

**Marilyn I. Walker**  
**School of Fine &  
Performing Arts**

**Brock University**  
Faculty of Humanities



The Marilyn I. Walker  
School of Fine and Performing Arts  
Brock University  
15 Artists' Common  
St. Catharines, ON

The Department of Dramatic Arts, Brock University presents  
Their Second Drama in Education & Applied Theatre Symposium:

*The State of Our Art*

**January 26 and 27, 2018**

Our world as we know it is rapidly changing, with scholars identifying present events as 'post-normal' (O'Connor and Anderson 2015). In this climate of anxiety and political uncertainty, how is the practice of drama in education and applied theatre a means to respond to and attempt to speak back to these times? The lectures and workshops will offer key insights into how our scholars use this practice to grapple with these issues.

**Keynote:- January 26 7:30pm**

**Professor Julie Salverson, Queens University**

**Marilyn I. Walker Theatre at the Marilyn I. Walker School of Fine and Performing Arts**

All of us today, as scholars, artists and citizens, are challenged with listening to and telling forward the story of this home we call Canada. As we consider this task, where are the possibilities for change, for hope, and for honest listening - listening not to consume and extract (what scholar Dylan Robinson calls hungry listening) but to acknowledge and attend? I will talk about ways to think and feel about what it means to witness and respond to calls for justice as whole people who draw upon a rich variety of resources. How do all of us, individually and collectively, honour our own heritage, traditions and teachers? How do we bring these to the table and to how we live, work and attend? What do each of us offer to the conversation? This is about what it means to be "on the ground", to negotiate the challenge to witness with the alarm and feeling of consequence that entails a meeting with a traumatized environment. I will draw on Karen Barad's performative metaphysics, Donna Haraway's "staying with the trouble" and E.V. Walter's discussion of "places of experience" to re-imagine my ideas of foolish witness.

**Keynote - January 27 9:00am**

**Professor Kathleen Gallagher, Ontario Institute for Studies in Education**

**Marilyn I. Walker Theatre at the Marilyn I. Walker School of Fine and Performing Arts**

In this keynote, I will use a case study of one research site in Lucknow, India, in my current multi-sited, applied theatre research, Youth, Theatre, Radical Hope and the Ethical Imaginary: an intercultural investigation of drama pedagogy, performance and civic engagement (2014-2019) to consider how drama can 'speak back to these times' if we deem- as some social innovation theorists do- the social world as made and imagined. How have the students in India, and how might we in our various pedagogical and creating contexts, use theatre to understand social systems and imagine a progressive sociality? In India, using drama, performance and critical dialogues, the work is both deeply political and radically hopeful through the ways in which it reorients, redefines and revises the social world. Their classroom practice follows from a 19th century feminist theatre history, I will argue, that enables a transformative ambition, just what is needed in these harrowing global times. As democracies thin under populist and neoliberal regimes across most nation states, the young people and their teachers in India have long understood the power of collective opposition as a social practice and political resistance, but they have also seized upon drama and performance as the most powerful means to this end. Social innovation scholars have suggested that by harnessing what they are calling "collective intelligence", it may be possible to dramatically improve societies' ability to tackle seemingly intractable social problems. The students at Prerna school in India have positioned theatre as a "language of care" and a central tool for understanding the political economy and deconstructing the forces of oppression. It is time for all of us to harness the unimaginable, in our classrooms, on our stages, and in the street.



**Walker**  
Cultural Leader Series

# Saturday, January 27, 2018

Register for free workshops at: [the-state-of-our-art-symposium-workshops.eventbrite.com](http://the-state-of-our-art-symposium-workshops.eventbrite.com)

(Maximum 20 per session)



Julie Salverson, Queens University

### Who we are as witnesses

I have facilitated a few sessions this year based on a Quaker practice of holding a question in the light. The question for this workshop is: how can we live together better? I will speak for a few minutes about the deep preparation I require to enter the thorny territory of witnessing, the heritage, traditions and teachings that inform my work, and what a response to these times means to me. I will then invite people in the room to speak to this. There will be no direct interaction or discussion, this is about witnessing and listening.

10:30 - 1:00

Studio A



Kathleen Gould Lundy, School of Arts, Media, Performance and Design,  
York University

### 6 E's of Effective Teaching

This will be a participatory workshop where the focus will be on drama and oral language. Participants will learn how to structure classroom activities so that their students have "a reason to speak." The participants will have an opportunity to engage in some hands-on work that includes interviewing, role-playing, and writing in role.

10:30 - 1:00

Studio C



Larry Swartz, Ontario Institute for Studies in Education (OISE), University of Toronto

### MORE THAN A PLAY

This practical interactive workshop will demonstrate strategies for using minimal and dialogue scripts to enhance interpretation skills, to build community and to address social justice issues. Handout provided.

10:30 - 1:00

Studio D



Belarie Zatzman, Department of Theatre, School of Arts, Media, Performance and Design,  
York University

### Performing Objects

In this workshop, we will consider participatory practices that can be used in history, art and drama classes, or in museum / gallery contexts. We will explore applied theatre strategies for examining and interpreting "performing objects" in order to help us construct our encounters with archival objects or artworks, from the present.

2:30 -5:00

Studio A



David Booth, Ontario Institute for Studies in Education (OISE), University of Toronto

### A Novel Approach to Drama

This workshop will explore the Young Adult novel as a source and inspiration for improvised role playing leading to dramatic scene building. This genre of contemporary literature is written especially for our students, and explores issues of coming of age, relationships, social justice, and identity. As teachers, we can use the themes and events in these texts as stimuli for interpreting, exploring and inventing situations and scenarios as a whole class, working in groups and partners, as we construct our scenes into a playmaking conclusion.

2:30 -5:00

Studio C



Kathleen Gallagher, Ontario Institute for Studies in Education, University of Toronto

### Verbatim Theatre: telling other people's stories

Physical, ethical, social, and artistic questions converge at the centre of Verbatim Theatre practice. This session will invite participants to explore and examine some of the techniques and practices that are currently in use, in the evolving genre of Verbatim Theatre. Part story-telling, part composite, part-mimicry, part invention, the work will invite critical discussion about the skills, the social value, and the creative impulses connected to this form of theatre-making. Extending its reach beyond theatre and performance, Verbatim has found a place, too, in social science research. Harnessed to ideas about power relations and 'collaborative', multi-vocal, qualitative research practices and forms of dissemination, this genre of theatre further opens up discussions about the ever-expanding definitions of research methodology.

2:30 -5:00

Studio D