

This is a DRAFT program correct at time of publishing. Changes and corrections may be necessary.

IDEA 2024 Congress Program Overview

(Draft June 2024; to be confirmed in the Congress program)

Monday 15	Tuesday 16	Wednesday 17	Thursday 18	Friday 19	Saturday 20
<i>Checking in Registration & IDEA General Council Meeting</i>	MORNING				PARALLEL ACTIVITIES <ul style="list-style-type: none"> Sightseeing tour for international participants full day Long workshops for Chinese participants
	Congress Opening Speeches Keynote speeches 1 & 2 Group photo Performances	Warm up Keynote speeches 4 & 5 Performances	PARALLEL ACTIVITIES <ul style="list-style-type: none"> Academic Papers Special Interest Groups (SIG) 	PARALLEL ACTIVITIES <ul style="list-style-type: none"> Academic Papers Special Interest Groups (SIG) 	
	AFTERNOON				
	Keynote Speech 3 Group class experience activities Performance	Keynote speech 6 PARALLEL ACTIVITIES <ul style="list-style-type: none"> Roundtable Special Interest Groups (SIG) 	PARALLEL ACTIVITIES <ul style="list-style-type: none"> International Presenter Workshops Workshops by practitioners from China 	PARALLEL ACTIVITIES <ul style="list-style-type: none"> International Presenter Workshops Workshops by practitioners from China 	
EVENING					
Networking Dinner	Networking & IDEA General Council Meeting	Networking & IDEA General Council Meeting	Networking & IDEA General Council Meeting	SIG Special Interest Group Research Findings Young IDEA International Closing Ceremony	

Each IDEA Congress program reflects the culture of the local host organisation.

In Kenya, field visits were featured. In Brazil, the closing ceremony took place in the wilderness.

IDEA 2024 in China reflects the pattern of IDEAC Congresses with keynote presentations on the first two days and all Academic Papers and Workshops on days 3 and 4.

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DRAFT IDEA 2024 Congress Program (Draft June 2024; to be confirmed in the Congress program)

Monday July 15		
Time	Agenda content	Participants
Morning	Report and pick up meeting materials	All participants
15.00 - 22.00 (7.00 - 14.00 UTC)	IDEA General Council Meeting - in person and online	IDEA members Open to all Congress participants

Tuesday July 16		
Time	Agenda content	Presenters
09:00-09:15	Warm-up Interactive	IDEAC Guest Instructor
09:15-09:35	Opening Ceremony Welcome speech by leaders, appointment of IDEA/IDEAC Chinese Drama Education Promotion Ambassador, award of IDEAC Badge of Honor, etc	Leaders of guiding units and organizers, guests, all participants
09:35-09:40	Speech from UNESCO official	Ke Leng UNESCO
09:40 -10:00	Group photo, tea break	
10:00-10:30	Keynote Speech 1 The formulation and implementation of "Drama Curriculum Standards" in the Chinese education system	Ma Wenqi Professor, PhD supervisor, Dean of Humanities Department, Central Academy of Drama, Vice Chairman of the International Drama Critics Association, expert of the Revision Group of Art Curriculum Standards of the Ministry of Education
10:30-11:00	Children's drama Production Presentation and sharing / Campus drama classroom teaching observation 1	Representatives of outstanding practitioners
11:00-11:45	Keynote Speech 2 Lowering the walls (to be confirmed)	Jonothan Neelands Winner of the British National Teaching Award, Professor of Creative Education at the University of Warwick Business School (WBS), and Chair of Drama and Theatre Education at the University of Warwick
11:45-13:30	Lunch and lunch break	
13:30 -13:40	Warm-up activity	IDEAC Guest Instructor
13:40-14:25	Keynote Speech 3 Drama-Based Pedagogy Using drama to connect, to conspire, and to create change in education	Katie Dawson Teaching Researcher, Professor and creative co-leader of the Planet Texas 2050 Climate Resilience Interdisciplinary Research Project, University of Texas at Austin, USA
14:25 - 16:00	"The World is One" theater education Group class experience activities	Leader: Senior drama teacher in China Representatives of universities, primary and secondary schools, kindergartens, teaching institutes, teaching and research units, and educational institutions
16:00-16:15	Tea break	
16:15-16:45	Children's drama Productions Showcasing and sharing / Campus drama classroom teaching observation 2	Representative of IDEAC Aesthetic Education Curriculum Center

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18:00-19:00	Networking dinner	
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Wednesday July 17		
Time	Agenda content	Presenters
09:00-09:15	Drama warm-up event	IDEAC Guest Instructor
09:15-10:00	Keynote Speech 4 Time to Act: harnessing drama and theatre in education for planetary wellbeing	Jo Raphael President of the Australian Theatre Association, Doctor of Philosophy, Fellow of the Institute of Advanced Education, Professor of Theatre in Art Education, School of Education, Deakin University, Melbourne, Australia
10:00-10:30	Children's drama production Presentation and sharing / Campus drama classroom teaching observation 3	Representatives of outstanding practitioners
10:30-10:45	Tea Break	
10:45-11:30	Keynote Speech 5 "Arts Education in the Service of a Broken Humanity on a Fragile Planet" (to be confirmed)	Kwok Kian-Woon President, Singapore University of the Arts, Vice-Chancellor, University of the Arts Singapore and Professor Emeritus, Nanyang Technological University
11:30-12:00	Fun Experience Theater Group Workshop (Food sink for the Human Family)	Li Minghua, representative of Chinese academic Committee and senior children's drama director of IDEAC, and outstanding practitioners
12:00-13:30	Lunch & Lunch Break	
13:30 -13:40	warm-up event	IDEAC Guest Instructor
13:40-14:25	Keynote Speech 6 & Group Workshop Puppet Show Improv Experience Group Workshop	Cariad Ann Astles Vice-president of the International Puppetry Federation UNIMA, Head of the Royal Central School of Speech and Drama and Department of Puppetry, and Senior Lecturer in Applied Theatre, University of Exeter, UK
14:25- 14:45	Children's drama Productions Showcasing and sharing / Campus drama classroom teaching observation 4	Excellent teaching practitioner
14:45-15:00	Tea Break	
15:00-16:00	Round Table Forum 1 The practice and application of drama classroom in the inheritance of traditional culture Panelists: Ma Wenqi, Professor, PhD supervisor, Director of Humanities Department, Central Academy of Drama, Expert of the Revision Group of Art Curriculum Standards of the Ministry of Education; Director of the Chinese Ideological and Cultural Terminology Project of the Ministry of Education; Representative of dramatizing classroom research and development of Chinese ideological and cultural terms	Parallel activities (held simultaneously) SIG Special Interest Group SIG Lab Topic 1: Drama and Peace Education SIG Lab Topic 2: Puppetry in Theatre Education - Procedures, Techniques, and Practical Applications SIG Lab Topic 3: How to use theatre as a medium to teach 21st century employability skills SIG Lab Topic 4: Exploring the integration of drama education in Chinese Language Education -- Enhancing the learning experience and increasing engagement
16:00-17:00	Round Table Forum 2 Practice and application of drama education in pro bono projects Panelists: Xu Zheng, a famous Chinese director and actor; Veteran drama educator Ye Xunqian; Well-known public figures; Representatives of public welfare figures; And leaders of charitable organizations	SIG Lab Topic 5: Empowering and Empowering "Troubled Youth" through Drama Education SIG Lab Topic 6: Making Drama a strategic, tactical, and implementation step in the school curriculum
Evening	Networking	

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	IDEA General Council Meeting (19.00 – 22.00 (11.00 – 14.00 UTC)) Venue to be advised	
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Thursday July 18

Time	Agenda content	
09:00-12:00 Parallel events (held simultaneously) Participants choose one	<p style="text-align: center;">Parallel events (held simultaneously)</p> <p style="text-align: center;">Global Forum for Sharing Outstanding Papers and practice Cases 1</p> <p>① Project-style learning of preschool drama education -- Using "drama" as the medium to let each child act as their own -- Practical research on integrating project-style learning into children's drama activities Shared by Xie Jingjing (Guangdong, China)</p> <p>② Whole school drama education + Non-inherited innovation -- non-legacy drama inheritance and innovation practice shared by Yuan Zengxin (Hebei, China)</p> <p>③ Drama education and education market -- What is the product: A realistic clue to the ideal drama education scene Shared by Zheng Danyu (Zhejiang, China)</p> <p>④ Drama in Chinese Primary Schools: A Scoping Review Qingya Zhao (China)</p> <p>⑤ Incorporating Drama Activities and Mini-drama Videos in TEFL Curriculum: An Experimental Drama Intervention Yan</p> <p style="text-align: center;">Parallel events (held simultaneously)</p> <p style="text-align: center;">Global Forum for Sharing Outstanding Papers and practice Cases 2</p> <p>① Navigating loss: puppetry as a means for children to grieve Shared by Cariad Ann Astles (UK)</p> <p>② The Power of Stories in the Change Process by Robin Pascoe (Australia)</p> <p>③ Drama-based activities for children with different abilities: Bogdana Cretu Online (Romania); Romina Borda Su online (Romania); Andreea Jicman (Romania)</p> <p>④ Developing capacity-building through drama in human services training: John O 'Toole (Australia), Yi-Man AU (Hong Kong, China)</p> <p style="text-align: center;">Parallel events (held simultaneously)</p> <p style="text-align: center;">Global Forum for Sharing Outstanding Papers and practice Cases 3</p> <p>① Theatrical activities to improve the quality of life of children with cancer Maria Magdalena Jianu (Romania)</p> <p>② Can we prevent cyberbullying through drama education and theatre?The story of "words of stone"and project "togetherness" Sanja Krsmanovic Tasic (Serbia)</p> <p>③ An exploration of the artistic and educational aspects of drama created within a theatre format Kim Su-youn (Korea)</p> <p>④ Communities Common Identities Shared Immunities - journey into non-formal performing arts education community based João Garcia</p>	<p style="text-align: center;">Parallel events (held simultaneously)</p> <p style="text-align: center;">SIG Special Interest Group</p> <p>SIG Lab Topic 1: Drama and Peace Education</p> <p>SIG Lab Topic 2: Puppetry in Theatre Education - - Procedures, Techniques, and Practical Applications</p> <p>SIG Lab Topic 3: How to use theatre as a medium to teach 21st century employability skills</p> <p>SIG Lab Topic 4: Exploring the integration of drama education in Chinese Language Education -- Enhancing the learning experience and increasing engagement</p> <p>SIG Lab Topic 5: Empowering and Empowering "Troubled Youth" through Drama Education</p> <p>SIG Lab Topic 6: Making Drama a strategic, tactical, and implementation step in the school curriculum</p>

	<p>Miguel (Portugal)</p> <p>Parallel events (held simultaneously)</p> <p>Global Forum for the sharing of Outstanding Papers and practice Cases 4</p> <p>① Enabling cross-cultural communication and understanding through drama and applied theatre for masterstudents practice abroad Mette Bøe Lyngstad (Norway)</p> <p>② One-on-One Storytelling Intergenerational Show Monika Necpalova (Slovakia)</p> <p>③ Building a community of arts education: Breaking down the silos Lawrence O 'Farrell (Canada)</p> <p>④ Resurgence of Play Productions: A Growing Trend in Ghanaian International Schools Solomon Yaw Dartey (Ghana)</p>	
<p>12:00-13:30</p>	<p>Lunch Break</p>	
<p>13:30-16:30</p> <p>Parallel events (held simultaneously)</p> <p>Participants choose one</p>	<p>International Sharer Workshop W1</p> <p>1-① Games in the classroom</p> <p>Research shows that the use of games in the classroom can increase student motivation, has a positive influence on their attitudes towards school, and leads to extracurricular skills such as creativity and complex cognitive skills (Cain, 2022). Numerous studies have shown the importance and multifaceted value of play and games for children development, emotional development, social development, intellectual development, and not least moral development (Cain, 2012; Booth, 2014; Linde 2019).</p> <p>1-② The Trashmonster: The integration of Creativity, Drama and Environment issues</p> <p>In this workshop participants explore environmental issues through process drama. Today people are facing new challenges on many levels due to the effects of climate change and social changes. The workshop presents drama lessons for six to nine year olds based on the six fundamental principles of Icelandic educational policy: equal rights; democracy and human rights; literacy in the broadest sense; health and welfare; creativity; and education for sustainability. The lessons are based on educational theory and aim to create opportunities for students to learn through mind and body.</p>	<p>Asa Helga Proppe Ragnarsdottir (Iceland) Asa Helga Proppe Ragnarsdottir (Iceland) Olafur Guðmundsson (Iceland)</p>
	<p>International Sharer Workshop W2</p> <p>The Fiddler Girl. Exploring Jon Fosse's children's book through process drama</p> <p>The workshop will investigate themes and motifs inscribed in an illustrated children's book: Spelejenta (The Fiddler Girl), by the Norwegian author and Nobel prize laureate 2023: Jon Fosse, through the genre of process drama. We will use pictures and text excerpts from the book to look at obstacles, dilemmas, and solutions that the main character, the fiddler girl, are faced with in her quest of getting through</p>	<p>Stig A. Eriksson (Norway)</p>

	<p>to her father – somewhat like a character from a traditional Norwegian fairy tale. “Once upon a time there was a little girl who loved to play the violin. She also possessed a rare skill – when she covered her eyes with her hand, she could visualize all that she was dreaming about”...</p>	
	<p>International Sharer Workshop W3</p> <p>Learning English through an experiential approach In some regions of Asia, the starting age of introducing an English language curriculum has become younger in recent decades with more communication-focused approaches illustrating English as a global language widespread globalisation. The workshop is based on the use of process drama in English as an additional language class. A particular focus given to the learners’ lived experiences in a foreign language context requires adjustment for scaffolding in language classrooms and teachers’ instructions. Teaching a target language which learners are not exposed in their daily lives can be very challenging. They often experience a loss of motivation and purpose. The workshop demonstrates how a process drama approach can be inclusive to all the participants where ‘nobody is left behind’. At the same time, it calls upon the learner’s autonomy through active participation and a high level of engagement. The approach can be easily modified in any other additional language classes by simply changing the target vocabulary used in the workshop.</p>	<p>Naoko Araki Naoko (Japan)</p>
	<p>International Sharer Workshop W4</p> <p>Girl Saves Crane (Bird)/ Crane Saves Girl; a process drama exploring a Chinese picture book This practical workshop is designed as an exemplar of how to apply process drama strategies and techniques to deepen the experience of a children’s picture book. This story combines the themes of social inclusion and exclusion and an environmental message. It is a perfect fit for the Congress’s theme of harmony, as it is concerned with how to build social and environmental harmony.</p>	<p>Helen Sandercoe (Australia)</p>
	<p>International Sharer Workshop W5</p> <p>Clowning Workshop “Welcome to Clowning! If you are new to Clowning this is a wonderful place to start! Teaching clowning in a drama class can provide a holistic approach to performance, encompassing physicality, emotion, creativity, and interpersonal skills. Clowning encourages a playful and imaginative approach to performance. Students can explore creative and unconventional ideas, fostering a sense of freedom and spontaneity in their acting. This workshop will include a series of games, improvisations, character development and play-building to increase confidence, deep listening, openness and play. Participants will experiment with exaggerated movement, status, character traits and mime within a supportive group atmosphere. Participants you will find your ‘inner clown’ and an increased ability to release inhibitions and trust your instincts in performance. Embark on a journey of chaos, laughter and discovery!”</p>	<p>Jane Ann Carter (Australia)</p>

	<p style="text-align: center;">International Sharer Workshop W6</p> <p>A Time to Act – Sustainability and Drama Education</p> <p>The 'Time to Act' project brings educators together to explore possibilities for putting drama at the centre of learning about Sustainability for students from Early Childhood through to Secondary levels. In this highly practical workshop, participants will engage in 'futuring' through embodied drama activities to understand how drama can help young people understand the challenges, imagine possible alternative futures, and take steps to support planetary wellbeing and harmony in uncertain times. We recognise an interdisciplinary approach with drama at the centre, involves critical thinking in action to assist students to develop positive, practical, and hopeful responses to our changing planet. Participants in this workshop will take away practical ideas and resources to engage learners of diverse levels, abilities and contexts.</p>	<p>Jo Raphael (Australia) Co-presenter: Katherine Zachez (Australia)</p>
	<p style="text-align: center;">International Workshop W7</p> <p>Using Drama as a Research Method - why? and how?</p> <p>This workshop allows participants to explore the use of drama as a reaserch methodology. The research may be formally academic or it may be a more informal investigation. We will look at why we might use drama as an investigative tool. We will explore how to use this approach and examine its effectiveness at various stages of the process. Participants are invited to bring projects, ideas, plans or just questions.</p>	<p>Janinka Greenwood (New Zealand)</p>
	<p style="text-align: center;">International Workshop W8</p> <p>Empowering Seniors to lead Seniors, a Collaborative Leadership Process Drama</p> <p>Many a times, many community theatre programmes for Seniors reduce the seniors to merely participants. Ironically, the Active Ageing Centres then struggle to find and manage programmes that will engage and sustain the interests of the seniors.</p>	<p>Jeffrey Tan (Singapore)</p>
	<p style="text-align: center;">International Workshop W9</p> <p>Writing Beyond Words: exploring on post-process and drama in ESL creative writing</p> <p>This workshop, a facet of my doctoral research, delves into the influence of drama-based pedagogy on creative writing among Korean ESL students. Focused on the 'post-process writing' approach, emphasizing social and cultural dimensions, the workshop explores synergies with drama. Through interactive engagement with Chris Naylor Ballesteros's 'The Suitcase,' participants follow the protagonist's journey, leading to reconstructing a memory through interactions with others.</p>	<p>Jungmi Hur (South Korea)</p>

	<p>These imaginative experiences subsequently inspire the creation of a new narrative for the main characters, thereby fostering creative writing. This practical session offers firsthand insights into the intersection of post-process writing's emphasis on societal, cultural dimensions, and drama-based pedagogy.</p>	
	<p style="text-align: center;">International Workshop W10</p> <p>Embracing the Tower of Babel - The Power of nonverbal communication</p> <p>"Embracing Babel - the power of nonverbal communication" is centered around transcultural communication by breaking down language barriers and cultivating a heightened awareness of the silent dialogue that underlies every human interaction.</p> <p>Participants will be exploring communication through various theatre techniques, dynamic theatre games, voice and movement, highlighting the significance of finding and expressing meaning through the body and the use of various emotions.</p>	<p>Mihaela Sirbu Online (Romania) Co-presenter: Andrei Atabay (Romania) Ioana Lixandroaia (Romania)</p>
	<p style="text-align: center;">International Sharer Workshop W11</p> <p>Improvised Dramatic Writing</p> <p>This workshop will focus on the beginning steps in writing scenes and short plays for theatre. The aim of the workshop is to present hands on writing exercises and writing processes that can help students to find creative freedom and flow when writing for theatre. Participants will work with their own memories in the beginning and open up to their feelings and free flow when writing. Following from that they will start to formulate scenes that can become cornerstones for short or longer plays.</p>	<p>Olafur Gudmundsson (Iceland)</p>
	<p style="text-align: center;">International Presenters Workshop W12</p> <p>Daring to Dialogue: Activating visual literacy through drama-based pedagogy</p> <p>"We live in a visual world. Images are constantly informing how we think and feel whether we are conscious of them or not. Visual literacy, or the ability to read and understand images and symbols is something we do not often prioritize in education. But it can be a potent tool for students and teachers to start dialogues, build empathy, and imagine a more just and peaceful world. In this interactive workshop, we explore how drama-based teaching strategies focused on visual literacy can be productive tools for K-12 teachers, TiE practitioners and their students to engage in daring dialogues across the curriculum.</p>	<p>Presenter: Kathryn Dawson (US) Co-presenter: Xinyue Zhang (China)</p>
	<p style="text-align: center;">Chinese Presenters Workshop C1</p> <p>① Taking 30 rural practices as an example -- interactive forum theater on the theme of anti-bullying</p> <p>This forum theatre will lead the participants to break down the various links of school bullying in detail, and inspire the audience to look for the possibility of breakthrough. The audience is transformed from passive bystanders to protagonists of dramatic action, thinking about and</p>	<p>Presenter: Our Theater Company (Guangdong, China) Presenter: Xiao Sufen (Sichuan, China)</p>

	<p>taking feasible anti-bullying actions, extending the practice in the theater to their real lives, triggering the audience's thinking and attention on the issue, and helping to enhance the audience's awareness of participation and practical ability to enhance their ability to deal with school bullying in real life.</p> <p>② Awareness and introspection -- creative expression of educational stories from the perspective of "embodied cognition"</p> <p>This workshop will lead the participants to learn by themselves, to be aware of space, time, themselves and others in drama games through the step-by-step design of participatory learning. Learn to communicate and cooperate in body movements and language expression; In the active sharing of educational stories, I once again feel my own emotions and reflect on my educational behavior; In the limited time and space, I learned to creatively express the educational stories with my peers in the form of improvisational drama.</p>	
	<p style="text-align: center;">Chinese Presenters Workshop C2</p> <p>① Ritual of Beauty</p> <p>This workshop is for educational practitioners under the humanistic environment and educational soil in China to integrate humanistic aesthetics into daily teaching life by experiencing the application of theatre and how theatre can support the growth of imagination. Participants are led to jointly explore how to return to the mind's most immediate responses, how to mobilize the sensory system to awaken emotional memories, and how to reorganize memories into aggregated images. Through dramatic creative action, participants are helped to reshape sensory construction habits, establish an attitude of using senses to recognize, and apply it to real life work to enhance creativity, enhance empathy and happiness.</p> <p>② Practical research on the application of ancient Chinese poetry to kindergarten drama education activities -- Taking the big class ancient poetry education drama teaching activities as an example</p> <p>By analyzing the characteristics of Chinese ancient poetry, this paper finds out the basis for integrating ancient poetry into kindergarten activities, and combines the rules of the construction of children's drama experience and the development of core experience, so as to bring ancient poetry to children in a more comprehensive, in-depth and favorite way in the form of educational drama. At the same time, it also takes ancient poetry as a curriculum research and development resource for educational drama activities, provides new ideas for expanding the design of kindergarten educational drama activities, improves the current situation that kindergarten educational drama lacks themes and focuses on foreign fairy tales, and speeds up the localization process of educational drama in China.</p>	<p>Presenter: Kolu (Beijing, China) Presenter: Wang Yiou (Shandong, China)</p>
	<p style="text-align: center;">Chinese Presenters Workshop C2</p> <p>① "Educational Drama +" Workshop on Creating a strong sense of</p>	<p>Presenter: Gao Feiyan (Guangxi, China) Presenter: Luo Muheng (Hong Kong, China)</p>

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	<p>youth ethnic community</p> <p>This workshop will focus on the innovative education model of "educational drama +" for the awareness of ethnic community among young people, and share the research and practical experience of the research group in exploring the "educational drama +" model for the awareness of ethnic community among young people in ethnic areas in the past few years, using the English educational drama workshop with two ethnic characteristics as the carrier.</p> <p>② Research on dramatic teaching model of Primary School English curriculum</p> <p>Exploration based on the concept of English Curriculum Standards for Compulsory Education (2022 edition)</p> <p>The aim of this workshop is to construct a teaching model for implementing the new Curriculum Standards in 2022, and to explore how the episodic structure of educational drama can be integrated into unit teaching; How to integrate the English learning activity view of the new curriculum; In terms of teaching content design, how to construct the scene of educational drama and how to achieve the core quality goal of the new curriculum standard. This paper puts forward some practical solutions for the application of educational drama and English teaching.</p>	
	<p style="text-align: center;">Chinese Presenters Workshop C4</p> <p>① Explore "One person, one Story Theater" with puppets</p> <p>In this workshop, participants will learn how to curate and perform "One Person, One Story Theatre" with puppet elements, and experience the puppet Story Theatre course designed by the host. This special program will also share online and offline performance forms to explore how to solve the difficulties of popularization and promotion of drama education caused by time and space in real life.</p> <p>② The creative spirit of "Li Opera" reshapes the Eastern view of the body, the inner exploration view, the connection view of everything -- the cultural consciousness in the body, the body consciousness in the culture</p> <p>This workshop will lead participants to explore and experience "ritual drama" (mainly in the field of physical and spiritual healing and improvement), through the rituals and elements of drama, starting from the body in culture and the culture in the body, to reconstruct the "Eastern view of the body" and to understand how social culture has entered the genes and influenced thoughts, concepts and behaviors. To explore how to cross cultures "into Tao/truth through art" (into Tao through ritual).</p>	<p>Presenter: Chen Ying Guo (Hong Kong, China)</p> <p>Presenter: Yanxuan Wang (Hong Kong, China)</p>
<p>Evening</p>	<p>Networking</p> <p>IDEA General Council Meeting (19.00 – 22.00 (11.00 – 14.00 UTC)</p> <p style="text-align: center;">Venue to be advised</p>	

Friday July 19	
Time	Agenda content
09:00-12:00 Parallel events (held simultaneously) Participants choose one	<p style="text-align: center;">Parallel events (held simultaneously)</p> <p style="text-align: center;">Global Forum for presenters of Excellent Papers and Practice Cases 5</p> <ul style="list-style-type: none"> ① Knowledge transmittion to Open Dialogues: a framework using process drama as a pedagogical intervention Naoko Araki (Japan) ② Cross-Border Arts Education : Japan and Korea Youth Cultural Exchange Drama/Theatre Education Program Yongse An (Korea) Eunjung Yu (Korea) ③ Tatas Tales/Los Cuentos de las Tatas: Breast Cancer Survivor Stories & Theatre Beth Murray (US) Irania Macias (US) <ul style="list-style-type: none"> • ④ Process drama engages younger-aged children's language learning: a structural literature review Isaac Siu (Hong Kong, China) <p style="text-align: center;">Global Forum for presenters of Excellent Papers and Practice Cases 6</p> <ul style="list-style-type: none"> ① Exploring the Role of Teaching Artist in the Emergent Dramatic Play from a Perspective of Posthuman Children Kim Ji Yoon (Korea) ② Wonder why? Exploring difficult social situations with pre-adolescents during Creative Arts classes Mariëtta Bettman (South African and Dutch) ③ Increasing Effect and Usage of Drama in Education - Experience and Practice after Pandemi: Turkey Example Pınar Özdemir Şimşek (Turkey) Ömer Adıgüze (Turkey) ④ Haiku and nature:an inspiration for teaching theater in Brazilian basic education Roberson de Sousa Nunes (Brazilian) <p style="text-align: center;">Global Forum for presenters of Excellent Papers and Practice Cases 7</p> <ul style="list-style-type: none"> ① College aesthetic education infiltration action "drama + Education" social function transformation case Ji Pei (Beijing, China) ② Exploration and practice of drama education in classroom teaching of primary and secondary schools -- Taking textbook drama as an example. Qu Ding Qin (Hubein, China) ③ Practice and reflection of educational drama in the Course of Modern Chinese Literature History: A Case Study of Lu Xun, Cao Yu and Ai Qing's classic Texts Chen Yi (Zhejiang China) ④ Drama Education and Chinese Teaching in Primary and secondary schools + Universities -- Teacher Education Elective/Drama and Chinese Classics Course of Normal University Lin Xijie (Beijing, China) ⑤ What's Next in Applied Theatre: A case study on The Day I Lost to explore the potential of the integration of games and interactive theatre practice Yi-Man AU (Hong Kong, China) Ka-Yan YAU (Hong Kong, China)

	<p align="center">Global Forum for presenters of Excellent Papers and Practice Cases 8</p> <p>① Experience sharing of collective Design Theater Lu Dier (Beijing, China)</p> <p>② Interdisciplinary teaching based on educational drama Chi Xiabing (Zhejiang, China)</p> <p>③ Collective creation and campus community construction -- A case study of "The Wind of the Gentleman" in Guangya Middle School, Guangdong Province Luo Leyu (Guangdong, China)</p> <p>④ The practice and exploration of primary and secondary school drama education Miao Bin (Sichuan, China)</p> <p>⑤ Drama education and the education market -- Building a bridge between drama education experts and frontline teachers Xie Qiwen (Guangdong, China)</p> <p>⑥ Primary and secondary school drama education and psychology and other disciplines -- The application of educational drama in anti-bullying training of class teachers -- Empirical research from three schools Qiao Xiuqing (Shandong, China)</p>	
<p>12:00-13:30</p>	<p>Lunch & Lunch Break</p>	
<p>13:30 - 16:30 Parallel events (held simultaneously) Participants choose one</p>	<p align="center">International Presenters Workshop W13</p> <p>Commedia dell'Arte as a comedic and physical theatre approach to social differences</p> <p>Contemporary Commedia dell'Arte is a valuable approach to social community theatre and theatre in education. Humor created through physicality has an original aesthetic and can provide an educative way to deal with social differences and work towards a harmonical way of life across social backgrounds. Marginalisation is an important topic, and adults, as well as children can understand it better through Commedia dell'Arte. Participants develop their skills in physical theatre through methods of Commedia dell'Arte and understand what applied Commedia dell'Arte means. The workshop is for theatre professionals, drama/theatre facilitators, teachers, and those who use drama/theatre methods in art and education.</p>	<p align="center">Presenter: Monika Necpalova (Slovakia)</p>
	<p align="center">International Presenters Workshop W14</p> <p>SEED – Sustainability Education and Empowerment through Drama Concise program presentation and workshop on Social Justice To help teachers develop students' social-emotional and action competences for sustainability, a team of drama pedagogues from Serbia with environmental, social and educational experts from across Europe devises a DiE program intended for use in Sustainability Education.</p> <p>The five-module program focuses on social virtues underpinning sustainability ethics and uses creative drama to enhance personal and social transformation.</p> <p>In the IDEA workshop, the program concept and selected exercises will be presented. Participating teachers will work in disciplinarily mixed groups of 3 (teachers of different subjects), on exploring and elaborating</p>	<p align="center">Presenter: Suncica Milosavljevic (Serbian) Co-presenter: Nataša Milojević (Serbian)</p>

	<p>the cross-cultural concept of social justice.</p> <p>The SEED program is a part of the Creative Europe supported project The Big Green promoting the role of arts and art/drama education in advancing global sustainability.</p>	
	<p>International Presenters Workshop W15</p> <p>Student Voice (Applying Brechtian and Enchantment Methodologies, Facilitating Learning Wellness)</p> <p>I propose to present a workshop which demonstrates the effective use of Brechtian Theory, Enchantment methodology and the techniques of Augusto Boal in the enablement of student voice during unstable and (for young people), perceivably hopeless global times. My methods of Drama curriculum design allow for collaborative and flexible curriculum structuring, which tailors to a student's subjective knowledge and passions and building on these interests to incite engagement to develop new learning; my teaching style builds in a fluidity of trajectory and seeks to walk alongside the student; ready to nuance and shift as a unit of work progresses.</p> <p>The Brechtian technique of Verfremdungseffekt applied in theatre workshops allows an acceptance of artifice, a distancing from complete absorption, allowing for criticality in one's own and other's work. The use of Augusto Boal's techniques used in his Theatre of the Oppressed encourages student voice. The addition of enchantment through magical realism incorporated into roleplay, and the facilitation of wonder and hope enables a participant to counteract a bleak outlook with the possibility to be an activator of meaningful change.</p>	<p>Presenter: Fiona Martin (Australia)</p>
	<p>International Presenters Workshop W16</p> <p>'Embracing Diversity. Exploring Multicultural Sensorial Narratives.'</p> <p>At the Sensory Institute of the National University of Theatre and Film "I.L. Caragiale" Bucharest we explore the methods and techniques of sensory theatre. Based on our research we have elaborated for this workshop some scripts to explore important events in human life in different cultures using sensory theatre.</p> <p>We aim to show that sensory theatre focuses on creating immersive experiences for participants, engaging all five senses, overcoming language barriers, connecting in a harmonious way the cultural, artistic and spiritual particularities of different nations. Each script creates a sensory journey, encouraging participants to experience and celebrate the diversity of traditions from around the world.</p>	<p>Presenter: Yolanda Cretescu Online (Romania) Simone Pustianu (Romania); Vlad Galler (Romania)</p>
	<p>International Presenters Workshop W17</p> <p>Building Blocks for Drama in Second Language Teaching</p> <p>The aim of the workshop is to provide second language teachers with a basic drama structure for their teaching and theory on how to facilitate incorporating drama work into their teaching. It seeks to create a starting point for successful development of drama work in the language classroom and point to ways of doing so.</p>	<p>Presenter: Olafur Guðmundsson (Iceland)</p>

	<p>International Presenters Workshop W18</p> <p>Haiku, nature and performance: a poetic intervention in everyday life</p> <p>After reading Japanese and Brazilian haikus, participants will be encouraged to create small scenes and performances that translate their perceptions of the poems into movement and images. The workshop will include practical body and voice exercises, interaction theater games, movement deconditioning, spatial perception, with a focus on the elements of nature, ritual and active presence. The intention is that repetitive actions performed automatically in everyday life can be transformed into poetic representations of reality. The workshop can begin in a closed room to explain the proposal, read and choose the poems. At a later stage, the participants can, with my guidance, move to open spaces at the university, such as courtyards, gardens or corridors, as agreed in advance with the congress organizers.</p>	<p>Presenter: Roberson de Sousa Nunes (Brazil)</p>
	<p>International Presenters Workshop W19</p> <p>"Imagination and creativity is the only weapon in the war against reality"</p> <p>The importance of the role of creativity and the imagination in challenging and transcending the constraints of the everyday world can never be underestimated. Creativity can be a tool to navigate and reshape reality in our classrooms through gently bringing joy your teaching, your classroom and yourself. When "creative mojo" is rediscovered, it enables us to generate new, exciting ideas, take risks, and bring a fresh unique perspective to our work. Understanding oneself and ones' perspectives is essential for channeling unique and authentic creative expressions. In this workshop, "refinding" your creative mojo assists participants to build capacity and well-being through a series of varied and gentle practical activities aligned to discussion of strategies to awaken creative curiosity by looking into the mirror of their own teaching practice, so they can reimagine and reignite their love for teaching drama.</p> <p>Finding our creative mojo is the Universe calling us back to then truth of who we are. It is an experience that servies as a wakeup call to the lifen we truly want.</p>	<p>Presenter: Henrietta Stathopoulos (AUS)</p>
	<p>International Presenters Workshop W20</p> <p>METHODS OF "THEATRE FOR AWARENESS/EDUCATION" AS PRACTICED BY NATYA CHETANA SINCE 1986 IN INDIA</p> <p>In Indian concept Theatre has been perceived as a social education method since inception. It carry a Dramatic Conflict between two forces and the ideal force used to win at the end. This educates the beneficiary audiences to reflect own lives and improve it. Natya Chetana (Theatre For</p>	<p>Presenter: Subodh Patnaik (India)</p>

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	<p>Awareness), an organisation, interprets Awareness as the foundation of Education. The certificate targeted curriculum, was introduced in India through British, before 250-300 years. But India had its educational system mostly interactive and learning from experiences. The theory book of Theatre – Natya Shastra was written in 5th Century BC, where this educational role of theatre was well articulated as the sole objective. Natya Chetana is established in 1986 to learn from the people, adopt their cultural expression as well as content involved to their lives to create a drama and apply the theatre production for the people. Here the ‘people’ means the “mass”, not a “class. The workshop will have example of few exercises with a PowerPoint presentation to share the whole concept.</p>	
	<p>International Presenters Workshop W21</p> <p>Drama Activation: The use of experiential storytelling in a language classroom</p> <p>This workshop focuses on embodied storytelling and is a hands-on experience of ideas you can use with your own students to help them connect to the story by actively taking part in it. A perfect way to get our students physically and emotionally engaged in the language!</p>	<p>Presenter: Evangelia Karydi (Greece)</p>
	<p>International Presenters Workshop W22</p> <p>Seagulls, humans and performance: exploring human and more-than-human otherness</p> <p>"Humans are part of the web of life and ecodramaturgical approach recognizes our interdependency and shared co-existence with other species and planetary ecosystem (Arons & May, 2012). The workshop will examine how ecodramaturgical approach in drama educational practice may promote positive ecocultural identity construction (Stibbe, 2020) where the focus is on care for individuals, social groups, more-than-human world: other species and ecosystems. The key question to explore is: What linguistic and performative techniques can help create positive ecocultural identities? The workshop will invite participants to explore embodied avian otherness by using excerpts from ecodramaturgical, contemporary Nordic play texts combined with storytelling, physical theatre exercises and poetry writing. practice where the community is regarded to have also more-than-human participants? "</p>	<p>Presenter : Heli Hannele Aaltonen (Finland)</p>
	<p>International Presenters Workshop W23</p> <p>Discovering the World – creative movement workshop for preschoolers “Discovering the World” is a creative movement workshop for teachers, educators, and artists who work with children from 5 to 8 years. The workshop will be realized in the form of process drama for preschool and primary school children, based on artistic music composed by Irena Popović Dragović „Welcome to the World“. The workshop resulted from a cross-sectoral Creative Europe project oriented on the educational potential of sound media, realized by the expert team of artists and pedagogues. The music used in the workshop is composed of six</p>	<p>Presenter: Natasa Milojevic (Serbia)</p>

	<p>movements related to six learning dispositions: curiosity, courage, perseverance, creativity, critical thinking, and readiness for others.</p> <p>During the workshop, the dancer-teacher leads the participants through a music-defined drama structure. This is realized as one big journey in an unknown area of an unlimited world. On this journey, the dancer-teacher gives the map and the participants find the roads and discover the adventures.</p>	
	<p>International Presenters Workshop W24</p> <p>Enabling cross-cultural communication and understanding through drama and applied theatre for masters students practice abroad</p> <p>The great pioneer Cecily O’Neill commented in a conference in October 2023 that to work with tableaux is overused and underestimated. In this workshop I will give the participants experience with a lot of different ways to work with tableau, that we have been used a lot in the education system in Norway. And we will open for an intercultural dialog in between the participant experience with tableau. The goal is to collaborate in a creative way and try to find some new ways of working with tableau together.</p>	<p>Presenter : Mette Bøe Lyngstad (Norway)</p>
	<p>International Presenters Workshop W24</p> <p>YoungTh eater Experts Method Presenter AnaPinter Serbia</p> <p>Workshop: Young Theater Experts Method introduces the unique method of the long-term program created by stage director, pedagogue and researcher Ana Pinter and collaborators. The genesis of the method started in 2016 with the pilot program dedicated to 8 to12-year-olds and developed into a program for teenagers and young adults, of whom many have been actively participating in the program for at least 5 years and longer. The program consists of 2 major activities- group visits to theatrical events with corresponding discussions and workshops in which participants are introduced to topics from the fields of aesthetics, philosophy, political science, anthropology, cultural studies... The aims of the program are: encouraging critical thinking, nurturing the culture of dialogue, building a community based on respect and compassion, and fostering peer-to-peer education. Through selected exercises, participants of the workshop will get an idea of the possibilities that YTE Method’s toolkit offers.</p>	
	<p>Chinese Presenters Workshop C5</p> <p>① Overseas Chinese Story, Connecting the World: Process drama "Job Advertisement · Departure"</p> <p>This workshop focuses on the application of applied drama to the historical connection between people and their ancestors and the issues of life education. It is the result of two years of data collection, research and field research by the team. This workshop will present the history of North American Chinese in Guangdong from 1840 to 1920 through a process drama approach. As the drama unfolds, participants will learn about the challenges and opportunities overseas Chinese faced, from</p>	<p>Presenter: Li Jianqing (Guangdong, China) Presenter: Sharon Yau , Isaac Siu (Hong Kong, China)</p>

group experiences and connections to national history, and then radiating to changes in the world pattern. In addition to learning about history, "Overseas Chinese Life Story" will also lead participants to explore how to enhance resilience to life, and how to enhance the resilience to cope with unknown challenges and withstand setbacks.

② Aesthetics and Engagement in Oral History Theatre with the Elderly

Oral History Theatre is a form of ethnodrama/documentary theatre that invites the elderly to reenact their real-life events on stage, aiming to contribute to cultural and intergenerational dialogue, as well as recognizing the seniors as valuable members of society. Through a series of drama workshops and interviews, the elderly share their stories, which will be then crafted into a theatrical performance by a team of directors and designers, and then handed back to the elderly to act. In this workshop, participants will experience a demonstration and sharing of aesthetics and engagement strategies employed in collecting personal stories with the elderly in Oral History theatre work. Aesthetic and Engagement tactics include: the use of objects, photographs, music, old songs, lyrics from new songs, abstract art, newspaper articles, process drama conventions

Chinese Presenters Workshop C6

① Tree and Goose: Experiencing Zhuangzi to approach the Da Tong idea

Da Tong, the virtuous, ideal society firstly introduced in The Book of Rites, a Confucian classic, is not an idea longing for only by Confucians, but by almost every Chinese intellectual who has a wish to achieve the ultimate happiness. Zhuangzi, the renowned Taoist in the Warring Period, proposed arguments on how to eliminate the "self" and to nullify the dualistic concept, which are the key to approach Da Tong. In this workshop, the presenter will use "tree" and "goose", the two metaphors Zhuangzi beautifully used as the tools. Participants will, characterize themselves as tree and goose, experience the Zhuangzi philosophy through practice, questioning and discussion, and eventually know how to negotiate the essence of Da Tong concept through Taoist elements: equalizing the differences and negating all kinds of labeling. At the end, participants will share their experience and consider making plan to facilitate their own workshops.

② Act Too! Induction Program for K3 Kids' Parents --- Social Emotional Learning (SEL) through Process Drama (PD)

Presenter: Cammy Chong, Cheuk Yi (Hong Kong, China)

Co-presenter: Pandora Wong, Yuen Chi

"Act To!" provides a comprehensive Social Emotional Learning (SEL) Process Drama (PD) program to enhance children, parents and kindergarten teachers' well-being which accomplish happy childhood to children.

Parents SEL PD workshop will be run in the congress to share the approach how we enhance parents' understanding of children's motive and emotions, to equip parents with better parenting skills and attitudes.

Presenter: CHEUNG Ping Kuen (Hong Kong, China)

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	<p>We also aim to enhance parent's self-awareness and emotion management to improve mental well-being.</p>	
	<p>Chinese Presenters Workshop C7</p> <p>① Metamorphosis - a breakthrough in traditional literature classroom with drama</p> <p>This workshop will take Kafka's Metamorphosis as the material, apply the innovative teaching concept of educational drama, and enable students to understand the inner meaning of literary works more deeply and empathize with the characters' emotions in the works in a limited time through carefully created dramatic conflicts, unique drama space, immersive experience and role playing. To inject new vitality and breakthrough into the literature classroom. Through the sharing of workshops, educators can learn from each other and inspire each other to explore how to better integrate drama and theatre education into the teaching of subjects.</p> <p>② Civilian rights– a drama course based on a story from the Chinese classic, the Historical Records</p> <p>This workshop is based on the article "Zhang Shi's Law Enforcement" in the Record of the Grand Historian, combining language teaching, civic awareness education and rule of law education, and using educational drama courses to review the background, choices and consequences of the relevant characters in the political and economic atmosphere at that time. In addition to guiding participants to understand the roles, the relevant knowledge and historical background of the rule of Wen Jing in the Han Dynasty. In contrast to the contemporary issues of poverty and equality, it highlights the selflessness and fearlessness of the law enforcers, and also promotes the benevolence and respect for the law of those in power. However, the motives and consequences of punishment of the violators in the text refer to the opinions of other people present, which is never the focus.</p>	<p>Presenter: Sun Miao (Beijing, China) Presenter: Chang Yu-Mei (Taiwan, China) SHIH, LING-YING (Taiwan, China)</p>
<p>16:45-17:30</p>	<p>Research findings by SIG Special Interest Group Young IDEA Closing Ceremony</p>	

<h2 style="text-align: center; background-color: #006400; color: white; padding: 5px;">Saturday July 20</h2>		
Time	Agenda content	
<p>09:00-16:30</p>	<p>PARALLEL ACTIVITIES</p> <ul style="list-style-type: none"> • Sightseeing for International Participants • Long workshops for Chinese participants 	
<p>In depth experience workshops for IDEAC participants</p>		
<p>09:00 - 16:30 In depth experience workshop Separate registration for IDEAC</p>	<p>International Master Experiential Workshop W201 Dialogue between theatre arts and Education This workshop will unfold a drama teaching experience based on classic stories, guiding participants to deeply engage in the drama process and gain unique knowledge from it. By experiencing theatre in action, participants will reflect on their own learning, in turn strengthening their understanding of the art of theatre and applying the</p>	<p>Jonothan Neelands Professor Jonothan Neelands PhD, DSc is a National Teaching Fellow, Professor of Creative Education at the Warwick Business School (WBS) and Chair of Drama and Theatre Education at the University of Warwick.</p>

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<p>Chinese participants NOT part of the Congress program</p>	<p>results of their reflection and understanding to the practice of theatre educators and teacher educators. To give them the understanding and confidence to work artistically with young people in different contexts, to learn and be exposed to a wide range of knowledge, including language, literature and intangible cultural heritage, to use theatre as an effective educational medium, to generate a dialogue with it of special value and to form a profound meaning for the participants.</p>	
<p>09:00 - 16:30 depth experience workshop</p>	<p>International Master Experiential Workshop W202 Drama for harmonious coexistence of life on Earth</p> <p>In this workshop, we will expand on the theme of the conference to explore the hopeful vision of harmonious coexistence of people all over the world and consider how as human beings we can also live in harmony with the natural world - all living things on Earth. We will use enlightening graphic storybooks as a starting point to explore social, scientific and ecological ideas and issues through drama, including movement, sound, role play and improvisation. This workshop will include a range of theatrical strategies, activities and exercises to explore multiple perspectives, promote empathy and care for the environment, allow for the expression of opinions, and allow participants to imagine hopeful futures. The activities showcased in this workshop can be applied to other texts and themes for different age groups and different educational backgrounds.</p>	<p>Jo Anne Mary Raphael. Jo Raphael (B.Ed, M.Ed, PhD, SFHEA) is Senior Lecturer in Arts Education (Drama) in the School of Education at Deakin University, Melbourne, Australia.</p>
<p>09:00 - 16:30 depth experience workshop</p>	<p>International Master Experiential Workshop W203 Activating Language Learning Through Drama-Based Pedagogy</p> <p>The Drama pedagogy (DBP) is an innovative approach to teaching and learning that engages participants in aesthetic, emotional and academic learning in all areas of the curriculum through an active atmosphere and a dramatic approach. Currently, schools in the United States, East Asia, Australia, and Eastern Europe are using DBP as a tool to increase student engagement and teacher self-efficacy. The Dramatic Pedagogy experience in this workshop is based on the application and exploration of a learning model that uses dramatic pedagogy to enhance critical and creative thinking, communication, and collaboration in the classroom. Participants will gain creative strategies in the workshop that can be applied to their teaching sessions to make learning active, collaborative and enjoyable. Join us as we discover new ways to improve engagement and outcomes for every student in the classroom.</p>	<p>Katie Dawson Katie Dawson is an associate professor at The University of Texas in Austin and heads the MFA in Drama and Theatre for Youth and Communities program. she also serves as the head of Creative Collaborations for the Planet Texas 2050 Climate Resiliency transdisciplinary research project at UT Austin.</p> <p>Zhang Xinyue Xinyue Zhang is a recent M.F.A. graduate from the Drama and Theatre for Youth and Communities (DTYC) at The University of Texas at Austin. Her research and practice lie at the intersections of applied theatre, early childhood education, and museum studies.</p>
<p>09:00 - 16:30 depth experience workshop</p>	<p>International Master Experiential Workshop W204 Thinking like a drama teacher: learning about teaching drama by making a process drama about a visit to Xi Shi's Hometown 西施故里</p> <p>As a drama teacher, how do you think and create a drama teaching program</p> <p>In this workshop, two important directions will be explored: 1) How we can learn drama by creating drama based on stories; And 2) how we can enhance the effectiveness of drama teaching by reflecting on the strategies we use and the way drama teachers think. By engaging in the dramatic process, acting out characters, exploring situations and tensions, time, space and symbols, we learn to express and communicate</p>	<p>Robin Pascoe and Elizabeth Mary Pascoe Professor Murdoch University, Australia, Head of NADIE Australia's National Association for Theatre Education, President of the National Association for Arts Education, Honorary President of the International Association for Theatre and Education, and former President of the World Alliance for Arts Education (WAAE). (Australia)</p> <p>Elizabeth Mary Pascoe. Western Australian Academy of Performing</p>

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	<p>through drama. By reflecting on the structures and strategies used in the workshops, we are able to relate to the possibilities of drama teaching for ourselves. We will recognize ourselves as drama creators as well as drama teachers.</p>	<p>Arts and John Curtin College of the Arts. (Australia)</p>
<p>09:00 - 16:30 depth experience workshop</p>	<p>International Master Experiential Workshop W205 THE STEP-TO-STEP GUIDE TO DIRECTING IN A CLASSROOM The application of drama education in children's comprehensive literacy and aesthetic education</p> <p>This workshop will provide a brief introduction to children's drama writing and directing and aims to equip teachers with the skills on how to create a creative play for children, starting with the theme the team or class wants to explore, through to set design, group setting, text, movement and dance, with the whole class involved in creating all elements including text, costumes, props and performance content. In addition to creative techniques, we will present some basic physical and sound practice methods applicable to child actors. The workshop will demonstrate how to build a drama team from the classroom and express ideas through the form of a play.</p>	<p>Sanja Krsmanovic Tasic President of the International Theatre/Theatre and Education Association (IDEA), International senior theatre Director, dance educator, actor. President of the CEDEUM Art Utopia Society and Artistic Director of the Mater Terra Festival of young children's theatre. (Serbia)</p>
<p>09:00 - 16:30 depth experience workshop</p>	<p>International Master Experiential Workshop W206 Puppetry Training For Early Years And Primary School Education: Skills for Teachers</p> <p>This workshop is aimed at pre-school and primary school teachers. The workshop will focus on the development of puppetry skills in the following areas: puppetry performance techniques, developing curriculum projects using puppets, and understanding the possible roles of puppets in a classroom setting. The workshops are designed to improve skills, abilities and confidence in the use of puppets for a variety of purposes in the classroom setting, including interactive theatre techniques, storytelling and teaching. Teachers will use puppets brought in by workshop leaders and make simple puppets over the course of the day.</p>	<p>Cariad Ann Astles Vice President of the International Puppetry Association UNIMA, Head of the Royal Central School of Speech and Drama and Puppetry Department, UK, Senior Lecturer in Applied Theatre at the University of Exeter, UK, senior international puppetry trainer, teacher, director and performer. (United Kingdom)</p>
<p>09:00 - 16:30 depth experience workshop</p>	<p>International Master Experiential Workshop W207 Using process drama for teaching and experiencing literature - with a particular focus on drama conventions.</p> <p>This workshop will include two examples related to short stories (participants need not be familiar with either literature) :</p> <ol style="list-style-type: none"> 1. Mountains Like White Elephants by Ernest Hemingway (USA, 1927). 2. All the Good People by Tor Age Bringsværd (Norway, 1974). <p>The goal is a practical exploration of literary texts through theatre, to support instructional design through reference to literary analysis and field theory of theatre education, and to explore the integration of two related themes in the teaching of process theatre: one is the exploration of themes and the other is the pursuit of the art form.</p>	<p>Stig Audun Eriksson. Emeritus Professor, Western University of Applied Sciences, Norway, Senior international promoter and communicator of theatre education and Theatre Education, and one of the founders of the International Alliance for Theatre/Theatre and Education (IDEA). (Norway)</p>
<p>09:00 - 16:30 depth experience workshop</p>	<p>International Master Experiential Workshop W208 Interdisciplinary approaches: using drama as a pedagogical tool for teaching communication and technology</p> <p>This workshop will demonstrate how theatre can be used to communicate and explore science topics through a series of theatre activities, leading participants to build learning experiences in the</p>	<p>Naoko Araki Professor, Akita International University, Japan, PhD, University of Melbourne, Australia. Advisor to the government on International Educational Cooperation programs. (Japan)</p>

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	<p>classroom through experiential learning and a deeper understanding of the target topic through physicalised learning. It invites participants to explore the past, the present and sometimes the future between self and others. Use the cloak of an expert to explore the future of technology: We are robotics engineers.</p> <p>Drama as a teaching tool successfully and gently draws participants into a fictional but powerful dramatic space to foster empathy. This process drama workshop will provide new ideas for an interdisciplinary approach to help make class participation more engaging and meaningful. The workshop will conclude with a summary discussion and the sharing of teaching ideas that participants can use in their own educational Settings.</p>	
<p>09:00 - 16:30</p> <p>depth experience workshop</p>	<p>International Master Experiential Workshop W209 IDEAL - Intercultural Learning through Drama</p> <p>The IDEAL project is an original methodology designed by a team of theatre educators and intercultural experts in Serbia as a national project using creative theatre to advance intercultural learning. It aims to promote lively interaction and exchange between cultures, thereby learning from each other. The programme is characterized by helping learners to identify, understand and manage socioeconomic, gender, intergenerational and urban-rural differences, as well as differences of race, ethnicity and faith.</p> <p>Gain a deep understanding of others' positions and greatly develop empathy by engaging in dramatic situations. Encourage critical thinking, subjectivity, and cooperation among peers, as well as trusting cooperation and partnership between students and teachers.</p>	<p>Suncica Milosavljevic</p> <p>Ph.D., Belgrade University of Arts, International senior theatre practitioner, instructor, senior theatre director and curator and producer of theatre projects. In collaboration with Cedeum and Bazaar, she has established an extensive platform for theatre programs in Serbian national education, leading workshops, seminars, conferences, festivals, production, publishing and advocacy efforts. (Serbia)</p>
<p>09:00 - 16:30</p> <p>depth experience workshop</p>	<p>International Master Experiential Workshop W211 The hot tub- drama for everyone!</p> <p>About the workshop: Drama is based on a process that children use from early childhood to learn about themselves and their surroundings through imaginative play. Through role play, children practice putting themselves in the perspective of others and identifying the different perspectives of various characters. The aim of the workshop was to introduce participants to a range of games that together promote the development and enhancement of various skills such as concentration, cooperation, creativity, language development and vocabulary. We will learn by having fun! In addition, we will introduce and explore many theatrical methods, and eventually discuss and try the expert coat pedagogy.</p>	<p>Asa Helga Proppe Ragnarsdottir</p> <p>President of the Icelandic Theatre and Theatre Association (FLISS), Tutor in Art and Theatre Education at the School of Education, University of Iceland, Theatre Tutor at the Icelandic Academy of Arts, presenter of children's programmes on Icelandic Television, author of outstanding textbooks and academic publications in the field of educational theatre. (Iceland)</p>
<p>09:00 - 16:30</p> <p>depth experience workshop</p>	<p>Chinese Excellent Practitioners Experiential Workshop C202 Zhenai Workshop -1 "The Story of Clouds" interdisciplinary creative drama course experience</p> <p>The Story of the Clouds is a cross-disciplinary and interdisciplinary creative drama course designed for children aged 5-8, combining physical and mental health, social character, science and nature, language development, and artistic literacy. Through the course experience and teaching analysis, the workshop allows the participants (including kindergarten teachers, junior primary school teachers and drama teachers, etc.) to understand how the creative drama curriculum combines the goal of interdisciplinary learning, so that children aged 5</p>	<p>Ye Xunqian</p> <p>He is a senior practitioner in drama education, president of Himalayan Drama Education Innovation Research Institute, Deputy Secretary General of the Art Popularization Education Committee of China Performance Industry Association, and chairman of the Drama Education Professional Committee of China Drama Literature Society. (Hong Kong, China)</p>

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	to 8 can actively participate in the process, get inspired and empowered, and finally produce and present a complete drama production.	
09:00 - 16:30 depth experience workshop	<p>Chinese Excellent Practitioners Experiential Workshop C203 Zhenai Workshop -2 Practical theatre performance skills workshop</p> <p>For everyone, acting is closely linked to every stage of life and growth. Mastering performance techniques and skills can provide emotional and behavioral solutions for different groups of people. The workshop focuses on actively exploring the application of drama performance art in different groups of the society, improving the ability of "role playing" in life, making drama enter into concrete life, become a tool in life, and exert greater value of drama art.</p>	<p>Liu Tianchi Famous Chinese film and television actor, director and acting director. Associate Professor, Department of Performance, Central Academy of Drama. (Beijing, China)</p>
09:00 - 16:30 depth experience workshop	<p>Chinese Excellent Practitioners Experiential Workshop C204 Positive Education and Social emotional Learning (SEL) through Process Drama for Early Childhood</p> <p>A recent OECD study found that the development of social emotional (SE) skills shows overall positive outcomes, with positive effects on academic performance, attitudes, behaviour and relationships with peers. Socioemotional skills also help children develop deeper connections to school, reduce delinquency, and reduce emotional distress. This workshop will lead teachers to create and design different scenarios through process drama as a way to learn social emotional skills, guide children to share their thoughts and feelings, and help strengthen children's empathy by setting drama scenarios that are close to everyday situations and allowing children to understand others' perspectives and situations in place of others' perspectives. To effectively develop children's empathy and social interaction skills.</p>	<p>Cammy Chong Cheuk Yi A veteran Hong Kong Theatre educator, founder and chairman of Happening Theatre Hong Kong, and head of Le Is Learning, has extensive experience in theatre education, particularly in process theatre and improvisational theatre. She has created a number of stage works and actively applied drama education to social emotional learning, aiming to improve the learning motivation of preschool teachers and children and promote their all-round development by organizing drama activities about positive personality building. She has also creatively combined the works for performance, teaching and instructor training, and achieved positive research results. (Hong Kong, China)</p>

About the IDEA2024 Congress

2024 International Drama/Theatre and Education Association Congress International Drama Education Application and Cooperation Congress

Congress Theme:

Universal Harmony - Building a Shared Cultural, Artistic, and Spiritual Home for Humanity through Theatre Education

Congress Background:

The 10th IDEA&IDEAC Congress in 2024 is an educational event where educators and artists from home and abroad share their vision of drama and theatre education. It aims to gather teachers, artists, scholars, and educators, as well as young people and students passionate about drama, to jointly share their theatrical practices, methods, and innovative knowledge in the fields of drama, theatre, art, and education. This congress serves as an important platform for showcasing achievements in drama education in China to the world, while also facilitating dialogue and exchange among educators from China and other countries.

The congress aims to promote and encourage drama educators to utilize drama to inherit and disseminate human excellent culture, to carry out communication and exchanges between different countries and civilizations, and to build a bridge of friendship and mutual trust. Together, they will contribute to building a community with a shared future for mankind and work with people of all countries in the world to appreciate the beauty of its own, admire the beauty of others, share beauty with each other, and achieve the ideal of universal harmony.

Congress Mission:

- Share Global Experiences and Practices in Drama Education: Empowering Others
- Promote Cross-Cultural Exchange and Understanding: Harmony in Diversity
- Explore New Possibilities and Practical Scenarios in Drama Education: Embracing Continuous Renewal
- Expand Dialogues in Drama Education: From Discussion to Action

Congress Information:

Date: July 16th - July 20th

Location: Beijing, China (specific venue to be announced)

Organizer:

China Foundation for the Development of Social Culture

Institutions Providing Academic Support:

- Advisory Body of UNESCO - International Drama/Theatre and Education Association (IDEA)
- Advisory Body of UNESCO - World Alliance for Arts Education (WAAE)
- Advisory Body of UNESCO - International Puppetry Association
- The Department of Liberal Arts of the Central Academy of Drama
- The Youth Activity Center of Chaoyang District in Beijing (to be invited)
- Beijing No. 2 Middle School-Chaoyang (to be invited)

Acknowledgments to the following supporting institutions and organizations

University of the Arts Singapore (UAS), The University of Texas at Austin, Warwick Business School (United Kingdom), Royal Central School of Speech and Drama (United Kingdom), Murdoch University (Australia), Melbourne Deakin University Faculty of Education (Australia), Western Norway University of Applied Sciences, Akita International University (Japan), National University of Theatre and Film "I.L. Caragiale Bucharest" (Romania), Drama Australia (Australian National Drama Education Association), Serbian Art Utopia Association, South China Normal University, The Department of Theatre Pedagogy at the Central Academy of Drama, as well as Key Project of the Ministry of Education of the People's Republic of China: Secretariat of Key Concepts in Chinese Thought and Culture Translation and Communication Project, Fine Arts Research Branch of The Chinese Society of Education, Fine Arts Committee of Beijing Society of Education, Beijing Jheng Charity Foundation, Fine Arts and Future Literacy Fund of China Foundation for the Development of Social Culture, Special Fund for "Integration of Fine Arts Education and Drama Education" of the China Foundation of Culture and Art for Children(CFCAC). The Ministry of Culture of the Republic of Serbia, as well as the Center for Drama in Education and Art, Serbia, as they have funded (Ministry) and co-funded (CEDEUM) the arrival of 4 participants to the Congress. NORLA (Norwegian Literature Abroad) and the Norwegian Ministry of Foreign Affairs.

Co-Organizers and Executing Organizers

-Organizing Committee of 2024 International Drama/Theatre and Education Association Congress (IDEA)

-Secretariat of International Drama Education Application and Cooperation Congress (IDEAC)

Main Topics:

1. The Application of Drama Education in Cultural Heritage and Dissemination (including Chinese traditional culture and global cultures)
2. The Application of Drama Education in Chinese Fundamental Subject Teaching (including Chinese, Moral and Civic Education, English, History, and other subjects)
3. The Application of Drama Education in Early Childhood and Preschool Education (including the five major domains, eight aspects related to intelligence, and early childhood education)
4. The Application of Drama Education in Multi-Arts Teaching (including Music, Fine Arts, Dance, Chinese Opera, Film and Television Education, Stage Performance, etc.)
5. The Application of Drama Education in Children's Mental Health Education
6. The Application of Drama Education in Social Activities (including art galleries, museums, field-based learning, family education, community education, and education for special populations)