



THEATRE, TEENS, SEX ED

Are We There Yet?

JAN SELMAN AND JANE HEATHER

Theatre Teens Sex Ed Are We There Yet

Tim Prentki, Sheila Preston



Theatre Teens Sex Ed Are We There Yet:

Theatre, Teens, Sex Ed Jan Selman, Jane Heather, 2015-01-02 Comprehensive examination of award winning play's revolutionary effect on teenage sex education via participatory theatre Theatre, Teens, Sex Ed Jan Selman, Jane Heather, 2015-01-12 Fear and embarrassment prevent frank and meaningful communication on the topic of sex Participatory theatre can break the uncomfortable silence and with over 700 performances across Canada Jane Heather's award winning play *Are We There Yet* has been an effective tool for teaching teen sexuality since 1998 The play and accompanying educational program were the subject of a major impact assessment where researchers from many disciplines examined how and why theatre can make change This comprehensive well organized volume by two leading experts in community based theatre offers a rich diversity of material and analysis *Theatre Teens Sex Ed* will be a valuable resource for academics practitioners and specialist readerships in the fields of theatre sex education sociology and public health The play appears in the volume and is available separately as a reproducible PDF A video production of examples of theatrical participation is included on a pocketed DVD Contributors Shaniff Esmail Brenda Munro Tracy L Bear James McKinnon and the *Are We There Yet* Community University Research Alliance Jan Selman is Professor in the Department of Drama at the University of Alberta in Edmonton She directs contemporary and original theatrical work Jane Heather is a playwright and Associate Professor in the Department of Drama at the University of Alberta Both have worked extensively creating theatre for change in collaboration with communities ***Are We There Yet?*** Jane Heather, 2015-02-17 *Are We There Yet* is a funny participatory play and workshop about sexuality health education for fourteen to sixteen year olds The play draws a parallel between mastering driving skills and negotiating relationships and humorously opens a dialogue about sexuality As teens watch and advise characters on stage they feel as safe and free to talk about sexuality and relationship issues as they do about learning how to parallel park ***In Defence of Theatre*** Kathleen Gallagher, Barry Freeman, 2016-04-06 Why theatre now Reflecting on the mix of challenges and opportunities that face theatre in communities that are necessarily becoming global in scope and technologically driven *In Defence of Theatre* offers a range of passionate reflections on this important question Kathleen Gallagher and Barry Freeman bring together nineteen playwrights actors directors scholars and educators who discuss the role that theatre can and must play in professional community and educational venues Stepping back from their daily work they offer scholarly research artists reflections interviews and creative texts that argue for theatre as a response to the political and cultural challenges emerging in the twenty first century Contributors address theatre's contribution to local and global politics of place its power as an antidote to various modern social ailments and its pursuit of equality Of equal concern are the systematic and practical challenges that confront those involved in realizing theatre's full potential ***The Routledge Companion to Theatre and Young People*** Selina Busby, Kelly Freebody, Charlene Rajendran, 2022-10-31 This companion interrogates the relationship between theatre and youth from a global perspective taking in performances and

theatre made by for and about young people These different but interrelated forms of theatre are addressed through four critical themes that underpin the ways in which analysis of contemporary theatre in relation to young people can be framed political utterances exploring the varied ways theatre becomes a platform for political utterance as a process of dialogic thinking and critical imagining critical positioning examining youth theatre work that navigates the sensitive dynamic and complex terrains in which young people live and perform pedagogic frames outlining a range of contexts and programmes in which young people learn to make and understand theatre that reflects their artistic capacities and aesthetic strategies applying performance discussing a range of projects and companies whose work has been influential in the development of youth theatre within specific contexts Providing critical research informed and research based discussions on the intersection between young people their representation and their participation in theatre this is a landmark text for students scholars and practitioners whose work and thinking involves theatre and young people **Popularizing Scholarly**

Research Patricia Leavy, 2021-09-03 The research landscape has changed dramatically over the past couple decades As we have moved from a disciplinary to transdisciplinary terrain as our means for communicating have increased with the Internet and social media and as we've developed new ways of doing and representing research the structures our research may take have also changed as have what our professional lives may look like The Applied Theatre Reader Tim Prentki, Sheila Preston, 2013-10-31 The Applied Theatre Reader is the first book to bring together new case studies of practice by leading practitioners and academics in the field and beyond with classic source texts from writers such as Noam Chomsky bell hooks Mikhail Bakhtin Augusto Boal and Chantal Mouffe This book divides the field into key themes inviting critical interrogation of issues in applied theatre whilst also acknowledging the multi disciplinary nature of its subject It crosses fields such as theatre in educational settings prison theatre community performance theatre in conflict resolution and reconciliation interventionist theatre theatre for development This collection of critical thought and practice is essential to those studying or participating in the performing arts as a means for positive change *Working the Margins of Community-Based Adult Learning* Shauna Butterwick, Carole Roy, 2016-07-08 This volume gathers stories about how various art and creative forms of expression are used to enable voices from the margins that is of underrepresented individuals and communities to take shape and form Voice is not enough stories and truths must be heard must be listened to And so the stories gathered here also speak to how creative processes enable conditions for listening and the development of empathy for other perspectives which is essential for democracy The chapters including some that describe international projects illustrate a variety of art making practices such as poetry visual art film theatre music and dance and how they can support individuals and groups at the edges of mainstream society to tell their story and speak their truths often the first steps to valuing one's identity and organizing for change Some of the authors are community based artists who share stories thus bringing these creative endeavors into the wider conversation about the power of arts making to open up spaces for dialogue across differences Art

practices outlined in this book can expand our visions by encouraging critical thinking and broadening our worldview At this time on the earth when we face many serious challenges the arts can stimulate hope openness and individual and collective imaginations for preferred futures Inspiration comes from people who at the edges of their community communicate their experience Popular Science Arthur Mee,1913 **The Theatre** ,1911 *General Federation of Women's Clubs Magazine* ,1916 **Citizen** ,1832 *London Theatre Record* ,1991 *Theatre Guild Quarterly* ,1929 **Gleason's Literary Companion** ,1866 **Music & Drama** ,1882 *Theatre Magazine* ,1920 **Journal of Education** ,1895 The Journal of Education Thomas Williams Bicknell,Albert Edward Winship,Anson Wood Belding,1895 *New York Star* ,1922

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