

## **SEAN AITA**

Sean is a Fellow of the Higher Education Academy, and holds a Master's Degree in Performing Arts from Middlesex University. Sean was awarded the title of Associate Professor – Theatre by the Arts University Bournemouth in 2014, where he held the post of Director of External Affairs. In this role Sean was responsible for leading the Foundation, Short Course, International, Widening Participation, and Marketing sections of the business. Sean has been an External Assessor for undergraduate degrees in performance at both the University of Reading, and The University of Hertfordshire. Sean is a member of the board of trustees for BH-Live, one of the largest arts and leisure organisations in the UK outside London. He has over thirty years of experience as a professional theatre director, playwright, and actor. As a performer, he has appeared at the National Theatre, in the West End, and has toured extensively in the UK and overseas. He was Associate Director at the Royal Theatre, Northampton and Artistic Director of the celebrated touring theatre company Forest Forge where his work was short-listed for the Stage Awards for Achievement in Regional Theatre (2005). Sean was awarded the International Visual Communication Association 'Clarion' Award (2009) for his play 'Bin It' and the Checkout Theatre Award (2000) for his play 'Yallery Brown' produced at the Greenwich Theatre, London. Sean has worked extensively as a theatre educator and academic. He spent three years as a Senior Lecturer in Drama at the Italia Conti Academy in London. Recent work in UK drama schools has included projects with the Rose Bruford Academy, East 15, the Drama Centre London, and the Royal Central School of Speech and Drama. Sean has delivered lectures on Acting Shakespeare at Anahuac University in Mexico City, and on performance skills in motion-capture at Cal Arts, Dodge College of Film and Media Arts, and the prestigious Los Angeles Film School in California.

### Academic Publications

(2016) Paying the Piper, The Problem with Community Theatre. In Theatre in the Context. Belgrade. University of Belgrade and Hop-La!

(2012) Dance of the ubermarionettes. Towards a post-modern training for screen actors. In Taylor, Aaron Screen acting; theory and philosophy. London: Routledge.

(2012) Is my foot wet? The new found lands project. In Prendergast, Monica (ed) The Canadian Journal of Practice Based Research in Theatre.

(2012) Exploring strategies to develop more inclusive approaches to actor-training: Creating an integrated drama workshop. In Nicholson, Helen (ed) Research in drama education.

(2011) An unobscured glow: Towards a definition of rural theatre. In Fyfe, Hamish (ed) The journal of arts and communities. Vol 2. Issue 1.

(2010) Performing England. Language and culture in performative praxis. In Nicholson, Helen (ed) Research in drama education. Volume 15 Issue 3

(2010) Speaking in tongues in The Stage. April 15<sup>th</sup> 2010.

(2009) The theatre in language learning (TILL) model. Exploring theatre as pedagogy in the L2 Environment in Even, Susanne and Schewe, Manfred Scenario: journal for drama and theatre in second language education Volume 2008 issue 03

(2009) Follow the leader: Group dynamics and leadership skill-sets in participatory projects. In Robinson, Sue (ed) Mailout magazine Sept/Oct/Nov 2009.

(2009) A changing landscape. in The Stage Oct 15<sup>th</sup> 2009  
Aita, Sean; Kock Sabine, Istric Irena, Hulton, Dorinda.

(2009) Theatre at in times of war. Hopla! Belgrade. Serbia.