Call for Articles draft: Performance for/by/with Young People – TRIC

Performance, potentially both artful and pedagogical, is an integral part of how young people construct themselves and the society they live in. Meanwhile, caregivers, educators and artists imagine, construct, and challenge ideas about young people, young people’s spaces, and young people’s worlds through their creative practices.

The presence of a young person in performance spaces (from school gyms to circus spaces, from theatres to skateboard parks, from living rooms to spaces beyond), whether to watch or to perform, expands the notion of what a performance has the potential to be and *do*, and furthers Susan Bennett’s assertion in *Theatre Audiences* that “cultural assumptions affect performances, and performances rewrite cultural assumptions” (94). These “cultural assumptions” also ask us to consider the adult/youth binary from an ethical standpoint – how are the tools we use to discuss and research “adult” creative work applicable to ways we document, assess, develop, and share creative work for young people, whether babies, early years, children, and/or teens? Examining those cultural assumptions also encourages us to consider the creative process, community taboos, education and training, barriers to participation, and economic support, and ask: what boundaries do we as Canadian society create for what a young person can or may do, see, and experience in performance?

This themed issue of TriC/RTaC will address not only performance for/by/with young people, but how that creative work reveals ways Canadian society, communities, and young people themselves, perceive and construct youth. There is already a body of Canadian research in drama in education contexts, Canadian child performers, and professional performances for children (examples include Beauchamp, Brault, Carline, Doolittle, Fitzsimmons Frey, Gallagher, Kipling-Brown, McLauchlin, Morgan, Perry, Prendergast, Rivière, Roy, Schweitzer, Zatzman). However, by identifying *young age* (a term that begs definition as the line between adulthood and youth blurs) as the common factor across performance genres, levels and types of training, intended audience, and temporal and geographic location, we hope to broadly reimagine ways to think about youth and performance in Canada.

We welcome scholarship about professional performance, classroom drama, and any place or space that finds young people engaged with performance. Performance includes (but is not limited to) theatre, dance, music, circus, improvisation, spoken word, and aesthetic sports. We are looking forward to articles in English or French that address practices for, by and with young people in all forms of performance, and in contemporary or historical contexts.

Topics may include but are not limited to:

-Professional child performers

-Professional theatre, music and dance instruction for children and youth

-Performance and training in K-12 education and out-of-school learning

-Living history museums and young people

-Bounded terms such as youth, childhood, girl and boy expressed in performance

-Youth as performance or childhood as script

-Inclusive performance practices and young people

-Intergenerational and community engaged performance

-Performance creation for/by/with young people encountering systemic barriers to participation in the arts

-Theatre and performance for early years and babies

-Performance and difficult knowledges, taboos, and young people

-Young people and ethics, research methodologies, and performance creation practices

-Transgressive, subversive, and marginalized practices and young people

-Non-traditional formats such as social media platforms (youtube, snapchat, etc.) featuring youth-created performances and/or youth performers in adult-created performances

-Performance for/by/with young people that engages with cultural diversity and non-mainstream identities (examples include but are not limited to Roma, Indigenous, Asian, Black, LGBTQ2S+, refugee, immigrant)

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