

Annotated Bibliography

Education

- Berger, K. S. (2003). *The developing person through childhood and adolescence*. New York, USA: Macmillan.

This is an invaluable book on developmental psychology that I read during my Developmental Psychology class in NYU Steinhardt's Applied Psychology Program. Kathleen Berger gives a comprehensive view on how people physically and psychologically develop from conception to death. She also highlights how a person's environment—physical, emotional, etc.—affects their growth. I refer to this book regularly to make sure that whatever participatory event I design, be it a class or a workshop, is developmentally appropriate.

- Freire, P. (1970). *Pedagogy of the oppressed* (MB Ramos, Trans.). New York, NY: Continuum. Brazilian philosopher and educator Paulo Freire's seminal work, this book criticizes systemic oppression and proposes a liberatory pedagogy to overcome it. In Freire's view, the oppressors manage to maintain the dehumanizing status quo through a "banking" concept of education, where the silenced oppressed are mere accounts to be filled by the teacher. To counter this, he proposes "co-intentional" education where the conventional teacher-student relationship is disrupted; through dialogue and praxis, both raise their critical awareness and become co-investigators of reality. Together they name the world and work towards transformation to a more equitable and kinder society. This pedagogy deeply informs my own practice as a community-based artist, researcher, and educator.

- Gee, James Paul (2014). *What video games have to teach us about learning and literacy*. New York, NY: Palgrave Macmillian.

Although Gee focuses specifically on the educational value of video games, his arguments also apply to the varied practices of educational theatre, particularly process drama, interactive theatre, and immersive theatre. He describes how video games deeply engage and challenge learners on different levels, from encouraging them to make meaning out of multiple semiotic domains to belonging to affinity groups that not only gives a sense of belonging, but also helps develop different kinds of skills; for example, Gee mentions, in *The Sims*, affinity groups formed around the player's ability to modify and design in-game items, which, in turn, nurtured the player's knowledge of code and visual design. When making theatre, be it for educational purposes or something else, I keep the learning principles he mentions in mind because I believe they are integral to making interesting, meaningful, and engaging theatre.

- Kapur, M. (2016). Examining productive failure, productive success, unproductive failure, and unproductive success in learning. *Educational Psychologist*, 51(2), 289-299.

This article explores the incommensurability between performance and learning. More simply, it describes four situational outcomes that can occur in an educational space and how they affect learning: productive failure, productive success, unproductive failure, and unproductive success. For example, while discovery learning is touted to deepen a young person's knowledge, unguided discovery learning, as Kapur points out, is ineffective and can be described as an 'unproductive failure.' Knowledge of these four deeply inform how I design classes, workshops, process drama, and interactive theatre.

- Morgan, N., & Saxton, J. (2006). *Asking better questions*. Ontario, Canada: Pembroke Publishers Limited.

This book is useful for educators, facilitators, and anyone who wants to learn how to ask well-thought-out questions and, more importantly, wants to encourage others to ask their own questions. One of their chapters provides a practical guide to asking questions with different objectives in mind, namely remembering, understanding, solving, reasoning, creating, and judging. This is most useful for readers as it gently guides them to be more intentional with their questions. This book is pertinent to my practice as an educator, researcher, and theatre-maker; I refer to this book regularly.

- Resnick, M. (2017). *Lifelong kindergarten: cultivating creativity through projects, passion, peers, and play*. Cambridge, MA: MIT Press.

While Mitchell Resnick's book focuses on the work of the MIT Media Lab, particularly the coding program they developed for young people called Scratch, Resnick's four 'P's'—projects, passion, peers, and play—also speak to educational theatre. The value of 'peers' for instance are evident in both. Through the Scratch website, young people are able to collaborate on projects and give each other comments for improvement; similarly, when devising theatre, peers collaborate in order to make a piece of theatre as well as, ideally, constructively critique one another. The four 'P's', Resnick posits, is integral to wholehearted engagement and authentic learning. As much as possible, I try to integrate the four 'P's' into the work I do.

- Yamada, M. (1979). Invisibility Is an Unnatural Disaster: Reflections of an Asian American Woman. *Bridge, An Asian American Perspective*, 7(1), 11-13.

I would be remiss to not mention this text in my annotated bibliography. Mitsuye Yamada's essay echoes a lot of my feelings as a Southeast Asian woman in a Western setting. While this text doesn't feed into my academic or artistic work in an obvious manner, this text is a constant reminder for me to not allow myself to be invisible, to not give into the "model minority" stereotype, to make myself heard and rock the boat if need be.

Drama-in-education

- Jackson, Anthony. (2007). *Theatre, education and the making of meanings: art or instrument?*.

Manchester, UK: Manchester University Press.

In this book, Anthony Jackson argues that the educational and transformative aspects of applied theatre can be found within the artistic encounter, hence the recognition and understanding of the aesthetic dimension of the work is vital. Jackson strengthens his argument by surveying key periods in applied theatre as well as discussing in-depth a couple of applied theatre pieces in order to highlight the aesthetic processes taking place: participation, aesthetic distance, framing, creative gaps, and playfulness. Jackson invites practitioners to put as much consideration into the aesthetics of the work as they do on its message. It should pass as good theatre, no matter its agenda. Through his examples, he concretely and convincingly shows how careful attention on theatricality serves whatever the project's objectives may be. I refer to this book often in the various dimensions of my work, especially when it comes to matters about aesthetic distance.

- Neelands, J., & Goode, T. (2015). *Structuring drama work*. Cambridge, UK: Cambridge University Press.

Structuring Drama Work is an indispensable treasure chest of ideas for any applied theatre practitioner. Jonathan Neelands and Tony Goode have collected and organized a number of

drama activities or conventions into four distinct categories: Context-Building Action, Narrative Action, Poetic Action, and Reflective Action. Each convention is well-described and examples of its numerous uses are given. I utilize dramatic conventions across my many activities: research, teaching, and theatre-making.

Applied theatre/Theatre theory

- Chaudhuri, U. (1997). *Staging place: The geography of modern drama*. Michigan, USA: University of Michigan Press.

In this book, Chaudhuri analyzes theatrical texts through the frame of the “geography of theatre.” In line with many other scholars of her time and until today, such as Michel Foucault and Edward Soja, there is a growing recognition of the importance of “place” and how it shapes selfhood. Chaudhuri explores how “place” manifests itself in texts such as Henrik Ibsen’s *The Doll’s House* to Ping Chong’s *Nuit Blanche*. This text is relevant to my study because, while I can articulate the value of place through the lens of community cultural development, discussions about drama as it is traditionally known, i.e., the well-made play, and place—such as this book—would also reflect how the art form itself is concerned with place.

- Hughes, J., & Nicholson, H. (Eds.). (2016). *Critical perspectives on applied theatre*. Cambridge, NY: Cambridge University Press.

This book is a collection of essays written by applied theatre practitioners about where the applied theatre field is this 21st century and the direction it’s moving towards. In their introduction, Hughes and Nicholson point out how applied theatre is not only responding to the times, but is also shaping the times. I focus on two chapters in particular: Sally Mackey’s “Performing

location” and Helen Nicholson’s “A good day out.” Both these articles emphasize the importance of space, place, and physical realities. These two chapters directly inform my study about place-based devising and civic engagement.

- Nicholson, H. (2014). *Applied drama: the gift of theatre*. Basingstoke, UK: Palgrave Macmillan.

Applied drama scholar Helen Nicholson’s book is one of the primary texts regarding applied drama. She gives an overview of the field and critically reflects on the field’s various aspects, for example she problematizes how the term ‘applied drama’ might be too reductive a term for a field that has such a diverse set of practices. Another important aspect that she examines is the ethics of applied drama. She uses the metaphor of “the gift” and how it can be a good or an oppressive thing depending on the circumstances. Whenever I reread this book, there is always something valuable to reflect on.

- O'Donnell, D. (2006). *Social acupuncture: a guide to suicide, performance and utopia*. Ontario, Canada: Coach House Books.

Mammalian Diving Reflex’s Darren O’Donnell writes about how the aesthetic value of art can help address the increasingly anaesthetic climate of the world we live in; art’s power, he asserts, is in its ability to make us feel in a world that’s filled with elements that numb us to our own experiences and to each other. Furthermore, he criticizes the ‘do-gooderism’ present in the arts field and exhorts that we must recognize how our liberation is tied up with everyone’s. While I have yet to determine if I’m in complete agreement with O’Donnell’s philosophy, his eloquence challenges me to reflect on my own philosophy and ethics as an artist.

- Thompson, J. (2006). *Applied theatre: bewilderment and beyond*. Oxford, UK: Peter Lang.

This book, similar to Helen Nicholson's *Applied drama*, is one of the foundational texts of the field. Thompson interrogates the term 'applied' in 'applied theatre.' He also investigates the embodied characteristic of the field. Relevant to my study, Thompson writes about "theatre action research" in this book and how it may be done. It shares characteristics with participatory action research, from its stance to its process. Apart from considering Thompson's writing style as an excellent example of artistic academic prose, this book informs my approach to participatory action research.

Community engagement

- Cohen-Cruz, J. (2005). *Local acts: community-based performance in the United States*. New Brunswick, NJ: Rutgers University Press.

This book is an overview of community-based art in the United States. Jan Cohen-Cruz describes the field—that it is a collaboration between an artist and a community—and the different ways that these partnerships unfold, such as grassroots oral storytelling. She further builds on this in a later book called *Remapping performance*. This book eloquently expresses my own motivations for being a community-based artist.

- Cohen-Cruz, J. (2015). *Remapping performance: common ground, uncommon partners*. New York, NY: Springer.

In this book, Jan Cohen-Cruz writes about partnerships between artists and non-arts organizations; she calls them "uncommon partners." In the first part of the book, she investigates

the history of these collaborations. In the second part, she presents different examples of these “uncommon partners,” from universities, neighborhoods, and the government. The chapter on universities in particular is relevant to my study. Cohen-Cruz makes a strong case as to why partnerships between university art programs and communities, such as the place where a university might be located, is beneficial for all parties involved. Given my study is grounded in a university art course that engages community, this chapter helps articulate the potential significance of my study.

- Elliott, D., Silverman, M., & Bowman, W. (Eds.). (2016). *Artistic citizenship : artistry, social responsibility, and ethical praxis*. Retrieved from <https://ebookcentral-proquest-com.proxy.library.nyu.edu>

This book is a collection of case studies about the different roles art can play for the purpose of building community, raising critical consciousness, and nurturing civic engagement. The fields it includes ranges from dance to media and technology. In addition, there are projects in this book that problematize the relationship between the artist and the community. This self-reflexiveness is crucial in any socially-engaged work. Hence, this book not only provides examples that I can refer to when designing programmes, curriculums, and workshops; it also emphasizes to me the importance of positionality.

- Goldbard, A. (2006). *New creative community : the art of cultural development*. Retrieved from <https://ebookcentral-proquest-com.proxy.library.nyu.edu>

This book is one of the foundational books when talking about community engagement, in particular community cultural development, which Goldbard describes through seven key

principles, such as active participation in cultural life, diversity is a social asset, and artists have roles as agents of transformation. Goldbard distinguishes community cultural development from teaching art to a community, such as painting classes in a senior center. While art classes also have value, community cultural development focuses a group of people and collective consciousness raising. This book grounds my understanding of community-based arts.

- Rohd, Michael. (2016) Social/Civic practice in the theatre. In Basting, A., Towey, M., & Rose, E. (Eds.), *The Penelope Project: an arts-based odyssey to change elder care*. Iowa City, IA: University of Iowa Press.

In this chapter of *The Penelope Project*, Sojourn Theatre's artistic director Michael Rohd differentiates—without value-judgment—an artist's degree of engagement with the community into three terms: studio practice (an artist working independently), social practice (an artist-led collaboration with a partner), and civic practice (both artist and partner determine what the work will be). I find these definitions to be useful when describing my projects, not only for those learning about them, but also for my own clarity.

- Sen, R. (2003). *Stir it up: Lessons in community organizing and advocacy*. Hoboken, NJ: John Wiley & Sons.

This book is a straightforward guide to community organizing. Although community organizing is more often associated with activism, community cultural development is often an integral part of many movements. It wouldn't be a stretch to say that community organizing and community cultural development share many processes, for example, organizers help empower their membership in the hope of developing leaders. In the case of community cultural development,

facilitators—or artists—make space for the community to recognize their own agency. To a degree, I look to community organizing for examples on how one can go about in community cultural development.

Community cultural development: youth

- O'Donnell, D. (2018). *Haircuts by children, and other evidence for a new social contract*.

Ontario, Canada: Coach House Books.

This book is about Canadian performance group Mammalian Diving Reflex's work with young people and their philosophy about it. Their artistic director Darren O'Donnell posits that social change involves changing our perceptions about young people, a group he identifies as heavily marginalized around the world. Young people should have as much agency in society as adults do, given how there are capitalist systems that profit off their "labor." In this book, O'Donnell also talks about the power of slow, incremental, yet dialogical change versus a revolution that's headed by a gatekeeping vanguard; this thought appears to be a trend among many community-based artists, applied theatre scholar Helen Nicholson being another. Apart from being one of my models for good writing, O'Donnell has clearly articulated my own beliefs about young people.

- Woodson, S. E. (2015). *Theatre for youth third space: performance, democracy, and community cultural development*. Bristol, UK: Intellect Books.

In this book, Woodson writes about the role young people play in community cultural development, specifically engaging community through theatre. Woodson posits that theatre creates a 'third space' for the youth wherein they can reflect and act upon their individual and collective realities. She lists a set of principles for a theory she is developing called 'theatre for

youth third space.’ This is the theory I primarily investigate in my study and see how it dialogues with other existing, albeit separate theories, about place, youth, and civic engagement.

Community cultural development: creative placemaking

- Markusen, A., & Gadwa, A. (2010). Creative placemaking: a white paper for the mayor’s institute on city fesign. *National Endowment for the Arts. Online. Available at <http://www.nea.gov/pub/CreativePlacemaking-Paper.pdf> (accessed November 2018).*

This white paper is a major reference for people who are interested in creative placemaking. It expands the definition of ‘placemaking’ by characterizing how the arts can contribute in the turning of spaces into places. It outlines its potentials and challenges as well as provides various case studies of creative placemaking projects that have been done in the United States. This paper started my keen interest in creative placemaking and I find myself returning to it often for insight about the practice.

- Oldenburg, R. (1989). *The great good place: café, coffee shops, community centers, beauty parlors, general stores, bars, hangouts, and how they get you through the day.* New York, NY: Paragon House Publishers.

In this book, sociologist Oldenburg coins the term “third place,” which are informal public places—such as bars, bookstores, and coffee shops. He posits that these “third places” are essential to building community and democracy. In contrast to creative placemaking which emphasizes what people can do to revitalize spaces, Oldenburg highlights how places affect people. While there are other books that delve more deeply into theories about places, Oldenburg’s book is one of the most accessible and straightforward references about the topic.

Research

- Cammarota, J., & Fine, M. (Eds.). (2010). *Revolutionizing education: youth participatory action research in motion*. New York, NY: Routledge.

This book gives a broad framework of youth participatory action research and illustrates its various characteristics through different case studies. Youth participatory action research, or YPAR in short, is both a methodology and a stance. It is a way to do research that recognizes the expertise of young people; it is also a way of doing research that contributes to the agency of young people, such as introducing them to new skills and raising critical consciousness. It is also a challenge to researchers to work towards inclusivity and social equity. This book is an inspiration and has been a major influence when it comes to my interest in youth participatory action research.

- Creswell, J. W. (2017). *Qualitative inquiry and research design: choosing among five approaches* (4th ed). Los Angeles, CA: SAGE Publications.

This book is a comprehensive overview of five qualitative research approaches, namely narrative, phenomenological, grounded theory, ethnography, and case study. It guides the emerging researcher through the essential steps of the research process: from focusing the study to the different ways of gathering data to coding to validating one's data to concluding. I use this book as a guide for my research work.

- Elbow, P. (1998). *Writing with power: Techniques for mastering the writing process*. Cary, North Carolina: Oxford University Press.

While there are many writing books that I enjoy, Peter Elbow's *Writing with power* is one of the most useful guides that I have come across. He acknowledges how different writers have different writing processes; for example, not all writers work best with an outline. What I find most striking is his emphasis on editing. While some may find some of his editing suggestions extreme, such as literally editing through cutting and pasting, Elbow has ingrained in me how the most valuable part of the writing process is editing; he reminds me of how important it is to make time for it, which I, in all honesty admit, with my bad habit of cramming, hardly make time for.

- Herr, K., & Anderson, G. L. (2014). *The action research dissertation: a guide for students and faculty*. Los Angeles, CA: SAGE.

This book is an accessible guide to participatory action research. Herr and Anderson first outline the various histories of participatory action research as well as clarify how participatory action research is not merely a methodology (that can be composed of multiple methodologies), but is also a stance that decentralizes where knowledge resides and where knowledge should lead. Participatory action research puts importance in local expertise; it must also have 'catalytic validity,' which ideally involves a deepened understanding of reality for all involved in the research as well as hopefully lead to social action. This is my primary guide for participatory action research.

- Leavy, P. (Ed.). (2017). *Handbook of arts-based research*. New York, USA: Guilford Publications.

This book describes what arts-based research is and provides multiple case studies from different fields, including but not limited to the literary genres, the performative genres, the audiovisual arts, mixed method and team approaches, and arts-based research within disciplines, i.e., education. Apart from explicating what arts-based research is, Leavy posits that arts-based research is a paradigm that asserts aesthetic work is a valid and deep way of learning that involves multiple ways of knowing, such as cognitive, embodied, and imaginal. I refer to this handbook to learn from its numerous examples for the methodology of my study.

Theatre-making

- Boal, A. (1992). *Games for actors and non-actors*. London, UK: Routledge.

This book distinguishes itself from other collections of theatre games because of Boal's stance about how making theatre could be a 'rehearsal for the revolution.' These activities develop theatrical skills and encourage critical consciousness; they could also serve as building blocks for devising. I refer to this book often when designing workshops and classes and making theatre.

- Bogart, A., & Landau, T. (2004). *The viewpoints book: a practical guide to viewpoints and composition*. New York, NY: Theatre Communications Group.

Drawing from choreographer Mary Overlie's movement methodology, Bogart and Landau adapt Viewpoints for the stage. They categorize them into three general categories: space, time, and voice. Under time is tempo, duration, kinesthetic response, and repetition. Under space is shape, gesture, architecture, spatial relationship, and topography. Finally, under voice is pitch, volume, and timbre. Ever since learning of these during my undergraduate years, I keep them in mind

whenever I engage in any kind of performance, be it as an actress, a director, a researcher, or any other position.

- Bray, E. (1994). *Playbuilding*. Portsmouth, NH: Heinemann.

This book offers different ways of devising, specifically with young people. Bray describes five kinds of plays that one can do: Story, Character, Setting, Place, and Theme. He explains each type's strengths and potential pitfalls, as well as how to possibly work around them. He shares his process of making theatre through exercises and improvisations. He also gives suggestions on how one can tighten the piece of theatre made. I refer to this book often in my devising work.

- Coney HQ. (n.d.). About us. Retrieved March 8, 2019, from <https://coneyhq.org/about-us/>
Coney is an ensemble of interactive theatre-makers based in the United Kingdom. Combining their passion for theatre, game design, and social equity, Coney's works are not only unique, engaging, and interactive—sometimes site-specific, sometimes combining digital technology with live performance—but also encourages reflection and social action. Coney also has a youth arm that they call The Young Coneys. They make space and support young people in making interactive theatre. Coney is an example of the kind of theatre-making that I want to do.

- Graham, S., & Hoggett, S. (2012). *The Frantic Assembly book of devising theatre*. London, UK: Routledge.

This book outlines and explains the devising process of Frantic Assembly, a theatre company based in the United Kingdom. The first part of the book looks at the theoretical underpinnings that guide the company; the second part is a collection of exercises used by the company when

making theatre. Frantic Assembly has had a significant influence on my aesthetic as well as my own process of making theatre that I would be remiss to not include it in this list.

- Liz Lerman. (n.d.). Critical Response Process. Retrieved Nov 6, 2018, from

<http://danceexchange.org/projects/critical-response-process/>

Liz Lerman's Critical Response Process (CRP) is a way of giving constructive criticism to, primarily, artistic work that puts the artist at the center of the process. As a theatre-maker and educator, I find CRP indispensable, especially when developing new work. Because the process of giving criticism is facilitated, it encourages thoughtfulness amongst its participants and prevents the careless comment that might shut down an artist's creative process; furthermore, it allows the artist to be more intentional with their work, which will enable them to ask more concrete questions to further develop it. There are four core steps to CRP: statements of meaning, artist-as-questioner, audience-as-questioner, and sharing opinions. I regularly incorporate CRP in my artistic and scholarly practice.

- Rohd, M. (1998). *Hope is vital: theatre for community, conflict & dialogue*. Portsmouth, NH: Heinemann.

This book is a collection of theatrical activities used by Rohd when he was facilitating his Hope is Vital workshops, a series of workshops that engaged the communities he worked with about HIV. The activities are divided based on their purpose, for example, building ensemble. Rohd also shares some ways he devises theatre. I refer to this book often in my work as an educator, research, and artist.

- Spolin, V. (1986). *Theater games for the classroom*. Evanston, IL: Northwestern University.

This book is a collection of theatre games curated by Viola Spolin, one of the giants of improvisational theatre. What distinguishes this book from the many other books that collate theatrical activities for the classroom is Spolin articulates what the purpose of every activity can be and how it can be modified. I refer to this book often in my work as an educator, researcher, and artist.

The Philippines: history, psychology, and culture

- Curato, N. (Ed.). (2017). *A duterte reader: critical essays on Rodrigo Duterte's early presidency*. Cornell University Press.

This book is a collection of critical essays written by various Filipino intellectuals about the first six months of Rodrigo Duterte's presidency. The book is transparent about its disapproval of the Filipino president, but fairly and thoroughly presents the arguments of all sides. The topics it covers ranges from Duterte's rise to power to the role social media has played in his administration to problematizing civic engagement in these troubled times. While I do share the reader's stance about the president, the reason it is invaluable to my study is because it helps me describe the current sociopolitical situation of the Philippines and helps me articulate the value of creating spaces for civic engagement and deliberative democracy.

- Enriquez, V. G. (1992). *From colonial to liberation psychology: The Philippine experience*. Quezon City: University of the Philippines Press.

Virgilio Enriquez is credited to be the Father of Filipino Psychology. In this book, he writes about 'kapwa,' which he claims to be is what's at the core of the Filipino personality. 'Kapwa,'

roughly speaking, refers to the recognition of one's shared humanity with others. It connotes a deep sense of connectedness and empathy. For my study, an understanding of Filipino psychology will help deepen not only how I talk about the civic engagement of Filipino youth, but will also help me talk about devising using a Filipino framework.

- Fernandez, D. (1996). *Palabas: essays on philippine theater history*. Manila, Philippines: Ateneo de Manila Press.

Palabas is one of the few books that details the history of Filipino theatre, covering not only the theatrical developments in Manila, the nation's capital, but the rest of the archipelago as well. It also covers both theatre done in conventional spaces, i.e, commercial theatre, and applied theatre. Given that the latter is not "new" to the Philippines by any means (although I would argue that it isn't taught in academic institutions in the country), it's important to my study that I provide a substantial overview of applied theatre in the Philippines.

The Philippines: youth

- David, C. C. (2013). ICTs in political engagement among youth in the Philippines.

International Communication Gazette, 75(3), 322–337.

<https://doi.org/10.1177/1748048512472948>

This study points out how Filipino youth consider social media to be a political space and how advocating for their beliefs and calling the attention of traditional media and politicians online counts as a political act. Since the time of this study, social media has only become even more political and pervasive and in the everyday life of Filipinos. Social media has become the space where fake news and trolls abound; but it is also the space of critical dialogue and a genuine

effort to bridge what is now our highly polarized country, i.e., one is either for the president or isn't. While I don't expect my study to focus much on cyber space, because I am covering youth civic engagement in the Philippines, I suspect social media will be part of the exploration.

- Diestro Jr., J. M., & Sta. Maria, M. (2009). The youth speak: Forms, facilitators and obstacles to their political participation. *Philippine Journal of Psychology*, 42(2), 291-313.

Given that this study was conducted about ten years ago and that circumstances may have changed, this is one of the few comparative studies about youth civic engagement of Filipinos in urban and rural areas. According to this study, youths in urban areas understand civic engagement to be participation in mass activities, such as rallies, while youths in rural areas understand civic engagement to be about their engagement with their local community. While I have every intention to dig more deeply and find more current resources, this article can still serve as a frame to trying to understand how youths in Metro Manila, an urban area, practice civic engagement.

- UNICEF EAPRO (2008). Young people's civic engagement in east Asia and the Pacific. A regional study conducted by *Innovations in Civic Participation*. Bangkok.

This regional study, although conducted a little bit over a decade ago, analyzes the civic engagement of youth in East Asia and the Pacific. The study describes different kinds of civic engagement, from part-time volunteering to youth leadership. I specifically focused on sections about the Philippines, which is described to be the country with the most diverse and rich opportunities for youth civic engagement. While circumstances have most likely changed—the study indicates a declining state budget when it comes to youth civic engagement—it will be

interesting to find out how this study relates to more current literature about youth civic engagement in the Philippines as well as the results of my future study.

The Philippines: Ateneo and Jesuit values

- Ateneo de Manila University. (2019). Ateneo de Manila University. Retrieved March 5, 2019, from <http://ateneo.edu/>

This website contains key information about Ateneo de Manila University, including the university's Jesuit roots, its vision and mission, and its various social programs. I use this website as my primary reference when writing about the university in order to make sure I represent it as accurately as possible.

- Kirby, E. L., McBride, M. C., Shuler, S., Birkholt, M. J., Danielson, M. A., & Pawlowski, D. R. (2006). The Jesuit Difference (?): Narratives of Negotiating Spiritual Values and Secular Practices. *Communication Studies*, 57(1), 87–105.

<https://doi.org/10.1080/10510970500481771>

Although situated in the United States, this study depicts an experience similarly felt by some members of the Ateneo de Manila University community. This study describes key Jesuit values, such as *magis* and *cura personalis*, and defines them in both a Roman Catholic and a secular framework. I use this study as a reference for how I define these values as well as explicate the tension between these values and my lived experience as a former student and faculty member of Ateneo.