

Inspiring Curiosity Conference Programme

Tuesday 20 th October - Pre Conference Events	
15.00 - 18.00	Celebratory retrospective workshop with Belgrade TiE Alumni, facilitated by Tag McEntegart (Limited places available): Script extracts and participatory exercises from Belgrade TiE programmes from the last 50 years.
16.00 - 18.00	Cecily O'Neil: Generating Dramatic Worlds Through Process Drama (CPD teacher's workshop) We're delighted to offer this unique opportunity for Primary and Secondary teachers to take part in a practical workshop with Cecily O'Neil, an international authority on process drama and arts in education. This practical workshop will consider ways of generating complex dramatic worlds through process drama. Strategies for deepening and extending the students' engagement will be included by working through a particular fictional situation. Techniques to assist the teacher in initiating and maintaining the drama world will be explored.
18.00	Official reception & speeches to celebrate 50 th Anniversary of Theatre in Education followed by buffet meal
19.15	Performance of Rise Up by Theatre Centre in B2
The October Festival of Theatre for Children and Young People runs from Monday 19 th – Saturday 31 st October, during which the Belgrade will be hosting a variety of productions including TiE shows in schools and shows at the theatre for young audiences. See www.inspiringcuriosity.co.uk/october-festival-theatre/ for details.	

	<p>DAY 1 - Wednesday 21st October - What Can We Learn From TiE's Past?</p> <p>Day One will explore the ways in which TiE has impacted on theatre & education practice for the last 50 years, providing delegates with the opportunity to both experience and discuss a range of participatory practices</p>								
09:30	<p>REGISTRATION / COFFEE</p> <p>Foyer activities</p> <table border="1"> <tr> <td>Graffiti Wall</td> <td>Video Booth</td> <td>Archive table</td> <td>Pledge</td> <td>Exhibition</td> </tr> </table>				Graffiti Wall	Video Booth	Archive table	Pledge	Exhibition
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10:00	<p>Welcome from Hamish Glen (Artistic Director, Belgrade Theatre) and Justine Themen (Associate Director, Belgrade Theatre).</p> <p>Collective Keynote: Voices from the Belgrade's TiE Company including Gordon Vallins, founder of the Belgrade's TiE Company; Vicky Ireland MBE FRSA (Director & Writer); Tag McEntegart (Consultant, Facilitator & Strategic Coach); Rob Bettinson (Writer & Director); Brian Bishop (Education Director, Warwick Arts Centre).</p> <p>Performance: Belgrade Asian Youth Theatre: an extract from their show <i>Somewhere to Belong</i>.</p>								
11:00	<p>Practical breakout sessions: Developing The Participatory Experience 1</p> <table border="1"> <tr> <td> <p>Experience Imagined: Chris Cooper (Accident Time Productions) - The imagination is what makes us human. In drama human experience is imagined, dramatised in stories and situations; embedded in text, image, action and objects. This workshop will begin a practical exploration of the imagination and its use in contemporary theatre and drama to test and create our values.</p> </td> <td> <p>The Little Match Girl: Dr Rachel King (Centre for Education Studies, University of Warwick) and The Play House - <i>The Little Match Girl</i> relocates the classic story to 19th century Birmingham and uses storytelling and puppetry to explore historical issues and moral dilemmas. The workshop will demonstrate the techniques and approaches used by The Play House in their unique participatory approach to TIE.</p> </td> <td> <p>Audience, Role-Taking and the Participatory Process: This workshop will be developed and co-facilitated by Deborah Pakkar-Hull (Theatre Company Blah Blah Blah) and Dr Geoff Readman (freelance theatre consultant) drawing on their shared practice. It will use material from three exemplar theatre-in-education programmes to distil some key approaches to creating participatory theatre for children and young people. It will focus specifically on different roles for the audience and how this affects engagement and participation.</p> </td> <td> <p>Physical Theatre as Embodied Learning: Drawing on their long-term school partnerships, Jo Trowsdale (Centre for Education Studies, University of Warwick) and Highly Sprung will explore embodied cognition as core aspects of personal and interpersonal development and learning which simultaneously addresses social issues of study in the curriculum. The session will involve a mix of demonstration, workshop activity and discussion.</p> </td> </tr> </table>				<p>Experience Imagined: Chris Cooper (Accident Time Productions) - The imagination is what makes us human. In drama human experience is imagined, dramatised in stories and situations; embedded in text, image, action and objects. This workshop will begin a practical exploration of the imagination and its use in contemporary theatre and drama to test and create our values.</p>	<p>The Little Match Girl: Dr Rachel King (Centre for Education Studies, University of Warwick) and The Play House - <i>The Little Match Girl</i> relocates the classic story to 19th century Birmingham and uses storytelling and puppetry to explore historical issues and moral dilemmas. The workshop will demonstrate the techniques and approaches used by The Play House in their unique participatory approach to TIE.</p>	<p>Audience, Role-Taking and the Participatory Process: This workshop will be developed and co-facilitated by Deborah Pakkar-Hull (Theatre Company Blah Blah Blah) and Dr Geoff Readman (freelance theatre consultant) drawing on their shared practice. It will use material from three exemplar theatre-in-education programmes to distil some key approaches to creating participatory theatre for children and young people. It will focus specifically on different roles for the audience and how this affects engagement and participation.</p>	<p>Physical Theatre as Embodied Learning: Drawing on their long-term school partnerships, Jo Trowsdale (Centre for Education Studies, University of Warwick) and Highly Sprung will explore embodied cognition as core aspects of personal and interpersonal development and learning which simultaneously addresses social issues of study in the curriculum. The session will involve a mix of demonstration, workshop activity and discussion.</p>	
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12:30	<p>LUNCH</p>								
13:15	<p>Breakout: Papers 1: Evolving Practice</p>								

Inspiring Curiosity Conference Programme

	<p>Using New Technologies to Evolve Participatory Practice:</p> <p>Paul Sutton (C&T) - 'Re-purposing Theatre in Education in the Digital Age'.</p> <p>Alison Reeves (University of Worcester) - 'The Silent Majority'.</p> <p><i>Paper Presentation & Discussion</i></p>	<p>The Role Of The Director Within Theatre in Education:</p> <p>Hannah Phillips (Birmingham City University) - 'Making Intermedial Applied Performance for Young People: The Role of The Director'</p> <p>Geoff Readman (freelance theatre consultant) - 'The Contribution of the Director in Participatory TiE'.</p> <p><i>Paper Presentation & Discussion</i></p>	<p>Unlocking Potential Through Performance:</p> <p>Oliver Scott (Mercurial Dance Ltd) - 'Practice Meets People' – a case study on using dance to bring about personal change in a school setting.</p> <p>Lali Dangazele & Lulu Mokuku (ShakeXperience, South Africa) - 'Creating work that develops agency, voice and empowerment: Short Stories Alive!' - A case-study of how Theatre in Education can be used to improve and empower underperforming schools in South Africa.</p> <p><i>Paper Presentation & Discussion</i></p>	<p>How can Psycho-Physical Actor-Training Methods Developed with Young People with Learning Disabilities Foster their Engagement with Society?</p> <p>Richard Hayhow (Open Theatre) and Jo Trowsdale (University of Warwick) share an insight into the how and why of such practice.</p> <p><i>Workshop Presentation</i></p>
14.15	<p>Practical breakout sessions: Developing the Participatory Experience 2</p>			
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Inspiring Curiosity Conference Programme

			specifically on different roles for the audience and how this affects engagement and participation.	
15.45	COFFEE			
16.00	<p>Panel discussion: What Can We Learn From TiE's Past?</p> <p>In light of the challenges posed by a rapidly changing world, what can we learn from TiE's past and what, if anything, does TiE have to offer young people in the present? The Panel will be chaired by Pam Schweitzer (Honorary Research Fellow, University of Greenwich and Director of the European Reminiscence Network MBE, B.A). Roger Wooster (TiE practitioner and academic) will focus on the tensions between pedagogy and current utilitarian tendencies; Deborah Pakkar-Hull (Artistic Director, Theatre Company Blah Blah Blah) on the relationship between TiE and notions of curriculum, and Tony Jackson (Emeritus Professor of Educational Theatre, University of Manchester) on the aesthetics of TiE pedagogy: the extent to which TiE can/should be seen as an art form.</p>			
17.30	<p>Wrap Up Comments</p> <p>Liselle Terret, Senior Lecturer (Applied Theatre Drama Education) Coventry University Performing Arts Department</p>			
18.00	<p>CLOSE</p> <p>The Belgrade Theatre Café and Kitchen will be open for delegates to have supper and continue networking.</p>			
19.00	<p>Capturing TiE's legacy - A Round-table Meeting on Researching and Archiving TIE's Past (limited places available). Hosted by Tony Jackson (Emeritus Professor of Educational Theatre, University of Manchester)</p> <p>Fifty years on from the beginnings of TiE in Coventry, it has become more vital than ever that we locate, preserve and make accessible that legacy. The work of a handful of key companies has to date been collected and conserved, notably that of Belgrade TiE, Pit Prop, CAT (New York) and Humberside TiE, but much is in danger of being lost for good.</p> <p>Tony Jackson (who curates an occasional series for the RiDE Journal on 'Mapping the Archives' of applied drama and theatre) will convene this round-table meeting to consider ways of encouraging more such work to be located and saved for the next generation of practitioners, students and researchers. What is the current state of TiE archives – company history, scripts, SCYPT Journals, etc – and where are they? What do we need to preserve, why and how? What resources might it be possible to tap into to support archiving projects? How do we ensure archives become an accessible, ongoing resource for the future?</p> <p>This is an opportunity to share knowledge and discuss ways forward.</p>			

	DAY 2 - Thursday 22nd October - Theatre & Learning: Inseparable in our Future?				
	<p>Day Two will explore the role of theatre in developing voice, agency and social impact. It will include a series of provocations put together by young people for artists, educators, researchers and policy makers with a view to considering the future of theatre and learning for the next 50 years.</p>				
09:00	REGISTRATION / COFFEE				
	Foyer activities				
	Graffiti Wall	Video Booth	Archive table	Pledge	Exhibition
09:30	<p>Keynote: Who Are We & Who Are We Becoming? Jonathan Neelands PhD, DSc, FRSA (Associate Dean Creativity, Warwick Business School, University of Warwick)</p>				
10:00	<p>Youth Provocations:</p> <ul style="list-style-type: none"> • What is education for and how can we work together to create this ideal? (Belgrade Youth Theatre) • Why is it so difficult for young people with learning disabilities to do the work they want to do within the arts? (Open Theatre Company) • How do we provide a space for young people to explore the complexities of human existence? • What tools of resilience can young people gain from making theatre and engaging with drama? (Doorstep Arts, Exeter) • Where is the line between therapy and theatre? • Where do young people's voices matter in our society? What happens if those places do not exist? (Belgrade Youth Theatre) • STEM or STEAM? (Various) 				
10:30	Open Space: Youth Provocations				
11:30	COFFEE				
11:45	Reflections on Youth Contributions				
12:00	<p>Breakout: Papers 2: Theatre for Voice & Agency (to be discussed in the context of Youth provocations)</p>				
	<p>Drama for Advocacy & Behavioural Change in Higher Education:</p> <p>Dr Sarah Olive (University of York, British Shakespeare Association) - 'Teaching Shakespeare for Citizenship Education in South East Asian Higher Education'.</p>	<p>TiE & Design:</p> <p>Peter Rumney and Nettie Scriven, (Dragon Breath Theatre, Nottingham) - 'Memorable Learning - the power of site specific and immersive theatre'.</p> <p><i>A case study with practical activity.</i></p>	<p>Giving Voice:</p> <p>Danny Braverman (Goldsmiths, University of London) - 'Releasing the Bottled Spider: How British TiE/YPT was an incubator for Disability Theatre'.</p> <p>Adam Annand (London Bubble) - 'Communication, creativity and children, the</p>	<p>Theatre with Marginalised Groups:</p> <p>Dr Victoria Elliott (Oxford University Department of Education) - 'Drama and developing vulnerable youth: the power of 'double subjectivity'.</p> <p>Tony Horitz & Sharon Muiruri (State of Play Arts, Dorset) - 'The Lives of</p>	<p>Measuring the Impact of Drama in Schools:</p> <p>Jennifer Kitchen, (University of Warwick) - 'Playful Theatre'.</p> <p>Adam Cziboly & Adam Bethlenfalvy (InSite Drama, Hungary) - 'The DICE has been cast - Summarising the results of the international research</p>

Inspiring Curiosity Conference Programme

	<p>Dr Beatrice Akua-Sakyiwah (University of Ghana) - 'Creative Drama and the move towards socio-cultural integration: Krisan Refugee children's Perception and Experiences of Education in Ghana.'</p> <p><i>Paper Presentation & Discussion</i></p>		<p>Speech Bubbles partnership programme'.</p> <p><i>Paper Presentation & Discussion</i></p>	<p>Others - Using TIE in Applied Theatre Contexts with Marginalised Groups'.</p> <p><i>Paper Presentation & Discussion</i></p>	<p>project DICE (Drama Improves Lisbon Key Competences in Education)'. <i>Paper Presentation & Discussion</i></p>
13:00	LUNCH				
14:00	Breakout: Papers 3: Partnerships & Social Impact				
	<p>Partnership Models from Regional Theatre:</p> <p>Dr Steve Ball (Birmingham Repertory Theatre) - 'Partnership Working'.</p> <p>Caroline Barth (Derby Theatre) - 'Solace of the Road - Where do Care, Culture and Education Meet?'</p> <p><i>Paper Presentation & Discussion</i></p>	<p>Innovating Drama Provision in Schools:</p> <p>Tony McBride & Effie Makepeace (Cardboard Citizens) - 'A Matter of Mind: Using Forum Theatre to think through Neuroscience'.</p> <p>Vicky Sawka (Chol Theatre) - 'Imaginary Communities: A new collaborative process to inspire responsive and unique learning'.</p> <p><i>Paper Presentation & Discussion</i></p>	<p>TiE as Social Intervention:</p> <p>Ádám Bethlenfalvy (Insite Drama, Hungary) 'Benched - an international TIE project reflecting Hungary'.</p> <p><i>Paper Presentation & Discussion</i></p>	<p>Theatre of the Participant:</p> <p>Erin Walcon (University of Exeter) - 'Making Grit: devised youth theatre as resilience-building'.</p> <p><i>Paper Presentation & Discussion</i></p>	<p>Challenging Hatred & Violent Extremism:</p> <p>Sarah-Jane Watkinson (The Playhouse Theatre in Education, Birmingham) - 'Tapestry - using drama within the preventing violent extremism agenda'.</p> <p>Michael Wicharek (Box Clever Theatre) - 'The HATE PLAY Project - The role of creative collaboration in challenging hatred'.</p> <p><i>Paper Presentation & Discussion</i></p>
15:00	COFFEE				
15:15	Panel discussion: Theatre & Learning: Inseparable in our Future?				

Inspiring Curiosity Conference Programme

	Hosted in partnership with the Royal Shakespeare Company and chaired by Lyn Gardner (The Guardian) with Iqbal Khan (Royal Shakespeare Company); Justine Themen (Belgrade Theatre); Tim Boyes (Birmingham Education Partnership); and Nick Walker (The Core at Corby Cube)
16:30	Wrap up comments Professor Joe Winston (Centre for Education Studies, University of Warwick)
17:00	CLOSE The Belgrade Café Bar and Kitchen will be open for delegates to have supper and continue networking, and there is a performance of Box Clever's <i>The Hate Play</i> in B2 at 19:15