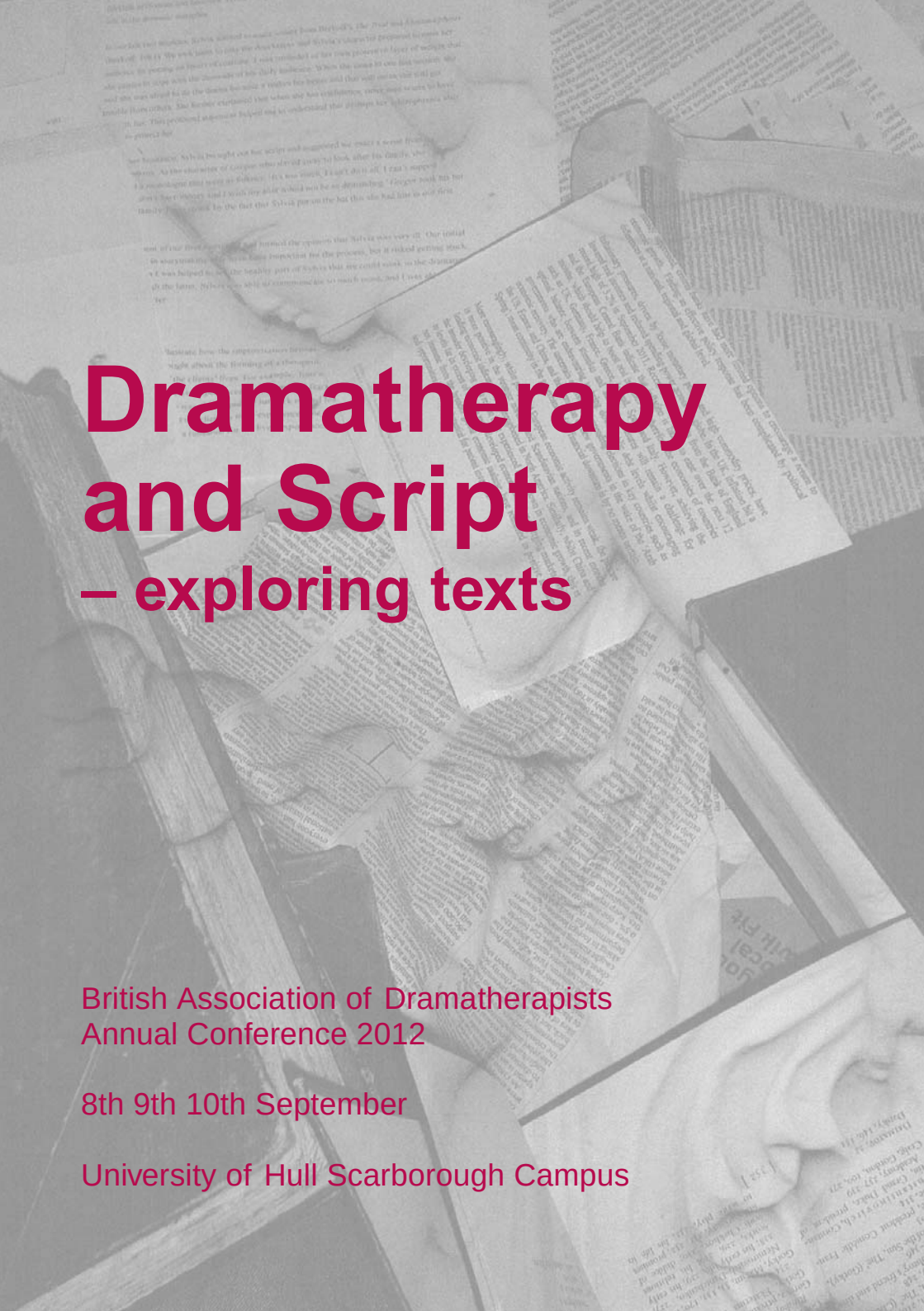


Dramatherapy and Script
– exploring texts

British Association of Dramatherapists
Annual Conference 2012

8th 9th 10th September

University of Hull Scarborough Campus

Dramatherapy and Script: exploring texts

2012 ANNUAL CONFERENCE AND AGM OF THE BRITISH ASSOCIATION OF DRAMATHERAPISTS

The 2012 conference offers a rich programme of workshops and papers to explore the many dimensions of the interplay between script and text and how they meet.

The venue for the conference is the Scarborough campus of the University of Hull which is only a short walk from the sea and the surrounding moorland to the north. In addition to seafront gardens and seaside attractions, there are several places of interest including the Stephen Joseph Theatre, The Castle, Anne Bronte's grave and St Martin-on-the-Hill, a Pre-Raphaelite church.

Regular inter-city trains run from London, Newcastle and Edinburgh (change at York) and there are cross-country services from Liverpool and Manchester. On arrival, there is a taxi stand directly outside the station which is 2km from the campus. Parking is available on the University site. For air travel, the nearest airports are Leeds/Bradford, Teeside and Humberside; each approximately 90 minutes away by road. Manchester International Airport is around three hours away by road or rail.

Information about the campus can be found at **www.2.hull.ac.uk/Scarborough**.

Accommodation is in single en-suite rooms. Please contact us for information about accommodation on Friday night.

The conference is open to anyone interested in dramatherapy: therapists, theatre makers, artists, musicians, movement specialists, healthcare professionals, researchers and people involved in social care and education.

Please note that whilst the workshops are experiential in nature, they will not provide therapy. Attendance at the conference will not qualify anyone to practise dramatherapy or to work as a dramatherapist.

BADth reserves the right to make any necessary changes to the advertised programme.

The conference is organised by Madeline Andersen-Warren and Anna Seymour.

For information about *Dramatherapy and Dramatherapy* training visit the BADth website at www.badth.org.uk

CONFERENCE TIMETABLE

Saturday 8th September

9.30 to 12.30	Registration
12.30	Lunch
13.30 to 15.00	Welcome and Conference Keynote
15.00	Tea
15.45 to 18.15	AGM and GM/Workshop
19.00	Dinner
20.30	Evening event

Sunday 9th September

7.00 to 7.45	Warm-up workshop
8.00 to 8.45	Breakfast
10.00 to 12.45	Workshops/papers
13.00	Lunch
14.30 to 18.00	Workshops/papers
19.00	Dinner
20.15	Fundraising Auction for BADth Trust Funds
21.00	Performances

Monday 10th September

7.00 to 7.45	Warm-up workshop
8.00 to 8.45	Breakfast
10.00 to 11.30	Workshops/papers
11.30	Coffee
12.00	Closure
13.00	Lunch

SATURDAY

13.30 to 15.00 Conference Keynote

TEXT AND SCRIPT IN WORD, BODY AND ACTION

To open the conference four dramatherapists will offer a response to the conference themes with reference to their own experience of working with extant or devised text, dramatic and psychological processes and specific client groups.

The session will be guided by Anna Seymour who will introduce core themes:

- ❑ What are the differences between text and script? Are the terms interchangeable and does it matter?
- ❑ How are these concepts useful to dramatherapists?
- ❑ What are some problematics of working with text/script?

and link together contributions by Dominic McHale, Cathy Goodwin and Jo-Anna van den Bosch.

Anna Seymour will refer to her extensive experience of working with playtexts and the 'texts' of performance aesthetics in the UK and internationally.

Dominic McHale will perform extracts of his play *Trevor Loves Charlotte* based on a man who talks to himself. The story with Trevor is that he is stuck in this loop and he has these arguments with himself again and again night after night. Dominic was in a pub in Chelsea and there was a man with two pints in front of him and one of them was for his imaginary friend. He actually had a conversation with someone who wasn't there complete with silences and jokes. It was riveting and, he must have been a regular because no-one else batted an eyelid. It was also really subtle. Dominic will demonstrate how this 'performance' in everyday life influenced the piece.

Cathy Goodwin and Jo-Anna van den Bosch will present the *Warhorse Project*, a collaboration between the South London and Maudsley NHS Hospital Trust and the National Theatre which was initiated by them as a result of their work as dramatherapists with older people living with chronic mental health problems. *Warhorse* began as a children's book was adapted for the stage at the National Theatre and is now filmed by Steven Spielberg.

This interactive keynote opening to the conference will weave together presentation, performance and participation.

Cathy Goodwin is a dramatherapist working in the NHS in a forensic setting. Prior to this she worked with older adults in mental health, including doing a study into dramatherapy with patients with moderate to severe dementia. She is also a creative arts (CAST) supervisor and visiting lecturer at Roehampton University on the MA Dramatherapy programme.

Dominic Mc Hale is a dramatherapist who also writes, directs and performs. He works in several different settings including with homeless populations, young people on the fringes of education and adults in recovery from substance misuse. He teaches theatre skills on the Dramatherapy MA programme at Roehampton University.

Anna Seymour PhD is a dramatherapist and supervisor and is a director of the training organisation the Northern Trust for Dramatherapy, with extensive experience as a trainer in the UK and internationally. She is editor of the British Association of Dramatherapists' journal *Dramatherapy* and has published on theatre and dramatherapy including

'Working with the Contemporary Metaphors of Chekhov's The Seagull', *Chekhoviana* Russian Academy of Arts, Moscow 2001

'A Theatre model of Dramatherapy Supervision' (with Madeline Andersen-Warren) in *Dramatherapy Supervision* eds Phil Jones, Ditty Dokter, Routledge, 2008

'Dramatherapy and Social Theatre: A question of boundaries' in *Dramatherapy and Social Theatre*, ed. Sue Jennings, Routledge, 2009

and with Salvo Pitruzzella, Un viaggio attraverso le soglie: Dalla drammaterapia al Teatro e ritorno.Teatri delle Diversità/Catarsi, issue 54/55, October 2010, Cartoceto (PU)

She has a background in professional theatre and university teaching, trained in biomechanics with Gennadi Bogdanov (Moscow Theatre of Satire) and in Commedia Dell'Arte most recently (2011) with Antonio Fava in Italy.

Jo-Anna van den Bosch is a dramatherapist in the Mental Health of Older Adults and Dementia CAG for the South London and Maudsley Hospital Trust (SLAM) and Acting Arts Therapy Advisor for SLAM. After a degree in Drama and Theatre Arts and a post-grad in acting Jo started her professional life as an actress and qualified as a dramatherapist in 1995. Over the past 16 years she has worked with older people with mental health problems, on in-patient wards and in the community. Her special interests include older people with psychosis and personality disorder. She has undertaken research in this field – including a

Masters on Psychosis and Dramatherapy. She teaches regularly including The Institute of Psychiatry and most recently at King's College, London. She has organised and presented at many conferences and contributed to several papers including

'Evaluating a hearing voices group for older people: preliminary findings' – Lee, Hannan, van den Bosch et al (2002) *International Journal of Geriatric Psychiatry*

'Dramatherapy with older people suffering from functional mental disorders' – van den Bosch, Hales and Philpot (2005) *Psychogeriatria Polska*

as well as providing clinical material and discussion for *Drama as Therapy* by Phil Jones (2007) Routledge.

15.00 Tea

15.45–18.15 BADth Annual General Meeting and General Meeting

OR

AN INTRODUCTION TO DRAMATHERAPY, TEXT AND SCRIPT

In this workshop we will use both script and improvisation to explore some playful therapeutic possibilities, and in so doing will discover how both are closely interrelated and can take their appropriate place in sessions of dramatherapy.

What we usually understand by script is that which is set down or fixed, and text can be taken to mean the particular language used in its written expression. Fixed though the words on the page of a script always are, they are also a formalisation of what has initially only been dreamed up and imaginatively inhabited and enacted. The words in the script aim to communicate a blueprint for how that imagined drama is to be played out. In taking hold of and working with a text (origin of meaning being 'something woven'), we do indeed get hold of threads – threads of imagery, story and meaning so that the life of the play we create can shed light on the lives we are living. The dramatherapist's art and skill can lie in knowing which specific pieces of text or dramatic promptings to 'prescribe' for his or her clients and how best to work with words and action, whether they are on the page or off it.

Charlie Moritz is a dramatherapist working with asylum seekers and refugees as well as in private practice. He is one of the team teaching actors in training at Manchester Metropolitan University's School of Theatre, where he specialises in both scriptwriting and devising for theatre. He has written for stage and screen,

and has taught scriptwriting and screenwriting to very varied groups in the UK and abroad. Charlie has long been interested in the interplay between creativity and healing and runs courses mixing writing, drama and dramatherapy technique.

19.00 Dinner

20.30 Come along and have a night to remember with Salsa, Cuban Rueda, African-Cuban Drumming and more!

No previous experience required.

No Pressure, Just Pleasure.

Salsa by the Sea – salsabytheseas@gmail.com

SUNDAY

7.00 to 7.45 Warm-up workshop

Cathie Sprague will lead a warm up workshop based around several years of experience working in new circus & physical theatre. The workshops are aimed at all levels of ability and will include exercises from a wide base of disciplines including tai chi, yoga & Chinese acrobats. Please bring a yoga mat if you have one.

8.00 to 8.45 Breakfast

10.00 to 12.45 Workshops options 1–6 /papers option 7

OPTION 1
WORKING WITH SACRED SCRIPTS

This workshop aims to explore the intercultural implications of working with scripts that have a sacred rather than secular meaning for the client. Currently this area of practice remains underexplored whilst we as dramatherapists often use stories / myths from a secular 'etic', rather than a religious 'emic' perspective (Geertz, 1966, 1973). Using principles and techniques from bibliodrama (Pitzele, 1998) we will use analogous texts from the Baghavad Gita, the new and old testaments of the Bible and the Talmud to explore the different cultural and secular / religious meanings for the workshop participants. Whilst the key texts spring from Christian, Hindu and Jewish traditions, drama and a variety of art forms will be utilised, with the underlying principle of the importance of being able to work across religious and cultural diversity. There will be space in the

workshop to discuss applications to clinical practice and participants will be invited to contribute vignettes (from personal and/or clinical experience) for a publication on dramatherapy in this area.

Mandy Carr is a dramatherapist, arts therapies supervisor and teacher, and has set up dramatherapy within mainstream and special educational contexts, as well as adult mental health. She explored cross cultural awareness within dramatherapy in her MA dissertation and is currently the convenor of BADth's Equality and Diversity Subcommittee. An area of special interest is the use of arts therapies to support young asylum seekers and refugees. Publications include:

'An Exploration of Supervision in Education' co-authored with Emma Ramsden, in *Supervision of Dramatherapy*, edited by Phil Jones and Ditty Dokter, (2009) Routledge, and 'Caught in the Tension between Child and Adult' in *The Power of Words: social and personal transformation through the spoken, written and sung word*, edited by Caryn Miriam-Goldberg and Janet Tallman, (2007) TLA Press.

Ditty Dokter PhD, pathway leader MA Dramatherapy Anglia Ruskin University and professional lead/head arts psychotherapies, Hertfordshire Partnership NHS Trust. Ditty has many years clinical, teaching and research experience both nationally and internationally. Her research area of interest is intercultural practice. Her most recent publications are: 'Embodiment in dramatherapy' In P. Jones (ed) Drama as therapy vol 2 (2010): Routledge, 'Helping and hindering processes in UK arts therapies group practice.' *GROUP Journal* 34 (1) Special issue groupwork and creative arts therapies, 'Dramatherapy assessment: standardised or individualised?' In D. Read Johnstone and S. Pendzik (eds) *Assessment in dramatherapy*: (2011) Charles C. Thomas, and with Holloway, P. and Seebohm, H. (eds) *Dramatherapy and Destructiveness. Playing with Thanatos whilst developing the evidence base*. (2011) Routledge.

Roshmi Lovatt is an integrative arts psychotherapist and supervisor. Roshmi has several years experience working in private practice, foster care, NHS and corporate/workplace settings. Her area of interest is intercultural practice, having worked within an Asian women's counselling centre as well as with refugees and asylum seekers. She is the co-author (with D. Dokter) of 'Intercultural supervision: the issue of choice' *Supervision of Dramatherapy*, edited by P. Jones and D. Dokter, (2009) Routledge.

OPTION 2
'AND THEN I TURN AROUND AND SAY TO MYSELF…' EXPLORING INTERNAL SCRIPTS

This workshop looks at creating text in the form of dialogues by externalising and exploring the internal conflicting thoughts which many of our clients' experience.

It will incorporate a performance of part of the play script *The Last Group* which highlights the worries of Maria, a central character, who experiences intrusive thoughts of harming children.

This workshop will be of particular interest to those working with people who experience mental health difficulties and for therapists looking to incorporate cognitive therapy into their work in a more creative way.

Alison Gilmour is a BACP accredited psychotherapist and dramatherapist. She has over 20 years experience of working within both the NHS and private practice and specialises in adult mental health.

Alison now lives and works in Harrogate, North Yorkshire, as a therapist, supervisor and trainer. Her most recent 1 act play *The Last Group* on which this workshop is based is published by Cressrelles Publishing Company.

OPTION 3
AUTOBIOGRAPHICAL THEATRE AND INTERTEXTUALITY: CONVERGENCE OF EXPERIENCES

Autobiographical theatre is a theatre form whereby aspects of one's own life are staged and performed for an audience. In autobiographical theatre, the script becomes an extension and aesthetic reworking of a personal narrative. The process of performing personal material is characterised by a creation of meaning for those involved through the act of artistic creation that will affirm one's own identity or hold the potential for the emergence of new-found awareness and understanding. But it is also characterised by a communication of meaning to an audience that will be the witness of the performed narrative. The presence of an audience creates a possibility for a process of engagement that will help to elucidate the effect of the performed story and its quality to create resonance for other stories to emerge.

In this workshop, I will refer to the notion of intertextuality to describe the relationship between texts and the way meaning is drawn from that relationship to other texts and narratives. I will start from the poststructuralist perspective

developed by the literary theorist Julia Kristeva before an exploration of more recent approaches. I will also consider a cultural relational model (Judith Jordan) to investigate how our relations to texts reflect and inform the way we relate and construct meaning at a social and cultural level.

In a community context, the act of telling and performing personal stories can be a powerful tool to transform personal and social relations. This workshop will be mainly practical and experiential and will be an exploration of the interplay between personal and social narratives. It will look at the implications of intertextuality for the development of human relations based on dialogue, cooperation and interaction.

Jean-François Jacques is a dramatherapist in private practice and in an adult mental health service in the NHS. He is founder and director of Out-Side-In: Centre for Dramatherapy and Therapeutic Theatre. He has presented at previous BADth conferences and recently published a paper in *Dramatherapy*. He is an invited tutor on the MA in Dramatherapy at Anglia Ruskin University where he teaches Autobiographical Theatre.

OPTION 4
NORA'S MEN: A DRAMATHERAPY ENCOUNTER WITH HENRIK IBSEN'S PLAY *A DOLL'S HOUSE*

This workshop will give the participants a possibility to explore their identity and different selves in a dialogue with the well-known Norwegian play *A Doll's House* (1876). The play is a complex reflection of a social reality well over a hundred years ago in the outskirts of Europe. It was controversial at the time because Nora leaves her husband and children at the end of the play. With the play as a backdrop and inspiration, the overall theme of the workshop will be the conditions of love and of developing authentic relationships to other people and living beings. The workshop will be a coherent dramatherapy session offering at the same time a variety of ways of working with a written script that can be transferred to other contexts and plays. No previous knowledge of Henrik Ibsen or *A Doll's House* is necessary.

The workshop title *Nora's Men* refers to research undertaken by Ellen Foyn Bruun some years ago into the male characters in the play. Usually, *A Doll's House* is analysed with focus on the main female character, Nora. From this research I discovered that all of the characters, as a whole 'living organism', create a web of relationships, mirroring each other in different ways and on different levels, on the story level and in the inner structure of the play. In this workshop the tension of chaos and order within Ibsen's play will be further

explored and serve as a holding form for the participant's own experiential meeting and exploration of the overall theme of love and relationship to self, others and the world.

Ellen Foyn Bruun, dramatherapist (Sesame) and associate professor, teaches drama and theatre studies at the Norwegian university, NTNU, including, from 2011, a new dramatherapy module. Her research interest is mainly action-based seeking to create new ways of interdisciplinary praxis.

David Keir Wright is a post graduate research student at Queen Margaret University, Edinburgh.

OPTION 5
SAME DIFFERENCE? AN EXPLORATION OF THE CONCEPT OF SCRIPT IN TRANSACTIONAL ANALYSIS

Eric Berne, the founder of Transactional Analysis defined script as 'a life plan made in childhood, reinforced by parents, justified by subsequent events, and culminating in a chosen alternative'.

The analysis of script is one of the cornerstones of transactional analysis and in this workshop we will be exploring how Berne's specific concept of life script can be explored through dramatherapy exercises and other techniques. Berne was himself interested in the power of fairytales and myth and we will be using these and other creative metaphors to guide our understanding of individual, family and cultural script.

The workshop will cover:

- ❑ a theoretical understanding of life script in Transactional Analysis
- ❑ exercises to enable participants to have some awareness of their own script process
- ❑ reflections on how TA script theory can be incorporated into dramatherapy practice
- ❑ reflections on how much we might, as dramatherapists, already be working with a TA concept of script.

Rodger Winn is an experienced dramatherapist, supervisor and trainer. He has an MSc in transactional analysis psychotherapy and he is interested in relating TA theory to dramatherapy practice.

OPTION 6
COMMUNICATION THROUGH PLAY – A SYSTEMIC DRAMATHERAPY APPROACH

This workshop will explain the content, delivery and outcomes of this ambitious multi-layered communication, language and literacy project. In line with the conference aims, the workshop will provide an opportunity to explore the many dimensions of the interplay between script and text.

Communication Through Play was funded over 3 years, delivered in 28 children's centres and reached 1,000 participants. The overall aim was to transform interactions between parents and early years' workers with the child by igniting the sense of play in and between all participants.

Central to *Communication Through Play* is a PlayStory©. A PlayStory is a structured intervention based on an illustrated storybook; interwoven with this are visual and verbal elements supported by the text and illustrations. The script consists of attention to language, physicality, object, and space. It is not possible to anticipate what a participant will do or how they will respond, yet we are able to embrace their responses within the boundaries of the PlayStory. The narrative provides structure whilst the ability to improvise and welcome all contributions encourages engagement and play.

Workshop participants will be invited to share, explore and develop their knowledge and experiences of script and narrative. It will be an opportunity to focus on developing relationships, supporting communication and using imagination. Through facilitated paired and group exercises this workshop will help us get in touch with our sense of curiosity and enjoyment of play.

Roya Hamid: Roya's first job after university and drama school was teaching clowning in a drug rehabilitation centre. She believed then as she does now in the power of drama and play to re-invigorate lives, so she enrolled with Sesame in 1992 to become a drama and movement therapist.

Her primary role now is the director of *Marvellous Productions*, a creative arts therapy organisation which delivers training and consultancy in health and educational settings facilitates. She also lectures and runs workshops for dramatherapy, childcare and play work students, and is a qualified clinical supervisor.

Through *Marvellous Productions*, she has devised, designed and delivered significant projects within the Health, Education, Early Years, and Library sectors in and around London. Her training programme, 'The Playful Practitioner',

focused on the importance of the playful adult in the workplace. This project was identified as ground-breaking by the then Department for Children Schools and Families (DCSF) and was featured on the front cover of their quarterly publication *Early Years*. She delivered the keynote speech at a conference at Chichester University as a result of this work. More recently 'Communication Through Play' featured in *Nursery World* (August 2011) under training and development.

OPTION 7 – Papers
A RITUAL THEATRE 'TEXT' FOR INDIVIDUAL SHORT TERM DRAMATHERAPY

This talk will present a possible solution to working with a script, the dramatherapist's text or 'internalised map' for short-term dramatherapy in the NHS when working with outpatients (up to twenty-four sessions). This narrative is not a manual but an evolving relational process, where a client's needs are placed centre stage.

The syntax of this ritual theatre form that has grown out of clinical practice, its grammar, the conceptual framework, the parts of speech, the techniques, can generate the seeds for a meaningful rationale for dramatherapy.

There is the word, the phrase, the sentence, but also important are the spaces between them, the pauses, equally the syllables, punctuation, which, if given weight, enable symbol, image, allegory, metaphor and sign to operate.

These 'figures of speech' act as a simile for offering a client a triad of possibilities within a positive therapeutic alliance: active dramatherapy, animating points of urgency, or sitting down dramatherapy.

Delegates attending this talk will receive a handout that develops the hypothesis and details a compendium of techniques for short-term individual dramatherapy when practising with outpatients in Primary Care Mental Health Services.

STEVE MITCHELL is a full-time dramatherapist in the NHS (for twenty-four years) and part-time project director of Pathfinder Studio (for thirty years). He was a part-time trainer for thirteen years and, for nine years, course director of the dramatherapy training at The Institute of Dramatherapy at Roehampton in London (1993–2002), now the University of Roehampton. He is widely published and has also presented work in Denmark, Greece, Israel, Ireland, Norway, and the USA, as well as numerous events in the UK.

AND

STRUCTURING THE THERAPIST'S ROLE: AN EXPLORATION OF KING OEDIPUS

Dramatic texts are not only an integral part of the dramatherapist's work with clients. They are also an art form which can provide therapists with an in-depth context with which to reflect on themselves, their work and roles. Whilst the play King Oedipus is well-known for influencing Freud's development of the Oedipus complex, in this paper Marina Jenkyns mines it for quite other riches. By exploring the roles of Tiresias and the Chorus, she shows how these can illuminate the role and tasks of the therapist. Aspects of the interface between psychoanalysis and dramatherapy will inform the ideas presented but the Sophocles text itself is the raw material for the paper. This paper is offered in conjunction with a workshop though can be attended separately. It is not necessary to have a working knowledge of the play to attend but those who have reacquainted themselves with it beforehand may find the session more resonant.

Marina Jenkyns M.A. PGCE studied English at the University of Cambridge, taught English and Drama in schools and universities before training as a dramatherapist. She subsequently studied the psychoanalysis of organizations at the Tavistock Clinic, London. She has been involved in the training of dramatherapists and arts therapies in Britain and abroad and was Chairperson of the British Association of Dramatherapists from 1988–1992. Her particular interests lie in the relationship between psychoanalysis and dramatherapy and the use of dramatic texts in dramatherapy. She works primarily in private practice, and offers support to people in a wide variety of organizational contexts on role, authority and presentation. She is now spending more time on her own writing of poetry and short stories and is currently working on a play. Her several academic writings include *The Play's the Thing: Exploring Text in Drama and Therapy* (Routledge 1996).

This paper and the workshop (option 8) relate to one another; whilst they can be attended individually, participants should find that attendance at both enriches their experience of the themes presented.

14.30 to 18.00 Workshops options 8–13 / papers option 14

OPTION 8
SOPHOCLES AS THE DRAMATHERAPIST'S MENTOR

Two people meet on a road. They decide to travel together. One is the client and one the therapist. In this workshop participants will explore the text of Sophocles'

play King Oedipus. We shall consider the effect of our clients' stories and process on the therapist and, helped by the text, explore many facets of our role which can support and enhance the journey. Participants need to bring a copy of the play with them, preferably the Penguin Classics version.

Marina Jenkyns. Please see option 7 for information about Marina Jenkyns.

OPTION 9
'OH GOD, I COULD BE BOUNDED IN A NUTSHELL AND COUNT MYSELF KING OF INFINITE SPACE, WERE IT NOT THAT I HAVE BAD DREAMS.'

Hamlet Act 2, Scene 2, 253–255.

Using the heightened language of the text of Shakespeare's greatest play helps us enter what Cicely Berry calls 'landscapes of the mind', which are crowded with metaphor, filled with emotion and structured by thought. With *Hamlet*, as it is with us and our clients, the action of the present is continually informed by the past; as we speak and move, our thoughts are prompted by different aspects of self, and our minds are never still.

In Ian Rickson's marvellous production of *Hamlet* at the Young Vic, the audience enters the auditorium after negotiating dimly lit corridors, past psychiatric consulting rooms, observed by staff bearing clip charts who never make eye contact. The thrust stage is cut by a huge clanging metal door, dividing the staff from the patients – the sane from the mad. As never before, I was moved by the emotional distress of Hamlet himself, Ophelia, Gertrude and even Polonius. And at the end I felt elated and energized, knowing that I had witnessed something extraordinary, yet bounded by space, text and understanding. I knew that this is why I work with text as a dramatherapist, within a Theatre Model – because it works!

In this workshop we will examine context, play with words, reach emotional depths and allow the thoughts within the text to move ourselves into new understanding and meaning.

Brenda Meldrum trained as a psychologist, and a performer, she ran a children's theatre for 10 years and taught at the London School of Economics before becoming a dramatherapist and play therapist. She works as a consultant in a mainstream primary school in South London where she is currently working with young people. Her company *Playing Matters*, delivers accredited courses to counsellors, therapists, school staff, social workers and youth workers.

OPTION 10
VOICES AND VISIONS: A SCRIPT FOR DRAMATHERAPISTS

John Casson completed his PhD in 2002 and immediately wrote the play *Voices and Visions* based on his research into dramatherapy and psychodrama with people who hear voices and struggle with psychotic experiences. The play was successfully staged in 2006 and has been read by students and others who have enjoyed it both as theatre and a source for understanding the potential of therapeutic value of drama with people who hear voices. For information on John's research and the play see: www.creativepsychotherapy.info

We will explore the playscript of *Voices and Visions* as a source for dramatherapists and those interested in therapeutic work with people who hear voices. This will be a practical theatre workshop exploring and enacting key scenes and discussing their impact, meaning and potential use in therapeutic work. Sections of the script will be provided. The whole script is available on line at: www.casson.123web.co.uk/uploads/VOICES%26VISIONS.pdf

Dr. John Casson has been a dramatherapist for 27 years and a psychodramatist for 20. He has been a trainer and supervisor since 1991. He is a playwright, poet and puppeteer.

OPTION 11
WHO DO YOU THINK YOU COULD BE?

A practical and physical workshop to investigate our scripted roots and where we believe they originated from and where we might be going with them.

We will look at family and ancestral scripts as well as those we may have adopted from the environment and socially, through to school and work.

We will investigate the nature of these scripts through partner and group work using tried and tested dramatherapy techniques as well as incorporating some aspects of Family Constellation work. We may then move through designated ages and spaces to where and when we began to resist and rebel against these scripts and how and in what forms this rebellion took place.

We will try to unearth any guidance from these experiences and hopefully produce a new script for our brilliant futures.

Ye Min was a special needs teacher before training to become a dramatherapist. He is currently working with children and families for the NHS.

Cathie Sprague has a background in circus and street theatre. Since training as a dramatherapist she has worked with a variety of client groups and is currently working with young people affected by domestic violence.

OPTION 12
APPROACHES TO WRITING ABOUT DRAMATHERAPY

This workshop is a shortened version of the highly successful CPD day that took place in London in 2011. It will take the form of three sections each facilitated by different presenters

- ❑ What do you want to write about? – Anna Seymour
- ❑ Writing effectively about your ideas. – Sheelagh Strawbridge
- ❑ Getting your work published. – Wendy Leung and Jennie Atkinson

The aim of the workshop is to look at the writing process in a structured way and to support participants to develop their work through to publication.

Anna Seymour is the editor of *Dramatherapy*, Journal of the British Association of Dramatherapists

Sheelagh Strawbridge is a member of the Editorial Board of *Dramatherapy*

Wendy Leung is Journals Managing Editor, Routledge, publishers of *Dramatherapy*

Jennie Atkinson is Journals Publishing Editor, Routledge, publishers of *Dramatherapy*

OPTION 13
WALT DISNEY AS PROMPTER

The title of this workshop is inspired by Murray Cox's seminal book *Shakespeare as Prompter*, where the author explores the poetic language of the Bard as a tool to understand both the client's inner conflicts and the processes of transformation occurring in the course of therapy. I am far from suggesting a parallel between a poetic genius and what has turned out to be a multinational form of entertainment. However, it is a fact that for half a century Disney's films have gained a particular place in our collective imagination. This happened for many reasons: the symbolic value of characters and plots, often charged with mythical resonances; the interplay of shared emotions and feelings, focused through a skilled use of narrative and visual techniques; the modes of

expression and fantasy akin to children's world view. Whether all this depends on refined marketing strategies or on actual artistic abilities, it is not the point; the important fact is that these works speak to us. They can provide a mirror to examine and re-work parts of our internal world.

The workshop is aimed at exploring characters, events and images from Disney's films, considering how they affected us in our youth, and reworking them creatively in the group. This will enable us to frame at a safe distance our ways of being in the world, sharing them with the others and building together new symbols and transformation tools.

Salvo Pitruzzella is a dramatherapist, psychodramatist and creative drama teacher from Palermo, Italy. He works as a dramatherapist with adolescents and adults in mental health care units.

Since 1998, he has been the dramatherapy course leader at the Arts Therapies Centre (www.artiterapie.it), Lecco, the major institute of its kind in Northern Italy. He teaches Dramatherapy on Arts Therapies Master courses at Rome and Palermo Universities, and runs workshops all around Italy.

He is the author of several books, including *Introduction to Dramatherapy: Person and Threshold* (2004) Routledge.

He also wrote a novel, *L'ultima vendemmia*, Edizioni Creativa, (2010) and edited the first unabridged version of William Blake's *The Four Zoas*, published in 2007, the 250th anniversary of the poet's birth.

His current interests are the use of performance in therapeutic processes, and exchange among the Arts Therapies.

Website: www.drammacreativo.it

OPTION 14
CORRUPT KINGS, SEDUCED HEROINES AND INCARCERATED MONSTERS: AN EXPLORATION INTO THE MINOTAUR'S LABYRINTH USING DRAMATHERAPY IN A FORENSIC UNIT

As a dramatherapist working for the NHS in a medium secure unit in East London, my initial question appeared quite straightforward: What relevance does an ancient Greek myth have for modern day, inner city, forensic patients? However, further exploration of the well-known story of 'Theseus and the Minotaur', using drama and movement, precipitated deeper thinking around the

myth: Could it also be a mutative metaphor for our working environment? How does thinking symbolically about archetypes and our chosen or projected interchangeable roles, contribute to understanding of our response and subsequent treatment of mental health problems? This presentation has become, therefore, part case study, and part allegorical reflection.

Absent fathers, perverse mothers, shameful secrets, collusion, murder and escape, this could read like the family history in the patient files in a forensic unit, yet the popular myth is also a powerful metaphor for the journey into the unconscious and confrontation of our own monsters. The story, originally told in an oral-poetic tradition, has probably mutated with every telling, and there are certainly many different versions in print today but, the main elements and the thread that weaves them together remains constant, allowing us to make our own connections and create our own narratives.

The presentation looks at the enactment of the myth within the Dramatherapy sessions, what it communicates symbolically, and contains footage of patients in role, discussing their experience.

Lorna Downing has worked for thirteen years as a dramatherapist in forensic mental health settings with people who have schizophrenia, personality disorders, learning disabilities, and those who misuse substances. She is also a filmmaker and a CAST clinical supervisor.

AND

A TALE OF TWO TEXTS

This paper looks at how a classical text, *The Odyssey*, was used with two very different dramatherapy client groups; elders in a residential home and 12–13 year old boys in a secondary school. The encounter between text and client group was distinctive in each setting. At one level, the text and its narrative structure remained the same for both groups, but on every other level, including locale; environment; organisational support; age; gender; life-experience; physical and cognitive ability, the text was transformed and became, in effect, 'a tale of two texts.'

Whilst the social and cultural values and meanings ascribed to canonical texts, such as *The Odyssey*, are often presented as 'fixed', this paper suggests that it is the transformative potential and mutability of these texts that allows for such a creative engagement with them. The expectations that both therapist and client bring to how and why they engage with text can be confounded by the unfolding experience. This paper will examine the distinctive contribution that working

dramatherapeutically with narrative text, canonical or otherwise, can have in generating contrasting readings and outcomes for client groups.

Kim Diment is a 2nd year dramatherapy student, studying at the Southwest School of Dramatherapy, Exeter. She has previously worked as an educational researcher and a teacher.

19.00 Dinner

21.00 PERFORMANCES

MEASURE ME, REMEMBER ME

In this musical show, devised, written and performed by Jonathan Hirst, a series of songs – sometimes moving, sometimes funny, sometimes bizarre – characterises the diversity of the clients we help as dramatherapists. It reminds us that, in the midst of the urgent need to evaluate our practice, we are dealing with people, and that distance travelled can be measured in different ways.

Jonathan Hirst is a dramatherapist practising in Lancaster. He works in adult mental health, specialising in substance misuse. He is also a part-time professional musician and singer-songwriter.

OR

HOW DO YOU THINK I FEEL?

What happens when the rationale mind and the feeling body have different opinions?

This short play is based on the work of Yalom, Nietzche and the many clients that we have encountered in 16 years of working as Dramatherapists. It was born out of a moment when a client asks her therapist: How do you think I feel?

The therapist pauses before answering. But from what part of her does the answer come?

This is an exploration of the therapist client relationship. It works with the opposites. When the client is feeling, the therapist does the thinking but when the client is thinking does the therapist do the feeling?

The principal and power of the therapeutic relationship is explored in this devised piece of theatre. The text was written by the performers and incorporates a well known story often used in dramatherapy.

It was first performed at The Ecarte Conference in Tuscany in September 2011. The performance lasts thirty minutes.

Alyson Coleman and **Kate McCormack** met and trained as drama and movement therapists in 1995 at Central School of Speech and Drama. They currently live and work in London.

Alyson worked as a professional dancer and actress after three years studying performing arts.

She developed and works within a drama therapeutic children's bereavement service within the NHS, working with children with life limiting/life threatening conditions. She is a supervisor and lecturer on the MA Drama and Movement Therapy (Sesame) training at Central School of Speech and Drama. Alyson is currently undertaking a Doctorate in Psychotherapy by Professional Studies where her research focuses on dramatherapy and bereavement.

Kate works at The Bethlem Royal and Maudsley NHS hospitals in London where she has been Senior Dramatherapist for the past fifteen years, specializing in mental health with particular emphasis on eating disorders and self-harm. She has lectured at many internal and external organizations. Kate also runs a private supervision practice and supervises students from Roehampton University and Central School of Speech and Drama (Sesame). Kate previously trained and worked as a professional actress and more recently has appeared in a series of short films.

MONDAY

7.00 to 7.45 Warm-up workshop

Cathie Sprague will lead another warm up workshop based around several years of experience working in new circus & physical theatre. The workshops are aimed at all levels of ability and will include exercises from a wide base of disciplines including tai chi, yoga and Chinese acrobats. Please bring a yoga mat if you have one.

8.00 to 8.45 Breakfast

10.00 to 11.30 Workshops options 15–18 / papers options 19–22

OPTION 15
'I CAN'T PROMOTE DRAMATHERAPY' … AN UNHELPFUL INTERNAL SCRIPT OR THE IMPOSSIBILITY OF A WORDLESS PROCESS

In these days of tight budgets and targets we need to protect our ground and also explore new areas to find work more than ever before, so can the language of sales possibly help us as therapists?

Using professional communications and marketing as a metaphor this workshop will begin with a short presentation exploring the principles of both in relation to the challenges that face us as dramatherapists.

We will then explore how this can help us improve communications in our therapy work settings a) to explain the power of our craft to commissioners and (b) to ensure we are receiving the full scope of referrals from colleagues.

We will explore through a workshop format:

1) Our internal script – what is the problem with 'selling' anyway?

Explore the obstacles we hold onto that prevent us from promoting our craft.

2) What we can apply from marketing and communications to grow our own practice.

What is our 'unique selling point' and who needs to know about it? We will brainstorm tactics that nurture a 'sales team', fostering advocates and allies in the workplace.

Can we 'package' dramatherapy for different 'markets'? We will have fun creating exercises that reveal the power of dramatherapy in five minutes for different commissioning cultures such as NHS, Schools and Charities.

Brainstorm how to identify the 'best targets' to increase our 'share' of the therapy market.

Louise Combes spent 20 years marketing Theatre, Film and TV in private, public and voluntary sector. She became a dramatherapist in 2006 and currently works with young people experiencing their first bout of psychosis.

OPTION 16
FINDING THE MEANING

Text offers a useful structure in Dramatherapy but how do we choose and use it? What if our clients have difficulties or differences in cognition, language, speech, sensory impairment? How can we enable a meaningful experience for the individual as well as providing opportunities for positive connection with others? This experiential workshop will draw on our work in Learning Disability and Mental Health Services. Our approach is to present text as catalyst, not constrictor. The process of taking, breaking and re-making the text, allows meaningful and non-threatening engagement for the client/s.

We will begin as a group looking at the whole text. Participants will be encouraged to identify, extract and explore the particular meaning the text holds for them. After time for individual work using a range of creative means, participants will be encouraged to re-group enabling the re-made text to emerge.

Elisabeth Burgoyne is a dramatherapist (Northern Trust for Dramatherapy). She has worked in the NHS for fourteen years in adult mental health, with young offenders and currently in adult learning disabilities in Oldham.

Julie Williams is a dramatherapist and currently Clinical Lead of the Creative Arts Therapies Service in Oldham.

OPTION 17
I SHALL WEAR PURPLE!

This workshop will take a selection of poetry and prose to inspire and help us explore transition points in our lives. Many of us, both male and female, work with internal scripts passed down by our families and society. From Larkin's Mum and Dad to Jenny Joseph's warning that she will wear purple, we will use literary frames to help explore our responses to self-limiting scripts in order to embrace change.

What happens when we are forced to re-write our scripts because of unexpected changes to our circumstances caused by separation, job loss or children leaving home? How can dramatherapy enable us to find our way on a new path which celebrates our creativity and resilience?

This workshop will explore what new scripts we would like to write for ourselves and allow us to practise them

'So people who know me are not too shocked and surprised
When suddenly I am old and start to wear purple.' (J Joseph)

Ann Dix is a freelance dramatherapist and supervisor. She has worked for many years with children, young people and families using play and dramatherapy. Ann faced her own change of script when her service was closed in 2011, encouraging her to begin to write a new more creative one. Ann also works for Leeds Counselling.

Julie Lloyd is a dramatherapist and counsellor. She worked in Theatre-in-Education after completing her degree in English and Drama and before her dramatherapy training. She has worked in the NHS, Education and Community settings, as well as freelance for 20 years.

OPTION 18
JOURNEY TO THE CENTRE OF THE BRAIN

A synopsis of the film text 'Journey to the centre of the earth' will serve as the basic storyline for an action and writing workshop highlighting the relationship between neuroscience and dramatherapy; exploration of the brain through action methods delving deep into the chasms of the brain, pioneering unchartered territory and journeying to its core. Encountering obstacles, sudden arrival at unknown destinations, heightened awareness – what happens next? … who? why? and where? Together we will fire the imagination to create our own script, unique to individual and collective journeys, gaining enhanced knowledge of clinical conditions such as epilepsy, dementia and movement disorders. Participants will gain a deeper understanding of brains and minds, discovering new perspectives to enhance dramatherapy practice.

Jude Kidd combines dramatherapy with neuroscience, refuting the empirical belief that the disciplines are unrelated. She works with Kids Company Charity and is a dramatherapist and supervisor in private practice in London.

OPTION 19
RE-WRITING THE SCRIPT: DRAMATHERAPY AND THE COUNTER CULTURE

This paper will explore the counter-cultural roots of contemporary dramatherapy. Genealogy will be considered both in terms of theoretical orientation – drawing on thinkers such as Roszak, Rogers, Glock and Bellah – and in terms of practice – with particular reference to the experimental work of the neo-avant-garde and a focus on Kaprow and the happenings movement.

The presenter will consider how radicalism, both in terms of form and content,

may serve to challenge contemporary dominant cultural scripts both for therapists and their clients.

Dr Emma Brodzinski is a Senior Lecturer in drama and theatre at Royal Holloway, University of London.

OPTION 20
NORA'S MEN: A DRAMATHERAPY ENCOUNTER WITH HENRIK IBSEN'S PLAY *A DOLL'S HOUSE*

This paper will present, in detail and from a theoretical perspective, how the play text offers deep insight and knowing of human existence. The aim of the paper will be to demonstrate that the play text contains a rich pool of ***embodied*** meaning that offers a rich potential for dramatherapy practice, in the same way as known from other 'big' playwrights (Shakespeare for example). The paper will argue that the mythical deep structure of Ibsen's play matches particular needs in our globalised society today for symbolic recognition and enables the holding of the tension of continual deconstruction and construction. The performative quality of Ibsen's text will be developed as a pro-active and inter-active way of reading that suggests a new understanding of Ibsen's 'realism'. The gender focus will be explored as metaphorical and archetypal, rather than biological and social-constructivist.

Ellen Foyn Bruun. Please see option 4 for information about Ellen Foyn Bruun.

This paper can be attended independently from the workshop on Sunday morning (option 4).

OPTION 21
'WHAT HAPPENS NEXT?'
HOW OVARIAN CANCER FORCES A WOMAN INTO A NEW DRAFT OF HER LIFE SCRIPT

This paper will explore how ovarian cancer disrupts a woman's life script, as a diagnosis of this condition has an impact on many areas of her life which define her identity and her life story. Women are forced to reconsider the future 'scenes' of their life scripts as they deal with loss of fertility for younger women, a challenge to plans and ambitions and existential threat. Ovarian cancer forces women to 'rewrite' their planned life script.

Philippa Carr will be sharing vignettes from experiential groups she has run with women for Target Ovarian Cancer, where hand-held objects, reflective writing and action planning are used to facilitate the creation of a new personal text.

Finding My New Normal has been run across the UK as a residential weekend for the last 2 years.

Ovarian cancer will be explored as a threatening object in the psychoanalytical sense, that may be painfully integrated into the evolving life script of the individual.

The psychosocial impact for women living with ovarian cancer which will impact on each system in a woman's life will be considered, including family and friends, workplace and life partner.

6,500 women will be diagnosed each year in the UK with ovarian cancer and of those only 36% will survive 5 years.

For further information: www.targetovariancancer.org.uk
pcarr@targetovarian.org.uk

Philippa Carr is a dramatherapist. She leads on the national survivorship programme exploring psycho-social issues for Target Ovarian Cancer. She is a dramatherapy supervisor and former Senior Dramatherapist at Hertfordshire Partnership NHS Foundation Trust.

OPTION 22
TRANSLATING RELATIONAL SUBTEXT: A METHOD TO AUGMENT THE PROFESSIONAL TRAINING OF TEACHERS.
TRANSLATING CREATIVITY AND THE USE OF METAPHOR IN THE SUPERVISION OF DRAMATHERAPY TO AN EDUCATIONAL CONTEXT: A RESEARCH PROJECT

This paper will consider how creativity and the use of metaphor, as applied in the supervision of dramatherapists, can be translated to an educational context in order to explore the explicit / implicit dynamics between the teacher trainee and the organisation in order to support the super objective in training for teaching; how to 'be a teacher.' The existing literature on the supervision and mentoring of secondary school teacher trainees calls for changes in pre-service teacher education. There is a particular emphasis on the need to include reflective and experiential learning, within training programmes, in order to provide the trainee with self-knowledge of their own emotional strengths and weaknesses as an immunisation against the interpersonal complications that they will experience during their professional careers with students. Self-knowledge enables teacher trainees to unpack and to make sense of the unconscious relational subtext (the unspoken thoughts, emotions and motives) that exist between them and the emotionally charged working environments that they find themselves in.

Julianne Mullen is currently undertaking a PhD at Anglia Ruskin University. She trained as a dramatherapist at Roehampton University. Additionally she has worked as a drama teacher and leading teacher over the past seven years.

11.30 Coffee

12.00 CLOSURE

MAY YOU HAVE WARM WORDS ON A COOL EVENING, A FULL MOON ON A DARK NIGHT AND A SMOOTH ROAD ALL THE WAY TO YOUR DOOR

Scripts and texts come in many formats. The short Irish toast which forms the title of the conference closure includes a host of images intended to convey goodwill to the recipients.

As we prepare to depart we will dramatise some existing texts or create our own to extend good wishes to those who have shared the various explorations of scripts and texts during the time we have been together.

Sarah Mann Shaw is a dramatherapist, integrative psychotherapist and supervisor. She works in private practice in Nottingham.

Madeline Andersen-Warren is a dramatherapist, trainer and supervisor.

13.00 Lunch

BOOKING INFORMATION

Bookings can only be accepted on receipt of the booking form. Participants in receipt of funding must obtain the signature of the person who has agreed funding. We regret that bookings cannot be accepted without this signature. Maps and details of the venue will be sent on receipt of booking form and fee.

CANCELLATIONS

In the event that you have to cancel your place:

Deposit only will be retained if cancelled before **15th June**;

Cancellations made **between 15th June and 1st August** – 30% of full fee **and** the deposit will be retained;

Full fee will be retained for cancellations made after **1st August 2012**.

METHODS OF PAYMENT:

1) Cheque: Payable to 'BADth'

2) BACS/Internet bank transfer:

(please ensure you use your full name as reference):

Bank name: Triodos Bank
Sort code: 16-58-10
Account number: 02179900
Account name: British Association of Dramatherapists

3) PAYPAL:

This payment method will incur a payment fee of 5%, but it allows you to pay using a credit card online. Please let us know if you would like this method and we will send you a Paypal invoice by email. This method of payment is particularly useful if you are sending a payment from abroad as bank fees for transferring money or issuing foreign cheques are usually much higher.

CONFERENCE FEES

Residential places include: single room en-suite accommodation, all meals and beverages.
Non residential fees include: Lunch, dinner and beverages.

Bookings received on and before 15th June 2012:

BADth members Residential – self-funding	£325
BADth members Residential – invoiced, funded by organisation	£370
BADth members Non Residential – self-funding	£270
BADth members Non Residential – invoiced, funded by organisation	£315
BADth student members Residential – self-funding	£285
BADth student members Non Residential – self-funding	£240
Non BADth members Residential – self-funding	£455
Non BADth members Residential – invoiced, funded by organisation	£495
Non BADth members Non Residential – self-funding	£385
Non BADth members Non Residential – invoiced, funded by organisation	£425

Bookings received after 15th June 2012:

BADth members Residential – self-funding	£405
BADth members Residential – invoiced, funded by organisation	£450
BADth members Non Residential – self-funding	£355
BADth members Non Residential – invoiced, funded by organisation	£400
BADth student members Residential – self-funding	£340
BADth student members Non Residential – self-funding	£295
Non BADth members Residential – self-funding	£510
Non BADth members Residential – invoiced, funded by organisation	£550
Non BADth members Non Residential – self-funding	£435
Non BADth members Non Residential – invoiced, funded by organisation	£475

Where places are reserved with a deposit (see booking form for details), the balance must be paid before 15th June 2012. Bookings made on or after 15th June 2012 must be paid in full.

BOOKING FORM

PLEASE PRINT DETAILS

Name: .....

Address: .....

.....

..... Postcode: .....

Telephone: ..... Mobile: .....

Email: .....

BADth member / BADth Student member / Non Member*

Membership number: .....

Residential Place / Non Residential Place*

Do you have any specific dietary requirements? .....

Any special needs? .....

I enclose full fee of ..... / £100 non refundable deposit and will pay balance by 15th June 2012 / invoice an organisation*

** delete as appropriate*

If you are in receipt of funding by an organisation – please complete the following section:

I am to be funded by: .....

Please invoice: .....

Address: .....

..... Postcode: .....

Signature and name of person authorising funding: .....

.....

DO NOT USE THIS FORM TO BOOK FOR AGM ONLY

CHEQUES PAYABLE TO BADth

Please send booking form and payment to:

Heidi Jockelson, Administrator, The British Association of Dramatherapists,
Waverley, Battledown Approach, Cheltenham, Gloucestershire GL52 6RE,
United Kingdom
Tel: 01242 235515 / From outside UK: +44 1242 235515
Email: Badth1@aol.com Website: www.badth.org.uk

BOOKING OPTIONS FORM

WORKSHOP/PAPERS CHOICES

Places for options are allocated on a first come first served basis. Please indicate your first, second and third choices by putting the number 1, 2 and 3 in the boxes provided. Wherever possible, you will be given your first choice. If your first, second and third choices are full, you will be contacted with an alternative choice.

SATURDAY 8th September

15.45 to 18.15

BADth Annual General Meeting and General Meeting

OR

AN INTRODUCTION TO DRAMATHERAPY, TEXT AND SCRIPT
Charlie Moritz

SUNDAY 9th September

10.00 to 12.45 Workshops/Papers

Option 1 **WORKING WITH SACRED SCRIPTS** ☐
Mandy Carr, Ditty Dokter and Roshmi Lovatt

Option 2 **'AND THEN I TURN AROUND AND SAY TO MYSELF…'** ☐
EXPLORING INTERNAL SCRIPTS – Alison Gilmour

Option 3 **AUTOBIOGRAPHICAL THEATRE AND INTERTEXTUALITY: CONVERGENCE OF EXPERIENCES** – Jean-François Jacques ☐

Option 4 **NORA'S MEN: A DRAMATHERAPY ENCOUNTER WITH HENRIK IBSEN'S PLAY *A DOLL'S HOUSE*** ☐
Ellen Foyn Bruun and David Keir Wright

Option 5 **SAME DIFFERENCE? AN EXPLORATION OF THE CONCEPT OF SCRIPT IN TRANSACTIONAL ANALYSIS** ☐
Rodger Winn

Option 6 ***COMMUNICATION THROUGH PLAY* – A SYSTEMIC DRAMATHERAPY APPROACH** ☐
Roya Hamid

Option 7 **A RITUAL THEATRE 'TEXT' FOR INDIVIDUAL SHORT TERM DRAMATHERAPY** – Steve Mitchell

AND

STRUCTURING THE THERAPIST'S ROLE: AN EXPLORATION OF KING OEDIPUS – Marina Jenkyns

Workshops/papers 14.30 to 18.00

Option 8 **SOPHOCLES AS THE DRAMATHERAPIST'S MENTOR**
Marina Jenkyns

Option 9 **'OH GOD, I COULD BE BOUNDED IN A NUTSHELL AND COUNT MYSELF KING OF INFINITE SPACE, WERE IT NOT THAT I HAVE BAD DREAMS'** – Brenda Meldrum

Option 10 **VOICES AND VISIONS: A SCRIPT FOR DRAMATHERAPISTS** – John Casson

Option 11 **WHO DO YOU THINK YOU COULD BE?**
Ye Min and Cathy Sprague

Option 12 **APPROACHES TO WRITING ABOUT DRAMATHERAPY**
Jennie Atkinson, Wendy Leung, Anna Seymour, Sheelagh Strawbridge

Option 13 **WALT DISNEY AS PROMPTER**
Salvo Pitruzzella

Option 14 **CORRUPT KINGS, SEDUCED HEROINES AND INCARCERATED MONSTERS: AN EXPLORATION INTO THE MINOTAUR'S LABYRINTH USING DRAMATHERAPY IN A FORENSIC UNIT** – Lorna Downing

AND

A TALE OF TWO TEXTS
Kim Diment

Performances – 21.00

MEASURE ME, REMEMBER ME – Jonathan Hirst

OR

HOW DO YOU THINK I FEEL? – Alyson Coleman and Kate McCormack

MONDAY 10th September

Workshops/papers 10.00 - 11.30

Option 15 **'I CAN'T PROMOTE DRAMATHERAPY…' AN UNHELPFUL INTERNAL SCRIPT OR THE IMPOSSIBILITY OF A WORDLESS PROCESS**
Louise Combes

Option 16 **FINDING THE MEANING**
Elisabeth Burgoyne and Julie Williams

Option 17 **I SHALL WEAR PURPLE!**
Ann Dix and Julie Lloyd

Option 18 **JOURNEY TO THE CENTRE OF THE BRAIN**
Jude Kidd

Option 19 **RE-WRITING THE SCRIPT: DRAMATHERAPY AND THE COUNTER CULTURE**
Emma Brodzinski

Option 20 **NORA'S MEN: A DRAMATHERAPY ENCOUNTER WITH HENRIK IBSEN'S PLAY *A DOLL'S HOUSE***
Ellen Foyn Bruun

Option 21 **WHAT HAPPENS NEXT? HOW OVARIAN CANCER FORCES A WOMAN INTO A NEW DRAFT OF HER LIFE SCRIPT**
Philippa Carr

Option 22 **TRANSLATING RELATIONAL SUBTEXT: A METHOD TO AUGMENT THE PROFESSIONAL TRAINING OF TEACHERS.**
TRANSLATING CREATIVITY AND THE USE OF METAPHOR IN THE SUPERVISION OF DRAMATHERAPY TO AN EDUCATIONAL CONTEXT: A RESEARCH PROJECT
Julianne Mullen

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