense significance. These groups are dealing constantly with 'absence' as they are being away from their homeland, heritage, and communities. This study delves into innovative pedagogical strategies, focusing on the synergistic interplay between educational presence, cultural heritage in education, and drama techniques. Grounded in the socio-cultural theory of learning, this research explores how the embodiment of educational presence—cultivating a supportive, empathetic, and culturally sensitive learning environment—through heritage, can be fused with drama to enhance language acquisition among migratory populations. This paper presents the outcomes of two international research projects, VIA Culture and Finds Stories in developing a method that educational presence can be achieved through Cultural Heritage applications in the form of Creative Object Biographies (COB). Examples of COBs, analysis of classroom observations, and learner testimonials, based on case studies from the UK, Serbia, Croatia, and Greece, show evidence that heritage can foster a sense of belonging and inclusivity, while educators through heritage and drama can create a secure space where learners are motivated to actively participate, collaborate, and experiment with language. Student testimonials unveil the transformative potential of blending educational presence, cultural heritage education and drama, illuminating a promising path for educators to facilitate meaningful language learning experiences for migratory groups.

Bio:

Konstantina Kalogirou is a Lecturer in Teacher Education and Professional Learning at the School of Education and Social Policy. Her interests are on Interactive Pedagogy and the use of Drama in Education in teaching and learning. She currently studies the different applications of expressive arts and heritage in educational contexts

Morgan Koerner (EN)

The College of Charleston (Charleston, South Carolina, USA)

**“Das Unzulängliche / Hier wird’s Ereignis” Collective Regietheater and Pandemic Co-Presence with Goethe’s Faust**

This paper makes the case for collective Regietheater as an approach to literary texts in world language courses and explores the nature of collaborative creative co-presence between students who assume an agonistic presence vis-à-vis the literary text. The article is based on a case study of a performance-oriented advanced German course at the College of Charleston in which 13 German learners at the B1-B2 levels responded to Johann von Wolfgang von Goethe’s Faust I + II with creative writing, acting, and directing exercises to produce a devised live performance. Johann Wolfgang Goethe’s Faust I + II is, on the one hand, a play that thematizes the pursuit of presence through theater, and, on the other, a play about misogynist and colonial violence that demands an ethical response and resistance from the reader-performer-director. Using Goethe’s metatheatrical magnum opus as a framework, the course introduced the participants to aesthetic strategies from throughout theater history and encouraged the participants to use this aesthetic arsenal of Faust against Faust, to explore, critique, and change the play from the perspective of 2020. In the 10th week of the course, at the very point when we were to begin rehearsals, the global COVID-19 pandemic shut forced my class to rethink the performance and to explore ways to maintain some sort of meaningful co-presence as an ensemble while still articulating their critical responses to Goethe. The presentation concludes with insights on the digital co-presence and collaboration that this pivot required and its relationship to live, in-person theater.

Bio:

Morgan Koerner is an Associate Professor of German Studies at the College of Charleston in Charleston, South Carolina, USA, where he served as department chair of German and Russian Studies from 2015-2023. His research and teaching lie at the intersection of German Studies, Performance Studies, Foreign Language Pedagogy, and Performative Teaching, Learning, and Research.

Francesca La Morgia & Fernanda Ferrari (EN)

University of Bologna / Mother Tongues

### **Promoting language awareness through performance and presence in early years settings**

In this paper, we reflect on the concepts of presence and performance in the context of the project Language Explorers, a two year project developed to empower bilingual families through creative multilingual engagement. Language Explorers involved young children, families and early childhood educators in different preschools and community settings in a culturally and linguistically diverse area of Dublin where families are at a high risk of disadvantage. Research shows that creative and artistic engagement supports children's development of language and literacy and deepens their sense of self, sense of belonging, awareness of others and self-confidence. To enhance the impact of this project, we involved parents, as we hoped that this would create a sense of belonging for them and strengthen home-school partnership, which is central to children's wellbeing (McWayne et al, 2022). We chose performance, storytelling and story-making activities as a tool for parental engagement, children's self-expression and for developing an awareness of the value of linguistic diversity in the setting among children, parents and educators. In this paper, we discuss our pedagogical approach and our findings from the evaluation. Finally, we will present the resources we developed as part of this project and we will reflect on how our learnings from this project can help early childhood educators and artists in other plurilingual contexts. REFERENCES McWayne, C., Hyun, S., Diez, V. et al. "We Feel Connected... and Like We Belong": A Parent-Led, Staff-Supported Model of Family Engagement in Early Childhood. *Early Childhood Educ J* 50, 445–457 (2022). <https://doi.org/10.1007/s10643-021-01160-x>.

#### **Bio:**

Francesca La Morgia's research interests focus on bilingual language acquisition in educational contexts and within the process of family language transmission. She started working in the field of bilingualism and language development in 2004, when she completed an undergraduate degree in Linguistics and philology at the University of Rome La Sapienza. She then studied for an M.Phil in Applied Linguistics at Trinity College Dublin (2006) and a PhD in bilingual language acquisition at Dublin City University (2011). She held positions at the University of Reading, Trinity College Dublin, Ulster University, Maynooth University and Dublin City University where she worked across departments of English language and linguistics, education and speech and language therapy. Francesca is the founder and director of Mother Tongues.

Fernanda Ferrari is a multidisciplinary artist originally from Brazil. With a Bachelor of Arts Degree in Drama, Fernanda's practice is deeply rooted in cultural and social contexts, exploring creativity as a tool for personal and social transformation. In Ireland, she was awarded by the Arts Council, the South Dublin County Council and The Civic to develop projects for young audiences. Her collaboration with Mother Tongues includes co-creating the Language Explorers artists' training and facilitating workshops.

JEAN-REMI LAPAIRE (EN)

UNIVERSITE BORDEAUX MONTAIGNE

**Why Grotowski's acceptance of "poverty" in theatre and Woolf's philosophy of "moments" in literature may be relevant to language teaching**

Can a genuine feeling of presence be achieved in the language classroom, together with a deeper immersion in the language learning experience, by using just marks and scribbles on a piece of paper, perceptions and movements set in bare space? Is there a simple and elemental way for learners to become "holistically engaged and intertwined" (Justin et al. 2022) as they are made to explore grammar, lexis, and interactional codes, or grope their way through oral and written comprehension? Building on Grotowski's call to "strip" everything that is not "necessary" in the (performing) arts, while making "a total gift" of one's body, we argue that "poverty" may function as a valid alternative or complement to the technical and methodological sophistication of "rich" pedagogy. For this to happen, special "moments" should be orchestrated, where mental imagery, vocal activity, bodily motion and physical sensations induce a deeper state of awareness and eventually lead learners to a more acute perception and understanding of language processes. I will provide illustrations of the special "moments" of linguistic insight that I have especially designed for French graduate students to instil presence and engagement in the analysis of English syntax, lexis, style and pragmatics. I will also share some of the feedback obtained from the 140 subjects concerned, who were asked to keep learning diaries and respond to anonymous online questionnaires following the activities or workshops (2021-22, 2022-23).

References: Grotowski, Jerzy. *Towards a Poor Theatre*. New York: Routledge (1968) 2002.

Jusslin, Sofia, et al. Embodied learning and teaching approaches in language education: A mixed studies review, *Educational Research Review*, Volume 37, 2022.

Woof, Virginia. *Moments of Being*. London: Triad Paperbacks, Grafton, [1939-40] 1978

Bio:

Jean-Rémi LAPAIRE is professor of cognitive linguistics, pragmatics and gesture studies at Université Bordeaux Montaigne (UBM), France. He has developed a strong interest in the physicality and dramaturgy of speech, with special emphasis on the role played by physical motion in grammar, abstract reasoning, and more generally in the shaping of socially situated meanings. He has also designed and tested new performance-based teaching and learning strategies in both science and the arts which allow educators and students to engage in multimodal observation and reasoning.

Linda Lorenza & Persephone Sextou (EN)

Central Queensland University & Leeds Beckett University

**A Robot who could not dance: Generating performative presence among performer, text, and audience through exploring and performing stories by children**

A cyclic performance project enabled Australian tertiary drama students and primary school students to connect through stories written by children in hospital in the UK. Tertiary drama students undertook a semester of puppetry and created performances of children's stories from Persephone Sextou's book, *Applied Theatre in Paediatrics. Children, Stories and Synergies of Emotions* (2023). The tertiary students' learning process involved exploring form and movement with inanimate objects to collaboratively create puppets which they allocated to the children's stories they selected. These stories were performed for an audience of children aged between 5 and 8 years of age. This project used participatory action research and applied theatre to facilitate the tertiary students' exploration of puppetry, story-telling and performance. While the tertiary drama students wanted to apply logic and chronology to the hospitalised children's stories, they were willing to be vulnerable and to accept that they may not completely understand the stories. The drama students performed their puppet interpretations of the stories for young children. This co-presence of the drama students with the children affected a new understanding of the stories for both groups.

**Bio's:**

Dr Linda Lorenza researches arts education and applied arts. She is Head of the Bachelor of Theatre and teaches theatre, acting and drama. Her professional career spans arts industry management, education policy development, research and academia. Her interdisciplinary research is predominantly associated with applied arts cutting across social innovation and change, regionality, rehabilitation and youth.

Persephone Sextou is a Professor in Applied Theatre for Health and Wellbeing at Leeds School of Arts, Leeds Beckett University in England and a Professorial Fellow at the University of New South Wales Sydney in Australia. She pioneered a bedside theatre model for children in hospitals and hospices and continues her research passionately to improve children's health and learning experiences when they are ill. You may visit: <https://www.persephonesextou.co.uk>

Lotano Luca & Cecilia Bartoli (IT)

ASINITAS

### **Il teatro come ri-acquisizione di presenza nella migrazione**

«Una voce significa questo: c'è una persona viva, gola, torace, sentimenti, che spinge nell'aria questa voce diversa da tutte le altre voci» (I. Calvino, Un re in ascolto) L'associazione Asinitas conduce dei percorsi teatrali affiancati alla scuola di italiano come lingua non materna, mettendo in dialogo la ricerca teatrale con quella pedagogica e sociale. I gruppi di partecipanti sono eterogenei per lingua, cultura, età, condizione sociale e background migratorio e ci hanno consentito in questi anni di attività di osservare la relazione tra il concetto di "presenza" e l'esperienza migratoria, che il sociologo algerino E. Sayad ha definito di "doppia assenza". Come può dialogare la formazione linguistica con i bisogni di riformulazione identitaria così emergenti nella migrazione? Nelle arti performative il concetto di presenza è sempre più considerato in chiave relazionale, come emergente dal contesto, occorre costruire spazi pedagogici che favoriscano il sentimento di presenza, favorendo la possibilità di sentirsi "persone dotate di senso in un contesto dotato di senso" (De Martino E. 2002). Il teatro rappresenta e insieme consente di "abitare" le sensazioni di forte spaesamento che la migrazione porta con sé. Può restituire alla lingua il suo valore semantico e comunicativo, valorizzando i repertori linguistici di ciascuno nell'attivazione di un desiderio espressivo e nella costruzione e rappresentazione di significati condivisi. Farà da sfondo alla presentazione il racconto del percorso che ha condotto alla realizzazione dello spettacolo "La Voce Umana" diretto dalla compagnia Bartolini/Baronio.

<https://drive.google.com/file/d/1rVWO935FntgzgVu8fxmWb2H9poy0gS1B/view?usp=sharing>

Bio's:

L'associazione Asinitas, dal 2005 a Roma, si occupa di formazione linguistica con un approccio laboratoriale intrecciando le proprie pratiche pedagogiche con pratiche artistiche e teatrali, anche a livello europeo: progetti [www.literacyact.eu](http://www.literacyact.eu) e <https://www.crossroads-project.eu/>

Cecilia Bartoli, fondatrice di Asinitas, psicoterapeuta, dottoranda presso l'Università degli studi di Palermo in MIGRAZIONI, DIFFERENZE E GIUSTIZIA SOCIALE.

Luca Lötano, educatore Asinitas e operatore teatrale, laureando presso l'Università per Stranieri di Perugia con tesi su TEATRO E LINGUE

Alexandra Lukes (EN)

Trinity College Dublin

### **Let's Create What Happens Next: Translation as Transformative Experience**

This workshop explores the theme of presence in literary translation by playing with the format of the typical academic conference paper. To this end, the workshop will take the form of a dialogue between myself as the teacher of a final-year undergraduate module on the topic of “experimental translation” and four students who took the module in the first semester of the current academic year (2023-2024). The idea is not only to think about the theoretical role of presence as a useful concept for understanding how translation is fundamentally a transformative practice, but also to show first-hand the results of that transformative experience with the teacher and the students in each other's presence. I will begin by outlining the aims of the module and by discussing how I used performance-driven techniques to explore different types of translation—for instance, translating the sounds of a text rather than its meanings, or translating a written text into music or a dance performance into a poem. These strategies are designed to explore the etymological meaning of translation as movement (from the Latin *translatio*, to carry across) and they build on the theoretical and practical work of avant-garde translation scholar and practitioner Clive Scott who conceives of translation in terms of the “kinaesthetics of reading”, that is, “the dynamic of our organism as it is set in motion by the act of reading, and the sensations associated with that dynamic” (2012). The workshop will then give voice to the students themselves who will discuss their own practices of “kinaesthetic reading” and the challenges they encountered as their initial understanding of translation as the transfer of meaning between two languages gave way to a broader and more creative conception of translation as transformative experience.

Bio:

Alexandra Lukes is Assistant Professor of French and Translation Studies at Trinity College Dublin. She works on literary translation with a focus on experimental works. She is the editor of the special issue “Nonsense, Madness, and the Limits of Translation” (Translation Studies 2019) and *Avant-Garde Translation* (Brill 2023) and has published articles in *MLN*, *Modernism/modernity*, *Revue d'Histoire Littéraire de la France*, *Romanic Review*, *Translation and Literature*, *Translation Ireland*, and *Translation Studies*.



Ana María Marqués Ibáñez (EN)

University of La Laguna

### **Performing arts and corporal manifestation in art education**

In such a digitalised world, it is appropriate for students to express themselves not only through physical representations (drawing, illustration, etc.), but also with their bodies. Gradually, in teacher training classrooms, body expression, the performing arts and body action are being incorporated as an activity conducive to developing not only skills in drawing (Segni Mossi, 2023), but also how to learn theatre in education (Kvammen, et. al., 2020; Bell, 2016; Oliva, 2014; Jackson & Vine, 2013; Prendergast & Saxton, 2009; Sanders, 2006) and in the performing arts. In Piazzoli & Schewe (2023) the connections between performative arts and arts education are exposed, as well as the term Performative is an acronym that in its meaning is related as an enriching aesthetic experience for arts education. We point to two documents that we consider vital in describing why this manifestation based on bodily expression should be taught. As a result of the Unesco World Congresses, significant documents with a broad vision of arts education were created. The Lisbon Congress (2006) produced a Roadmap for Arts Education, 2007 and the Seoul Congress (2010) the Seoul Agenda: Goals for the Development of Arts Education. In the Roadmap for Arts Education (Unesco, 2007) it is stated that in every culture we give answers about our existence and it is done by representing it with different artistic expressions such as dance, music, drama and poetry among others. For this reason, we consider it essential to be able to express ourselves through this constantly evolving artistic medium and manifestation.

Bio:

Ana María Marqués is an associate teacher at the University of La Laguna, Tenerife. She teaches graduate and postgraduate courses in the Faculty of Education and the Faculty of Fine Arts. Her doctoral thesis, entitled: Artistic representations of the Divine Comedy: painting, sculpture, engraving and illustration, consisted of a visual comparative study of the images and creations made around the work of Dante Alighieri's Divine Comedy.

Irene Mattioli (IT)

Gruppo di ricerca "Embodied education", Corso di Laurea in Scienze dell'Educazione, Università Suor Orsola Benincasa, Napoli, Italia

## **IL TEMPO IN CUI NASCE LA LUCE NUOVA: IL PARATEATRO DI EWA BENESZ COME PROCESSO PERFORMATIVO**

IL TEMPO IN CUI NASCE LA LUCE NUOVA: IL PARATEATRO DI EWA BENESZ COME PROCESSO PERFORMATIVO L'oggetto del mio contributo è il laboratorio parateatrale Nell'atto del creare condotto da Ewa Benesz. L'articolo intende fornire una testimonianza del lavoro e metterne a fuoco gli elementi costitutivi che lo caratterizzano come processo performativo individuale e collettivo. Benesz è una delle continuatrici e rappresentanti più importanti del Parateatro, una pratica artistica partecipativa iniziata all'interno delle attività del Teatro Laboratorio di Breslavia nel 1969. Nel testo riporto una mia testimonianza del laboratorio tenutosi presso Ca'Comello (IT) nel 2020 concentrandomi in particolare sul processo di attivazione della percezione sensoriale della presenza dell'attore nel contesto delle pratiche performative guidate da Benesz. Ogni incontro parateatrale è unico e irripetibile: attraverso azioni improvvisate i partecipanti danno vita a una creazione estemporanea in assenza di spettatori. Dal 2012 partecipo ai laboratori condotti da Benesz e in questi anni ho potuto osservare come alcuni elementi strutturali si ripetano configurandosi come un dispositivo drammaturgico capace di suscitare le improvvisazioni del gruppo e dei singoli partecipanti e articularle in un percorso organico. L'obiettivo del mio articolo è offrire una testimonianza del lavoro che ne metta in risalto la sua particolare dimensione drammaturgica capace di generare, accogliere e integrare le proposte di ogni gruppo di lavoro. Ho scelto la forma della testimonianza in prima persona al fine di rimanere fedele il più possibile al senso del percorso parateatrale e restituire al lettore il mio personale processo all'interno del laboratorio.

Bio:

Irene Mattioli (Roma 1976) lavora tra l'Italia e la Germania. Si diploma nel 2003 in regia presso l'ANAD "Silvio d'Amico". Nel 2009 vince con Alphabet il concorso "operare09" della Zeitgenössische Oper Berlin. Nel 2011 consegue il MA in regia presso la ZHdK di Zurigo. Per ultimo dirige Non devi piangere (Pescara, 2022). Nel 2017-21 partecipa con un'indagine artistica al Colloquio di Ricerca della UdK di Berlino. Collabora come Cultrice della Materia con l'UNISOB di Napoli.

Laura McEntee (EN)

Mary Immaculate College

### **Unveiling the absent presence: teachers' voices in arts education in Irish primary schools.**

This paper explores the notion of 'presence' within the realm of performative teaching, learning, and research, with a particular focus on the presence of arts education in Irish schools as conveyed through the voices of educators. The paper, based on data from a recent PhD study, considers the challenges faced by teachers in their pursuit of implementing arts education, particularly drama, and how these challenges contribute to its perceived absence. These challenges include, but are not limited to, limited space and time within the curriculum, curriculum overload, a lack of understanding of the subject matter, and teachers' confidence in effectively teach the arts. Through the candid narratives of these teachers, we uncover a significant absence of arts education in Irish schools. This absence is often perpetuated by a negative culture of drama in schools. This negative culture can emanate from colleagues and school management, making the presence of arts education even more elusive. Alongside the absence of arts education, the teachers' voices in this study offer overwhelming advocacy that the arts and drama have very positive effects on students. The absence of arts education doesn't necessarily imply a complete lack of its presence. Rather, it may indicate that drama, a component of arts education, known for its numerous advantages, necessitates additional support and a fresh approach during this period of change in the Irish education system. Perhaps the absence of arts education, does not infer there is no presence of arts education but maybe that drama, within arts education, while identified as have many benefits, needs support and a new model at this period of change in the Irish education system. In this paper, I will examine potential solutions to offer a renewal of arts education presence, which will serve to make it a vibrant, living and performative presence in our primary schools. This study serves as a contribution to the ongoing dialogue on the transformation of arts education in Ireland, highlighting the collaborative efforts needed to ensure its enduring presence and impact in the education system.

#### **Bio:**

Laura was a primary school teacher for 15 years, teaching all class levels and produced many whole school productions. She was also a drama teacher, running her own school where students were prepared for exams and stage performances. Currently, Laura is a member of the Arts Education and Physical Education department at Mary Immaculate College, University of Limerick, where she teaches arts education. She has recently completed her PhD which focuses on the challenges surrounding Arts Education in Irish Primary Schools, Laura's research interests are in arts education, the benefits of arts education, teachers' voices and transdisciplinary teaching and learning.

Dougal 'Henry' McPherson (EN)

University of Manchester

**“Remember, you have a body”: developing presence with instrumental musicians through kinaesthetic methods in higher education improvisation pedagogy.**

As evidenced in Ruth Zaporah’s *Action Theater: The Improvisation of Presence* (1995; see also Nisker, et al., 1997), the development of presence is often foregrounded as a central tenet of improvisational practice in the performing arts. Particularly in stage disciplines, improvisation demands a heightened and honed relationship to presence grounded in the body, as well as relational co-presence; it is from and in a state of embodied presence – present, and attentive, to the sensorial here and now – that improvisers create. In music, although metaphors of body are utilised in well-known improvisation pedagogy – such as in the Deep Listening methodology of Pauline Oliveros (Oliveros, 1971; 2004) – and although the body is finding renewed significance in music discourse (Shlomowitz, 2016; Craenen, 2014; Walshe, 2016; Torrence, 2019; etc.), its kinetic affordances are still ordinarily demarcated as secondary to the sonic within improvised music’s hierarchy of expressivity (McPherson, 2023). Dedicated music improvisation pedagogy therefore rarely focuses on presence as embodied and as full-bodied – encompassing the physicality and corporeality of sounding from a human body – in favour of delimited focus in the sonic domain. This paper will explore the ongoing application of socially oriented, kinaesthetic teaching methods within improvisation pedagogy for instrumental musicians delivered in higher education contexts. It will draw on my experience of developing and delivering improvisation modules and short courses for undergraduate and postgraduate musicians of diverse genre-backgrounds in England and Scotland, and will centre issues of sociality, co-creativity, and kinship as entangled across body-instrument and body-body divides.

Bio:

Dr Dougal ‘Henry’ McPherson is an artist-researcher specialising in contemporary music, improvisation practice, theory, and pedagogy (Music, Dance). He is a postdoctoral researcher at the University of Manchester, where he researches improvised creativity as applied in health, community, and wellbeing contexts with the Creative Manchester Platform. He is a visiting lecturer in Free Improvisation at the Royal Conservatoire of Scotland (Glasgow), and previously lectured in improvisation at the University of Huddersfield between 2019 and 2023.

Runa Menezes (EN)

Goa University, Goa, India

### **Teacher, Make Your Presence Count... and Multiply.**

The proposed performance explores the different kinds of ‘presence’ the teacher brings to a class. Using a thinking-out-loud format, in first-person narrative style, the performance examines a few “types” of teachers. Not meant to be a caustic or critical commentary, but a good-natured and light-hearted take on the evolution of teachers vis-vis the changing roles of the teacher over the years, as also the growth of an individual from a novice to a seasoned teacher. Following a suboptimal-to-ideal trajectory, the performance first depicts a teacher who is physically in class, but not mentally ‘present’ or receptive to the needs of the students. Perhaps a stereotype of the teacher as an “Expert”: the Pedagogue, all-knowing and indomitable. The next teacher is another kind of ‘sage on the stage’, the focus being on “stage”. This teacher makes their presence felt in a loud and compelling manner. Full of self-importance, they are the quintessential “performer”, often so carried away by their own “performance” or expert delivery, that they lose sight of the primary stakeholders – the students. The ‘Guide on the side’ is interpreted alternately as the teacher who is too much on the “sidelines”, often overpowered by the students. Or the ideal, “guide” and facilitator: ever confident, grounded, wholly present in the classroom, and bringing out the best in the students. Using appropriate body movements, a confident and composed stage presence and minimal props, the performance also explores a few atypical scenarios such as the “online presence” that teachers often contend with, today.

Bio:

Assistant Professor of English at Goa University, India, Runa Menezes has been involved in Teaching, Training and Public Speaking for over 15 years. A certified trainer for Grade & Certificate Exams in Speech & Drama from Trinity College London, and an active member of Toastmasters International, she performs, emcees and delivers keynote speeches, locally. She has conducted workshops and train-the-trainer programs on ‘Drama for Confidence’, Effective Public Speaking and ‘Integrating Performance in Classroom Teaching’.

Paula Murphy (EN)

Dublin City University

### **Manifestations of Presence in an Interface between Somatics, the Arts and Teacher Education**

This presentation pertains to findings from my recently completed doctoral research on the role of embodiment in the context of teacher education. More specifically it focuses on various manifestations of and impacts of the experience of presence as they arose in the context of a meeting between the fields of somatic education, arts education and teacher education. The impetus for this research arose from my relatively recent accreditation in somatic education and therapy at the Gorse Hill Centre in Greystones Ireland, with pioneering dance artist and psychotherapist, Joan Davis. As a teacher educator and arts educator I wished to explore the experiential impact and potential relevance of this experience in the context of my work with student teachers. My research thereby involved a phenomenological case study pertaining to three iterations of an evolving module on embodiment in this context over a two year period. In light of the dedicated focus of this conference, the findings of my research illustrate various manifestations of the experience of presence arising from the meeting of the fields in question. My presentation provides illustrations of such experience and discusses its relevance for the education of student teachers. It also underscores the significance of the meeting between somatic and aesthetic approaches in this context.

Bio:

Paula Murphy has worked as a lecturer in Drama Education at Dublin City University (formerly St. Patrick's College) for over twenty four years. She previously worked as a primary school teacher and as education officer for TEAM Educational Theatre Company, Dublin. She is co-author of *Discovering Drama: Theory and Practice for the Primary School* (Gill & MacMillan, 2006), and has been involved in ADEI (Association for Drama in Education in Ireland) since it was founded in 1999. She holds an accreditation in somatic movement education and therapy (ISMETA) and has recently completed a PhD on the role of embodiment in teacher education.

Laura Nerbl (DE)

Universität Bayreuth

### **Präsenz von Musikperformer:innen in Konzerten für Junges Publikum**

An der Schnittstelle von Praxis und Forschung untersucht die Arbeit die Präsenz von Musikerinnen in Konzertproduktionen für Junges Publikum. Mit Mitteln der teilnehmenden Beobachtung und deren Anwendung in den Theaterwissenschaften (speziell der Probenforschung) wurden mehrere Probenphasen eines Meisterkurses für sog. Theatrale Konzerte der niederländischen Oorkaan Compagnie begleitet und analysiert. Theoretische Grundlage bieten u.a. das Konzept der Musical Personae (Philipp Auslander) und die Forschungsarbeit zu „Musicians as theatrical performers“ (Falk Hübner). In der Präsentation klassischer Konzertliteratur ist der:die Musiker:in als Darsteller:in selten relevant. Der Fokus liegt auf der musikalisch perfekten Ausführung des zu präsentierenden Werkes. Stehen Musiker:innen als Darsteller:innen auf der Bühne verändert die szenisch/choreographische Aktion den:die Performer:in und seine:ihre Wahrnehmung durch sich selbst und das Publikum. Neue Formen der Kommunikation zwischen Instrument, Notentext, Körper und Publikum geben den Darstellenden und auch der Musik eine erhöhte Präsenz die für das Publikum eine „Musik zum Sehen“ (Schwarz, Stephanie/Simon, Rainer) oder ein „Theater zum Hören“ (Christiane Plank-Baldauf) – jedenfalls ein ästhetisches Erlebnis mit vielfältigen Sinneszugängen schaffen kann. Unterschiedliche sinnliche Zugangsmöglichkeiten zu demselben ästhetischen Ereignis eröffnen dem (Jungen) Publikum Erfahrungs- und Wahrnehmungsräume. Neben Ergebnissen, die aus der Analyse der in der Probenforschung gesammelten Daten gewonnen wurden, ist es möglich im Workshop Probenmomente zu rekreieren und im Sinne der ästhetischen Forschung erneut Daten über das Zusammenspiel von Körper, Instrument und Präsenz zu sammeln. Die Arbeit versteht sich als Teil der relativ jungen Forschungsfelder über Junges Musiktheater und auch Concertstudies und möchte einen weiteren Beitrag zur Sondierung eines großen noch zu erforschenden Feldes leisten.

#### **Bio:**

Laura Nerbl studierte Theater, Musik und Kulturwissenschaften an der Universität Hildesheim. Sie baute als Projektleitung die Educationabteilung der Opernfestspiele Heidenheim auf. Als freiberufliche Musiktheatervermittlerin arbeitete sie für das Nationaltheater Mannheim, das Stadttheater Osnabrück, das Theater Pfütze in Nürnberg und die Bayerische Staatsoper. Schwerpunkt ihrer praktischen Arbeit ist die Entwicklung von Musiktheaterstücken und szenischen Konzerten. In ihrem Teilzeitstudium „Musik & Performance“ (M.A.) an der Universität Bayreuth spezialisiert sie sich auf Musiktheater und Konzerte für junges Publikum.

Elisabetta Proietti & Chiara Massullo (IT)

Università degli Studi Roma Tre (Italia)

**Essere accesi per cambiare il mondo.**

Dall'io al noi: cura, arte, responsabilità della parola. La parola come via per essere presenti a sé e in relazione con gli altri. Urgenza su cui intendiamo focalizzare: corpo, glottodidattica, voce, arte del dire contro la grande distrazione attuale. Richiamo alla presenza piena come condizione per l'attivazione di processi creativi e del loro compimento, a partire dai contesti dell'apprendimento e dalla scuola in particolare. Fondamenti teorici e pratiche di sperimentazione. Metodi e strategie di approccio al testo attraverso 1) la ricerca "paideia mimesis", 2) elementi di base del "metodo mimico", 3) "biblioterapia", 4) lo strumento del reading pubblico. Aspetti chiave: centratura, richiamo costante alla presenza piena, dire la propria parola nel gruppo, centrarsi nello spazio e nel tempo, incontrare nella letteratura il sentire e il pensiero dell'essere umano; percepire di poter tradurre lo studio in vita; poter toccare ed esprimere le proprie emozioni attraverso la mediazione del testo letterario; proteismo; apprendimento narrativo; leggere con il corpo; l'estetica e il piacere della parola da gustare con tutti i sensi; arte del dire e ortoepia come strumenti di democrazia; educazione poetica pubblica; lettura espressiva e comunità; presenza e famiglia; lettura come dono; social reading e sue valenze; cooperative learning degli studenti adolescenti e loro progettualità. Racconto buone pratiche: coro mimico sul testo della Costituzione; "Il sasso nello stagno" lab sulle città da Rodari a Calvino; "Presente", progetto artistico educativo a partire dalle percezioni dei più piccoli.

Bio's:

Elisabetta Proietti è cultrice della materia e collaboratrice della cattedra di Teorie moderne dell'educazione dell'Università degli studi Roma Tre. Conduce progetti di lettura ad alta voce nelle scuole superiori. È laureata in Lettere classiche con tesi sull'iconografia della provincia romana come strumento di propaganda politica. Ha conseguito il Master in Pedagogia dell'espressione. Teatro, danza, musica, arte, sport: educazione con discussione finale sul tema "Presenza qualificata al cospetto dell'umano". È giornalista, editor e mediatrice teatrale.



Tiina Pusa (EN)

Aalto University

### **Empathy Presence in the Field of Art Education**

The paper presentation is about how teacher education students developed their empathy (Aaltola & Keto, 2017) competence through creative writing. Self-compassion, empathy towards pupils and colleagues may also open routes for wider empathy in time of Anthropocene. Research material considers outcomes of two different written exercises from first year students in art education (N28). These texts are analyzed through content analyze method. This setting was based on working hypotheses that empathy in presence is highly needed competence in pedagogical work. Empathy to the pupils, to the colleagues and compassion for oneself is meaningful base for pedagogical work and for wellbeing at work. If teacher is able to create circumstances where pupils may feel and show empathy for others, it could make room for safer space and mutual respect in the class room. Still, empathy is not limited in art classrooms (Freedman et al, 2022). The aim is to answer for questions: 1) how empathy appear in texts by students and 2) how exercises develop empathy competence in higher education. Background question is 3) how to develop empathy for to create better futures not only in context of art education but for humans and other species in wider perspectives. Posthuman empathy as a competence is part of eco-social and feminist education practices (Keto et al, 2022; Summer & Yermakov, 2023; Ylirisku, 2022).

Bio:

Tiina Pusa is the head of Art Education major (MA) in the Department of Art and Media at the Aalto University in Finland. Her tasks include teaching, developing curriculum, and conducting research. Pusa holds doctoral degree (2012) and her present research interests consider societal and political issues in the context of art education and posthuman arts based research.

Gilberto Scaramuzzo (IT)

Università Roma Tre

### **La ricerca del MimesisLab - Laboratorio di Pedagogia dell'espressione**

Il contributo intende presentare la ricerca realizzata in 15 anni di attività dal MimesisLab – Laboratorio di Pedagogia dell'espressione del Dipartimento di Scienze della Formazione dell'Università Roma Tre. Questa ricerca si è sviluppata lungo tre direttrici: filosofico educativa; buone pratiche in ambito educativo; e produzione artistica. La ricerca filosofico educativa ha inteso definire e ragionare criticamente sulla ratio di una Pedagogia dell'espressione: ricercando le radici profonde dei dinamismi espressivi umani. La direttrice relativa alle buone pratiche si è impegnata nel realizzare una serie di progetti, sia a livello locale sia nazionale sia internazionale che avessero come matrice comune l'utilizzo di quanto analizzato a livello teorico attraverso la riflessione filosofico educativa, e in particolare i principi che sono alla base dell'espressività umana. La ricerca di natura più artistica ha portato alla nascita di "Roma Tre Mimesis", la Compagnia di Arti sceniche del Dipartimento di Scienze della Formazione, che ha prodotto una serie di spettacoli che hanno varcato la soglia dell'università e sono stati rappresentati sul territorio. Una particolare attenzione sarà dedicata alla presentazione dell'ultima produzione della Compagnia che costituisce un progetto di educazione poetica alla sessualità. "Stanze di Eros" (questa la denominazione dell'ultima produzione) costituisce un evento interattivo in cui domande anonime sulla sessualità provenienti dal pubblico si fondono con monologhi – sia parlati sia danzati – in cui gli interpreti sulla scena presentano casi di vita ripresi dalla propria esperienza personale.

Bio:

Gilberto Scaramuzzo è il coordinatore del MimesisLab – Laboratorio di Pedagogia dell'espressione e direttore della Compagnia di arti sceniche del Dipartimento di Scienze della Formazione dell'Università Roma Tre. È professore associato di Pedagogia generale e Sociale, insegna Teorie Moderne e Pedagogia dell'espressione presso l'università Roma Tre, Pedagogia e Metodo mimico di Orazio Costa presso l'Accademia Nazionale di Danza. Visiting scholar e visiting professor presso le Università di Cambridge e Valencia.

Laura-Joanna Schröter (DE)

Georg-August-Universität Göttingen

### **An den Leib gebunden: Überlegungen zum Konzept der Ko-Präsenz in der simulation globale**

Dramapädagogische Verfahren wie die simulation globale fügen dem Fremdsprachenunterricht eine weitere Dimension des Als-Ob und damit Möglichkeiten für weitere Performances hinzu. Wie Aufführungen in der simulation globale emergieren, ist jedoch nicht vorhersehbar. Dass sie hervorgebracht werden, damit ist zu rechnen: Die Inszenierung der simulation globale mit ihren eigenen Spielregeln befördert in ihrem Verlauf vielfältige Performances des Sprachkönnens von Schüler\*innen. Die gemeinsame Präsenz muss bei Improvisationsverfahren wie der simulation globale jedoch erst hervorgebracht werden – und zwar ohne Publikum und eine deutlich als solche zu bezeichnende Bühne. Der Beitrag lenkt mittels einer sprachökologischen Perspektive (van Lier 2004) einen neuen Blick auf das Gefüge der simulation globale. Vorgestellt werden ausgewählte Ergebnisse der Dissertationsarbeit „Zur Sprachökologie der Simulation globale im Lehr-Lern-Labor – Ein affordanz- und praxistheoretischer Zugriff im Rahmen einer Video-Ethnographie“ mit einem besonderen Augenmerk auf der Beobachtung, dass in Wechselwirkung mit allen Anwesenden ‚andere‘ Bühnen mit gemeinsamer Gelegenheit zur Selbstdarstellung in leiblicher Ko-Präsenz entstehen. Die Studie setzt dafür eine kamera-ethnographisch ausgerichtete Rekonstruktion (Mohn 2023) von Globalsimulationen mit Französischlehramtsstudierenden und Schüler\*innen in einem Schülerlabor an. Das audio-visuelle Material erlaubt es, Aussagen darüber zu treffen, wie die Beteiligten körperlich-leiblich zur Bedeutungsherstellung in der simulation globale beitragen und in der Schlussfolgerung ein geteiltes praktisches (immer auch kreatives) Wissen erzeugen.

Mohn, Bina Elisabeth (2023): Kamera-Ethnographie. Ethnographische Forschung im Modus des Zeigens. Programmatik und Praxis. Bielefeld: transcript.

Van Lier, Leo (2004): The ecology and semiotics of language learning. A sociocultural perspective. Boston: Kluwer Academic.

Yaiche, Francis (1996): Les simulations globales. Mode d'emploi. Vanves: Hachette.

Bio:

Laura-Joanna Schröter war von 2019-2021 wissenschaftliche Mitarbeiterin im Teilprojekt „Forschungskompetenzen Lehr-Lern-Labore“ des BMBF-Projekts Schlözer-Programm-Lehrerbildung der „Qualitätsoffensive Lehrerbildung“ an der Georg-August-Universität Göttingen. Seit 2019 ist sie wissenschaftliche Mitarbeiterin am Arbeitsbereich von Prof. Schädlich (Didaktik der Romanischen Sprachen und Literaturen, Schwerpunkt Französisch) an der Georg-August-Universität Göttingen. Ihre aktuellen Arbeitsschwerpunkte und Interessen sind Mehrsprachigkeit im Fremdsprachenunterricht, Einsatz von dramapädagogischen Methoden in außerschulischen sowie virtuellen Kontexten; Qualitativ-rekonstruktive Forschungsausrichtung und Kamera-Ethnographie als Methodenschwerpunkt.

Tríona Stokes (EN)

Maynooth University

**From the neck up: lessons on student teacher engagement and presence through and post pandemic**

This paper aims to synthesise reflections on a drama educator's experience of leading both a performance module and tutorials which support student teachers' vocal expression and classroom presence from 2021 to the present. This paper is prompted by recent experience of encountering an increase in demand for support with voice and classroom presence, as indicated by the proportion of student teacher referrals for support with these areas, emerging from, and in preparation for, school placement. The presenter will reflect on learning emerging from a small-scale Participant Action Research study undertaken during the pandemic (Stokes and Hussey, 2021). Learning is gleaned from co-teaching a performance module which pivoted from a drama studio to an online platform, which hithertofore was taught entirely face-to-face. The benefit of distance from this period affords critical insights into opportunities offered from teaching practices employed, and an examination of implications for teaching other modules within a teaching programme. In so doing, the author draws on recent contributions to this field (Piazzoli, 2017; Schewe, 2020; Piazzoli and Schewe, 2023) in considering the extent to which the role of a required physical presence in lectures and workshops, and the pandemic-related lack of consistency in this regard, continues to impact upon embodied learning and teaching.

Bio:

Dr Tríona Stokes lectures drama education at Maynooth University Froebel Department of Primary and Early Childhood Education. A former primary teacher, Tríona has also served as Artist in Residence with Westmeath and Fingal County Councils. Her recent research has focused on engaged research across arts and education sectors, featuring play and arts facilitation in primary and early childhood education.

[Rachel Turner King \(EN\)](#)

University of Warwick

**Devising and co-Presence: Engaging ambivalent youth in the climate crisis**

Bio:

Klara van Wyk (EN)

University of Cape Town

### **The Here and Clown: Investigating Clown Principles as a Tool to Instill Presence in Learning Contexts**

This paper examines notions of presence by applying principles of contemporary clown training and performance in search of a teaching philosophy aimed at building participation, awareness and trust. Supported by my position as a South African postdoctoral fellow, educator and clown performer, I examine ways in which the contemporary clown's failed efforts to make the audience believe in their persona is what paradoxically leads to the clown's success. Failure as a key principle in clowning is an effective performance strategy that relies on the performer's awareness to establish and maintain connection with an audience through listening and reacting to audience appreciation (laughter) or lack thereof (silence). This process starts with the performer's own understanding of their presence in relation to others which can be developed and strengthened through various clown techniques. In my previous capacity as a primary school teacher in an under-resourced school, I questioned how the admittance of failure in a learning environment could be used as a mechanism for presence, enhancing awareness, development, and camaraderie between educators and learners. The question became increasingly urgent when I was required to teach in an online context in which learner anxiety was heightened and co-presence seemed absent. Drawing on Dorothy Heathcote's "mantle of the expert" and "teacher in role" as a strategy in process drama, where failure becomes a step forward instead of a setback, this article will discuss how principles of the clown's failure and lower status position may invite enhanced presence from learners. Key words: Failure, Clown, Presence, Learning

Bio:

Dr Klara van Wyk is a postdoctoral fellow, performer and educator at the University of Cape Town currently interested in investigating clown principles in Applied Theatre contexts. Van Wyk spent the past decade researching clowning through various schools such as Phillipe Gaulier, Giovanni Fusetti and Jon Davison and created an anti-bullying production that toured throughout South Africa and was performed to over 20 000 learners.

Kate Elizabeth Walker (EN)

University College Cork / OSCE Academy

### **Exploring Presence and Vulnerability among Diplomacy Students: The Role of Arts-Based Pedagogies**

This presentation explores the effectiveness of arts-based pedagogies as a means for learners and practitioners of diplomacy to express vulnerability in their professional identities. I analyse the outputs generated by different groups of diplomatic practice students who were asked to visualise (i.e., draw/collage) an effective contemporary diplomat. As Supple and Cronin (2023, 3) observe, “arts strategies make the familiar strange and so offer quality time for participants to explore together to find common ground at the metacognitive dimension.” In other words, arts-based pedagogies promote presence, particularly opportunities for reciprocity. In this presentation, I contend that aesthetic experiences enable learners to perform critical understanding of their sense of professional identity, including the challenges they encounter and vulnerabilities that emerge. Moreover, I argue that while broad aesthetic synergies emerge among students of diplomacy from different nation states, the texts of foreign policies are (omni)-present in the learners’ outputs. Thus, while learners often generate playful images indicative of deep awareness and reflection, the dynamic interaction of presence, vulnerability and identity emerges in this activity, particularly among learners from fragile and conflict states. [NEW PARAGRAPH] Following discussion of my SoTL project, I shall offer brief reflections on my resultant evolution as a disciplinarian and researcher, and implications for others who wish to explore presence through the arts in professional education.

REFERENCE: Supple, Briony, and James G. R. Cronin. 2023. “A Pedagogy of Slow: Integrating Experiences of Physical and Virtual Gallery Spaces to Foster Critical Engagement in SoTL.” *Teaching and Learning Inquiry* 11 (January). <https://doi.org/10.20343/teachlearningqu.11.2>.

Bio:

Dr. Kate Walker is currently completing the MA Teaching and Learning in Higher Education programme at University College Cork. She teaches diplomatic practice to university students and aspiring and serving diplomats from across Europe and Central Asia, specialising in fragile and conflict states. From January 2021, she will assume the post of Director of the OSCE Academy in Bishkek.

Silja Weber (EN)

Tampere Universities, Finland

**Appearances, apparitions and absences: Researchers writing themselves in and out of performative pedagogy**

Due to the shapeshifting nature of performative pedagogy, research methodology and theoretical bases for studies on L2 performative learning have been a subject of discussion among practitioners for a very long time. The wide spectrum of methodologies represented by publications in the *Scenario* journal is arguably a rich data source that illuminates our field's current thinking about the question "how we know what we know" about drama and language learning. I am particularly interested in the presence of the researcher in this context: how do we, as researchers and teachers, artists, leaders, participants, authors, experts, and not least fellow human beings driven by the vagaries of the world, show up in our own scientific writing? What constraints may be shaping these appearances (or, occasionally, apparitions and absences), and what do the patterns say about our epistemological or hermeneutic bases? In this project, I am less concerned with broad answers and epistemological foundations for the field and more with investigating this phenomenon for the multifaceted relations, interdependences, positions, contradictions, and vulnerabilities that constitute our discourse of "researcher\* selves". Note on asterisk use: I am borrowing the \* from the "Gendersternchen", which originally indicates gender plurality, and locally extending its meaning to "researcher with a plurality of other possible functions/identities in a given project".

Bio:

Silja Weber is a university instructor of German, linguistics and translation at Tampere University in Finland. She has studied the relationship between performance activities in L2 German classrooms and student agency, as well as equity-related questions such as whiteness in teaching materials and inclusion of participants who may do less well in underdefined (kairotic) social spaces. She is also interested in various aspects of reflective practice around teaching and learning and in the theoretical foundations of applied linguistics research. However, at the moment she is mainly learning her way around her new Finnish cultural and linguistic environment.



Julia Wöllenstein (EN)

Teacher at Carl-Schomburg-Schule, Kassel, Germany

**More courage than language - Bringing creative processes on stage!**

As a trained socialworker, drama pedagogue and teacher, I have been teaching English and drama at a comprehensive school in Hesse for 12 years. My focus is on theater pedagogical work with young people with a migration background. Already in the second year we are conducting an integrative dance theater and music project at our school with 45 students from a 7th grade and a DAZ class. I have developed particular expertise in the area of presence in creative writing and performance, which I would like to share at the conference. The challenge is to keep students motivated during the creative process, provide them with specific guidance, and take a back seat during the presentation to give students an experience that is not possible in closed classroom arrangements. Another challenge is working with a clientele that communicates in herterogenic language levels and uses creative means and processes to communicate. My contribution to the conference is intended to encourage not only performing but also presenting performative projects to provide students with experiences that await beyond their comfort zone.

Bio:

Teacher in Hesse who is also a fully trained social worker and drama pedagogue. Since 05/2012 I teach English and Drama at Carl-Schomburg-Schule, Kassel. Since 09/2015 also have an assignment in aesthetic education at University Kassel. Publications: Verzaubern mit Licht und Schatten - Schattentheater, Friedrich Verlag, Grundschule Sport, Heft 14, 2017 / Raumwahrnehmung und Bühnenpräsenz, FriedrichVerlag, Grundschule Sport, Heft 14, 2017/ Von Kartoffeln und Kanaken - Warum Integration im Klassenzimmer scheitert, MVG Verlag, 2019/ Developing resilience as an approach to dealing with the influences of problematic informal and non-formal education in schools - A practical guide for first-line practitioners, EU RAN Handbook PDF, 2022.

# Pecha Kucha

Ebru Boynuegri (EN)

Trinity College Dublin

## **Fostering Aesthetic Presence:**

### **Enhancing Storytelling Theatre with Sensory and Linguistic Stimulation**

Aesthetic presence involves the dynamic interplay of symbols, metaphors, and sensory stimuli, creating an experience that engages imagination, cognition, and emotion simultaneously, potentially facilitating reflections on sensitive topics (Piazzoli, 2018; Sajnani et al., 2020). This engagement opens individuals to explore both themselves and others (Bundy, 2003). In this vein, performing arts have the potential to engage the audience aesthetically (Leavy, 2020). In my PhD thesis, I explored construction of bilingual identity in adults from Türkiye, residing in Ireland, through a storytelling theatre which was primarily in English but also incorporated Turkish at specific moments. The theatre was performed by a professional storyteller from Türkiye. Using the performance as a stimulus, I facilitated immediate-post-performance arts-based workshops to elicit responses from participants in focus groups. Additionally, I conducted follow-up interviews. I analysed my data thematically. In this paper, I am discussing elements in the theatre that facilitated aesthetic presence, leading participants to engage in deep reflections during the focus groups. My analysis revealed that theatrical elements such as decorations, singing, and pausing, as well as elements unique to the performance, such as use of Turkish, collaborative singing, and the story itself contributed to an aesthetic presence. Additionally, the food and drinks provided for the audience, along with the scent cast over, served as tools for aesthetic presence. Furthermore, the participants' openness in sharing personal and often intimate experiences demonstrated the power of arts in creating safe spaces. Overall, the research suggests that this kind of storytelling theatre provides opportunities for aesthetic presence.

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## Bio:

Ebru is a drama facilitator, with an interdisciplinary background in Business, English Teaching, and Psychology. She is currently a Ph.D. candidate at Arts-teaching, TCD, holding 1252 PG Research Award.

She participated in arts-based projects in Turkey, in the UK, and in Ireland, as facilitator, teacher trainer, and material developer. She also worked as an RA and TA at universities in Turkey and in Ireland, and as an English teacher at a language centre in Dublin.



Stefania Gargioni (EN)

Trinity College Dublin

**Re-thinking practice in the additional language classroom: Using Exploratory Practice to understand students' encounters with fiction.**

Re-thinking practice in the additional language classroom: Using Exploratory Practice to understand students' encounters with fiction. The paper looks at the way in which process drama could support additional language learners' encounter with literature (Greene, 1995), exploring how this process could lead to the development of students' writing skills and to the shaping of their identities. By drawing on an independent writing unit based on Calkins' Units of Study in Reading and Writing (2017), the paper will use Exploratory Practice (EP) (Hanks, 2017) to look at way in which process drama strategies could help additional language learners to get familiar with the ways in which writers develop characters (O'Toole & Dunn, 2020) and to use these elements to create their own character and their own story. As other research projects based on exploratory practice (EP) (Hanks, 2017), this study draws around a puzzle generated by own classroom practice. In regards to this research, the puzzle revolves around students' difficulties in reading and writing fictional texts in the additional language classroom, despite the use of a collaborative and flexible approach like the workshop based approach (Calkins, 2017). Therefore the research project will look at new ways to teach the reading and the writing of fictional text, leading students to analyse the way in which Kiran Millwood Hargrave crafts the characters in the novel "The girl of ink and stars" (2016) and to write another chapter of the story, choosing one of the characters as a protagonist (Roberts, 2018).

References: Calkins, L. (2017). Units of study in reading and writing. Heinemann.

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Millwood Hargrave, K. (2016). The girl of ink and stars. Chicken House.

O'Toole, J., & Tunn, P. (2020). Standing up for literature. Dramatic approaches in the secondary English classroom. Currency Press.

Roberts, K. (2018). A novel approach. Heinemann.

Bio:

Stefania Gargioni is IB MYP Academic Coordinator at the Courtyard International School of Tervuren (Belgium). She holds a PGCE in Secondary Education and a Master of Research in Education from the University of Oxford. She is currently s D.Ed. student at Trinity College Dublin, looking at the ways in which fictional texts could be included in the additional language classroom.

Jungmi Hur (EN)

Trinity College Dublin

### **Creative Writing through Emotional Engagement and Bodily Presence**

This presentation discusses my PhD research, aimed at exploring how performative language teaching can enrich participants' creative writing abilities. Through a detailed analysis of emotional responses and expressions within the drama classroom, the study seeks to illuminate the dynamic relationship between emotional engagement, bodily presence and creative writing.

This research seeks to contribute to the ongoing discourse on innovative language teaching methods and their implications for ESL education by offering insights into 'post-process writing' and drama-based pedagogy. Employing a qualitative phenomenography approach (Marton, 1986), my research captures students' lived experiences during drama-based language learning activities. Data collection methods include written tasks, focus group interviews, photos, audio-visual recordings and field notes.

In this presentation, I will briefly introduce one of the drama lessons used in the research, 'Memories', inspired by Mem Fox's storybook Wilfred Gordon McDonald Partridge, during which the participants engaged with the protagonist's circumstances and memories, by sharing personal objects they hold. I reflect on how the process of dramatic interaction enabled memories to be expressed through emotions and bodies, allowing past experiences to be brought into the present moment.

#### **References**

Marton, F. (1986). Phenomenography – A research approach to investigating different understandings of reality. *Journal of Thought*, 21.

#### **Bio:**

JUNGMI HUR, a PhD candidate at the School of Education at Trinity College Dublin, is currently conducting a study focusing on the influence of drama-based pedagogy on the creative writing of Korean students learning English as a second language. Drawing upon her extensive background as a drama practitioner and educator in both primary and secondary schools in Korea, she brings a wealth of practical knowledge to her academic pursuits.

Jenna Nilson (EN)

The University of Warwick

### **Co-presence and (De)coloniality in the Language Classroom: A Conceptual Framework for Working with Linguistically and Culturally Diverse Students**

This paper will focus on “presence” in the language classroom from a decolonizing perspective. What does awareness and embodying “co-presence” mean when examined through a decolonial lens? Through this paper, I will explore a conceptual framework for my broader doctoral research project centered on decoloniality in the language classroom through drama-based methods and a translanguaging approach. The project will occur in the context of working with migrants, asylum seekers, and refugees in both the UK and in Spain learning an additional language. I will first look at how Erika Fischer-Lichte's (2008) “co-presence” as it relates to a performative classroom relates to Aníbal Quijano's (2007) examination of a “co-presence of logics” and heterogeneity in decolonial discourse. Then, using Quijano's examination of decoloniality as well as critical theory in language education, this paper argues that to engage a performative presence in the classroom from a decolonial stance, teachers must come with a critical awareness of their positionality in relation to their students, their own linguistic background, and their own language ideologies. Finally, the paper concludes with a discussion on how teachers, in reflective and critical practice, can utilize an embodied and performative “co-presence” with their students to include forms of bodily, cultural, and linguistic knowledge otherwise excluded through coloniality. The work will be useful for language teachers and practitioners interested in performative methods of language teaching and those who work in a variety of contexts with learners who come from culturally and linguistically diverse backgrounds.

Bio:

Jenna is a PhD student and Chancellor's International Scholarship recipient at the University of Warwick. Her research focuses on decolonizing forms of language teaching through arts-based practice. She holds an MFA in Theater for Youth and Communities from Arizona State University, where she led arts-based projects with community centers and schools supporting the local migrant community, and a double BA in Theater and International Studies-Sociology from the University of California, San Diego.

Deborah Odita (EN)

Trinity College Dublin

### **Experiencing and Enacting Creativity: The impact of bi/multilingualism on secondary school students' creative habits of mind**

Dutch bilingual education was founded in the 1990s to improve students' foreign language acquisition skills and to prepare them for international careers (de Jong, 2002). However, side effects were found on other cognitive skills, such as cognitive flexibility, with students at bilingual schools demonstrating high cognitive flexibility, particularly in verbal fluency and English language proficiency (Christoffels et al., 2014). There is a growing body of literature on the creative process of bilingual students. However, most of the research has focused on students' creative ideation in divergent thinking indicators like fluency, flexibility, originality, and cognitive flexibility in the context of bilingual education (van de Kamp et al., 2015; Nijstad et al., 2010). How students experience and enact creativity using Arts-Based Educational Research is novel. Creativity is not new and has existed in various forms for as long as there have been people (Newton & Newton, 2014). What is traceable to a few decades ago is the systematic study of creativity, which began from the seminal speech of Guilford at the American Psychological Association annual convention in 1950 (Glaveanu, 2019). Since then, creativity has been studied from various angles: creativity in the workplace (Mumford & Simonton, 1997), science and technology (Kind & Kind, 2007); creativity in education (Beghetto, 2010), creative leadership (Sternberg, O'Hara, & Lubart, 1997); the creative genius (Simonton, 2008), and so on.

Bio:

Deborah (Debbie) Odita is a second year PhD student in the School of Education, Trinity College, Dublin. Under the supervision of Dr. Erika Piazzoli, Debbie explores how bilingual secondary school students experience creativity using multimodal means. Originally Nigerian, she has lived in Germany for over twenty years and is an English teacher at a bilingual secondary school in The Netherlands. She has three children and three grandchildren. Debbie enjoys reading and is very active in her local church.

Shaz Oye (EN)

The Lir National Academy of Dramatic Art

**"Redefining Presence: Navigating the evolving landscape of post-pandemic dynamics in performative arts education"**

The global pandemic reshaped the landscape of education, propelling creative arts practitioners using embodied pedagogy into uncharted territory - the virtual learning domain. This shift from in-person teaching to online pedagogy brought about technological challenges, and raises philosophical questions about the purpose of teaching, about the essence of the human connection, and what it means for practitioners using the arts to reveal embodied knowledge in the cyber domain. Central to this question lies the concept of presence, the energy transfer or state of flow between the teacher and student, performer and audience, which has been redefined and reimagined in the virtual space. Drawing on research conducted during the coronavirus pandemic with a community of creative arts practitioners to understand the implications of this transition from in-person to online modalities, this presentation will reflect on the factors that contribute to presence in an educational setting such as touch, physical proximity, and emotional and sensorial connections. Using personal anecdotes, it will sift through their thoughts, feelings, and experiences to reveal the challenges and triumphs they faced creating three dimensional experiences in two dimensional spaces, for example the transformation of a silent virtual space into an engaged learning environment. This presentation will reveal that presence is not solely about physical connection but the ability to connect authentically and meaningfully. It will discuss strategies to enhance online presence, from active engagement techniques to fostering a sense of belonging, leveraging technology to create a learning environment where students feel seen, heard, and felt.

Bio:

Shaz Oye, the Director of Equality & Access at The Lir National Academy of Dramatic Art in Ireland, has a unique background that encompasses the arts, activism, and academia. She has made significant contributions to the advancement of progressive social change in Ireland, particularly in the areas of LGBTQ+ rights, sexual health awareness, and gender equality. Her research focuses on the impact of COVID-19 on embodied pedagogy within creative arts education, offering valuable insights into the evolving landscape of post-pandemic dynamics in the performative arts education sector. This research aims to highlight the challenges and opportunities facing the performative arts education sector as it adapts to the digital age.



## Practice

Nicola Abraham (EN)

Royal Central School of Speech and Drama - University of London

### **Telepresence|Immanence: 'Place Illusion' and the multiversal portals of the digital drama classroom**

In this workshop, we will present a process drama that traverses layers of presence to explore the potential of telepresence and immanence as seamlessly connected ontological phenomena through a fictional frame. The workshop will engage participants within a liminal space happening between two worlds that need to interact to solve a mystery. Engaging with the notion of the multiverse, participants will move between a virtual reality, where they speak in code and the physical world, where they must communicate in English - these two realms are simultaneously real and not real: This experience will be heightened by the use of VR technology. Participants must find ways to connect both worlds - and languages - before it is too late. Drawing upon Gareth White's notion of the 'invitation' to participate in immersive theatre, as well as borrowing elements of process drama from Cecily O'Neill, this workshop will move drama in education into portals of digital reality. It will allow us to see how our performative learning experiences may be heightened rather than dwelling on what is lost through dual states of being in the liminal space. This workshop offers food for thought on what is permissible, including failure, as well as promoting agile ways of playing in the language classroom.

Bio:

Nicky is a Senior Lecturer in Applied Theatre Practices at the Royal Central School of Speech and Drama, currently researching coproduction in applied theatre and the potential of virtual reality to create experiences of wonder and joy.

Eva Göksel holds two master's degrees, one in Germanic languages and literature (2004) and one in education (2011). She has a diploma in broadcast journalism (2006), and she defended her PhD thesis in 2023. She has held several teaching appointments from primary school to university, as well as teaching continuing education and training teachers. She regularly publishes in academic journals and she has a keen interest in languages, drama in education, storytelling, and listening.

[Mark Almond \(EN\)](#)

Canterbury Christ Church University

### **Theatre Techniques to Develop Classroom Presence, Rapport and a Positive Classroom Climate**

Based on my own published research in language teacher training, this workshop will look beyond mainstream language teaching methodology and enquire why and how teachers can apply principles found in the actor's craft to nurture fundamental interpersonal skills to better connect with their learners on a human level with the aim of engendering a conducive learning environment that caters for their individual needs and preferred learning styles. I will argue that skills such as classroom presence and creative use of voice and space must be more centrally embedded on teacher training programmes.

Bio:

Mark is a Senior Lecturer in the Centre for Language and Linguistics at Canterbury Christ Church University, UK. He has taught, trained English language teachers, carried out consultancies and spoken at international conferences in several countries across Europe, Asia and South America. His books include *Teaching English with Drama* (2005) and *Putting the Human Centre Stage: Practical Theatre Techniques to Develop Teacher Presence, Rapport and a Positive Classroom Community* (2019), both published by Pavilion.

Lisa Barker (EN)

University of Wisconsin–Madison School of Education

### **Improvisational Theatre as a Forum for Exercising Pedagogical Presence**

Teaching is complex work, requiring presence, an “alert awareness, receptivity and connectedness” enacted across four domains: self, relationships, subject matter knowledge, and knowledge of children, learning, and pedagogy (Rodgers & Raider-Roth, 2006, p. 266). Skilled teachers manage this simultaneous attunement—balancing careful preparation, artful listening, and in-the-moment strategic response to students’ contributions. In short, expert teachers improvise. Given that teaching is a kind of improvisational performance (Barker, 2019; Borko & Livingston, 1989) that requires “dialogic presence” (Alterhaug, 2004, p. 118), this 90-minute workshop applies the lens of improvisational theatre to examine how we prepare teachers and professionals in other relational vocations—counseling, law, medicine—to improvise. What might professional preparation programs learn from the principles and practices of improv performers and their coaches? This workshop explores these questions through interactive exercises that invite participants to embody the fundamental tenets of improv—listen actively, fail cheerfully, make others feel safe and look good—as well as discuss how these principles apply to our professional contexts.

Alterhaug, B. (2004). Improvisation on a triple theme: Creativity, jazz improvisation, and communication. *Studia Musicologica Norvegica*, 30, 97–118.

Barker, L. M. (2019). Improvisational theatre in teacher learning about facilitating discussion: Exercising pedagogical presence. *Action in Teacher Education*, 41(1), 43-60.

Borko, H., & Livingston, C. (1989). Cognition and improvisation: Differences in mathematics instruction by expert and novice teachers. *American Educational Research Journal*, 26, 473–498.

Rodgers, C. R., & Raider-Roth, M. B. (2006). Presence in teaching. *Teachers and Teaching: Theory and Practice*, 12(3), 265–287.

Bio:

Lisa Barker works in the University of Wisconsin–Madison School of Education, where she is Executive Director of the office of Professional Learning and Community Education (PLACE) and Project Director of Improvisation Initiatives. She earned her doctorate in curriculum and teacher education from Stanford University and her MA in Educational Theatre from New York University, and she is curious about how the principles and practices of improvisational theatre can be applied in professional preparation settings.

## Vaishali Chakravarty (EN)

Independent Researcher/Practitioner

### **Here & Now**

Children always live in the present- unless the adult around them reminds her of the past or prepares her for the future. They love being in the now and doing things in the now and thus the teacher/educator has to be in 'the now of now' to reach learning goals. Finding this core of 'The Now' is my quest as a teacher. Every moment of tension within drama is an opportunity to explore the now. What happens now? What shall we do now? Without the teacher feeling the dramatic tension along with her students, the moment of truth is lost and the learning ceases to be affective. Therefore, there needs to be a scope for uncertainty in every drama lesson plan for the teacher as well. In this 90 minute process drama workshop, we will explore Creating, Exploring and Dismantling. This is based on the Ancient Indian spiritual concept of Brahma-Vishnu-Mahesh (Creator-Preserver-Destroyer)-anyone conscious of this is always present; and creation always follows destruction. Children do this unconsciously and thus are always present. In the workshop we will work with movement, Shakespearean contexts, simple text and a few Dorothy Heathcote drama conventions concluding with the reflections and a stimulus to create again. This will help teachers to experience performative presence, how to take risks, how to change course when needed and still achieve lesson objectives. It also explicitly demonstrates application of life skills such as communication skills, critical thinking, problem solving and creative thinking in real time.

### **Bio:**

Vaishali is an actor, teaching artist and an entrepreneur from New Delhi, India. She is the founder of 'Joy Of Drama', an organization that offers programs for children, young adults and teachers. Her work has been published in the NATD journal. Vaishali also trains and directs young people in Shakespeare. She holds a Licentiate Of Trinity College London diploma in performing arts and has attended the drama-in-education summer school at the Trinity College Dublin.

I-Chia Chiu (EN)

Independent Researcher/Practitioner

### **Friendship in Language Learning: A Dialogue on Vulnerability, Positivity, and Shared Growth**

This interactive performance invites a dialogue into our relationship with language teaching practices, using "friendship-building" as a metaphor for language learning. We reflect on how friendship evolves within our language relationships. The Mandarin phrase "to unload the heart's defense" encapsulates the essence of the English word "vulnerability," reflecting the process of opening oneself to language and culture. The heart of this performance lies in facilitating a dialogue to assess the alignment of language teaching practices with educators' integrity. It aims to foster co-presence in language teaching, highlighting the importance of identifying positive and vulnerable moments in our language journeys. We invite participants to celebrate shared moments and understand the potential and limits of the language we're learning. We explore when moments of intimacy occur and how they transform us, bridging the gap from being strangers to feeling a sense of belonging. Leveraging my practice with Drama-based Pedagogy, we reimagine access to moments where we and the language truly "get" each other. This approach also emphasizes cultural responsive practice, addressing language's role in freedom and oppression. The performance begins with my language learning and teaching journeys, featuring interviews with educators and students. We identify moments when a language becomes vulnerable and transitions from ally to adversary. The audience actively participates, co-creating a safe space for dialogic meaning-making, memory exchange, multilingual poetry, and conversations to envision practical tools for fostering language friendships.

Bio:

I-Chia Chiu, a theatre-maker and educator based in Taiwan, holds an M.F.A. in Playwriting from the University of Texas at Austin. She has established a close partnership with Drama for Schools and introduced professional training sessions for educators in Taiwan alongside Professor Katie Dawson. I-Chia has taught Language Learning and Creative Writing courses as a part-time lecturer at Taiwanese universities. Her passion lies in facilitating a sense of belonging through dialogues, memory and devised theatre-making, and has received honors including the first award for her play from Taipei Children Theatre Festival, the Jim Rye Fellowship from International Performing Arts for Youth, and becoming a finalist for the Theatre Lab Residency at the Sundance Institute.

Modesto Corderi Novoa (EN)

EOI da Coruña Xunta de Galicia Spain

**IMPRO Everything Everywhere All at Once: an embodied performative workshop to explore the concept of presence for language teachers and learners.**

This workshop is inspired by the 2023 Oscars award-winning movie "Everything Everywhere All at Once". We will learn how to adapt the "multiverse" to build and embody presence in the language classroom by using several improvised drama activities. Because life is improvised, we as language educators must learn to embrace the beauty of the uncertainty of real life and prepare students for it. Presence and co-presence will be created from various sources for inspiration: music, dance, mime, drama, impro, etc. We will learn how to build locations, scenes, and characters with rich backgrounds and feelings. We will play with language (spoken and non-verbal). Then, at the end of the workshop, participants will split into different groups with several roles, such as actors, scriptwriters, directors, etc., to create and perform a short film based on the characters and locations co-created before. IMPRO Everything Everywhere All at Once is a practical workshop for language teachers and learners. We will learn to utilise several practical drama techniques to generate and facilitate presence, interaction, and communication in the language classroom. The aim is to train language and drama teachers and learners in strategies to develop and apply easy-to-use drama and communicative activities to make their language classroom more effective.

Bio:

Modesto Corderi Novoa is a Chinese and Spanish language teacher and researcher/teacher trainer in the use of drama in the language classroom. He holds a PhD in Language Acquisition in Multilingual Settings from the University of the Basque Country in Spain, a BA in Chinese, and a Master's MTCSOL from Beijing Language and Culture University in China. He works at the Public Government Official Language School (EOI da Coruña) in Spain.

Fiona Dalziel (EN)

University of Padua

### **Embodying the presence of invisibility: exploring homelessness through drama**

'I wish I could disappear.'

I thought for a second

'No problem,' I said.

I sat down on the cold slabs, legs crossed, and pulled a paper cup from my camping rucksack. Luca watched me and then sat down in the space I patted beside me. I put the cup in front of us and would have pulled out my little sign asking for money, but I didn't need to; everyone had already stopped looking.

'Ta-dah! My first trick in becoming invisible,' I said.

(From *How to Find Home* by Mahsuda Snaith)

According to the World Economic Forum<sup>1</sup>, in 2021 there were 150 million homeless people around the world. In Ireland alone, it is estimated that homelessness is now affecting over 13,000 people<sup>2</sup>. It is very likely that you will have walked past homeless people on the way to this conference. What were your reactions? The author Mahsuda Snaith reported that: "One of the reasons I chose to write about homelessness for my second novel *How to Find Home* was because of the discomfort I felt when walking past homeless people"<sup>3</sup>.

The workshop proposed was first used with a group of master's students exploring performative approaches to critical language pedagogy, in other words, "a perspective on teaching second, additional, heritage, or other languages that is based in values of social justice" (Crookes, 2021, p. 247). It gave participants the opportunity to take on the role of those marginalised in society, to make the invisible physically present, inspired by the affirmation that: "Empathy rather than sympathy for the oppressed, empathy rather than despair for the motives of the oppressor define a theatre for social justice that is determined to also be a theatre for imagining and initiating action" (Neelands 2016: 33). In other words, as with Donnery's homelessness project, "the goal was to personalise homelessness in a context with which the students could imagine and empathize" (2016: 20). By reproposing the workshop at the Scenario Forum conference, it is hoped that by "being present and embracing the unpredictability of learning processes" (Evens 2020: 3) new outcomes may arouse awareness of privilege, and possibly even the fragility of such privilege. To conclude with the words of one of the participants: "Acting as a homeless person and watching the effort of my colleagues doing the same thing made me see myself in a different way. For a moment when I was on the train going home after all the classes had finished, I thought what if my destiny was not this one that I have but that of a homeless person?"

Bio:

Fiona Dalziel is Associate Professor of English Language and Translation at the Department of Linguistic and Literary Studies (DiSLL) of the University of Padova, Italy, where she teaches on the BA and MA degree programmes in Modern Languages. Her research interests include: promoting metacognitive learning strategies and learner autonomy; English-medium Instruction (EMI); translanguaging in the language classroom; and the use of drama in language learning, including that of adult migrants.





Victoria del Valle (DE)

Universität Paderborn

### **Bühnenreife Sprachendidaktik: Performative Handlungskompetenz als Schlüssel zur erfolgreichen Fremdsprachenvermittlung? (Eine Studie über die Wahrnehmung von Studierenden)**

Die Integration theaterpädagogischer Methoden in die universitäre Fremdsprachenlehrkräfteausbildung markiert einen Paradigmenwechsel, die den Körper als zentrales Kommunikationsmedium in den Vordergrund rückt. Liegt der Fokus auf dem "Wie" dieser Integration, so gilt es die Ereignishaftigkeit des Fremdsprachenunterrichts hervorzuheben, um das Bewusstsein für performative Vermittlungskompetenz bei angehenden Lehrkräften zu schärfen. Um dieses Ziel zu erreichen, wurde anhand des teatro aplicado/théâtre appliqué ein hochschuldidaktisches Lehrkonzept entwickelt, das Theaterpädagogik, Performance Art und Fremdsprachendidaktik verbindet und auf die universitäre Lehramtsausbildung in den Fächern Französisch und Spanisch zugeschnitten ist. Es wurde in einer progressiven Struktur entwickelt, um verschiedene theaterbezogene Methoden und Lehrprinzipien zu systematisieren und nach Möglichkeiten zu suchen, sie für das Unterrichten von Sprachen anzuwenden, mit dem übergeordneten Ziel, die performative Vermittlungskompetenz zu fördern. Es umfasst vier Bausteine: 1. Warm-up, 2. Körper und Raum, 3. Kommunikation und Interaktion, 4. Interpretation und Text. Im Rahmen des Lehramtsstudiengänge Master Spanisch und Französisch (Universität Paderborn) wurde das Konzept in verschiedenen Stufen erprobt und zwischenevaluiert. Im Wintersemester 2023/24 wird die Erprobung durch eine empirische Studie begleitet, die auf einem dreiphasigen Forschungsdesign basiert: Datenerhebung vor der Erprobung, Beobachtung während der Erprobung, und leitfadengestützte Interviews nach der Erprobung. Die Triangulation der gesammelten Daten ermöglicht es, die Wahrnehmungen der Teilnehmer:innen zu beschreiben und das Lehrkonzept zu evaluieren. Im Vortrag werden das Lehrkonzept vorgestellt, dokumentierte Beobachtungen aus dem Prozess und erste Ergebnisse der Auswertung der Interviews präsentiert. Die Vortragssprache kann dem Publikum angepasst werden und/oder zwischen Deutsch, Spanisch, Französisch und Englisch wechseln.

Bio:

Jun.-Prof. Dr. Victoria del Valle forscht und lehrt an der Universität Paderborn im Bereich der Fachdidaktik Romanistik (Französisch und Spanisch). Ihre Arbeitsschwerpunkte liegen in der fremdsprachlichen Literatur- und Mediendidaktik, im ästhetischen Lernen mit Fremdsprache(n) sowie in der performativen Fremdsprachendidaktik. Sie ist Autorin von didaktischen Schriften und Handreichungen und seit 2022 Redaktionsleiterin von Hispanorama (Zeitschrift des Spanischlehrkräfteverbands).

**「一期一会」 (Ichigo, ichie) Cherishing every moment: From Japan to Brazil, a Process Drama (PD) workshop on emigration**

In the world today, both voluntary and involuntary emigration has become normalized as the ebb and flow of global citizenship coexists with global refugees of war, poverty, and climate change. To examine this push and pull of emigration, this workshop explores the experiences of migrants traveling from Japan to Brazil in the 1908-1941 period through a number of PD techniques using the symbol of the Japanese cherry-blossom tree. Within Japanese culture, the cherry-tree represents a deeper cultural awareness in the importance of the moment in life. The associated term, *mujo*, can be translated as the consciousness of existential impermanence, which corresponds with Csikszentmihalyi's concept of being "engaged and carefree at the same time" (p.133). This Process Drama (PD) workshop on emigration focuses on personal growth, exploration through improvisation, and shared development between participants and facilitator. In the process of both voluntary and involuntary relocation, whilst there may be clear future-desires, more often engagement with the immediate present-moment takes the fore, and there can be intense moments of self-interrogation. Workshop participants will, through PD techniques and conventions that encourage "empathetic and compassionate looking at others...shifting from looking to a reality-changing activity" (Lamphert, 2003, p. 154), engage with the frame of emigration in order to embody presence.

**Bio:**

Eucharía Donnery is a coordinator at the World Language Center (WLC), Soka University. Her main research areas are intercultural communicative competence (ICC), drama in Second Language Acquisition (SLA), Computer Assisted Language Learning (CALL), as well as colonial and feminist discourses in literature. She graduated from National University College Cork, Ireland with a BA in English literature and sociology, an MA in drama and theatre Studies, and a PhD in process drama in second language acquisition.

Peter Duffy (EN)

University of South Carolina

### **The Presence of The Body, Emotion, and the Mind in Learning**

This workshop considers the role that embodied cognition, social cognition and emotions play in learning. It asks what classrooms could look like if they centered instruction on research about embodiment, social cognition, and human emotions. The educational neuroscience is clear that educational institutions are better at schooling children than helping them learn. Most teachers and administrators know how to school, but few truly understand how to encourage children to use their innate cognitive resources as learners. Pedagogies should match how humans learning which is socially, embodied, and predictively. This presentation draws upon decades of cognitive science, creativity, drama/theatre and education research to demonstrate why enactive pedagogies such as drama should figure centrally into reconceived schooling practices. The main argument is that the brain, and eventually the mind, is a predictive machine that maps its predictive ability through the body. Evidence shows that engaging the body not only reinforces learning multi-modally, but in fact triggers something much more profound; when the body is recruited in learning, the whole brain is activated. What drama provides more than other physical engagements is the creative and emotional dimensions of learning. Research is clear that when emotional centers are called upon during learning, the duration and complexity of the learning is more lasting. Through this 'on-your-feet' workshop, participants will have an opportunity to reimagine what classrooms could look like when the arts and cognition team up.

Bio:

Professor Peter Duffy, MFA, Ed.D., heads the Master of Arts in Teaching program in theatre education at the University of South Carolina. He teaches courses on drama-based pedagogies, applied theatre, and arts integration. His research includes cognition and the arts, literacy, culturally responsive pedagogies and performed research. His latest book is a co-edited volume entitled Drama Research: Provocations of Practice with Drs. Richard Sallis and Christine Hatton.

Isabelle Gatt (EN)

University of Malta

### **Who Listens When I Speak ? -a Teacher Presence Power Workshop**

A practical workshop focussing on the concept of teacher presence and its impact on the learning environment. In this workshop, we will explore the multifaceted nature of teacher presence, emphasizing its role as a catalyst for transformative learning experiences. As bell hooks aptly puts it, teaching is indeed a "performative act," and we will delve into the ways in which teachers can harness this power to facilitate dynamic and meaningful interactions with their students. We will look at areas such as: Voice: Discover how the tone, pitch, and articulation of your voice can shape the classroom atmosphere and enhance communication. Body Language: Learn the subtle yet impactful nuances of body language, from gestures to posture, that influence student engagement and comprehension. Awareness: Develop a heightened awareness of your presence in the classroom, including your emotions and energy, and how they affect the teaching and learning process. During this workshop, we will draw inspiration from bell hooks' assertion that teaching is a performance, not in the sense of a spectacle, but as a call to action. We'll explore how the performative aspect of teaching invites active participation and engagement from both teachers and students, fostering a reciprocal and collaborative learning environment. We'll discuss how to create spaces for change, invention, and spontaneous shifts that bring out the unique elements of each classroom.

#### **Bio:**

Isabelle Gatt is a performer and theatre practitioner, as well as a Senior Lecturer in the Faculty of Education at the University of Malta. She directs and instructs on multiple undergraduate and Master teacher-training programs. Her specialization lies in Creativity and the Arts in education. Her Ph.D. research primarily focused on educational policies and the impact on teacher transformation in the field of Drama Education. Isabelle has extensive experience in teaching, teacher training, conducting consultancies, and presenting plenary conference papers across the globe.

Stefanie Giebert (EN)

Wittelsbacherschule Kempten/Hochschule Kempten

### **“What on earth just happened?” Helping (new) teachers develop presence of mind with drama techniques**

The idea for this workshop is based on my recent experiences as a new teacher at a secondary school. Having previously taught languages at university level, I was only partly prepared for working with diverse and often challenging teenagers. A glimpse into my classroom: A small group of sixth grade learners of German as a second language. While I try to manage the majority of the group, one boy sits under his table. I tell him off. He then cuts holes into his worksheet. I tell him off. With more presence of mind – could I have managed this situation better? As I wasn't trained to deal with situations like this, I am currently trying to develop my own training, employing drama techniques. My workshop focuses on developing a teacher's presence in the classroom, especially presence of mind in unpredictable situations and physical and mental presence in the face of adversity, i.e., chaos and resistance in the classroom. In the workshop want to explore activities, especially from improvisational theater and Theater of the Oppressed, that will help (new) teachers to play with challenging situations. The activities will focus on the following aspects:

- making quick changes while staying focused
- working with split attention and peripheral vision
- changing perspectives and exploring status
- listening and building on suggestions (“yes, and”)

and how to apply the learnings from these activities to the classroom. There should be room for discussion at the end on how “presence training” could be integrated into teacher training or CPD.

Bio:

Stefanie Giebert is currently a teacher at a secondary school and freelance foreign language instructor (German as a foreign language, EFL) at several Universities of Applied Sciences in Southern Germany. She has a PhD in English literature and has worked with English-language student drama groups for more than twenty years. She founded and ran the “Business English Theatre” at Reutlingen University and has started a drama club at her school.

Tom Godfrey (EN)

International Training Institute

### **Cultivating presence in teacher education: solving problems together**

This workshop, "Cultivating Presence in Language Teacher Education," explores how embodied methods, drawn from Applied Theatre, can enhance self-awareness and self-reflection in English language educators. The goal is to equip teachers with the physical and emotional presence required for the unpredictable, improvisational nature of teaching. Participants engage in hands-on Applied Theatre techniques, including theatre games and activities that build trust, collaboration, and encourage open discussion of the challenges faced in the teaching profession. Central to the approach is Forum Theatre, offering embodied, participant-led reflection on critical incidents in teaching. Through dialogue, participants identify valuable performative and meta-performative skills. The workshop aims to provide participants with an experience of Applied Theatre methods in order to critically evaluate the methodology for Teacher Education by identifying relevant performative skills, while practising and enhancing facilitation abilities. This workshop serves as a template for teacher development programs, showcasing the efficacy of Applied Theatre methods, particularly the structure of Forum Theatre, which enables risk-free exploration of the challenges teachers' face and a safe space to suggest solutions. Most importantly, it uncovers a range of overlooked performative skills, including developing self-awareness, contextual sensitivity, and empathy. Through personal narratives and reflections, it has the potential to reveal insights into participants' identities and beliefs. In summary, "Cultivating Presence in Language Teacher Education" utilizes Applied Theatre to nurture the physical and emotional skills needed for teachers to create dynamic learning environments. It enhances pedagogic skills and deepens self-awareness, ultimately providing an alternative embodied approach to language teacher education.

Bio:

Dr Tom Godfrey is the CEO of International Training Institute (ITI) which offers ELT training leading to internationally recognized teaching qualifications. He completed an MA TEFL at Reading University and Ed.D at Exeter University, UK. He specialises in the use of embodied approaches in Teacher Development. He completed an MA in Applied Theatre. He is founder of Speech Bubbles Theatre Group which performs to raise money for charities that support education and children.

Eva Göksel (EN)

University of Zurich, Switzerland

### **The gift of presence: Cultivating a teaching persona for the language classroom**

As teachers, what we offer a class is often what we get back: we model and thereby co-create the kind of atmosphere and the types of interactions we wish for in our classrooms. How we are present in the space, how we present ourselves to others, these are skills that require hard work, even once we have acquired the basics. In my work with student teachers in international settings, this topic has proven key - and one that is hard merely to discuss. Working on presence requires practice - both in the classroom and in the drama space. Language teachers must additionally consider their language personas - how does the language they are teaching affect their presence in the language classroom? How do their other languages come into play? What role do the non-verbal and the preverbal play? In this workshop we will work performatively with language portraits to explore our language personas by tapping into our language resources. We will experiment with non-verbal communication and we will playfully explore what presence can mean, while considering and testing ways to co-create and maintain presence in the classroom.

Bio:

Eva Göksel holds two master's degrees, one in Germanic languages and literature (2004) and one in education (2011). She has a diploma in broadcast journalism (2006), and she defended her PhD thesis in 2023. She has held several teaching appointments from primary school to university, as well as teaching continuing education and training teachers. She regularly publishes in academic journals and she has a keen interest in languages, drama in education, storytelling, and listening.

Laure Kloetzer (EN)

University of Neuchâtel, Switzerland

**Connecting Performing Arts with Master thesis problematisation: being present to yourself and others in research**

In Autumn 2023, we have run a University (Master level) course called Arts-based Approaches to Research and Teaching. In the course, we introduce students to the use of Performing Arts for Research and Teaching through practical workshops, and then discuss these experiences and bring some theoretical ideas. The final assessment is made through a 5 minutes max individual performance strongly connected to the students' master thesis project. Our paper will be presented by 2 students and 1 teacher of the course. The presentation includes 2 performances by the students, and then a theoretical discussion on why and how Performing Arts help them connect to their own biography (personal and intellectual) when designing their master thesis project, through presence to their body, others and objects.

Bio:

Laure is Prof. of Sociocultural psychology at the university of Neuchâtel; Ramiro teaches Developmental Psychology and Performing Arts in Education and Research at the university of Neuchâtel. Anna, Aneth, Yermamiam and Flora participated to the course as Master students.



Jo Lee (EN)

Jo Lee Creativity

### **Teacher in Role: developing presence and taking creative risks**

Teacher in Role: developing presence and creative confidence. How can we enhance imagination and play within our pedagogy? Role play is a wonderful way for pupils and participants of all ages to learn, explore and engage in imaginative inquiry (Bowell & Heap, 2013). However, presenting creative possibilities without knowing the outcome (Anderson & Dunn, 2013) can be both a liberating and daunting task. How can we develop our own presence and creative confidence to inspire it in others?

In this 45 minute workshop, we will look at the purpose of teacher-in-role, how participants can be brought carefully in and out of role and how learning can be enhanced from within imaginative play. Practical exploration will help to hone the 'artistry of the teacher' through 'macro and micro' planning (Dunn & Stinson, 2011) supporting presence and creative confidence for the teacher facilitator. Jo will briefly present her MEd thesis research that worked with staff from Science and Maths to Humanities, from 8 year olds to 18 year olds! We will explore, play and discuss together with opportunities for self-reflection and implementation into your own practice.

Bowell, P. & Heap, B. S. (2013). *Planning Process Drama: Enriching Teaching and Learning*. London: David Fulton.

Anderson, M. & Dunn, J. (2013). *How Drama Activates Learning: Contemporary Research and Practice*. London: Bloomsbury.

Dunn, J. & Stinson, M. (2011) Not without the art!! The importance of teacher artistry when applying drama as pedagogy for additional language learning: *Research in Drama Education. The Journal of Applied Theatre and Performance*, 16:4, 617-633, DOI: 10.1080/13569783.2011.617110

Bio:

An experienced and imaginative teacher, researcher and consultant who is a passionate advocate for the Performing Arts, having worked in outstanding organisations across the UK, South East Asia and the Middle East. Jo completed her M.Ed at Trinity College, Dublin in 2018. Her research focused on Drama as a pedagogical tool to enhance learning in various subjects and with all age ranges. Jo has presented at WAAE (Frankfurt 2019) and IDiERI 10 (Warwick 2022).

Janna Lindstrom (EN)

University of Galway - School of Political Science and Sociology

### **Using Theatre of the Oppressed to explore presence and power in interpersonal relationships**

This workshop will, through Theatre of the Oppressed, explore the importance of being fully present in a reflective, supportive interpersonal relationship, as well as looking at power dynamics in a relationship, through the framework of Berit Ås' Master Suppression Techniques. The workshop will be facilitated by Janna Lindstrom and Anne Loftus who have been facilitating Theatre of the Oppressed workshops/performances through Theatre for Change Galway theatre group since 2015. Janna and Anne teach Professional Skills to BA students (Year 1&2) in BYF Support Policy & Practice in the University of Galway using Applied Drama, including Theatre of the Oppressed techniques, since 2016. Within political sciences and health care you talk about having a 'good practice' when dealing with the public, and you have policies and procedures to follow when interacting. However, to put these words into practice is often not straight forward, since you are dealing with human complexities. Through Theatre of the Oppressed the participants in this workshop will have the opportunity to 'rehearse for reality' by exploring dilemmas and conflicts in interpersonal relationships. By using the framework of the Norwegian psychologist and feminist Berit Ås called; 'Master Suppression Techniques' the mechanics of power / abuse of power within these relationships will be analysed on a practical level. The participants will then get the chance to try out Validation (empowering) techniques to change the dynamic of the relationship. All done through play and fun, in a friendly, safe and supportive environment!

Bio:

Janna Lindstrom is a dramatherapist (MAdt) / dramapedagogue (HdipDp) (with one foot in Applied Drama and the other in Disability Support & Arts facilitation. She has been teaching on the BA Family, Youth, Child - Policy & Practice in the University of Galway since 2016, using Theatre of the Oppressed. She has trained with two of the main movers currently of Theatre of the Oppressed: Julian Boal and Sanjoy Ganguly, and facilitates T.O. workshops/performances through Theatre for Change Galway since 2015.

Mairéad Ní Bhriain & Dr. Francis Ward, Dr. Orfhlaith Ní Bhriain (EN)

Mary Immaculate College

### **CeoLingua: Music and Action-Oriented Language Learning in the Primary Classroom**

This workshop will introduce participants to a newly developed multimedia resource - developed by a team of musicians, singers and researchers from MIC/DCU/UL - entitled CeoLingua which focuses on the relationship between the teaching of music and language in the primary classroom. The resource foregrounds a 'sound over symbol' performative approach to learning language, an approach paralleled in music teaching. Content is presented through dialogue with three main characters as children engage with a range of chants, songs, and listening pieces. It affords children with performance opportunities, developing their confidence, and offering them differentiated pathways to language learning which appeal to their sense of sound, rhythm and musicality and, critically, which require and encourage them to participate as active agents in the learning process. The content includes both newly composed chants and songs and traditional French language songs. The workshop will provide participants with an opportunity to interrogate the potentialities of music pedagogies and performance in the promotion of a more embodied language learning experience while the presentation element will also present/discuss how both children and teachers responded to CeoLingua in a recent pilot of the resource.

#### **Bio's:**

Dr. Mairéad Ní Bhriain is a scholar of French language, literature, and history and currently lectures at MIC, Limerick. Dr. Francis Ward is a lecturer in the School of Arts Education and Movement at DCU and is an accomplished performer and composer of Irish traditional music and dance. Dr. Orfhlaith Ní Bhriain is an accomplished singer and performing artist and works as an ethnochoreologist at the Irish World Academy of Music and Dance, University of Limerick

Inma Pavon (EN)

Department of Theatre and School of Applied Social Studies, University College Cork.

### **The Dancer is Present**

Improvisation movement workshop - The Dancer is Present - 90minutes The Dancer is Present is a movement workshop for people with no previous dance/movement experience. The workshop will explore the idea of 'presence' within the body using a combination of creative practices such as Improvisation Dance Technique, Durational Practice and Contemporary Drawing Practice. The workshop will begin with a short Zazen Meditation Practice (sitting meditation) followed by the ideas described above, giving time at the end for a group discussion.

Bio's:

Inma Pavon (BA, MA & MPhil) is a multidisciplinary artist, choreographer & teacher based in Cork. She was commissioned a new piece by the Glucksman, Art Movements, which is now included as part of the UCC Arts Collection. She was awarded 'Creative Dance Artist in Residence' with The Rory Gallagher Music Library in 2023. She recently created 24 Houses, a new solo dance & art commission piece by the Quiet Music Ensemble. She runs InmaPavonDance co. (Contemporary Dance).

Erika Piazzoli (EN)

Trinity College Dublin

### **Presence as the untranslatable**

In this workshop, we consider the different meanings implied in the construct of 'presence' from the perspective of untranslatable words. We draw on our recent project *Lacunae: Embodying the untranslatable*, where we explored the aesthetic potential of untranslatable words. In this project we worked with/through the body in space, positing the body as the vehicle for deciphering the untranslatable, with dialogue following, rather than pre-empting creative work – an embodied way of knowing.

As part of the *Lacunae* project, nine artists and academics from drama, dance, translation and intercultural studies engaged in a research retreat informed by practice-as-research methodology (Nelson, 2022) and arts-based methods (Levy, 2020). The study aimed to investigate dramatic tension, intercultural awareness and performing 'untranslatability' (Glynn & Hadley, 2021) through the following research question: How can untranslatable words be explored performatively to channel dramatic tension towards intercultural awareness?

In this workshop, we shift the focus from dramatic tension to 'presence' (Pianzola et al., 2021). We revisit some of the untranslatable words we explored in the retreat, including *puicin* (Irish), a supernatural covering that allows otherworldly beings to appear unseen; *yuàn fén* (Chinese), a fateful coincidence in an encounter or event; *mokita* (Kilivila), a painful fact everyone is aware of, but which, out of compassion, no one mentions; *Sawubona* (isiZulu), a greeting which roughly translates as 'we see you for what you are'; and *mono no aware* (Japanese), an awareness of impermanence. We will engage in a performative process to reflect on how these words relate, in different ways, to the construct of presence.

### **References**

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Leavy, P. (2020). *Method meets art: Arts-based research practice*: Guilford Publications.

Nelson, R. (2022). *Practice as Research in the Arts (and Beyond): Principles, Processes, Contexts, Achievements*. Springer Nature.

Pianzola F, Riva G, Kukkonen K and Mantovani F. (2021) Presence, flow, and narrative absorption: an interdisciplinary theoretical exploration with a new spatiotemporal integrated model based on predictive processing. *Open Research Europe* 2021, 1:28

### **Bio:**

Dr Annie Ó Breacháin is an Assistant Professor in Drama Education in the School of Arts Education and Movement at Dublin City University. She teaches and researches in the area of Drama Education and student-teacher relationships with a specific interest in embodiment. Annie is a member of the board of directors at The Ark, a dedicated cultural centre for children and was chairperson of the Association for Drama in Education in Ireland (ADEI) from 2017-2021.

Serena Cecco is an interpreter trainer and an ELT teacher. She has been teaching interpreting and translation (English-Italian) and oral skills since 2006, at the University of Padua, Ca' Foscari University (Campus Treviso), and the Advanced School for Linguistic Mediators of Campus Ciels. She has been an

improviser since 2010. She is interested in exploring innovative methods to train interpreters and to teach ESL, with a special focus on performative teaching and learning.

Modesto Corderi Novoa is a Chinese and Spanish language teacher and researcher/teacher trainer in the use of drama in the language classroom. He holds a PhD in Language Acquisition in Multilingual Settings from the University of the Basque Country in Spain, a BA in Chinese, and a Master's MTCSOL from Beijing Language and Culture University in China. He works at the Public Government Official Language School (EOI da Coruña) in Spain.

Zoe Hogan is a Teaching Artist, playwright and PhD candidate at The University of Sydney. Her artistic practice focuses on socially-engaged storytelling and drama, and she regularly works with migrant and refugee communities. Her book, *Connecting through Drama: Drama and literacy for learning English as an additional language*, co-written with Victoria Campbell, was published in 2022. Zoe is the recipient of The Lloyd Martin Travelling Scholarship for Emerging Arts Leaders from Sydney Opera House.

Jungmi Hur, a PhD candidate at the School of Education at Trinity College Dublin, is currently conducting a study focusing on the influence of drama-based pedagogy on the creative writing of Korean students learning English as a second language. Drawing upon her extensive background as a drama practitioner and educator in both primary and secondary schools in Korea, she brings a wealth of practical knowledge to her academic pursuits.

Erika Piazzoli is a drama practitioner, researcher and lecturer in Arts Education at Trinity College Dublin. She teaches 'Embodying Language' within the Language Education, Master in Education (MEd) programme, as well as Drama in Education (MEd), and Arts in Education, Professional Master in Education. She is co-editor of the *Scenario* journal and Principal Investigator of two Government-funded projects, *Sorgente* and *Lacunae: Embodying the Untranslatable*. Her recent publications include *Digital Displacement* (Springer), and *Performative Language Learning with Refugees and Migrants* (Routledge).

Lireko Qhobela, (EN)

Centre for Theatre, Dance and Performance Studies; University of Cape Town.

**“Do not forget my story”: Towards a pedagogy of co-presence and improvisation in a South (African) Drama Therapy curriculum.**

A de-colonial lens in African contexts is synonymous with good ethical practice. As such, building an Africa-centric curriculum for the field of Drama Therapy requires a re-imagination of how educators contribute to its archive. In South Africa, the complexities of embodying presence in a diverse Drama Therapy teaching context similarly invites educators to actively move towards repairing the country’s colonial wound. “Do not forget my story”: Towards a pedagogy of co-presence and improvisation in a South (African) Drama Therapy curriculum, is a participatory workshop, that invites its participants to identify cultural practices and stories from a variety of African contexts. With that it aims to minimise the potential to be biased towards certain scholarship chosen by educators as well as the potential to exclude learners’ sense of identity in curricula. At the heart of this work, the guiding question is: How can a sense of co-presence and care be cultivated in Drama Therapy training and research? Drawing from the words of Camea Davis, the workshop seeks to validate and sustain the epistemologies, literacies, and languages of minoritised persons in ways that embody their liberation. Within the context of SCENARIO, the workshop invites educators (and other attendees) to offer feedback on the workshop post their experience of it. As would the students of a Drama Therapy programme in South Africa, educators will be given the opportunity to source from their own indigenous stories of performance and cultural practices. A ‘co-presencing’ practice and improvisation will be explored through movement, mirroring, storytelling, witnessing and reflection.

Bio:

Lireko Qhobela is a Drama Therapist and holds a PhD in theatre and performance studies from Stellenbosch University where she was hosted by The Centre for the Study of the Afterlife of Violence and the Reparative Quest together with the drama department. Her broad research interests include topics related to care, space, violent histories and trauma. Her current postdoctoral fellowship is with the Centre for Theatre, Dance and Performance Studies at the University of Cape Town.

Garret Scally (EN)

Atlantic Technological University

### **The Gift of the Gab: Unveiling Presence**

In the realm of performance, presence stands as the cornerstone of captivating storytelling and profound connection. This drama workshop delves into the theme of "presence" through the exploration of physicality and the embodiment of words. Through a series of playful exercises and activities, participants will explore expression and connection through movement and language.

The workshop will begin with warm-up exercises aimed at grounding participants in their bodies and cultivating awareness of physical sensations. This will be followed by activities focused on exploring the relationship between words and physicality. Participants will experiment with physicalising words, phrases, and emotions. An example activity might involve participants selecting a word or phrase related to the theme of presence and then physically embodying its meaning through movement, gesture, and facial expression, encouraging participants to explore the nuances of language and deepen their understanding of the connections between words and the body. Another activity could involve improvisational exercises where participants engage in dialogue while simultaneously incorporating specific physical movements or gestures. This challenges participants to communicate effectively through both verbal and nonverbal means, heightening their awareness of presence and embodiment.

Throughout the workshop, emphasis will be placed on spontaneity, creativity, and collaboration. Participants will be encouraged to take risks, explore new ways of expressing themselves, and support one another in their creative endeavours. By the end of the workshop, participants will have developed a greater sense of presence and connection to their bodies, as well as exploring the expressive potential of language. Through supportive feedback and collaborative exercises, participants will learn to create a nurturing environment where presence can flourish, both individually and collectively.

Bio:

Garret Scally, Atlantic Technological University, Sligo, Ireland, is lecturer in literary and cultural studies and an applied theatre practitioner-researcher who uses theatre and drama in educational, community and social settings. His interests include devised and physical theatre, playfulness, belonging and diaspora, and performative teaching and pedagogical approaches, including the teaching and learning of additional languages through theatre. He is often lost in music. He also has a research and personal interest in football of all assortments (Red or dead. Maigh Eo Abú!).



Gilberto Scaramuzzo (IT)

Roma Tre University

**Il metodo mimico di Orazio Costa per la formazione dell'attore come percorso per coltivare l'arte di essere presenti nel qui e ora.**

Il workshop prevede il coinvolgimento fisico dei partecipanti che saranno chiamati a sperimentare in prima persona le basi del Metodo mimico elaborato da Orazio Costa per la formazione dell'attore. Orazio Costa è stato per anni docente presso l'Accademia Nazionale di Arte Drammatica ed è riconosciuto da molti artisti come il più importante maestro del teatro italiano. Egli ha strutturato un metodo basato sulla capacità naturale umana di rendersi simile a ogni realtà con cui il soggetto entra in contatto. Questa capacità si rende evidente nel giocare spontaneo dei bambini, ma viene con il passare degli anni trascurata e a volte osteggiata in molte istituzioni educative. Il recupero di questa capacità e l'uso intenzionale di essa può favorire nell'adulto la capacità di essere presente all'incontro con l'altro da sé nel qui e ora e rendere possibile l'espressione di questo incontro. Nel workshop sarà possibile sperimentare la riscoperta di questa capacità attraverso il rendersi simile a elementi della natura. Il lavoro di Costa, essendo finalizzato alla formazione dell'attore, procede dal corpo verso l'uso della voce che agisce in sinergia con il corpo mentre il soggetto vive in sé l'incontro con la realtà che si vuole esprimere. I partecipanti avranno modo di sperimentare questa sinergia del corpo con la voce in questo stato di "presenza" attraverso la recitazione di brani di note poesie.

Bio:

Gilberto Scaramuzzo è stato un mimo e un'artista di strada. Attualmente attore e regista dirige "Roma Tre Mimesis" la Compagnia di Arti Sceniche del Dipartimento di Scienze della Formazione dell'Università Roma Tre. È professore associato di Pedagogia generale e Sociale, insegna Teorie Moderne e Pedagogia dell'espressione presso l'università Roma Tre, Pedagogia e Metodo mimico di Orazio Costa presso l'Accademia Nazionale di Danza. Visiting scholar e visiting professor presso le Università di Cambridge e Valencia.

Manfred Schewe & Susanne Evan (EN)

University College Cork

**Nobody knows what's going to happen next: Exploring our (co-)presence**

Pioneer of drama in education Dorothy Heathcote once used the image of a gas cooker that is set at nothing to characterise her pedagogical approach: go into the classroom space without any definite ideas of what is going to happen but encourage the students to express their ideas and assist them with finding creative ways of turning their ideas into action.

In the same spirit, Susanne Even and Manfred Schewe will lead a workshop that depends, fully, on the presence and co-presence of both facilitators and participants. Together, we are going to investigate the challenging experience of not knowing what's going to happen next, in order to fathom potentials and risks of collaborative creative construction in real time and examine the potential of unpredictability in performative teaching and learning.

Bio:

Patricia Sobral & Anna Santucci (EN)

Brown University

### **Performative Presence for Transformative Co-Creation in the Language Classroom**

Teachers' and Learners' Presence is a core need for deep learning. Integrating performance into the curriculum gives students a rich entryway into a target language and culture. Moreover, it allows profound reflection on one's intersectional cultural identities. Being exposed to meaningful artistic production in any given culture(s), students gain a heightened awareness of the culture(s) in question by finding and orienting their selves within the new context(s) they are discovering in powerful ways, both individually and relationally. Beyond experimenting with performance as a powerful tool for language acquisition and cultural comprehension, students are invited to become performers in the target language as a means of critical exploration. This holistic engagement allows them to develop agency as authentic co-creators of the language and culture they are learning to embody. This 90-minute workshop will lead participants through an immersive experience with performative activities focused on creating and sustaining a holistic presence among all classroom community members for transformative, co-creative learning. We will unpack notions of identity, home, belonging, and displacement through embodied reflection in action, building from some text- and video-based offers informed by the facilitators' own shared practice grounded in their collaboration over the last decade, and then augmenting our horizons through participants' contributions. We aim to help participants leave with some actionable, practical outcomes they can apply in their daily practice while also honoring everyone's diverse perspectives, lived experiences, and trajectories into and through what performative work means. (Refs upon request!)

Bio:

Patricia Sobral holds a BA in Russian Literature and an MA in Comparative Literature from the University of Illinois in Champaign-Urbana. She teaches at Brown University, where she received her Ph.D. in Portuguese and Brazilian Studies. She received awards for contributions to teaching and excellence in advising. She was a Provost Faculty Teaching Fellow and co-led the Seminar for Transformation Around Anti-Racist Teaching. She works with arts integration, language acquisition, inclusive pedagogies, and cultural comprehension.

Miriam Stewart (EN)

Independent Researcher/Practitioner

**Dancing Modals: Exploring our emotional and physical connection to grammar.**

In this workshop, participants will explore the modal verbs 'will' and 'might' through drama and dance. The workshop will consist of a range of embodied grammar activities through which participants will investigate the nature of 'will' and 'might' and reflect on what these concepts mean, not merely as grammatical abstractions, but for themselves on a personal level, within the context of their own experience, emotions and values.

Bio:

Miriam Stewart is an Embodied English facilitator who specialises in teaching grammar through the body. She coaches English language learners to find an authentic connection to the language through embodied practice and trains language teachers in using drama-based approaches in the classroom. She also works as an Erasmus teacher trainer for Europass Teacher Academy. She holds an M.Ed in Drama in Education from Trinity College Dublin and is a member of the Sorgente Research team.

Steven Totland (EN)

The Buckley School

### **Picturing, Crafting, and Performing a Self; Autobiographical Performance in the Classroom**

Picturing, Crafting, and Performing a Self; Autobiographical Storytelling in the Classroom. Students in my fourth grade class create and perform a solo performance based on an incident in their autobiography. What seems to be a relatively simple exercise (“Tell a story about something that happened in your life.”) becomes more complex as students explore the malleable nature of memory, the responsibility of representing other persons who appear in their story, and the flexible nature of a “true,” or “real,” self. For many students, the process becomes especially challenging as they begin to sense what Wallace Bacon may have described as the “tensive relationship” that exists between the autobiographical requirement for exposure and the student/performer’s need to feel safe. In this 90 minute workshop, participants will have a chance to work their way through five steps of the performance-making process I use in my class: picturing, crafting, rehearsing, performing, and providing feedback. Along the way, we’ll stop to share our thoughts, feelings, and questions about what we’re doing. Of special interest will be an exploration of how teachers and students can work together to create and sustain an intellectual and emotional space that empowers students to be fully present as they create and share a performance that represents themselves. Megan Alrutz, Augusto Boal, Lynn Hoare, bell hooks, Liz Lerman, Tim Miller, Bert States, Wallace Bacon, and Viola Spolin are a few of the mentors whose work provides inspiration for the games and exercises we will use.

Bio:

Steven Totland is a teacher, performer, and scholar. He has spent the last 35 years creating theatre for, and with, young people. Of particular interest is the performance of literature not originally intended for the stage. Totland earned both his B.S. and Ph.D. from the Department of Performance Studies, Northwestern University. He is the Primary and Elementary Theatre Specialist at The Buckley School in Sherman Oaks, California.

## Performance

Jenny McDonald & Tatania Santos(EN)

### **Thread**

Evoking ancestry and the tangled tales of modern society a woman finds hope in unexpected places and people.

Weaving a thread between reality and imagination, she journeys where care might or might not cross borders.

Comic and honest, Thread explores humanity and vulnerability and celebrates the anonymous characters of everyday solidarity.

Bio: