

# Supporting Communication Through Drama

**By Nigel de Sousa,  
Head of Drama**

# Thank you for attending our workshop.

In this session you will gain an understanding of the the  
Juilliard approach, supporting EAL, and PALA / IB Learner  
profile qualities.





# An overview of today's workshop

**Part One:**  
The Juilliard Approach to supporting Communication

**Part Two:**  
Supporting EAL Learners - Shakespeare

**Part Three:**  
PALA – Performing Arts Learner Ambitions



# Why is Performing Arts important for your children?

## Trackers

### **Supporting Emotional Wellbeing through the Arts**

Connected Article talks about this, particularly in the time of Covid.

Global Classroom 'virtual' Viral Monologue competition is testament to students' expression in troubled times.

Important that young people have a voice / platform to express themselves – Performing Arts allows for this.

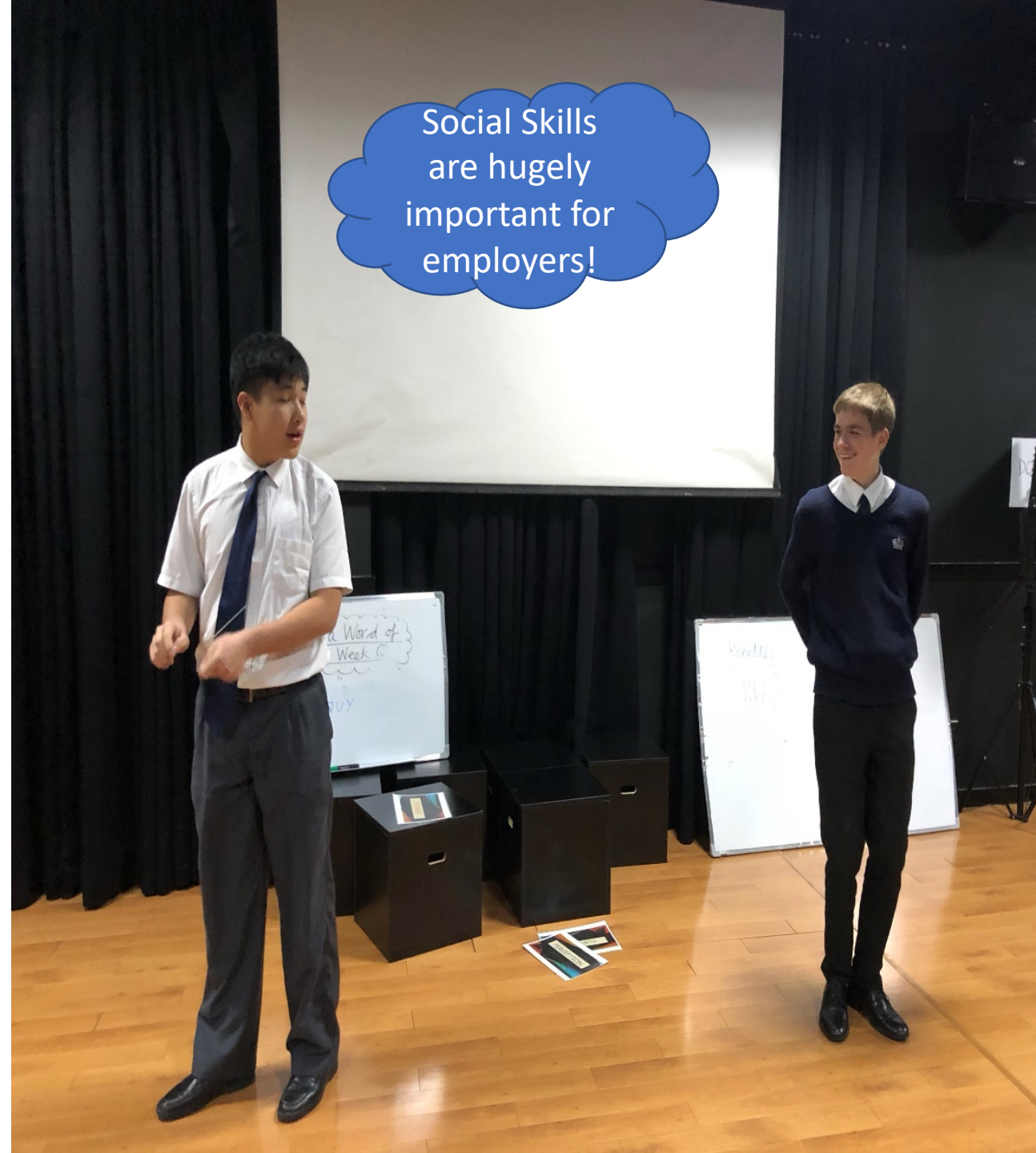


# Why is Performing Arts Important for your Children?

## Supporting Leadership Skills Employees Value

The Emotionally Intelligent Leader – by Daniel Goleman

- SELF-AWARENESS
- SELF-REGULATION
- MOTIVATION
- EMPATHY
- SOCIAL SKILLS



**Part One:**

**The Juilliard Approach  
to supporting  
Communication**



# Anansi's Children

- Juilliard Drama Unit on Storytelling
- Professional Actor: Charlotte Blake-Alston
- Anansi Story



# Music

- The Instrument as Soloist
- Music for Small Ensembles
- The World of the Orchestra
- The Concerto
- Improvisatory Music
- Music that tells a Story
- Folk Origins: Doudou N'diaye Rose – Chants du Burgam
- Music for Ancient Instruments: Traditional Chinese
- Music for Dramatic Productions (Mozart: The Magic Flute)
- The Song: They Can't Take That Away From Me (Gershwin)







# Dance

- Folk origins and forms: flamenco
- Dance as Dramatic Expression: Martha Graham
- Space, Time and Dance: Mertha Cunningham, Rain Forest
- Dance That Tells a Story: The Sleeping Beauty
- From Street to Stage: Rennie Harris
- Dance as Citizen: Kurt Jooss
- Cultures Connect - Shen Wei – Re-(III)
- Improvisatory Rhythm – Tap Dance
- Spirit Dance and Ancient Roots - Bharatanatyam – Krishna Nee Begane Baro and Sthiti Gati



# Drama

- Devising Theatre For Youths, Patch Theatre Company
- Mask Work: Familie Flöz, Teatro Delusio
- Story Telling: Alston, Gonzalez, Koram, Ross (Selected Tales)
- Core Elements of a Play: The Boy at the Edge of Everything
- Shakespeare: Twelfth Night
- Animating Objects: Manual Cinema, The Magic City
- Traditions of Theatrical Clown: Compagnia Bacçalà, Pss Pss



**Part Two:**

**Supporting EAL**

**Learners - Shakespeare**



# Romeo & Juliet WEEK 1

## YEAR 8



### Exploring Iambic Pentameter & The Prologue

# Supporting EAL Learners

- Exploring Iambic Pentameter
- Whoosh!
- The Prologue



**Part Three:**

**PALA – Performing Arts  
Learner Ambitions**

# Drama

- S = Working with support
- D = Developing independence
- I = Working independently
- A = Advanced application of skills



# PALA

## Performing Arts Learner Ambitions

### Ways of being

- Collaborative
- Expressive
- Culturally Aware

### Ways of doing

- Performers
- Literate
- Perceptive

### Ways of thinking

- Creative
- Curious
- Reflective



# Areas to consider

<b>Ways of being</b>	Collaborate	Express	Culturally aware
<b>Ways of thinking</b>	Creative	Curious	Reflective
<b>Ways of doing</b>	Performing	Literate	Perceptive





**Thank you:)**

**Any questions?**

