



DP Theatre Category 3 workshops

“The workshop leader was, without question, the best teacher of teachers I've ever had the good luck to work with.”

Teacher at the Florida TaPS June 2014

Workshops for ALL teachers of theatre, regardless of the curriculum you are teaching. Cat 3 workshops are designed for:

- **DP Theatre teachers** who have enough experience to no longer need Cat 1 or 2 training but instead have a need to develop themselves as practitioners/artists/teachers by building up their current repertoire of teaching skills/theatre experience.
- **Any teacher of theatre** who is looking for outstanding PD on a specific aspect of theatrical practice.

ISTA currently offers four Cat 3 workshops. Please refer to the ISTA website > What's on > TaPS > to see which Cat 3s are being offered where and when in the immediate future. We hope you can join us.

“Every time I walk out of an ISTA workshop, I feel empowered to change everything I'm doing and make it better.”

Teacher at the Lima TaPS 2014

Collaboratively creating original theatre

This workshop represents an in-depth exploration into the process of creating theatre collectively. Participants will develop their understanding of how original theatre can be created collaboratively and presented both as learners and theatre makers.

Participants will leave with a tool kit for subsequent practice in the classroom. The workshop presents theory and strategies for establishing, developing and equipping an ensemble to create original pieces of theatre.

Workshop participants become an ensemble that embarks on making a piece of theatre. Different stimuli and starting points are used, categorised and examined to create theatre, and the workshop looks at the characteristics of an effective stimulus that determines and shapes the nature of the piece being created.

Devising requires a sophisticated understanding of the art form and this workshop provides an in-depth look at form, structuring and staging the material explored. Different approaches to devising are examined with reference to contemporary practice and research.

“Seriously, it was by far the best conference that I have attended.”

Teacher at the San Francisco TaPS 2014

Learning through cultural settings: Ways of using cultural and historical settings for teaching and learning

Using a cultural setting such as a museum, historical site, gallery or performance space, the workshop will explore how to use cultural settings as a stimulus for creating units of work, resources and models of practice. Areas of exploration will include practical exercises for engaging with cultural sites that are useful for any site visit or field trip. Participants will experience practical activities that focus on learning about and responding to site, artifacts, collections, stories and resources; creating site-specific responses; developing partnerships with cultural organisations; exploring different types of research; developing visual literacy skills; examining interconnection and relationships between different sites; exploring cultural history and how to read a site; considering the role of the curator from the perspective of theatre production.

Participants will use the specific cultural setting selected for the workshop (past examples have included the British Museum and the National Gallery in London, and the American Museum of Natural History in New York) as a model for transferable skills and practices to their own settings and cultural organisations.

“Practical work gave clear indications of ways into the Theatre assignments which we can use with our students. Doing, not simply talking, allows me personally to consolidate the ideas explored in order to remember the various approaches for my own teaching. Speaking with fellow subject teachers was invaluable. Being able to pick the brains of such clever people and knowing I am not working in a vacuum was very rewarding and reassuring.”

Teacher at the Manchester TaPS 2014

Theatre traditions and practices: Teaching and learning through the body

This workshop focuses on engaging with theatre practices and traditions from around the world and developing strategies to effectively teach these. There will be different practices examined but each workshop will engage with one specific practice, e.g. Japanese Butoh or Balinese performing practices, which have been the focus of past workshops. Participants will examine and experience unfamiliar performing arts practices and their pedagogical implications.

The workshop will encourage participants to engage in inquiry and reflection, develop one's practice as an educator and practitioner, and examine through the body and through practical work with specialists how the particular performing arts practice functions socially, culturally and in practice.

The focus is on learning through the body (somatic learning) and this intensive experience is designed to empower participants to feel confident in delivering a theatre practice they are unfamiliar with within the context of the IB DP theatre course. The exploration of a single performing arts practice enables subsequent application to a whole range of practices and traditions from around the world, ranging from Japanese Noh to Classical Greek theatre, from Balinese arts to Butoh.

"We felt safe, included and ready to learn."
Teacher at the Manchester TaPS 2014

Theatre: A focus on IA (Internal Assessment)

Recommended for experienced DP theatre teachers who have completed category 1 or a subject specific seminar for the new curriculum (first assessment 2016). In this workshop participants will engage in activities to deepen their understanding of the conceptual and practical implications of the internal assessment component within the DP theatre curriculum. This will include a range of practical activities to cover preparing students for the collaborative project, including approaches to creation and researching companies who collaboratively create original theatre.

Practicalities, such as group forming, planning and developing/applying skills will be covered. The workshop will also address documentation of process and performance and the use of this in reflecting on the project as a whole feeding into the internal assessment task. The assessment of this component will be covered through a focus on the format and requirements of the assessment task, sample marking and approaches to standardisation and moderation.