
Enter the space in a different role

Spaces of Performance, Drama Australia National Conference

Perth March 30–April 2, 2011

Robin Pascoe, School of Education, Murdoch University

Abstract

The transition – transformation, perhaps – from drama student to drama teacher involves negotiating a different sense of performance. Drama teachers move from their roles as student actors, directors, dramaturges, scenographers and managers. They take on additional roles as curriculum designers, curriculum constructors and teaching and learning managers. They bring with them their deeply interpersonal capacities, creativity and innovation and re-shape themselves to the immediate task of creating spaces of interaction and learning in the context of drama. They draw together their drama content knowledge and their developing understanding of drama pedagogy.

In that sense drama teaching is stepping into performance in a new space. They are playing in the space “betwixt and between”.

In this paper I explore structuring learning experiences for drama teachers in the processes of becoming, as they step into these new spaces of interaction and learn to make the drama class room their own space. I share the drama education program developed at Murdoch University since it was established in 2002 (when I reported on its beginnings to the last national conference held in Perth).

In sharing “our space” I seek to open the space between participants to share their stories about drama teacher education and to critique and progress future directions for the field.

Introduction

Learning to become a drama teacher is a new role just as much as being cast in a play.

My students who have been recently on School Experience came back into the Drama Workshop bubbling with their stories. They are excited and a little wiser. Aisha talked about how tiring teaching drama was. Tas enthused about how effective teacher-in-role had been for her. All talk about that sense of difference they have now that they are less student and more teacher. They talk of stepping into a new role, into a new space.

Context

The teacher education course developed and implemented in the School of Education, Murdoch University, in 2002 was a green field enterprise. It was a new initiative where there had been no program although there was an existing well-established Theatre/drama program offered in the associated School of Social Science.

The course was designed through consultation with a group of 15 teachers. This proved an interesting process drawing on a diverse range of experience from beginning to veteran drama teachers. Also included in this group were drama teachers who had moved into the field from other learning areas such as English as well as those with drama-specific pre-service training. Most fascinating were the gaps identified in then existing teacher education programs.

The drama teacher education program at Murdoch University was designed within the existing structures. A single unit, Drama and the Curriculum, was designed for both major and minor teaching areas. The differentiation was in the duration of the unit with students taking drama as a minor teaching area completing their studies in Semester 1 and students taking the major completed an additional component in the Winter Semester (between Semesters 1 and 2). Specific School Experience components complement the on campus program. The drama program was offered within both a double degree (Bachelor of Education Secondary and Bachelor of Arts Theatre and Drama) structure and as a Graduate Diploma of Education.

Key features of the drama education program at Murdoch University

Principles

My work with a succession of students has led me to refine an approach to drama teacher education based on two tightly inter-related perspectives about learning and teaching drama: the connections between learning drama and learning to teach drama. While they might seem two sides of the same coin, they are distinctive but connected ways of thinking and acting.

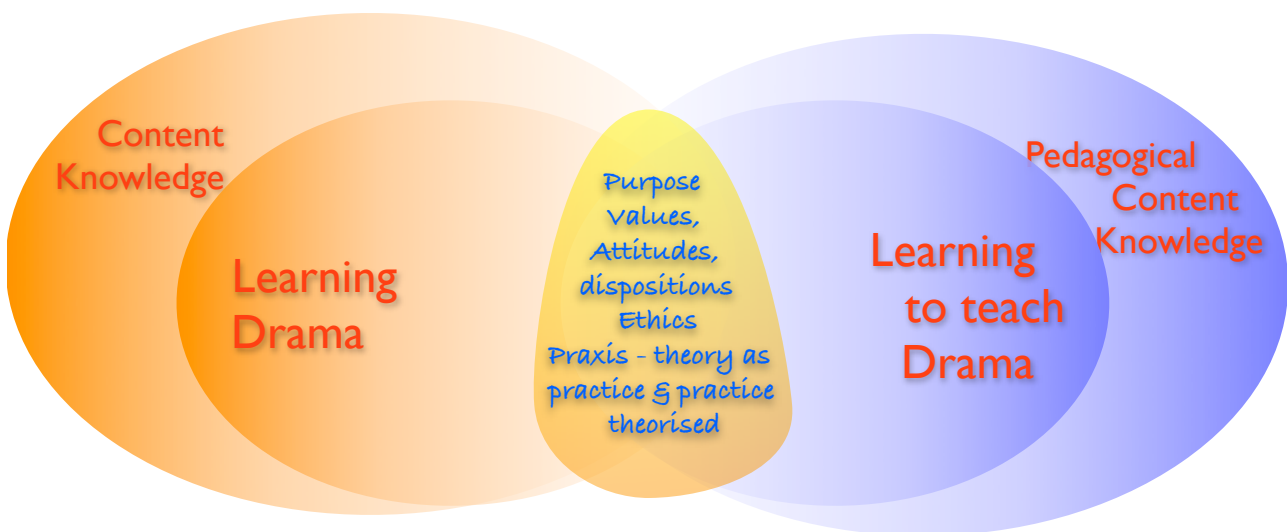


This approach is built on the foundations offered by Shulman (e.g. 1986) that links content knowledge and pedagogical content knowledge.

Put simply, there is knowledge of drama and knowledge about teaching drama which goes beyond knowledge of the subject matter to address “the particular form of content knowledge that embodied the aspects of content most germane to its teachability”.

Pedagogical content knowledge also includes an understanding of what makes the learning of specific topics easy or difficult: the conceptions and preconceptions that students of different ages and backgrounds bring with them to the learning of those most frequently taught topics and lessons. (www.leeshulman.net/domains-pedagogical-content-knowledge.html)

These relationships can be represented diagrammatically.

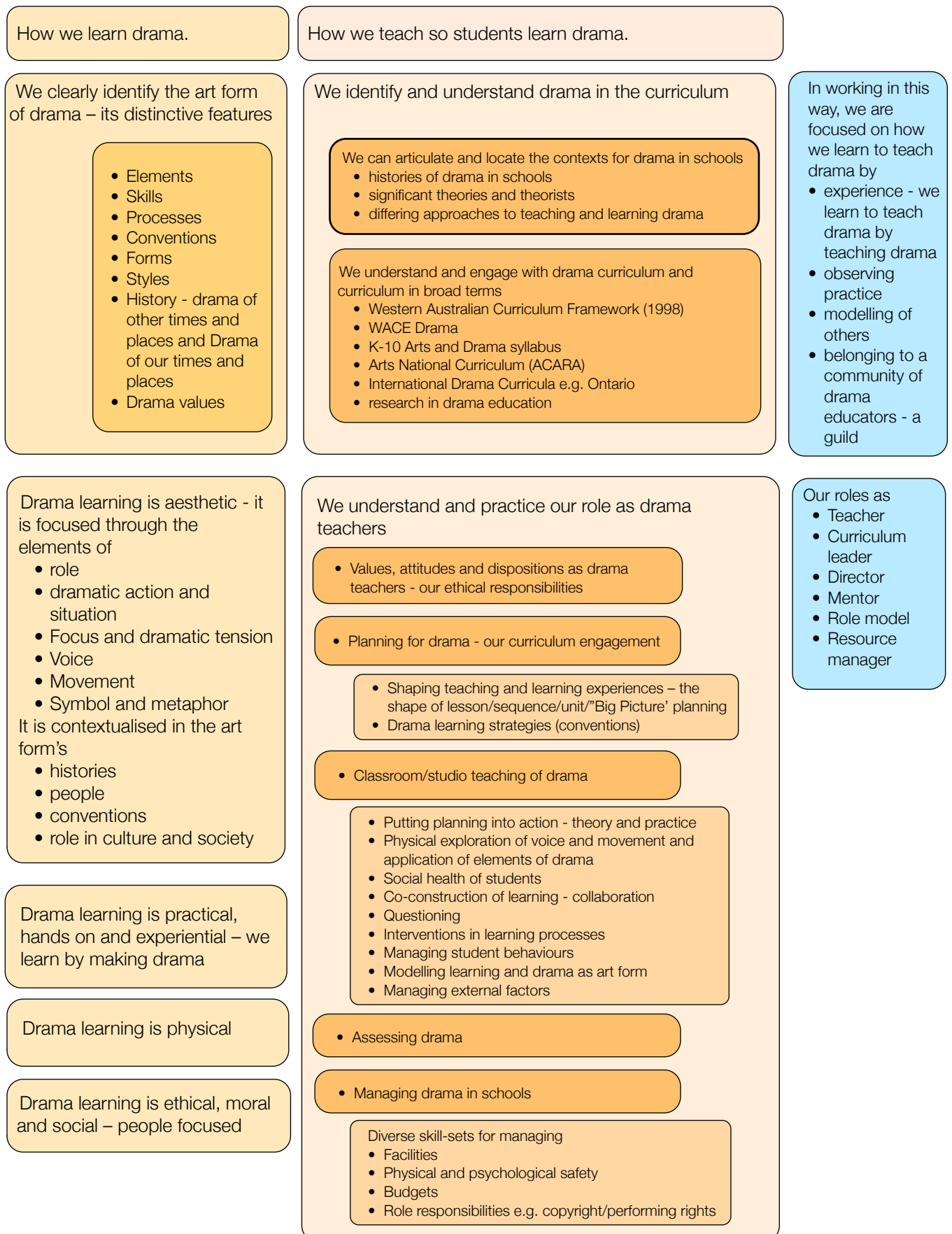


In the intersections between learning drama and learning to teach drama are the crucial aspects of articulating purpose, values, attitudes, dispositions and ethics. This is the significant focus on praxis where theory as practice and practice theorised are drawn sharply into focus.

A shorthand way of crystallising this relationship between content knowledge and pedagogical content knowledge is the phrase: teaching is learning twice (once for yourself and the second time for your students)

Overview

With this underpinning, the course constructed for drama education students at Murdoch University explicitly articulates parallel threads that are developed simultaneously and explicitly.



These serve as anchor points in the development of a teaching schedule in the tight limits of available time (see appendix).

Unifying metaphors

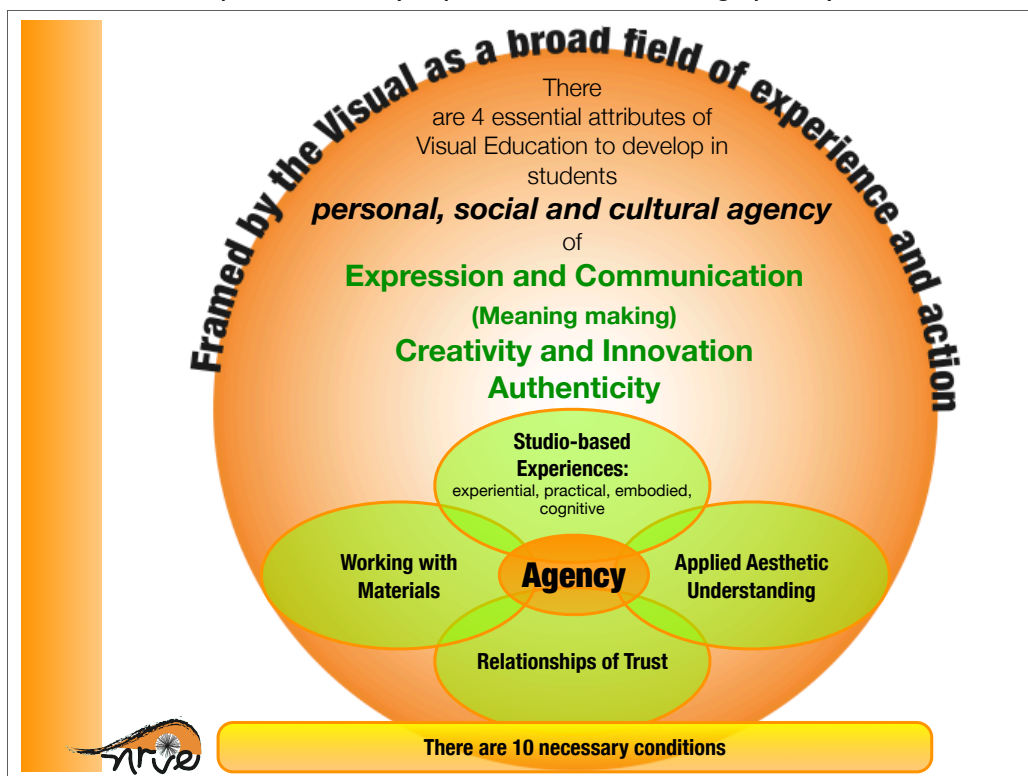
This unit has three overarching concepts:

1. To induct students into a community of drama educators - a guild of drama teachers - recognising that we draw on-going support and development from our colleagues
2. To help students build a portfolio of resources to support themselves in the first years of teaching - recognising that we need a repertoire of activities and a collection of resources to move into our drama teaching career
3. To help students articulate values about drama teaching recognising that what we value is ultimately what we teach

Markers of quality in drama teacher education programs

In other research, I am investigating the dynamic markers of quality in arts education in schools as a field (unpublished and in process). Not surprisingly, these markers are also relevant to drama teacher education. For example, in that work I have observed that learning the arts in schools develops in each student aesthetic knowledge and understanding which has two complementary and inter-related dimensions: arts practice and responding to the arts. This aesthetic focus is intrinsic to drama teacher education. Further, drama teaching relies on a focus on artistic understanding developing each student's capacity to generate her or his own artistic expression and to realise it by performing, presenting and sharing it with other people. Linked intrinsically with students' developing arts practice is their expanding capacity for responding to arts experiences. Responding includes engagement with both other people's art as well their own. In short, the principles of effective drama teacher education programs cannot be seen as separate or different from arts education in general.

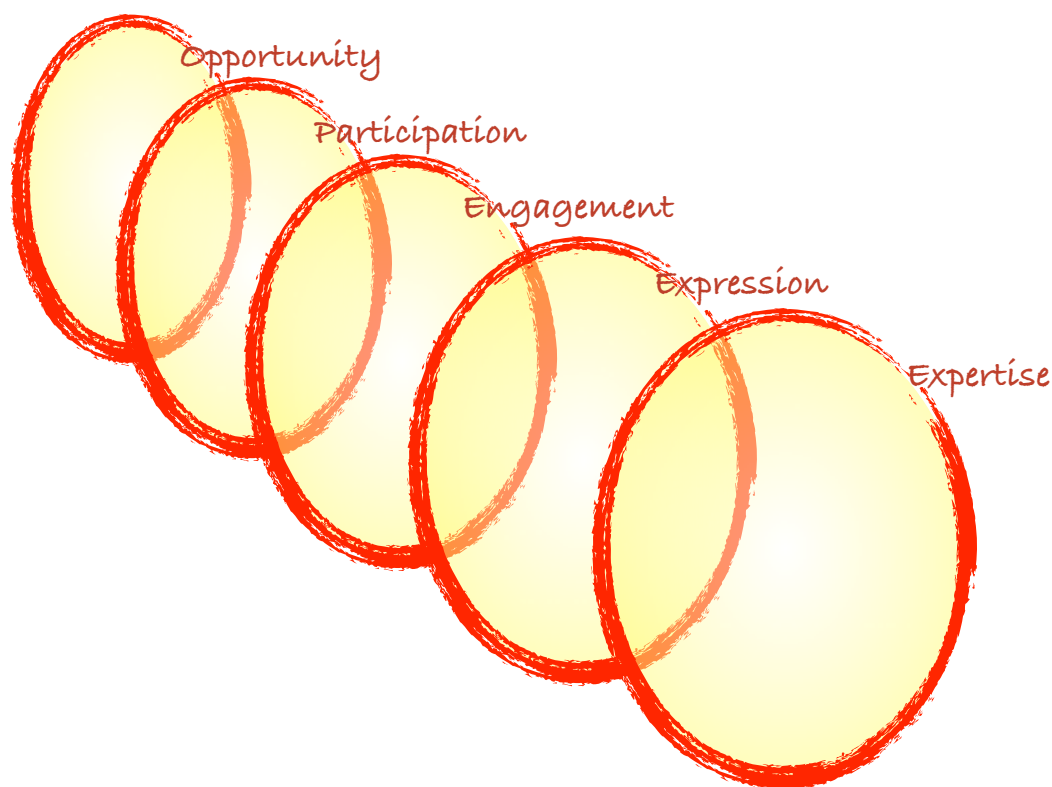
In their work for the Australian National Review of Visual Education, Wright et al (2006) proposed a useful model for arts education. First, there is a focus on student's meaning making and articulating their own identity through art form specific or multi-modal forms of expression thereby developing agency and personal, cultural and social identity. Second, the construct highlights the value of hands-on practical learning experiences where students are engaged in embodied learning working with materials and ideas simultaneously. Third, the focus is on working in rich, interesting environments and the power of studio-based learning. Fourth, the construct reveals the way that teachers and students are co-constructors of learning based on relationships of trust. They represented their model graphically.



In addition they identified 10 necessary conditions for successful arts education:

1. Sequential, developmental learning programmes;
2. Time allocation for teachers and students that provide extended-time learning opportunities;
3. Student-centred learning;
4. Safe, supportive learning environments that build relationships of trust;
5. Leadership by principals and teachers;
6. Resources, materials, funding, facilities, access;
7. Teacher development - pre-service and in-service education that ensures student learning in Visual Education is effective;
8. Partnerships and community engagement;
9. Valuing by parents, administrators, teachers and community; and,
10. Authentic assessment - for real purposes and audiences.

In subsequent work Wright and Pascoe (2009) developed models from that research which described the arts in schools as a journey of increasing confidence as opportunities lead to participation and engagement that enables expression and the development of expertise.



Effective drama teacher education programs will reflect similar learning journeys.

Partnerships

A key aspect of the drama teacher education program is the symbiotic relationship between the drama knowledge, understanding, practices and values developed within the Theatre and Drama program in the School of Social Science (content knowledge) and the specific pedagogical focus of studies in the School of Education.

The renewal and revision in 2010/11 of the theatre and drama program in the School of Social Science, has been a further opportunity to strengthen partnerships and connections. The School of Education is in the process of developing for 2012, a new unit to be titled *Engaging Communities through Drama* as well as extending the time for drama curriculum units.

One further partnership of note is the connection between the teacher education program and the courses articulated by the Western Australian Curriculum Council – the Curriculum Framework (1998), Western Australian Certificate of Education Drama Courses (2007) and the Department of Education K-10 Arts Syllabus (2008). The Murdoch teacher education program is not an island. For example, the student assessment activities are directly related to the assessment tasks undertaken by students in schools. Murdoch teacher education students experience the cognitive and physical demands they will ask of their own students in schools.

Issues in drama teacher education

As a field drama teacher education faces two significant issues: a relative lack of published literature on the field; and, time pressures for the development of competence and confidence in drama teachers in training. While there is a healthy amount of scholarly research on drama education as a field in Australia (for example, *NJ, the Drama Australia Journal*) there is relatively less attention given to drama teacher education in Australian published literature (with some exceptions such as (Wright & Gerber, 2004)¹). In developing the drama education program at Murdoch University, there was a range of materials on aspects of drama education but a lack of a suitable drama education-specific text. Discussions with colleagues in other Australian universities led me to the UK publication, *Learning to Teach Drama 11-18* (Kempe & Nicholson, 2007) but the particular contexts of teacher education in that setting limited its usefulness. It has also been some years since the publications by Errington (e.g. 1992; 1993). The publication of *Education in the Arts, Teaching and Learning in the Contemporary Curriculum* (Brown, O'Toole, Macintyre, & Sallis, 2009) provides some attention to drama teacher education through an arts lens; similarly, *Delivering Authentic Arts Education* (Dinham 2010) is encouraging. However, there is still a distinct gap for drama education in its own right. This lack of drama teacher education material was paradoxically limiting and liberating. On the one hand, there was no imposed given cannon or text (though this may help explain an atheoretical approach to drama teacher practice identified by Sorenson (unpublished). On the other hand there was a sense of pioneering the field.

I suggest that there is a gap in the literature that needs attention and a need for a contemporary text for Australian drama teacher education students – for both primary and secondary programs. Further this gap indicates a need for more attention to drama teacher education in Australian drama journals.

The second issue pertinent to this discussion focuses on the pressures of time and resourcing that impact on teacher education courses in Australia. In designing this drama education program, the constraints of time led to coining the phrase *enough to get started* as a working principle. There was a pragmatic recognition that there would be choices made about what was included and that there would be gaps. In designing the program, there was a deliberate decision to signal where there were gaps.

It has been clear throughout the first years of the program in operation that more time than currently provided is necessary. The announcement of the national system for the accreditation of pre-service teacher education programs (AITSL, 2011) and the proposed increase in time for pedagogical content studies for both major and minor teaching areas is a welcome innovation.

Conclusion

Many of the concepts hazily or intuitively identified in my 2002 conference paper about the then newly-minted drama teacher education program at Murdoch University, have been refined and consolidated through the subsequent years and the experience of working with different cohorts of students. Each student has contributed in some way to the current version of the program which continues to re-shape itself with each new telling. What was begun with hope in 2002 has matured, continued to develop and extend as practice has clarified and sharpened focus.

I acknowledge the contributions of the initial consultative group along with each class of students to this journey.

¹ I look forward to the publication of work by Christna Grey considering practicum experience in drama.

Bibliography

- AITSL. (2011). National system for the accreditation of pre-service teacher education programs Retrieved from http://www.aitsl.edu.au/verve/_resources/AITSL_Preservice_Consultation_Paper.pdf
- Brown, R., O'Toole, J., Macintyre, P., & Sallis, R. (2009). Teaching Through the Arts. In C. Sinclair, N. Jeanneret & J. O'Toole (Eds.), *Education in the Arts, Teaching and Learning in the Contemporary Curriculum*. South Melbourne, Victoria: Oxford University Press.
- Curriculum Council of Western Australia. (1998). *Curriculum Framework*: Curriculum Council of Western Australia.
- Curriculum Council of Western Australia. (2007). Drama Course (WACE), from http://newwace.curriculum.wa.edu.au/docs/COS_docs/168684_4.pdf
- Department of Education and Training (Western Australia). (2008). K-10 Syllabus The Arts - Drama Retrieved from <http://k-10syllabus.det.wa.edu.au/output/outcomes/the-arts/drama>
- Errington, E. (1992). *Towards a Socially Critical Education*. Geelong: Deakin University Press.
- Errington, E. (Ed.). (1993). *Arts Education: Beliefs, Practices and Possibilities*. Geelong: Deakin University Press.
- Kempe, A., & Nicholson, H. (2007). *Learning to Teach Drama 11-18, 2nd Edition*. London: Continuum.
- Shulman, L. S. (1986). Those Who Understand: Knowledge Growth in Teaching. *Educational Researcher*, 15(2), 4-14.
- Wright, P. R., & Gerber, D. (2004). *NJ Drama Australia Journal*, 28(2), 58.
- Wright, P. R., Pascoe, R., Dinham, J., MacCallum, J., Grushka, K., Church, T., et al. (2006). *From Behind the Mask: Revealing Visual Education. Research Report to The National Review of Education in Visual Arts, Craft, Design and Visual Communication*. Perth: CLCD, Murdoch University: National Review of Visual Education.

Appendix

Overview of the tightly packed drama teacher education schedule.

EDN412/EDN312 Drama and the Curriculum 2011

1 | Saturday, 22 January 2011 | EDN312:EDN412 Overview 2011.numbers

Week	Dates	Lecture Topic Key concepts	Readings for Lecture	Workshop 1 Topic	Readings for Workshop 1	Workshop 2 Topic	Readings for Workshop 2	Assessment	Directed Reflection on blog
1	Semester 1 Week 1 - beginning 14 Feb	Lecture 1: (Note for Week 1 only lecture follows workshop) • What is drama? • What is drama in schools? • How do we learn to be drama teachers? • About this unit	• <i>The Company of Boys in King of Shadows</i> Susan Cooper (1999) Puffin Harnsworth ISBN 0-141-30788-4 • <i>Drama Makes Meaning</i> , Drama Australia www.dramaaustralia.org.au	• Curtain Up - entering the Drama Maze	• <i>Drama and Theatre Key Terms and Concepts</i> , 2nd Edition Pascoe R. and H. Pascoe. (2008) StagePage (your text - not included in unit reader) • <i>The Elements of Drama</i> , John O'Toole and Brad Haseman 1969 Heinemann • <i>Dramatic Tension</i> (Source Unknown) • <i>An acting teacher's journey</i> What does it mean to be a good teacher? Miller, B. Teaching Theatre, Educational theatre Association http://schooltheatre.org/education/teaching/pedagogy/acting-teachers-journey	• Warming Up in drama teaching • Ways into Drama: • Improvising: making our own drama	• <i>Warm ups</i> , Trestle Theatre Company (Source unknown) • <i>The Improvisation Game</i> , Chris Johnston 2006 Nick Hern Books London • <i>Fundamental Elements of Improvisation</i> , Louise Tourelle and Marygai McNamara Performance A practical Approach to Drama, Heinemann, Port Melbourne 1998 ISBN 0-86462-079-9	Assessment Assignment Blog entries/ participation	• Memories of your experiences of drama in schools • Improvisation • Highlights and reflections from the workshops
2	Semester 1 Week 2 - beginning 21 Feb	Lecture 2: • Contexts for teaching drama in Australian schools	• In Australia Drama is - John O'Toole/NADIE National Association for Drama in Education/Drama Australia • A statement on the arts for Australian Schools [tracts] Dr Geoff Hammond and Dr Lee Emery et al Curriculum Corporation, Melbourne, 1994 • The Shape of the Arts National Curriculum, (2011) ACARA www.acara.edu.au (not included in unit reader) • <i>Drama in Western Australia Context Connections</i> - Adapted from Robin Pascoe Drama Studies D/E547 Support File, Curriculum Council of WA, Perth 1999 • Enter the Drama Maze Robin Pascoe Unpublished development work	• Ways into drama: working with scripts • Introducing the learning journal	• Reading a Script Skidmore, Sieve and Steve Barlow (1994) Hodder & Stoughton • <i>How to Read a Play Thirty Ways to understand a script</i> , Dixon, M.B. (2010, March) <i>Dramatics</i> • <i>Text, sub-text and context</i> , Dennis Calligotone in <i>Theatre Arts The Dynamics of Acting</i> National Textbook Company Lincolnwood 1997 ISBN 0-8442-5165-8	• Responding to Drama - Teaching Drama Responses • The role of the audience	• <i>Understanding the Arts Responses Outcome, Making Progress File</i> , Curriculum Council of WA, Perth 2001 • Performance analysis David Hornbrooke Education and Dramatic Arts Blackwell, Oxford, 1969 ISBN 0-631-16264-X • The Role of the Audience	Assessment Assignment Blog entries/ participation	• Working with scripts - what I have learnt • As an audience for drama • Highlights and reflections from the workshops
3	Semester 1 Week 3 - beginning 28 Feb	Lecture 3: • Drama and Arts Literacy • Categorising drama knowledge and understanding for teaching	• <i>Stretching the Envelope for Arts Literacy</i> in Drama and Learning, Robin Pascoe Melbourne Studies in Education, Vol 43 No 2, November 2002 ISSN 0076-6275 • <i>A Place to Begin in Theatre for Young People A Sense of Occasion</i> Helene S. Rosenberg and Christine Prendergast, 1963 Holt Rinehart and Winston ISBN 0-03-039911-4	• Engaging with Drama in Society - teaching Investigations	• <i>The Cycle of Theatre</i> , Charles Lundy and David Booth Interpretation Harcourt Brace Jananovic/ Canada Don Mills Ontario 1963 ISBN 90 89687 4567 • <i>The Development of Dramatic Form</i> , from <i>On Stage Teachers Guide</i> Bob Cameron 1984 Globe/Modern Curriculum Press • <i>The Foundations of Drama and Theatre</i> , Jonathon Neelands and Warwick Dobson in <i>Drama and Theatre Studies at AS/A Level</i> 2000 Hodder and Stoughton Abingdon ISBN 0340 75860 0 • <i>First Voice</i> , Robin Pascoe and John M. Foreman 1987 Armadale Senior High School	• Drama Curriculum Overview • Introduction to Drama K-10 • Introduction to Drama in Senior Secondary	• K-10 Drama Syllabus - Department of Education website (not included in this reader) • Overview of Lower Secondary Drama Robin Pascoe et al (1992) Education Department of WA • WACE Drama Syllabus - Curriculum Council website (not included in this reader)	Assessment Assignment Blog entries/ participation	• Drama in time, place and culture - my experiences and how I can share them with students • Highlights and reflections from the workshops

4	Semester 1 Week 4 beginning 7 March	Lecture 4: • Planning and programming drama in schools • Taxonomies and progressions of learning	• <i>A Planning Framework</i> Ken Byron et al Indians and Pioneers 2D Drama teaching Resource Pack, Leicester • <i>Progression and Continuity in the teaching of Drama in Drama Magazine</i> Winter 1999 Michael Fleming • <i>Describing Progress in Drama</i> Robin Pascoe Unpublished research • <i>Drama Pathways K-6 in Creative Arts Syllabus</i> Board of Studies NSW • http://k6boardofstudies.nsw.edu.au/go/creative-arts • <i>Progression in Secondary Drama</i> Andy Kempe and Margold Ashwell Heinemann Oxford 2000 ISBN 0 435 19595 • <i>Curriculum Mapping A tool to help you track what you teach</i> Karen Husted http://schooltheatre.org/education/teaching/pedagogy/curriculum-mapping • <i>Mapping Drama Creating Developing and Evaluating Process Drama</i> Allan Owens and Keith Barber (1991) Phoenix Education Melbourne	Although this is a public holiday the University will be open & classes run • Drama is Physical: Voice and Movement	• <i>Voice in Performance</i> , Matthew Clausen Centre Stage Heinemann Melbourne • <i>Coaching vocal athletes Taking care of young voices</i> Wendy Deleo LeBorgne and Rocco Val Vera in <i>Teaching Theatre</i> , Educational theatre Association • <i>Voice Notes</i> : Liz Pascoe (not included in this unit reader)	• Drama is Physical: Movement - facial expression, posture, gesture, proemics movement through weight, space, time, energy (Intro to Laban) • Focusing on School Experience in Drama	• <i>Warm up, posture and movement notes</i> , Jonathon Waud Dance Drama 1 Ritual Heinemann Educational Australia, Richmond 1983 • <i>Body language/ Movement and Laban in Creating Drama: A Course Book for Middle Secondary Students</i> Bruce Burton Longman, Melbourne, 1996 ISBN 0-582-90695-X	Assessment Assignment Planning for drama - • a lesson • a sequence of three connected lessons • a unit • a school plan Assessment Assignment Blog entries/ participation	• Planning for drama • Drama is physical • Voice • Movement • Highlights and reflections from the workshops
5/6	Semester 1: Weeks 5 & 6 2 week non-teaching								• (MINOR) • School experience observations and discussion
7	Semester 1 Week 7 beginning 28 March Note: Drama Australia Conference 31 March - 2 April	Lecture 5: • Critically engaging with drama as curriculum	• <i>A History of Drama Education: A Search for Substance</i> Gavin Bolton in L. Bresler (Ed), International Handbook of Research in Arts Education (p42-62) 2007 Springer Dordrecht • <i>A different Framework for Drama</i> Queensland Studies Authority	• Reflecting on School Experience • Action and Reflection - the role of reflection in learning drama • Drama Learning Strategies	• <i>Approaches to reflection in Drama</i> , Robin Pascoe Unpublished research material • <i>Drama Conventions - A Quick Reference Guide</i> John Casey Drama Volume 4 No 1 Autumn 1995 National Drama [UK] • <i>Teaching Drama</i> , from <i>Drama in the Classroom</i> , Lesley Minshall, Ministry of Education, Wellington NZ 2001, ISBN 0478 12856-7 • <i>The Drama Game File 2nd Edition</i> Jonas Basom www.DramaEd.net (your text - not included in this Reader)	• An introduction to devising and playbuilding • Playbuilding workshop - introducing the Group devised drama project & Structuring group devised drama projects	• <i>Starting Playbuilding</i> , Carole Tarlington and Wendy Michaels Building Plays Pembroke Publishing Markham Ontario 1995 ISBN 0-435-08689-8 • <i>Playbuilding, Choices and Challenges</i> Carole Tarlington 1997 ADEM Drama Australia • <i>Young at Art Classroom Playbuilding in Practice</i> , Christine Hatton and Sarah Lovely 2009 David Fulton Books ISBN 978-0-415-45478-0 • <i>Devising Process Questionnaire</i> Jonathon Neelands and Warwick Dobson Drama and Theatre Studies at AS/A Level, Hodder and Stoughton Educational, Abingdon, 2000 ISBN 0340 75860 0	Assessment Assignment Blog entries/ participation	• Pioneers, theorists and influences on drama teaching • What I can learn from an association of drama teachers • Highlights and reflections from the workshops

10	Semester 1 Week - 8 beginning 4 April	Lecture 6: • Approaches to teaching form and style	<ul style="list-style-type: none"> • <i>Representational and realist acting in Drama Studies An Introduction for Senior Students</i> Mark Gauntlett and Barry O'Connor Longman, Melbourne, 1995 ISBN 0 582 80306 3 • <i>Brecht for Beginners</i> Michael Thoss Writers and Readers New York, 1996 ISBN 0-86316-100-6 	<ul style="list-style-type: none"> • Approaches to teaching form and style • Writing in Drama - writing to learn and Playwrighting 	<ul style="list-style-type: none"> • <i>Styles and their conventions - Queensland Drama Senior Syllabus QSA</i> • See also readings for Lecture • <i>Approaches to writing in Drama</i> Robin Pascoe Unpublished workshop • <i>Something to care about</i> Stakes and why they matter in a play Stephen Greg Educational Theatre Association www.schooltheatre.org/education/teaching/pedagogy/something-care-about • <i>A Periodic Table of Visualization Methods</i> http://www.visual-literacy.org/periodic-table/periodic-table.html 	<ul style="list-style-type: none"> • Acting in drama in schools - intro to Stanislavski, Brecht and other acting approaches 	<ul style="list-style-type: none"> • <i>Major Schools of 20th Century Acting Teaching</i> Robin Pascoe Workshop notes 1991 • <i>Boleslavsky's Approach</i> Robin Pascoe Workshop notes 1991 • <i>The Ten Commandments of Theater for Young Actors</i> The Gospel According to Stanislavski <i>Anne Johnston-Brown</i> (2008) Smith and Kraus • <i>Text and Acting Workshop Notes</i> Liz Pascoe (2007) • <i>Calderone, M. & Maggie Lloyd-Williams</i> <i>Actions: The Actors' Thesaurus</i> (2004) Drama Publishers, Hollywood CA • <i>Listening and Reacting Telling a story through actions</i> Bruce Miller Educational Theatre Association www.schooltheatre.org/education/teaching/acting/listening-and-reacting 	Assessment Assignment Blog entries/ participation	<ul style="list-style-type: none"> • How I learnt acting • Highlights and reflections from the workshops
9	Semester 1 Week - 9 beginning 11 April	Lecture 7: • Managing drama in schools	<ul style="list-style-type: none"> • <i>Making Drama Happen in Creating a Theatre in Your Classroom</i> John McLeod Ed. Bernie Warren, Capus University Press, North York Canada, 1995 ISBN 0987654321 • <i>Making Sense of Drama A Guide to Classroom Practice</i> Jonathon Neelands Heinemann London 1984 ISBN 0435 186582 	<ul style="list-style-type: none"> • Teaching about Drama Roles • Drama teacher as manager 	<ul style="list-style-type: none"> • Role from WACE Drama Syllabus - Curriculum Council website • <i>Dramaturgy 101 Illuminating the World of the Play</i> Amy Steele http://schooltheatre.org/education/learning/dramaturgy-101 • <i>Position paper on Working Conditions for Teaching and Learning in Drama</i> Drama Australia http://www.dramaaustralia.org.au • <i>Drama Australia Equity and Diversity Guidelines</i> See the Drama Australia web site for the latest version www.dramaaustralia.org.au/documents/Equity%20and%20Diversity.pdf • <i>Freedom of Artistic Expression in Educational Theatre</i> American Alliance for Theatre and Education, The Drama Theatre Teacher Vol 5 No 3 1991 http://www.aate.org • <i>Freedom of Expression Who Draws the line?</i> Don corathers http://schooltheatre.org/advocacy/foe • <i>Planning an Aesthetic learning environment in Drama</i> Queensland Drama Syllabus 2007 • <i>The Drama Workshop Space and the well-organised teacher</i> Robin Pascoe Workshop notes 	<ul style="list-style-type: none"> • Assessing drama in schools <ul style="list-style-type: none"> • K-10 Standards • Senior Secondary requirements 	<ul style="list-style-type: none"> • <i>Making the Grade The role of assessment in the theatre classroom</i> Shawnda Moss Teaching Theatre Educational Theatre Association • <i>Assessment in an outcomes approach</i> Robin Pascoe and Marisa Perica 	Assessment Assignment Blog entries/ participation	<ul style="list-style-type: none"> • A drama course is more than an acting course • Why assessment is an integral part of the learning and teaching cycle • Highlights and reflections from the workshops
10	Semester 1 Week - 10 beginning 18 April Note: Good Friday	Lecture 8: • Spaces of Performance • Making artistic choices in drama	<ul style="list-style-type: none"> • <i>What are we doing next? Processes of Staging a student production</i> Jenny Davis from Drama Studies File 1999 Curriculum Council of Western Australia • The 2009-2010 Play Survey Educational Theatre Association http://www.schooltheatre.org/education/play-survey 	<ul style="list-style-type: none"> • Design in drama 	<ul style="list-style-type: none"> • <i>What is scenography?</i> www.stepsstuff.com/scenography/scenography.html • <i>The Complete Stage Planning Kit</i> G. Davies 2003 A.C. Black ISBN 9780713665857 • <i>Rendering without Tears</i> Dana Taylor Dramatics November 2009 	<ul style="list-style-type: none"> • Performance in schools • Spaces of performance in action • Drama for social change - deepening the drama 	<ul style="list-style-type: none"> • <i>What are we doing next? Processes of Staging a student production</i> Jenny Davis from Drama Studies File 1999 Curriculum Council of Western Australia (see lecture readings) • The 2009-2010 Play Survey Educational Theatre Association http://www.schooltheatre.org/education/play-survey (see lecture readings) • <i>Planning - Drama Think in Teaching Drama, a mind of many wonders</i> Morgan, Norah and Julian Saxton (1987) Hutchinson Educational/Stanley Thorne Cheltenham ISBN 0 7487 02431 • <i>Politics, Education and Change</i> Augusto Boal in <i>Drama, Culture and Empowerment, The IDEA Dialogues</i> Kate Donelan and John O'Toole, IDEA publications, Brisbane 1996 • <i>Augusto Boal: Theatre of the Oppressed in Living Drama 3rd Edition</i> Burton, Bruce (2001) Longman South Melbourne, ISBN 0-7339-2353-4 	Assessment Assignment Blog entries/ participation	<ul style="list-style-type: none"> • The school play • Highlights and reflections from the workshops
11	Semester 1 Week - 11 beginning 25 April Note: Easter Mon/ ANZAC Rehearsal Saturday 30 April - all day	No lecture	No Workshop	No Workshop	<ul style="list-style-type: none"> • Rehearsing Drama - the purpose and focus of rehearsal in learning 	<ul style="list-style-type: none"> • <i>The Actor in Performance Bringing Plays to Life and Rehearsal in Encyclopaedia of Acting Techniques</i> John Perry 1997 New Burlington Books 	Assessment Assignment Blog entries/ participation	<ul style="list-style-type: none"> • Rehearsals I have known and what I have learnt • How to make rehearsing work with students • Highlights and reflections from the workshops 	
12	Semester 1: Week - 12 beginning 2 May Rehearsal booked Sunday May 1 12.00 - 4.30	No lecture	Rehearsal for Performance 6.30 pm. Performance	Rehearsal for Performance 6.30 pm. Performance	Denouement	<ul style="list-style-type: none"> • <i>Changing cultural landscapes</i> Heien Nicholson Teaching Drama 11-18 Helen Nicholson Ed Continuum London 2000 ISBN 0-8624-4805-4 • <i>Drama and technology</i> Robin Pascoe Australian Drama Educators Magazine Drama Australia 2001 • <i>Audio-visuals for a new generation</i> Using YouTube in the classroom Brendan atrick Blowers http://schooltheatre.org/publications/teaching-theatre/2009/summer/audio-visuals-new-generation • <i>Doing More with Less</i> http://schooltheatre.org/publications/teaching-theatre/2010/fall/doing-more-less • <i>Children as Drama-Makers</i> David Booth Canadian Theatre Review 133 Winter 2008 • <i>What makes a great high School teacher?</i> Debra McLauchlan Brock University • <i>Defending you program: What to know, say, and do when your theatre classes are at risk</i> Michael Daehn, Teaching Theatre, Fall 2009 Educational Theatre Association, Cincinnati OH http://www.edta.org/pdf/archive/Daehn_fall09633917216982237097.pdf • <i>The Student Teacher Experience in Learning to Teach Drama A Case Narrative Approach</i> Joe Norris, Larua A, McCammon, Carole S. Miller Heinemann 	Assessment Assignment Group devised drama project Assessment Assignment Blog entries/ participation t	<ul style="list-style-type: none"> • Observations and discussion of group devised production • process of development including personal contribution to process • performance evaluation - whole group performance and personal performance (MINOR) • Drawing together threads 	
13	Semester 1: Week - 13 beginning 9 May								<ul style="list-style-type: none"> • (MAJOR) • School experience observations and discussion
14	Semester 1: Week - 14 beginning 16 May								

EDN412 Winter Term UW2		Workshop 1		Workshop 2			Assessment		Directed Reflection on blog
1	Winter Term - Week 1 Beginning 13 June	Thursday 16 June Drama Workshop OR EH1.005 9:00-12:00 Focusing on the Senior Secondary Syllabus 1:00-4:00 Introducing the Original Solo Performance	<ul style="list-style-type: none"> WACE Drama Syllabus - Curriculum Council website (not included in this reader) Notes for Original Solo Performance Revive 2000 	Friday 17 June Drama Workshop OR EH1.005 9:00-12:00 Planning for Senior Secondary drama Understanding assessment in Senior Secondary drama: ★ Practical ★ Written 1:00-4:00 Developing Original Solo Performances with students				Assessment Assignment Blog entries/participation	<ul style="list-style-type: none"> Key features of Senior Secondary Drama syllabus and teaching in Western Australian schools Highlights and reflections from the workshops
2	Winter Term - Week 2 Beginning 20 June	Wednesday 22 June Drama Workshop 9:00-12:00 Original Solo Performances Note: it may be that the Thursday 23 June workshop is run on Wednesday 22 June 1:00-4:00; to be negotiated with students		Thursday 23 June Drama Workshop OR EH1.005 9:00-12:00 Assessing Practical Drama Curtains See note for June 22.				Assessment Assignment Blog entries/participation Assessment 27 June Assessment Assignment Original Solo Performance (in class assessment) Drama Teaching Portfolio (& Drama teaching values statement) <ul style="list-style-type: none"> EDN412 students submit at the completion of the Winter Intensive 	<ul style="list-style-type: none"> Final entry into B
3	Winter Term - Week 3 Beginning 27 June								
4	Winter Term - Week 4 Beginning 4 July								
5	Winter Term - Week 5 Beginning 11 July								
6	Winter Term - Week 6 Beginning 18 July								
7	Winter Term - Week 7 Beginning 25 July								