

Stage 2 Drama from 2021

4 Suggested Lists – Local & Global Practitioners/Innovators, Play-scripts, Dramatic Styles

Local Practitioners and Innovators

Professional Artists and Companies - include specialisation e.g. 'Physical Theatre', 'acting technique', etc.

e.g. Fin Kruckmeyer - playwright	Gravity & Other Myths Phys. Theatre Coy	Jonathon Oxlade: Set Design	No Strings Attached (theatre for disability)-group-devised work	NT - Tainted Theatre Co, Darwin Theatre Company, Corrugated Iron	NT - Mary Anne Butler (playwright) Highway of Lost Hearts Broken Cusp	Corrugated Iron (specialising in Youth Theatre)
Patch Theatre - Children's Theatre	Slingsby Local lighting, costume etc designers	Kristen Doherty	Act Now Theatre	Sisters Grimm	State Th	Finucane and Smith
Gravity and Other Myths (Physical Theatre/Circus)	Brink Prods & Chris Drummond	Fringe/Gross roots theatre making Rumpus Theatre and collaborators	Vitalstatistix sociopolitical theatre making	playwright - Angela Betzien	Yaron Lifschitz - Circa	NT - Browns Mart Theatre (lighting workshops, playwrights, directors)
Windmill	Australian Theatre for Young People ATYP	Nakkiah Lui - playwright	Patch Theatre	Slingsby	No Strings Attached	Ivo Van Hove - TONEELGOEP
Rumpus Theatre (Per-Formances - they also offer post-show workshops)	Hew Parham (clowning and physical comedy)	is this yours? Theatre Company	Sally Hardy Playwright	Geoff Cobham: Lighting	Red stitch Theatre	SIMON STONE - HAYLOFT

Global Practitioners and Innovators

Professional Artists and Companies - include brief detail e.g. 'historical', 'contemporary', or '...style' etc.

e.g. Tectonic - Verbatim Theatre	Complicite: Tech and process driven	The Ghent Manifesto Team & Milo Rau	FRANTIC ASSEMBLY (PHYSICAL THEATRE)	Robert Lepage Ex Machina	The Wooster Group	Jacques Lecoq, Marcel Marceau- mime, clowning
Robert Wilson - auteur & avant-garde theatre maker	Berkoff: Physical Theatre	Tim Burton: Gothic	Tadashi Suzuki - SCOT	VIEWPOINTS ANNE BOGART AND THE SITI Co.	Rudolph Von Laban (Laban)	Boal - Theatre of the Oppressed
CARYL CHURCHILL	Patch of Blue Theatre (UK)- deeply emotive works with wealth of technology (Adelaide Fringe regulars)	Artaud	Grotowski	Brecht	Bell Shakespeare	Hitchcock
Katie Mitchell - director	Blast Theory and Coney - interactive, cross platform	Julie Taymor - innovator, director, designer	ROBERT ICKE - ALMEIDA	Punchdrunk (Immersive Theatre)	Wes Anderson	Coen Brothers
Manual Cinema- USA (Cinematic Theatre)	Baz Luhrmann	William Forsythe				

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Play-scripts

Contemporary and canon

e.g. 'Things I Know to be True' - Andrew Bovell	<i>Scattered Lives: Sally McKenzie</i>	When the Rain Stops Falling - Andrew Bovell	The curious incident of the dog in the nighttime	<i>This Girl Laughs, This Girl Cries, This Girl Does Nothing: Finegan Kruckmeyer</i>	leah purcell	Kristen Doherty
<i>Mary Stuart - Kate Mulvany</i>	Jasper Jones - Kate Mulvany	Mary Anne Butler Cusp Highway of Lost Hearts	WHO'S AFRAID OF THE WORKING CLASS	Masquerade- Kate Mulvany	DNA	ATTEMPTS ON HER LIFE - MARTIN CRIMP
shakespeare	williams	ionesco	miller	<i>Anton Chekhov - The Seagull 3 Sisters Cherry Orchard Uncle Vanya</i>	Beckett	A Doll's House - Ibsen
Dario Fo Accidental Death of an Anarchist	orton	ROSENCRANZ AND GUILDENSTERN ARE DEAD BY TOM STOPPARD	<i>Patrick White - A Cheery Soul</i>	<i>Georg Buchner - Woyzeck</i>	<i>Ruby Moon - Matt Cameron</i>	<i>Dorothy Hewett - The Chapel Perilous</i>
Wolf lullaby Hilary bell	Talking to Brick Walls - Claire Christian	The trial Steven Berkoff	<i>Burn- John Muggleton</i>	INCOGNITO NICK PAYNE	Swansong Chris Dickins	Charm - Michael Butler

Dramatic Styles

21st century, 20th century, historical

Ghent Manifesto - Milo Rau	Peter Brook	Epic and Documentary	<i>Declan Donnellan, The Prac Aesthetics Group, David Mamet, Stella Adler, Sanford Meisner (Stanislavski: Realism)</i>	Theatre of Cruelty and Artaud	Verbatim Theatre	<i>Theatre of the Absurd - Beckett, Ionesco, Stoppard etc.</i>
<i>Immersive & Interactive Theatre</i>	BRECHTIAN	Commedia	Expressionism	<i>Physical Theatre (broadly)</i>	Musicals	Farce
Mime	COMEDY	MELODRAMA	MUSIC THEATRE	SHAKESPEAREAN THEATRE	Surrealism and Impressionism	Restoration
Physical theatre	<i>Australian Gothic Theatre</i>	magic realism	Grotowski's Poor Theatre	Cinematic Theatre	<i>Keith Johnstone Improvisation</i>	Ancient Greek Theatre
<i>physical comedy</i>	Physical Theatre DV8	Noir				




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Your ideas for teaching COMFORT WITH AMBIGUITY

Investing in the formation of company by-	play with scripts, costumes, props etc in a non-structured way that has not expected outcome	Explore Fail Learn Grow	new inputs of ideas equal new outputs	what COULD be the outcome - not what should be	BE WILLING TO SIT WITH THE SILENCE
focus on individual strengths using strength identification tools.	Provide some structure that still has plenty of creative space within it	ASK PRACTITIONERS TO SHARE THEIR EXPERIENCES	WORKSHOP YOUR IDEAS. TRY IT ON STAGE WITH THE ENSEMBLE	In the middle of a rehearsal have actors swap characters and play someone else's role	Do not get "married" to your first idea
Model it - be real and make mistakes	Research elements of drama that they are interested in	TAKE A RISK	Workshop workshop and workshop	Lots of Prac time with limited commenting (lots of Yes time)	Enjoy the process. Celebrate others as they discover new skills
Improvisation Games	Create an interesting theatre company mission statement	Leading through example -	Playing	self-regulation strategies	Creating safe spaces where risk taking is valued
Playing - with various props, fabrics	Honesty as a teacher-artist. We're not perfect either	TheatreSports	Don't stick with the first offer .. how else can you do it?	BE WILLING TO LAUGH WHEN IT DOESN'T WORK!	Give them time to explore without risk of failure
Establish a safe classroom	language of improvisation	failure is fun in the rehearsal room	What future would you want to look back on?	Avoid Perfection	questions questions questions!
Playing with lighting looks	teaching for increased self-efficacy - But how?	exploring sound acoustic and amplified	Use a performance style as a springboard	TAKE RISKS AND ENJOY THE ILLUMINABLE SPACE OF NOT KNOWING THE ANSWER. THINK LIKE SCIENTIST!	start in the junior years with risk taking improvisation and creating work
Building culture through safe space	encourage a 'fail forward' mentality	Trust the process - learn this through jnr years	Start to change the attitude around 'failure' from being bad to good.		

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Your ideas for teaching IDEA GENERATION SKILLS

Offer students ideas that are terrible or old fashioned so that they want to come up with something better!	"Throwing Shapes" Word-play	Mind map 	pictures, music, clips as a stimulus	games as a way into ideas	Get them to take younger year levels through a drama workshop session
USE MUSIC, ART, DANCE...OTHER ARTS 	Do it once, then do tell the story in a different way, and discuss which engages more	WRITE DOWN IDEAS ANONYMOUSLY ON A PIECE OF PAPER & PUT INTO A HAT	Use physical stimulus, e.g. random props and/or prompts 	Improv games that force quick thinking and having to 'yield' and see things through.	Have an 'entry' activity that creates a scenario or a challenge or a specific environment. Something that they need to respond to.
ENSURE THAT I'VE SET UP THE CLASS AS A 'SAFE SPACE'	Use the improv process	Ask: "What else..?"	Use online random idea generators if students are stuck	Watch animals generate stories of motivation	Viewpoints
Padlet- great online resource to share ideas	Quantity over quality	explore curiosities - allow time for this, set research as homework	Divergent thinking Skills through 100 ideas of possible solutions to problems	LOVE the Pinterest board for developing a visual aesthetic - this can be shared with students and they can also add ideas	Open-Ended Questioning
	Discussions Open communication Object stimuli Use things in alternate ways	Stimulus - images, props, etc...or, existing artists, stories, genres, films...	working silently - written or physical responses		

Your ideas for teaching DIVERGENT RESEARCH SKILLS

Brainstorm possible areas of research that could inform practice	Use the library - get off the internet and use books from all different disciplines	Get out of the school and explore 'outside'	HELP STUDENTS MAKE EXPLICIT LINKS WHEN THEY ARE THERE	Looking at inter disciplinary units of study	Begin by making links to students own lives, then push for links to other areas	Interact with experts from a variety of backgrounds
- randomly allocate those areas - everyone to bring back thoughts that they find and throw them into a melting pot, others select ideas from there to 'vfp' over	Bringing in outside companies to workshop the process they use	lots of questioning - can be rhetorical	Pose questions like: "What do I already know?" and "What do I need to know?"	OUR SCHOOL IS FOCUSING ON 'SUPER SUBJECTS' - LEARNING ACROSS DISCIPLINES	Film improvisation activities to look for magic moments and research opportunities	word association as a starting point
Question Trees	Keep coming back to the key question- why are you making this work? Why is it important in 2020?	What do you want to say??	Watch films, videos, etc by artists the students like!	Meddler in the Middle	cross-disciplinary approaches to researching (Business Innovation and Drama Collaboration and Communication)	Seeing arts in context
						Playbuilding with stimulus ideas - famous images, historical objects, etc

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Qualities that reflect criteria...

Qualities that reflect criteria

KU1 Exploration and understanding of dramatic theory, style(s), conventions, roles and processes

DIVERGENT
RESEARCH

Videos of rehearsals- to see progression in conventions, roles and processes

vlog that incorporates these as it goes along - includes videos of rehearsals, group discussions, photos etc

Can describe the production/task and their role within it

Mind Mapping

What have we learnt from history?

KU2 Understanding and evaluation of the artistic and cultural value of local, global, contemporary and/or historical drama

Considering examples of how theatre (film also) has changed the way people think about ideas/issues/society/humanity

LINKING TEXTS STUDIED TO THEIR OWN CREATIONS

You can see their ideas in practice reflect new ideas/learning-synthesis

CCT1 Creative thinking and experimentation in the development of dramatic ideas

DIVERGENT
RESEARCH

BRAINSTORMING ACTIVITIES- THE STUDENTS' PARTICIPATION IN DISCUSSIONS

Brainstorm areas of research, randomly allocate - students bring finds back to class

Play widely with ideas before 'synthesizing' for final product

Can improvise in character

CAN WE DEVELOP IDEAS FROM THE OFFSTAGE STUDENTS AS A LAUNCH PAD?

During the rehearsal process have actors swap roles. Reflect. Discuss.

WHO IS MAKING THE OFFERS?

meddler evidence of several options/alternatives

CA1 Application of dramatic processes individually and in collaboration with others

WHO IS MAKING THE OFFERS?

THE BRAINSTORMING PROCESS

ENSURING THE OFFSTAGE STUDENTS ARE A MEANINGFUL PART OF THE PROCESS

How have your ideas impacted/changed others?

CA2 Application of dramatic skills

SELF DEvised WORK

Commitment and courage.

CA3 Integration of dramatic theory and practice to make meaningful outcomes

HOW THE STUDENTS ARE WORKING TOGETHER

HOW THE AGREED IDEALS OF THE COMPANY ARE REFLECTED IN THEIR WORK

HOT SEAT ACTIVITY FOR ACTORS?

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Theatre (or Film) is...

💡 Quote(s) that most resonates with you (identify with a few key words) and WHY? -

magic
paradox

magic paradox
Theatre is so unique.
We know it is not real,
but it reveals so much
about ourselves. Not
only as an audience but
as an artist

*"Through theatre we
examine ourselves" -
Theatre gives us the
opportunity to
actively engage with
ideas that challenge
our preconceptions*

Theatre changes
lives!- what is
the impact you
can create for
your audience?

Brecht's 'Hammer'
quote really
resonates with
students today -
many of them are
active and want to
change the world
for the better

LEADING THE
SOUL ON A
JOURNEY &
TELLING STORIES

*"to tell great stories"
because this quote
allows for all types of
theatre and all types
of purposes.
But I also love Brecht's
Hammer quote*

Hammer...
Magic
paradox

Theatre has
the power to
think outside
the box.

*the purpose of
theatre is not to
be a mirror to
look at society but
a hammer with
which to shape it*

Theatre the
causes thinking-
because it
creates an open
dialogue with the
audience about
their own
humanity.

Examine our -
selves.
Because we all
search for purpose
with our lives and
we are all striving
for 'happiness' in
any way we can
receive it.

I'm inspired to use
the student's ideas,
passions, questions,
skills as a starting
point even more so
than what I have
done in the past.

The sharing
of secrets
is a nice
concept.

The purpose
involves others
and the revealing
of the human
condition with its
many facets.

Important to
consider why your
theatre work is
important for the
context and year
it is performed

Sharing
"secrets"

The power of
posing a
question or idea
through a work
is powerful

THE PURPOSE
OF THEATRE IS
TO SHARE WITH
OTHERS...

Rich
discussion
Engagement
with a topic

Theatre
exploration of
meaning in lives...
human urge to
tell great stories

THE PURPOSE OF
THEATRE IS TO
SHARE WITH
OTHERS THE
EXPLORATION OF THE
MEANING OF OUR
LIVES.

*Drama and theatre
offer us the
opportunity to take a
journey, one that is,
full of exploration,
eye-opening, mind
expanding and
memorable*

The purpose of theatre...
magic paradox... I really
like this one as it
encompasses the fun and
imaginary that we want
small children to see.

Bringing stories
to life visually
is a beautiful
form of
communication

Theatre has the
power not to
define thought but
to cause thinking.
Best experiences
challenge the
audience...

But also the depth
of how theatre can
encourage social
change and move
society forward and
address injustices

*Theatre has the
power not to
define thoughts
but to cause
thinking*

transformation

Theatre has the
power not to
define thoughts
but to cause
thinking

Hammer!
Brecht.

Theatre has
the power not
to define
thoughts but to
cause thinking

*I feel as if this is
what I am always
trying to get my
students to do
and what I take
away from theatre*

Theatre should
cause thinking
for the
audience and
the performers

The idea of "sharing
something about the
human condition" to
whatever end - for
the audience to
understand, question
or challenge!

THIS IS WHAT I
HAVE FOUND TO BE
TRUE, WORKING IN A
LSE SCHOOL AND IN
COMMUNITY
THEATRE - PEOPLE
FIND THEMSELVES.