
Friday, September 23

9:30-10:30 am Registration
10:30-11:30 am Improv (rooms will be assigned at registration)

11:15-12:00 pm

Castillo Theatre

Performing Identity in Prison-based Theatre
Rivka Rocchio

By analyzing the writings and performance of men enrolled in the 2015 Eyman State Prison drama workshop, this presentation will explore questions related to gender performance, identity, and masculinity as well as the potential for drama to create new ways of being. Some of the questions will be: What can the performance of an autobiographical monologue do to support or disrupt this gendered identity? What happens to the performance of the male body while it is imprisoned? How can the prison-based drama classroom provide a space for the safe interruption of traditional gender performances?

Demonstration Room

Exercising Power through Changing the Mode of Exchange: Or as Fred said, "Hey man! You can do better by giving rather than getting."
Yuji Moro, Shuta Kagawa, Hirose Takumi

The world's dominant economy is characterized by a mode of exchange based on money and commodities, resulting in increasing economic inequalities, social alienation, and a culture of "getting." Our presentation introduces the notion of modes of exchange and illustrates its applicability by sharing our participatory research in building a youth development community in Tokyo to challenge the assumptions of our "getting" culture. Exchanging goods is not only a material transaction, but also an intercourse of emotionality; it can create intimacy among people, but sometimes elicits a pathos of debt. Reorganizing exchange between different social strata as practiced by the All Stars can open new perspectives on ways of living.

Tosko Room

Compatriots, Collaborators, or Colluders? Fostering Student Agency in Social Justice Theatre
Heather May, Tessa Carr

As professors facilitating social justice theatre companies devoted to celebrating diversity and working to build equity and inclusivity, we champion the companies' abilities to model new dynamics and power structures and push for social change. At the same time, we question the limitations of efficacy and agency in this work within powerful educational institutions. This interactive presentation will draw upon the experience of social justice theatre praxis on two very different U.S. college campuses. It will examine tensions between student empowerment and institutional imbalances and engage participants in brainstorming ways to maximize the first in order to minimize the latter.

Studio 2

Economics of Body Language: Performance = Power
Syed Rahman, Md. Ejaj-Ur-Rahaman

Considering mathematics as a basic thinking language, evaluating the power of performance mathematically can empower many people whose poor performance ultimately leads them to psychological and financial poverty. People from resource-poor countries require even more attention in the economics of body language in order to change their economy. This workshop will share experiences from different communities like politicians, teachers, singers, doctors, sex workers, lobbyists, etc., where body language and performing ability really matter. It will provide practical demonstration from around the world where people achieved success by developing and performing strong, effective body language to establish a simple emotional equation like Performance = Power.

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Studio 1

Can Researchers and Practitioners Trigger Power Mobility in Society?
Fernanda Liberali, Beatriz Feliciano do Amaral, Mauricio Canuto, Jéssica Aline Almeida Dos Santos, Francisco Estefogo, Clarissa Coelho Liberali, Maria Cecilia-Magalhães, Maria Cristina Meaney, Antonieta Heyden Megale, Fernanda Vieira de Freitas Neto, Maria Regina dos Passos Pereira, Fabrícia Teles, Francisco Teles

Our globalized society is characterized by superdiversity, a wide range of ways of signifying and being. However, a culture of a single perspective still survives in most Brazilian schools and contaminates the present discussions. This presentation aims to investigate proposals for school transformation developed by Brazilian researchers and practitioners that would break representational limitations and promote opportunities for ordinary people to exercise power interdependently. It focuses on performance as a means for people to go beyond their immediate possibilities and to trigger critical, reflexive, and self-conscious development. In performance, participants may develop ways to become flexible, creative, and critical citizens.

Grunebaum Theatre

"Undocumented Freedom"
Laura Bustillos

A screening of the first episode of the documentary series *Undocumented Freedom*, a project about what it feels like to be an undocumented immigrant.

Green Room

From Moonlight to Stagelight: Building Empowered Community through Drama
Bashiru Akande Lasisi

This session discusses methodology for reaching communities, particularly in rural areas, with information and programs related to development. It highlights the experience of Creative Actors Initiative for Development (CRAID), a non-governmental organization based in Ibadan, Nigeria, as the organization utilizes community drama to empower community members to appropriately respond to issues relating to HIV prevention and vulnerability, as well as the care and support of the infected and the affected. It articulates how appropriate timing and adequate involvement of community members in planning processes can facilitate the effectiveness of such exercises.

12:00 – 12:15 pm TRANSITION

12:15 – 1:15 pm

Castillo Theatre

"Afri-Queer Now"
Katlego K Kolanyane-Kesupile / Kat Kai Kol-Kes

What does it look, sound, or feel like to be Queer in Africa today? Queerness in Africa is not an issue that is explored fully, and this presents a problematic space of operation for writers and theatrical practitioners who seek to physicalize the lived stories of people. *Afri-Queer Now* moves towards portraying the experiences of indigenous Sub-Saharan Queer livelihoods — looking at the injustices, the abuses, the milestones, and the triumphs which the international community struggles to understand. This piece also addresses the transgender dialogue as applicable to the African context where culture and sexuality still clash.

Demonstration Room

HOPE
Ursula Carrascal Vizarreta, Guillermo Terisotto

HOPE is a musical performance/workshop about our children's right to play in healthy environments. It contains the global launching of the video clip *HOPE*, recorded in Peru and Argentina by the Cultural Association Minaq Ecodanza and the band After the Storm, featuring empowered children playing under high-pollution conditions. With help from video, live music, and our creative process based in social and movement therapy, the audience will leave with a new understanding of how unhealthy areas put universal children's rights at risk, including the right to play.

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- Tosko Room **Performing a Performance of a Performance: Research on Conversational Spaces in Family Therapy**
Jared French
 This session will discuss how therapists and family members in a research study made use of the power available to them to co-create spaces of reflection, generativity, and commitment that contributed to therapeutic insights, benefits, and changes in families' lives. Audience members will be invited to perform excerpts from a family therapy session and a research interview. Through this performance, it will be demonstrated how therapy and research can be used to distribute power by creating the conditions for people to engage in performances that are beyond themselves, and in turn, further create who they are becoming.
- Studio 2 **NiNi/NEET: A Driving Force to "Perform Our Way to Power"**
Armando Justo
 Many countries have recently reported large numbers of young people not engaged in education or work activities. In English-speaking countries, the term NEET (Not in Employment, Education, or Training) is used to describe and quantify this group, and in Spanish-speaking countries, they are known as NiNi (Ni estudia Ni trabaja – Neither Study nor Work). Many believe that institutions discriminate against them because they lack the social capital to compete in society. Their everyday performances occur outside of formal institutions, where their opportunities for change and development are limited. When they engage in organized, playful social activities, they discover their collective power and the possibility to create revolutionary change and remove historical inequalities. In this session, participants will use the Newman/Holzman perspective of performance to create a new understanding of the NiNi/NEET status, not as a deficiency of our society, but as a driver for change to "perform our way to power."
- Studio 1 **Collaborative and Participatory Research to Create New Possibilities in the World**
Kristin Bodiford, Celiane Camargo-Borges, Peter Nsubuga
 In this workshop, Kristin and Celiane will share ways of designing collaborative and participatory research that brings a sense of attentiveness, relationality, and connection that is useful and productive as a daily practice for creating new possibilities in the world. They will highlight ways that they have collaborated with their colleague, Peter Nsubuga from Uganda. Peter and Celiane met in the 2008-2009 International Class at the East Side Institute, and from that special encounter their partnership and exchange of ideas and projects rippled as Celiane and Kristin' collaboration connected with Peter and his work. The partnership continued to expand as Kristin then connected Peter to her family, who raised enough money to build a chicken coop and buy 1,000 chicks to provide for teachers' salaries. These "ways of being" offer a shift to co-design research in ways that encourage all involved to create the type of change that is most meaningful and impactful for their lives and their communities.
- Grunebaum Theatre **Improv-based Play Support: Teachers and Preschoolers Powerfully Creating New Classroom Performances**
Barb O'Neill, Jennifer Andrade, Sharon Arias, Chamroean Yann
 In this interactive presentation, we will share our improv-based method for supporting the play of preschoolers and show how the activity of play has also been developmental for us as adults. In using this approach, we have seen children with varied strengths and needs develop new friendships, develop as leaders, and create new ways of being in the classroom. Improv has helped us notice new things, see children's strengths, and work creatively with children. Using video clips, we will explore questions about how power is created in the classroom and what it means to be a leader.

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- Green Room **Performing the Past: Empowering the Future**
Sanjay Kumar
 This presentation examines the role of the performed past in terms of empowering the future. Wearing the narratorial mask of the Performance Director, I foreground the proscenium work of the Delhi-based activist group, Pandies' Theatre, as an example of that process. We will focus on the recent production *Crooked Kala(am): Premchand, Manto, Chughtai*, a performance evoking the work and lives of three great writers of the mid-20th century. In India today, as the state muzzles voices of resistance, performing radical voices from the past becomes the means of negotiating the charge of anti-nationalism and empowering spaces of dissent for the future.
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- 1:15 – 2:15 pm LUNCH BREAK**
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- 2:15 – 3:45 pm**
 Castillo Theatre **Peace, Performance, and People's Power**
Antanas Mockus, Jacqueline Salit
 Longstanding institutions of traditional rule and of traditional opposition are unstable and compromised. Are there new roads to peace, progress, and power for the dispossessed? Are there new allies in building such a road? And how do performance, culture, and forgiveness play a part in creating a new international society of development for all? From the front lines of the hard-won peace pact in Colombia to the challenges of renovating American democracy, power to the people is taking on new forms and dimensions. Antanas Mockus, former mayor of Bogotá, Colombia, and Jacqueline Salit, president of independentvoting.org, tackle these pressing issues and more.
- Demonstration Room **Healing Through Authentic Movement**
Matthew Costanzo
 The need to purge emotion is a core aspect of developing psychological health. This workshop will allow participants to access deep emotion through movement and rhythm. Participants will create trust and mutual safety, express themselves in a new and powerful way, and learn to continue this practice in their lives.
- Tosko Room **Growing Your Leadership Power to Influence Change**
Valerie Nishi, Lisa Eckmyn
 The Refinery Leadership Partners have worked with thousands of leaders to develop their leadership power and performance. In our interconnected global landscape, the concepts of power and leadership are rapidly shifting. Leadership is not limited to formal authority and positional power, but is available to those with the vision and ability to inspire and engage others. Leadership can emerge anywhere and is about creating shared purpose and better performances together. Join us for an interactive session to explore your perspective on power. We invite you to create, perform, and receive feedback to grow your circles of influence and expand your leadership.
- Studio 2 **THRONGSONG! Composing by and for Community**
Michael Minard, Phyllis Ross
 What happens when making a song, something usually done in solitude, becomes a communal activity? Can individuals gain the power of a cohesive group when they write and perform a song together? This workshop will provide the opportunity for participants, with no musical background required, to communally conceive, complete, and perform an original song, from lyric to melody, and to experience the power of community in the process.

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- Studio 1 **Shakespeare and Social Change**
Erin Kaplan
 This workshop will explore the ways that theatre practitioners and educators can bridge the gap between teaching “the canon” and teaching theatre for social change. Participants will be led through a series of activities rooted in Augusto Boal’s Theatre of the Oppressed, in the service of creating ensemble and addressing specific issues in their lives and communities. From here, Shakespeare texts will be layered onto the foundations created by small groups of participants to explore the personal and political connections in the text with our current quest to use theatre as a tool to change ourselves, our communities, and our world.
- Grunebaum Theatre **Can We Create a New Performance of Dementia?**
Mary Fridley, Carolyn Halpin-Healy, Joan Hock, Susan Massad
 Over 46 million people globally are living with dementia — a number that is expected to triple by 2050. Millions more, including family members, caregivers, and tax-payers, are impacted. Moreover, the stigma attached to dementia contributes to a general fear of “getting old” that shapes the broader cultural perception of aging. Can we create a new performance of dementia? In this forum, professionals working with arts-based programs will share discoveries made and obstacles faced in challenging the traditional practices of and policies regarding treatment and care, and in helping people living with dementia and those impacted by it to grow and develop.
- Green Room **Magic yet Mundane: The Social Creativity of Language**
Gwen Lowenheim, Russell Cross
 If you want to see creativity in everyday life, take a look at how we all learn/create language. No matter where we are born, infants become speakers by playing with language and making meaning with adults and other language speakers. It is quite magical and also ordinary and mundane. Yet once we become adept at using language, we can be overdetermined by “what language means” and alienated from this creative capacity. In this practical/philosophical workshop, we will bring back the magic by doing something seemingly impossible — learning science in Japanese. Join us as we collectively create new tools to re-connect to the power of meaning-making in every conversation.
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- 3:45 – 4:00 pm** **TRANSITION**
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- 4:00– 5:30 pm**
 Demonstration Room **TRACES...**
Carolyn Dorfman and company members
 Join acclaimed choreographer Carolyn Dorfman and company in a dance and movement experience, TRACES... Building on her Traces and Paths workshop, which simultaneously explored our roots and foundations, as well as our collective journey in the present, this workshop continues her exploration of the dynamic and shifting equilibrium essential to our individual and collective survival. This workshop brings together diverse voices/bodies/histories and helps define common ground, goals, and action. Dance and the ensemble become a visual metaphor for life and community, and art becomes a voice for social change. (All welcome. No dance experience or prior workshop is necessary.)
- Tosko Room **Diversity in Solving Conflicts**
Dubravka Radusinović
 In this workshop, we will determine our predominant style of behaving in conflicts and explore them through role playing. Theatre will be our space for exploring this, because human relationships are structured in a theatrical way. The use of space, body language, choice of words and voice modulation, the confrontation of ideas and passions — everything that we demonstrate on stage, we live in our lives. Participate in this workshop to understand how you act your own plays and discover how theatre is a way of life, and that being a citizen is not living in society, it is changing it.

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- Studio 2 **The Different Faces of Growth from Juárez**
Jorge Burciaga-Montoya, Miguel Eduardo Cortes-Vasquez
 The Fred Newman Center for Social Therapy is located in Ciudad Juárez, where we have been building a community of development with several groups and organizations. This is a presentation of a panel done earlier this year; participants had worked with us over the years and have been engaged in social therapeutics in many ways, but had not previously met. This panel gave us the opportunity to understand how our work has influenced them, and how we can continue building a community of performance and growth. We will perform activities to expand the conversation with our wider international community at PTW.
- Studio 1 **Curtain up! Time to Improvise! Anxiety Down!**
Lesly Fredman, Murray Dabby
 “Nobody realizes that some people expend tremendous energy merely to be normal.” -Albert Camus. As co-creators of Curtain Up! Anxiety Down!, a class for adults with social anxiety, we see the reality of Camus’s quote reflected in many of our students. The consequences of suffering from social phobia/anxiety can be debilitating, both personally and professionally. Using a combination of improvisation and group processing has helped, often dramatically, to improve the management of anxiety for class members. In this session, we’ll offer insights from our work and lead sample games and exercises that have had the greatest impact on our students.
- Grunebaum Theatre **Creating New Performances with the Refugee Crisis**
Elena Dina Boukouvala, Maša Avramović, Shelley Cheung, Sarah Mardini, Nina Stamenković
 The world’s population is on the move. Driven by poverty and war, tens of millions of men, women, and children are crossing borders, fleeing the lands of their birth, seeking a chance to live a better life — or, in many cases, simply seeking the chance to live. Our planet now faces the largest refugee crisis since the end of World War II. In the face of governments’ failure to do much to deal with the crisis, performance and play activists — along with ordinary people from the countries the refugees are fleeing to and the refugees themselves — have stepped forward to engage creatively to build cultural bridges to local communities. This panel, organized and moderated by Elena Dina Boukouvala, includes activists from Serbia, Greece, the U.S., and Syria who are using performance, play, photography, video, and poetry to create new and positive possibilities in refugee camps in Europe.
- Green Room **Walking the Walk**
Emer O’Toole
 In this workshop, we will engage with the theory of gender performativity through sharing our walks with one another. Like our genders, the ways we walk are personal, yet also wrapped up in societal expectations. Think of Marilyn Monroe’s trademark wiggle or Barack Obama’s laid back, hands-in-pockets lope. Think, perhaps, of the way that your walk might change while walking home alone at night. Following brief theoretical framing by workshop leaders, we will explore the degree to which our walks are gendered — and share reflections and stories about how we all learn to walk the walk.
- Telemarketing **Play-Oriented Pedagogy: A Pathway to Student Engagement**
Saliha Bava
 An experiential workshop for trainers and teachers of adult education who are interested in increasing student engagement by reflecting on their practices of relating with students. We will play with the notions of improvisation, creativity, and innovation in teaching and learning in higher education. We will explore the concepts of ambiguity, agility, context, and creativity as constitutive pillars for co-creating conditions of learning. Take away easy-to-implement adapted practices for increased student engagement. The facilitator will draw on performance, communicative action, and complexity theories for introducing the practices of “play-oriented pedagogy.”

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5:30 – 5:45 pm TRANSITION

5:45 – 7:15 pm

Castillo Theatre

Creating Transformative Theatre for Underserved Youth

Lynn Fischer, Joseph Lymous

In 2011, Mass Transit Street Theater created the play *Solid Ground: A Play About Landing on Your Feet*, incorporating accounts of the lives of young people in NYC. It reaches thousands of students from underserved communities each year. In this workshop, we will perform excerpts from our show and engage participants in many of the creative exercises we used to develop it. We will highlight the accompanying Power Literacy Curriculum that prompts critical and creative thinking to understand our innate power, the ways social forces shape our lives, and how to utilize those innate powers to shape our own lives.

Demonstration Room

Sharing Failure: Writing, Listening, and Reflecting Together

Jonas Fröberg

This workshop is a crash course in really listening to each other and practicing sharing tough, real-life experiences. Participants will try techniques we use to create trust in groups of youth where there is bullying and low trust — as presented in our textbook for teachers and actors, *How to Inspire Kids Who Hate School* (Studentlitteratur, 2014). We will do some creative writing exercises. We will address and share our own failures. We will reflect together. These steps were successful with would-be dropouts; when kids felt they could tell their stories, they started to communicate and express how they felt. They felt supported. They wanted to come to school.

Executive Conference

Help Us Change the School System!

Esben Wilstrup

Last August we started Efterskolen Epos — a “playful” boarding school in Denmark where 65 kids, ages 15-17, are learning the mandatory state curriculum through storytelling, playful activities, adaptive computer programs, and educational role-playing games, called “edularps,” where they perform and co-create their understanding of a subject. In this workshop, we will share our discoveries and invite you to become a co-builder of the school. Together we will come up with creative responses to the hard questions and dilemmas raised while making more progressive schools — and explore how we can leverage this work to change the larger educational system.

Tosko Room

#NoShame: Participatory Practice for Shame-free Spaces

Alyssa Vera Ramos, Deanalis Resto

In this hands-on session, the FYI Performance Company of the Illinois Caucus for Adolescent Health will lead participants through an exploration of the relationship between shame and power, utilizing our performance and game-based strategies that help keep us in difficult conversations for longer. Participants will also view and perform excerpts from our acclaimed participatory plays for young people and experience character-based facilitation. At the end of this session, participants will be able to utilize FYI's tools and their newly seeded skills to help build participatory, performance-based curriculum and shame-free environments for the exploration of challenging subject matter.

Friday, September 23

Studio 2

Puppets for the People

Jessica Litwak

Join theatre artist and Registered Drama Therapist Jessica Litwak for this fun, creative, and therapeutic puppet-making workshop. Learn how to build a puppet using simple materials and bring it to life. This unique form of puppet building allows participants to freely and deeply express themselves with their hands, heart, body, and voice.

Studio 1

The Forgotten Audience

Brianna Susan Smith

Focused on the ways in which we use devised methods to reach out to people with mental or physical disabilities or to those who don't speak English, The Forgotten Audience takes us back to the basics of storytelling. Workshop participants will work, on their feet, with storytelling methods to develop short performance pieces. By working together to build performances using sound, movement, and theatricality, we find access points for creating performance work that offers space for all audience members to share in a unifying human experience.

Grunebaum Theatre

Post Nation: New Alternatives for Marginalized Immigrant Women's Rights

Fang-Ping Wang, Pei-Heng Chen, Wei-Hsuan Lung, Melisa Oey

Since the late 1980s, when Taiwan reopened its border to global society, there has been an increasing trend of international marriages between Taiwanese men and women of other nationalities, mostly from Southeast Asia. Due to the historical and ideological gap created by the totalitarian Chinese Nationalist Party since the Cold War era, Taiwanese people have been barred from any realistic and comprehensive understanding of our neighboring nations. Because of this geopolitical ignorance, these 516,000 women remain outsiders, based on the idea that they are from either poor, backward, disease-ridden, or otherwise inferior nations. We will perform a play demonstrating the struggle of marriage immigrants against social exclusion, nationalism, and class discrimination and how we fight for immigrants' political rights in Taiwan.

Green Room

Embodied Explorations of Power from the Inside-Out

Natalie Abdou

This workshop is an opportunity to share, learn, and play alongside one another by drawing on the wisdom within ourselves to better understand our relationship to power. Through a blend of Theatre of the Oppressed, embodied wisdom, and creative practices, we will have the opportunity to explore our understanding of power, how we use and are affected by different forms of power, and how power dynamics are intrinsically connected to various issues of social justice and change that we face in our lives and communities. During our time together, we will have the chance to reflect on our current realities and imagine new possibilities for how to be in the world.

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10:30am – 12:00 pm

Bayard Rustin
Educational Complex

PLENARY

Coming to Performance: Four Origins Stories

Dan Friedman, Kenneth Gergen, Lois Holzman, Richard Schechner, All Stars Youth
Performing the World is both a reflection and an embodiment of the reality that people from all over the world are “coming to performance” as a means of engaging social, political, and cultural ills and generating personal and communal development and power. Two young actors, who discovered performance through the All Stars Project, will interview three intellectual leaders of the global “performance turn” on the trails they have blazed — from theatre, psychology, and political activism — to understanding performance as a powerful creative force for the human race.

12:00 – 1:00 pm **LUNCH BREAK**

1:00 – 2:30 pm

Bayard Rustin
Educational Complex

PLENARY

The All Stars Variations

Jorge Burciaga-Montoya, Chantelle Burley, Murray Dabby, Domonique Edwards, Lenora Fulani, Gabrielle L. Kurlander, Pamela A. Lewis, Yuji Moro
The All Stars Project (ASP) transforms the lives of youth and poor communities using the developmental power of performance, in partnership with caring adults. While the way All Stars’ mission is realized varies from community to community and country to country, it is always with a shared commitment to engaging poverty in ways that impact on the painful isolation and stigma that leaves young people with limited experience of the world and even less hope. ASP leaders will open this plenary with a look at the organization’s unique grassroots history and approach to engaging poverty in America. A panel of youth programs leaders from five cities in four countries, all inspired by the ASP’s approach, will follow with a discussion of their origins, methods, commonalities, and differences, and how performance is empowering the young participants in their programs.

2:30 – 3:30 pm **TRAVEL BACK TO ASP – 543 W 42nd ST**

3:30 – 4:30 pm

Demonstration Room

Performing Movement

Domonique Edwards, Omar H. Ali, Emily McNair, Tiera Moore
This will be an interactive workshop wherein participants will exercise their choreographic voices by contributing to the development of a community movement phrase. There will be a guided improvisational exercise that will get participants out of their heads and into their bodies. This will lead to each person creating a movement that will be used to build a community movement phrase. We will then break into small teams and play with performing the community phrase we create. Participants will have experienced how to use the body as an outlet to express ideas that words cannot.

Tosko Room

Performance-Making in a Violent World

Rani Pramesti
Rani Pramesti left Indonesia at the age of 13, following race- and gender-based violence targeted at people of her ethnic Chinese background. Being exposed to humanity’s capacity for violence at such an early age motivated her to become a social worker and activist in Sydney, Australia. Her activism eventually introduced her to the performing arts, where she saw its potential to inspire conversation, self-reflection, and ultimately, social change. This presentation/workshop explores the main ethical frameworks of Rani’s feminist and cross-cultural performance practice. Rani attempts to answer the question: “What can the performing arts bring to a world marred by violence?”

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Studio 2

Speaking Truth to Power through Collaborative Poetry

Lalenja Harrington, Simon Chase

In this workshop, participants will explore relationships to power and authority through collaborative poetry. The process of collective writing is a meaningful way to challenge the “authority” of one, singular voice in the creative process. Through writing exercises, participants will be invited to “speak truth to power” in their own words, and then contribute to the construction and performance of a communal poem. No prior experience in writing poetry is required, just a willingness to be present in mind and body, and a desire to connect with a community of co-writers.

Studio 1

Advance Your Cause by Questioning

Steven Hart

Activism often translates to committing one’s energy and skill to convincing others, to changing their minds. Most of us feel influence comes down to telling and selling. The high road, though, is by posing questions — crafting questions we ourselves might not be able to answer. In this discovery-learning workshop, participants will work together to absorb principles and approaches of engaging and impacting others through inquiry. We will understand better that the key to influence is to open ourselves to be influenced.

Green Room

Young People Empowering Themselves to Transform Reality

Vera Lucia Rolim Salles

During this session, watch a video showing how young people from a poor community in the state of Maranhão in northeastern Brazil empower themselves by working with theatrical performance. They will demonstrate how adopting attitudes based on values of peace makes it possible to change the violent reality of their communities.

4:30 – 4:45 pm **TRANSITION**

4:45 – 6:15 pm

Castillo Theatre

Drama and Identity: Mitigating Suspicion between Arabs and Jews

Peter Harris

This workshop will focus on drama processes designed to generate creative expression and to engage with questions of personal “identity.” Using drama and theatre methodology that enables “seeing the other” allows for safe self-exposure, reflection, and a candid rapport surrounding volatile issues of bias and prejudice. The workshop will also present examples from work with Arab and Jewish students studying for a B.A. in Educational and Community Theatre at a multicultural regional college in the mixed Arab-Jewish town of Akko, Israel.

Demonstration Room

The Social Therapy Group Performs!

Christine LaCerva, Barbara Silverman

This workshop will be a large community performance of a social therapy group led by Christine LaCerva, director of the Social Therapy Group in New York City, and co-led by Barbara Silverman, director of Globotherapy online international social therapy groups. The focus of this session will be on embracing the power of group performance. Observers will have the opportunity to experience the dialectical activity of being who we are and who we are becoming together!

Executive Conference

Awakening to Our Agency – Embodying Our Leadership

Lori Hanau, Jodi Clark, Lainie Love Dalby

Within our workplaces, communities, and homes, we are conditioned to identify and act first through our roles, status, and expertise, disconnecting us from our full potential and from one another by emphasizing leadership as working one’s way to the top. However, there is a growing paradigm shift from positional to shared power in

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which leadership cultivates new ways of working together. This interactive session will provide a framework for cultivating the awareness, presence, and skills to build vibrant environments that activate purpose, collective wisdom, and creativity. Participants will practice and experience what our authentic leadership can look and feel like for all.

Tosko Room

Ensemble Devising: Art Education's Secret Weapon

Jess Pillmore

See how this modern movement in theatre can revolutionize your department, ignite student ownership, lighten your load, and effectively address Common Core Standards without compromising passion or purpose. You will walk away with a clear understanding of the scaffolding needed inside process-oriented art, including how to assess your path into the unknown, and the macro benefits of horizontal teaching. This lively lecture-conversation hybrid will provoke and empower. Bring your questions to the table.

Studio 2

"Hello My Name Is . . ." Stopping Institutional White Supremacy and Mass Incarceration

Caroline Hann

This interactive workshop highlights several scenes from the play, *Hello My Name Is . . .*, co-written by the Meta Theatre Company and the women inmates from the Edna Mahan Women's Correctional Facility in Clinton, NJ. The play tells the story of Luz Ramirez de Paloma and her family as they move from Puerto Rico to the United States. Does the American Dream exist? Is there an American Dream after incarceration? MTC will facilitate discussions of the scenes and teach workshop participants how to use theatre to create community action plans.

Studio 1

The Power of Networking

Dan Friedman, David Diamond, Judith Marcuse, Jessica Solomon

Performance, by its nature, is in-the-moment and local. Yet changing the world requires national and international communication and coordination. This session brings together leaders of organizations based in the United States and Canada that network grassroots arts and performance groups and build partnerships between cultural and community organizations.

Green Room

House of the Roses: Move and Develop!

Lisa Genn, Marisa Femia, Betty Hurley, Victoria Shadle

For over a decade, House of the Roses Volunteer Dance Company has brought free creative movement and dance workshops to children and youth in New York City's homeless shelters, helping children to find freedom in their expression, to grow, to create an artistic community, and to discover new performances of their lives. Come join us in a collaborative new creation, a House of the Roses-style movement workshop for adults in which we will play, dance, and perform, as we build with and explore our activist world and our challenges through movement.

Telemarketing

The War Horse Educational Experience

Alison Green

Come and experience the world of *War Horse*: be led through the battlefields, be changed by the artistry, be stirred by the powerful music, and be astounded by the life-like puppetry. Funded by Rand Merchant Bank, ASSITEJ South Africa offered over 5000 learners, many previously disadvantaged, access to see the incredible production of *War Horse* in October 2014. Come and hear the moving stories of learners who witnessed the show, as well as the legacy left by this educational play that transformed the classroom and the far-reaching effects of the experiential methodology. Come and Play!

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6:15 – 7:30 pm DINNER BREAK

7:30 – 9:00 pm EVENING PERFORMANCES/WORKSHOPS

7:30 – 9:00 pm

Demonstration Room

Earth: Zones of Proximal Development, Life in Servant-Leadership

Patch Adams

Birthing revolutions so happy they can be scary — through thinking and desiring — then exploding in doing, and having lots of fun along the way! There will be lots of doing — maybe even a little misbehaving? Please wear comfortable and relaxing clothes to play in — Alice in Wonderland costumes a plus!

7:35 – 9:00 pm

Green Room

Community Circlesongs

Ellen Korner, Jan Hittle, Jascha Hoffman, Rizumik, Nana Simopoulos

Circlesongs are spontaneously composed choral pieces that not only make beautiful music, but also cultivate a deep sense of community and joy. This bold experiment in music making is a participatory ritual, allowing a sharing of culture through the medium of music, the voice in all its forms and colors. Singers gather in a circle with a conductor in the center. Intention is declared. Improvised patterned parts are given to the Soprano/Alto/Tenor/Bass sections, which the conductor shifts and changes so that the singing continues for long stretches, creating a rich, deep, and joyful experience. This form calls forth a wonderfully primal connectedness among the singers, strengthening relationships and developing leadership. Singers are invited to solo over this hearty vocal orchestra which requires both courage and musical focus, and are also invited to create parts for the sections. Because we sing in an invented language in this form, it is accessible across borders and cultures, making it possible to create this musical magic anywhere on the planet."

7:40 – 9:00 pm

Grunebaum Theatre

Performance: "It's Not About Ebisu"

Ebisu Sign Language Theatre Laboratory

Ebisu Sign Language Theatre Laboratory is part of the Grammar of the Body (GRAMBY) Research Project at the University of Haifa. Lab actors are deaf and hard-of-hearing and use Israeli Sign Language combined with expressive gestures and physical theatre in order to develop a form of visual theatre that is aimed at both deaf and hearing spectators with no interpreting during performances. The group's first show is a fantasy about a hero born in the forest and raised by animals who sets off on a journey that eventually brings him to the city. There he encounters alienation and violence, confronts the embodiment of evil and wins it over thanks to special powers given to him by a shaman. We chose to name our Sign Language Theatre Laboratory after the Japanese god Ebisu, who is, to the best of our knowledge, the only deaf god in world religions and mythologies.

9:00 – 11:00 pm

Yotel Terrace

Party to Celebrate Performing the World 2016!

All presenters and participants are invited to the Yotel Terrace (570 Tenth Avenue) to celebrate this incredible conference. Handicap accessible. Cash bar.

Sunday, September 25

9:30 – 10:15 am

Castillo Theatre

How Does Play Construct Community in Multicultural and Multilingual Situations?

Kaori Matsui, Vanessa Murakami, Hisako Yamada

This presentation explores how play creates the co-work situation and ties among community members, through reviewing the multicultural and multilingual workshop held for immigrant children and local university students in Japan in 2015. This workshop, PIE Project, was practiced by artists from the UK and Japan, involving a wide range of people that represented six countries with more than ten mother languages. This presentation will discuss how language plays a role of promoting mutual understanding in the workshops and will demonstrate one of the PIE Project activities.

Executive Conference

Refugee and Xenophobia: A Double Wammy

Lynn Norton, Yvonne Sliep

With the recent influx of refugees in different parts of world, a greater urgency has been placed on working with our fellow world citizens. Youth in particular are emerging as a group that will both carry the history and be part of paving the way in the future. A case study will be presented of young refugees from the Democratic Republic of the Congo currently residing in South Africa. Storytelling, body mapping, and narrative theatre are some of the creative methodologies used to navigate power in terms of personal agency, proxy agency, and collective agency.

Tosko Room

Death Coffee in Practice

Amia Lieblich

“Death Coffee” is a group of people interested in talking and learning about one of the greatest taboos: namely death, dying, and end-of-life topics. The presentation will describe this experience as it evolved in two year-long groups and provide short experiential examples for the participants.

Studio 2

Community College Students Performing Psychological Research: The Struggle To Become in Capitalism

Lara Margaret Beaty, Karla Gomez, Sheela Martinez, Jirkita Oyo, Leandro Sanchez, Joyce Sanchez, Adrian Varallyay

The Student Experiences Research Group at LaGuardia Community College has involved community college students in exploration, discussion, and formal research for five years, attempting to understand how students graduate. 54 students have participated for at least a brief period, working to design and conduct research, covering such topics as purpose, motivation, classrooms, technology, identity, and feelings. Video has also been used to explore the campus and share parts of our lives. Video, data, and theory will be explored to consider how small revolutions can nudge university hierarchies. We will share reflections about our potential to change the world while struggling to simply get by.

Studio 1

The Black Roots of Central Park: Seneca Village - Using Participatory Drama to Examine Racism, Displacement and Inspire Social Action

Rosalyn Temple, Ashkon Davaran

Central Park, in the heart of Manhattan, is one of New York's treasures. Before its existence the land was the site of Seneca Village, owned by Black Americans. When did they live there, who were they, and where did they go? Discover the answers to these questions and more as we share our experiences from a participatory theatre workshop conducted in February 2016 in conjunction with the All Stars Project. In this interactive presentation we will seek to answer the question: In what ways can the exploration of history through role-play inform our daily lives and fuel future activism?

Sunday, September 25

Grunebaum

Building Community Performances in STEM

Raquell Holmes, Carlos Castillo-Chavez, Lenora Fulani, Roscoe Giles

Nationally, organizations in Science, Technology, Engineering, and Mathematics (STEM) call for increasing participation of women and minorities within STEM fields. However, what is being done to locate the poor and people of color in America and Latin America as insiders to the fast-moving STEM world? How do scientists of color and from underprivileged backgrounds organize power within and beyond their disciplines? Drs. Fulani, Giles, and Castillo-Chavez have spent decades organizing and building communities (on streets, in schools and labs) for inclusion and access to the mainstream. Together we explore the importance of community building in the performance of power within and beyond STEM.

Green Room

Art Behind Bars

Tijana Mandic, Marina Kovacevic

This presentation is a film segment of the ongoing process of “Rehabilitation through Imagination,” followed by discussion. Over the past three years, our inmate cast has performed in every existing prison in Serbia. At first, participants would perform a Dostoyevsky text, but soon they began creating the play according to their own experiences, which was the real beginning of a creative process. Besides attention and connection, they got a space to move and to play, something necessary for human condition. As a prison guard observed “they become different people, not only on stage but between themselves, when you are gone.”

10:15 – 10:30 am TRANSITION

10:30 – 12:00 am

Castillo Theatre

Creating New Performances of Cancer

Susan Massad, Doug Balder, Emily Rubin

Introducing creativity in the form of the arts in health care has opened up a new dimension of health and healing. The workshop will present discoveries about creative activities — through the arts and group building — as it impacts on the particular experience of having cancer. The workshop will be facilitated by author and leader of Write Treatment Workshops, Emily Rubin. Attendees will take part in writing activities and explore how participation in creative work supports a new performance of cancer.

Demonstration Room

Growing Our World: What's Humor Got to Do with It?

Mary Fridley, Marian Rich

Humor and comedy give us a powerful and radically humanistic way to reorganize and create something new with the pain of our lives and the world. In this interactive workshop, participants will use improvisation, poetry, and humor to say things we are not supposed to say, while philosophically exploring how to create a new sense (and activity) of humor that supports health and development, even in the most difficult of circumstances. All are welcome, including counselors, educators, medical professionals, community organizers, youth workers, and others who are interested in using/creating more humor in the work they're doing.

Executive Conference

CommuniTalks: Applied Storytelling and Social Change

Ryan Stroud

Every time a story is passed from one person to another, our world is in some way transformed. In this way, stories have the power to inspire hope, creativity, and evolutionary uplift. CommuniTalks is an applied storytelling project that facilitates participatory personal narrative storytelling workshops and produces live stage shows that expand awareness of experience and identity, empowering individual and social change. Learn about the CommuniTalks project process, theory of change, and lessons learned, and gain narrative tools designed to help people uncover hidden truths and make creative leaps.

Sunday, September 25

- Tosko Room **The COSMOS: Performing Our Power through Our Life Stories**
Michael Frazier
 This presentation will share SPARK Mentoring Program's journey of letting go of traditional behavioral models in working with youth from high-risk backgrounds, and provide evidenced-based insight into creating a community of acceptance through the telling of life stories, or the COSMOS, with undergraduate students and youth. Presenters will perform their life stories as well as activities co-created with youth and share the impact that vulnerability has on their community. This workshop is for any individual who works with youth in any capacity.
- Studio 2 **Dramatic Play: Rehearsing, Re/inventing, Re/Imagining Ourselves through All Stages of Life**
Dana Keller, Meg Ray, Pamela Sterling
 Join us for an interactive workshop where we explore ways to challenge age-related cultural stereotypes. Through improvisational activities, dramatic play, and cooperative games, we will look for ways to de-mechanize our brains and bodies to investigate the joys and challenges of each age and stage of life.
- Studio 1 **Resilience through Laughter**
Naomi Shafer, Molly Levine
 Clowns Without Borders inspires resilience through laughter by performing in refugee camps and conflict zones across the globe. We offer a moment of levity to those in suffering. Often, media and humanitarian aid focuses on the severity of a crisis, showing the worst parts of displacement, violence, and fear. Whether in gang-controlled neighborhoods of San Salvador or on the shores of Lesvos, we build community through celebration and use hope to disrupt narratives of despair. In this panel, we will share how we use laughter and play to empower those who are commonly shown as victims.
- Grunebaum Theatre **"It's Not About Ebisu"**
Ebisu Sign Language Theatre Laboratory
 This is a second performance by Ebisu Sign Language Theatre Laboratory, which is part of the Grammar of the Body (GRAMBY) Research Project at the University of Haifa. Lab actors are deaf and hard-of-hearing and use Israeli Sign Language combined with expressive gestures and physical theatre in order to develop a form of visual theatre that is aimed at both deaf and hearing spectators with no interpreting during performances. The group's first show is a fantasy about a hero born in the forest and raised by animals who sets off on a journey that eventually brings him to the city. There, he encounters alienation and violence, confronts the embodiment of evil, and wins it over thanks to special powers given to him by a shaman. We chose to name our Sign Language Theatre Laboratory after the Japanese god Ebisu, who is, to the best of our knowledge, the only deaf god in world religions and mythologies.
- Green Room **Soup: A Workshop on Performance, Empathy, and Power**
Joan Lipkin
 Join Joan Lipkin, recipient of the 2015 Leadership Award for Community-Based Theatre and Civic Engagement, in exploring how we can ethically and creatively take on the experience of the other and deeply connect with audiences. Workshop participants will explore human connectedness through and beyond ethnicity, race, religion, disability, nationality, gender, sexual orientation, and socioeconomic status. They will also model the simple yet profound act of talking together, especially with someone with whom one might not typically interact. Lipkin has developed and taught these techniques throughout the United States with many different populations, in academic, community, social service, and corporate settings.

Sunday, September 25

- Telemarketing **Financial Slavery: The College Debt Sentence**
Jennifer Little
Financial Slavery is an interactive theatrical performance that grew out of voices in our community who are struggling with paying for college and student loans. Who pays for the American Dream? And what does it mean?
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- 12:00 – 12:15 pm TRANSITION**
- 12:15 – 1:15 pm**
 Demonstration Room **Performing Politics: The "Transformance Approach" to Theatre and Performance**
Eva Brenner
 This participatory workshop provides hands-on experience with the experimental "transformance" approach to creating socially-engaged theatre developed by Projekt Theater in Vienna, Austria. Led by Projekt Theater's founder and artistic director Eva Brenner, participants will improvise group performances based on personal experiences and/or political news reports and analysis from the press or the Internet. The techniques explored here merge strategies of theatrical performance and political activism, and have been used in Vienna to create avant-garde and socio-theatrical performances that bring together theatre artists, non-professionals, migrants, refugees, and local communities.
- Tosko Room **Forgotten Guns**
Jody Boston, Ruth Pickering
 For 12 years at Under the Willows, amidst creative play themes of healing, rescuing the victimized, and healing the injured, we also endured children playing good guys and bad guys with various pretend weapons. We encouraged alternate story lines by 'yes-anding' ideas into active, multi-character narratives where musings land, are radically accepted, and heightened. We invite creative collaboration between artists and children rather than teaching how to play, perform, and 'do art.' We recently renewed our commitment to this performance, the result being an exciting transformation: this year the children did not choose to play-murder their way to power. They put down their guns. Join us for an experiential workshop followed by guided conversation.
- Studio 2 **Listen! The Revolutionary Way to Have a Conversation**
Cathy Salit, Sevanne Kassarian, Maureen Kelly, David Nackman
 If we the people are to have a shot at creating a better world, we need to create a new and different practice for listening when we come together. What does it mean to listen? Can we listen to each other in ways that can actually produce new, unanticipated meaning, change, and growth? Drawing on the toolbox of the improviser, learn how to listen in a totally new way (not until it's your turn to speak, not to agree or disagree, not even to simply "understand"). Join with "listening revolutionaries" — the practitioners, coaches, performers, and social entrepreneurs from Performance of Lifetime — as we access and develop our collective power to create with others in ways you might not have thought possible.
- Studio 1 **Performing the Self**
Lebogang Disele
 This presentation reflects on the process and outcome of *Being*, a devised performance that explores the lived experience of womanhood in Botswana. It is an experimental performance that stems from an overall inquiry that hopes to look at the effect of mental health on women's empowerment, using acting techniques to teach women and other marginalized groups to "perform their way to power." The big question is: can acting techniques be used to better equip people to handle difficult situations?

Sunday, September 25

Grunebaum Theatre **Empowering Youth by Performing as an Entrepreneur**
Carlos López, Diego Barreto, Esteban Carrillo, Támara Jimenez, Edwin Moreno, Jefferson Vargas, Tom Verner, Kevin Zea
 How do we empower kids so that they can perform their way to power? We will tell our story of how we are using entrepreneurship to empower magic students from the slums of Bogotá by showing them a way to make extra income with something that they already love doing. Our students, from Colombia and El Salvador, will join us and share their experience. We will also share our failures and what we have learned from them, hopefully providing an example for everyone else.

Green Room **"Go-Do!"**
Salvi Greco
 "Go-Do!" is an exclamation to stimulate people to take initiative, take the floor, perform, be in power of their self, and be more active in decision-making. But when you are the trainer, or the coach, or the educator, how do you do that? How do you enable people? Non-formal education/learning is a powerful methodology to empower people and make them aware of their own potential. It helps people improve their "way of relating, learning, seeing, and feeling." It explores educational performance, focusing particularly on the role of who leads and facilitates (not complicates) the educational/learning process and what it means to really "enable" people.

1:15 – 2:00 pm LUNCH BREAK

2:00 – 3:00 pm
 Castillo Theatre **Creating and Re-Imagining Health**
Nicolle Bennett, Eleanor Dubinsky, Andres Marquez-Lara, Carlos Rodriguez Perez
 Co-creating health is a concept that broadly defines individual and community health, seeking to understand a community's overarching goals alongside those that may be medically defined. With expanded approaches to health come more calls for collaboration and ever-expanding overlaps between health and artistic/creative practice. This interactive discussion will allow creatives and others working across varied spaces of health intervention and policy an opportunity to discuss their work and ideas in a cross-disciplinary fashion. The goal: to expand understanding and support around the variety of ways in which we can and do engage in creating health and re-imagine broader avenues of action.

Demonstration Room **(Re)creating Learning and Development in Higher Education with Play, Performance, and Improv**
Tony Perone, Marleah Blom, Celiane Camargo-Borges, Carrie Lobman, Jim Martinez
 Before young children begin formal schooling, they have become, through play, experienced and creative learners; however, formal education's focus on acquisitional learning encourages most students to disconnect from being the creators of their learning lives. Join our session of scholars/educators who are (re)turning to play, improvisation, and performance to breathe life back into higher education. We will share stories and activities of play and performance in our university classrooms that challenge dominant ideas about learning and development. Our stories and interactive activities will be used as catalysts for ongoing conversations and new performances of adult learning and development.

Tosko Room **Formative Theater: Empowering the Margin**
Vahid Evzzadeh (via Skype)
 Formative Theater (FT) is a new kind of theatre, developed by The Counter Institute (TCI): a research-based, progressive, and socially relevant approach to performing arts, realized in the constantly fluctuating relationships between the artists in creative process and the audience/citizens. This presentation will give an account of Formative Theater, its background, and its practice, as well as TCI's current performance project *The Maids* (ongoing in Istanbul, Beijing, and Stockholm), which serves both as a platform for further elaboration of FT and as a showcase for its accomplishments.

Sunday, September 25

Studio 2 **Trans Identity: Who's Afraid of Choice?**
Laura A. Jacobs
 "Born in the wrong body" is the foundation of the dominant transgender story, and people often say they were "meant to be" the "other" gender. However, that narrative is one of brokenness and victimization. This presentation examines its origins and asks why — for those called to question their genders — does "transness" need to be justified in negative terms. Rather than perceiving transgender and gender nonconforming (TGNC) individuals as wounded and struggling against forces outside their control, perhaps anyone — TGNC or not — can be empowered to choose more nuanced and affirmative gendered identities, whether conforming to social norms or not.

Studio 1 **The Development of in2improv: Making Love, Art, and Community on the U.S./Mexico Border**
S. Paola Lopez R., Chris Reyman
 In this presentation, we will share the developmental journey of in2improv from its beginnings as an artistic partnership to its current state as an organization empowering communities through improvisation and performance on the U.S./Mexico border. We will highlight our binational community programs, our artistic work, the development of our improvisational teaching methodology, and our romantic relationship. We have realized that by embracing the entirety of our lives — as artists, community organizers, activists, educators, lovers — we are performing our way to power. We invite you to join us in challenging assumptions of what is separate in our lives.

Green Room **Creative Liberation: Performance as Social Change**
Patricia Fraser, Lynn Fels
 In this digital and live performative exploration, interwoven with the diverse voices of artists engaged in political, social, and critical work with communities, we unpack creative practice, power, and agency in socially engaged performance. We speak to the responsibility that artists and participants play in creating environments where everyone encounters the possibility of not knowing, and of falling out of dominant meta-narratives. The presentation asks if we can perform our way to power through performative inquiry and collective action.

3:00 – 3:15 pm TRANSITION

3:15 – 4:00 pm
 Castillo Theatre **Creating and Connecting around Mental Illness**
Jeff Aron, Paul Dalio

People living with serious mental illness often isolate during their most intensely painful moments. Creative activity – film, poetry, theatre – can provide a canvas to express and release the pain and then transform it into a thing of beauty. The artist's work becomes a vehicle for self-healing and simultaneously a gift to others who may also be suffering. Commonalities emerge, human connections are formed, and a community thrives. This panel will feature filmmakers, directors, writers, and poets in discussion about how they have used their talent to give expression to mental illness and advance their own and others' healing.

Demonstration Room **Forum Theatre for Social Change in Pakistan**
Mohammad Waseem
 This presentation will focus on how Forum Theatre, a form of community theatre where the audiences are encouraged to come on stage and participate in order to initiate a dialogue and move towards a collective solution, is used as an advocacy tool. Through the case study of Pakistan, it will explore the possibilities of using theatre as a way of community mobilization. The session will share experiences with this platform, which has been not only been successful in Pakistan but has also been widely accepted as a best practice in civil society and the government.

Sunday, September 25

Tosko Room	<p>Breaking the Slum Barriers <i>Rita Ezenwa-Okoro</i> This is a “docutainment” of a three-week Creative Boot Camp organized by Street Project Foundation, a social enterprise that uses performing arts as a tool to facilitate youth engagement and employment. The objective of this presentation is to share with the world how performance is used in Nigeria to EmPOWER and transform the lives of youth living under the poverty line.</p>
Studio 2	<p>Musicking, Translanguaging, and the Third Space: Literacy Practices of Latino Bilingual Students in the Music Classroom <i>Angelica Ortega</i> This session looks at how the music classroom can serve as a space that facilitates social and school literacies for bilingual Latino children in the upper elementary grades. The music classroom can de-emphasize the hegemonic language policies that narrow curriculum, counter the privilege of English language and monolingual ways of making meaning, and include students’ funds of knowledge. Literacy events and student narratives around their music practices shed light into how the music classroom can serve as a space that builds the self-confidence and the practices with multiliteracies, multimodalities, and ways of translanguaging that could make bilingual students successful users of literacy.</p>
Studio 1	<p>Licketyspit’s DRAMATIKA Approach – Sparking a Drama-led Play Revolution! <i>Virginia Radcliffe</i> Scottish specialist early-years theatre company Licketyspit uses actor-pedagogues as social activists, who deliver symbolic participative performance, child-centered multigenerational theatre, play, reflective practice, conversation, and food to create child-centered communities. Through this practice, Licketyspit challenges the status quo and demonstrably empowers disadvantaged children and families. Its DRAMATIKA approach cuts through preconceptions about children, breaking down traditional social barriers, fostering democratic values and shared aspirations for a fairer, kinder world. Director Virginia Radcliffe will use film, children’s voices, and conversation to show how DRAMATIKA is enabling ordinary people to perform their way to power and to explore the potential wider implications of this exciting work.</p>
Grunebaum Theatre	<p>"Say Orange": Groundbreaking Stage Performance <i>Sara Sibony</i> <i>Say Orange</i> journeys into the world of Bat Sheva Rabansari and the story of her inspiring struggle with dual disability. The show was produced in a special Israeli theatre called “Na-laga’at,” established in 2002 by Adina Tal and Eran Gur to integrate deaf-blind people into society. Director Sara Sibony will explore the meaningful process that allows for discovering, revealing, and performing our way to power through a theatrical medium, including a video excerpt of the show. To quote Bat Sheva: “On stage I’m neither blind nor deaf. I’m free, and I have my own language.”</p>
Green Room	<p>Performance as a Teaching Tool to Empower College Students at the University Level <i>María Guadalupe Talavera, Vilma Zoraida del Carmen Rodríguez Melchor, Gabriela Scartascini Spadaro</i> As professors in a Mexican public university, we use performance in our teaching practice to empower our students to be part of internationalization. Nowadays, with the unequal distribution of power and opportunities for young people, it is not only our duty, but our responsibility to encourage the leaders of tomorrow to have the tools needed to be competitive in a globalized setting. During our presentation, we will share simple ideas that can be implemented in the classroom to add artistic expression and performance to spice up teaching while empowering students to communicate effectively.</p>

Sunday, September 25

4:00 – 4:15 pm	TRANSITION
4:15 – 5:00 pm	<p>PERFORMING PERFORMING THE WORLD Choose how you want to wrap up, reflect on, create, and perform your experience of PTW!</p>
Demonstration Room	<p>Dance and Movement <i>S. Paola Lopez R.</i></p>
Executive Conference	<p>Conversation <i>Michael Frazier and Jan Wootten</i></p>
Tosko Room	<p>Storytelling <i>Christine Helm and Carrie Lobman</i></p>
Studio 1	<p>Visual Arts <i>Susan Massad and Alice Rydel</i></p>
Grunebaum Theatre	<p>Musical Improv <i>Michael Minard, David Nackman, Cathy Salit</i></p>
Green Room	<p>Therapeutics <i>Elena Dina Boukouvala and Christine LaCerva</i></p>