

ABCDE FOCUS

Association of British Columbia Drama Educators
Newsletter



December 2011

Editor: Craig Wrotniak

Message from the President

President's Report: *(A longer and more political one than usual)*

The phrase "May you live in interesting times" certainly seems prescient as it relates to the BC Education system. There has recently been (and will likely continue to be) a lot going on in the near future. The new Teaching Act, the proposed new BC Education Plan, the ongoing Bill 27/28 fiasco, provincial contract negotiations, and of course the job action are just a few of the issues facing BC teachers. I wish I could write just a status quo pre-Christmas President's report but the reality is that there is so much going on that I feel it is my duty and responsibility to provide some information as it relates to the ABCDE.

So how does this all relate to our PSA? Well, we are the voice of the BC Drama Educators. We provide professional development opportunities for our members. We are the people who are on the front lines so to speak and we must be ready to participate in and sometimes lead the battle that is most likely coming. Make no doubt about it, the autonomy and professional development models being proposed by BCPSEA should concern teachers. The models suggest teachers are merely employees and as such, should be directed in their professional development by management. I encourage you to read the information on this link and I challenge you to not get a little 'hot under the collar': <https://bctf.ca/myBCTF/content.aspx?id=24406> I read this and feel the BCTF is under attack. Do you?

The opportunity and right to choose our own pro-d opportunities is something that I believe is fundamental to a professional's development. If

the ministry or a district feels that there is something that all teachers *must* be taught, then it should be provided as a form of in-service training, not Pro-D. Perhaps if the tone was more collaborative in nature, the BCTF would be more open to this notion of shared responsibility for Pro-D. However, it feels very patriarchal and top-down. The challenge is also that as a result of the stripping of collective agreement language in Bills 27/28 there is a fundamental distrust in the BC Liberal government as it relates to improving public education and working conditions.

So what happens next? Nobody knows for sure. There is a hope that somehow bargaining will result in a negotiated contract, but given the government's 'net zero' mandate, a collective agreement seems very unlikely. The next time the BCTF will likely make a decision about what to do next (unless the government enacts legislation) is at the January 27/28 Representative Assembly. At this meeting I suspect a debate will occur as to the effectiveness of the job action and any potential changes to it. I encourage all members to talk to their district RAs and voice their opinions. If you do not know who they are, email your local president and ask.

The Job Action that we are currently engaging in does not prevent us from having performances or participating in festivals. However, as part of the Job Action we are not handling any funds that are collected. Administrators, parent and student volunteers need to facilitate this. If you need a helpful link to read about the Job Action, try this one: <http://bctf.ca/publications/BargainingBulletin.aspx?id=1914>

At the provincial level, the PSA Council passed a motion to the Executive Committee (EC) of the BCTF that echoed a motion made at this year's ABCDE AGM. This motion recommended that extra-curricular activities NOT be removed unless a school was picketing. This motion passed. Of course, this is only a recommendation

from the PSA Council, but it was a loud and powerful message sent from the 33 PSAs in BC.

But not all is gloom and doom. I look around my staffroom, local and province and I see teachers who are willing to make a stand. And this makes me proud to be a teacher. While the majority of teachers are quietly waiting to see what will happen next, I have great faith that the quiet BC teachers will rise to the challenge when it is needed.

I hope the upcoming holidays provide you and your family some peace and opportunities for memory-making. I know I am looking forward to seeing family, eating delicious food and getting some extra sleep.

One final thought: I applaud every one of you who works to provide learning opportunities for students in Drama Education. Thank you for being a part of the ABCDE.

In solidarity,

Colin Plant

COLIN PLANT
ABCDE President



Youthwrite

Anthology

Available

The winning plays of ABCDE's annual playwriting contests for **2009** and **2010** are now available in the latest Youthwrite Collection. These collections are available from Gordon Hamilton for only \$10. That includes the six winning plays from two Provincial Festivals.

One of the best ways to inspire your students to act or to write is for them to see the words of their peers in print. The plays in this anthology often speak to your students in a way that the works of adult playwrights don't. Use these plays as an inspiration – or as a source for one acts for your classes or for a festival entry.

Buy one for \$10 or order a class set of 20 or more for a super discount price of \$5 each! If you are interested and would like to purchase 1 or more copies– please contact Gordan Hamilton at gghamilton@sd35.bc.ca.

Sheri Eyre

Sheri Eyre
Youthwrite 2012 Coordinator





Youthwrite 2012

Youthwrite is a playwriting opportunity sponsored by the
Association of British Columbia Drama Educators
for all secondary students in British Columbia.

Submissions will be assessed by respected Canadian playwright.
Top scripts will be invited to attend and perform at the
B.C.High School Drama Festival
Douglas College Thursday May 3 to Sunday May 6 2012

Guidelines for Submission:

- ❖ **The sponsor teacher MUST be an ABCDE member in good standing at the time of submission and forward**
- ❖ Plays must be one act, any style, and on any topic
- ❖ Scripts must have been written between Jan. 2011 – Feb 15 2012
- ❖ Scripts written in the previous year will be accepted from students who have graduated, with proof of their registration in a secondary school during 2011
- ❖ Keep the cast requirements small and have few, if any, scene or set changes
- ❖ Use the official cover page provided by your teacher
- ❖ Scripts should be in final draft form, spell checked, and camera ready for printing
- ❖ Establish your own rates for royalties
- ❖ As a condition of entering this contest, the ABCDE has first printing rights for your script and will publish it in an anthology
- ❖ Each school may enter two scripts only
- ❖ A \$15 reading fee must accompany applications and scripts (*Make cheques payable to ABCDE*)
- ❖ Entries MUST be postmarked no later than **Feb.15, 2012**

Send your script by...

- A) E-mailing the script to seyre@sd35.bc.ca and mailing the application and reader's fee
OR
B) Mailing a copy (not the original) of the script with application and reader's fee

Mail applications and reader's fees to:

**Attn: Sheri Eyre
Youthwrite B.C.
20902 37A Avenue
Langley BC V3A 5N2**

Youthwrite 2012

Application Form

This form must accompany each entry.

Name of play: _____

Playwright: _____

Home Address: _____

Home Phone: _____ Personal E-mail: _____

School: _____

School Address: _____

School Phone: _____ School Fax: _____

Sponsor Teacher: _____ Teacher's E-mail: _____

I am a current member of the ABCDE(Sponsor teacher's signature): _____

Enclosed is a \$15.00 reading fee: _____ (please check)

I _____ (*playwright's name*) give permission to ABCDE to publish my play _____ (*title*) in their 2012 Youthwrite anthology. I realize they will only publish this material and will not be in any way responsible for this material or in the collection of royalties. I realize that the following performance permission will be directed to me personally and I will be the sole granter of performance rights.

I would like the following message to accompany my play:

Caution: Professionals and Amateurs are hereby warned that

_____ **written by: _____**
is subject to royalty. It is protected under Copyright Law. Inquiries regarding performance rights and royalties should be directed to:

_____ **(your name)**

_____ **(your full address here)**

The fee for a single production of this play is \$ _____

Add any other restrictions here:

DOUGLAS

DOUGLAS COLLEGE



what you love. Be good at it.

Theatre

Auditions start April 2012

douglascollege.ca/theatre

Letter to the Editor

from: **Michael Grice**
Director of Education, Vancouver Opera

We (reps from all the Lower Mainland TYA companies) have recently completed a meeting about the dire straits the entire industry finds itself in as a result of the current MoE / BCTF conflict. The inability of our touring groups to make contact with school teacher representatives and the subsequent issue of timely payment for performances, is causing a number of companies to look very carefully at their ability to continue in operation, and one organization to predict, forcefully, that it will be closing its doors forever if the situation cannot be resolved soon.

Our group fully believes that neither the BCTF nor the MoE intends that this happen, but the reality is that we are not able to continue to function without being able to communicate with teachers/administrators, etc., and there is little/no possibility of long-term survival for our various companies.

I'm sure your members/readers would be interested in knowing how the TYA community is being currently affected and it would be a great service to the theatre/drama community, particularly as it so often provides a vital step in the continued development of students coming out of school drama programs.

With regards,

Michael

Articles

2012 ABCDE Distinguished Service Award Winner --- Acceptance Speech

from: **Hugh Anderson**
Past President and Retired ABCDE Member

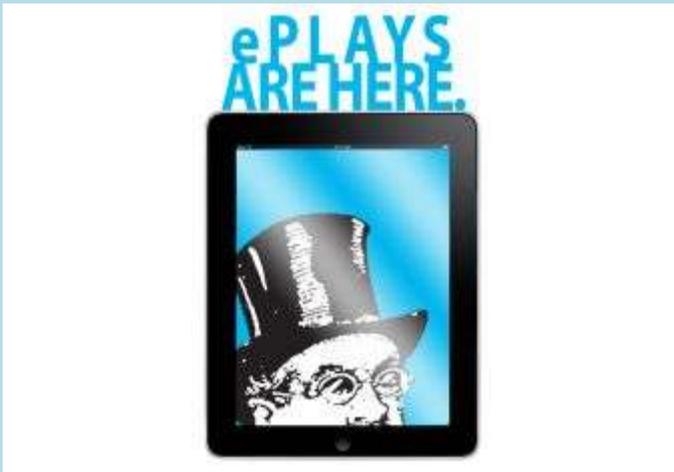
I am honoured to accept the Distinguished Service Award. I enjoyed my years as a Drama teacher, and because I believe so strongly that this discipline is so important to the development of compassionate, creative citizens, I have always believed in the importance of the ABCDE.

I would have loved to attend conference, but was called to my Mother-in-law's bedside in Ontario, and remained there until Thursday for the funeral.

Please extend my thanks for this honour to the rest of the executive

Hugh Anderson
Nanaimo, BC





Samuel French, Inc. Announces New eBook Program:

Written by Jacob Coakley for Stage Directions Magazine,
Monday, 14 November 2011

Samuel French, Inc., the world's oldest and largest publisher of plays and musicals, announced this week that they will expand their offerings to include eBooks. Titles from playwrights such as Dale Wasserman, Charles Busch, Israel Horovitz, Ray Cooney and Marsha Norman will be available for download beginning in November, along with other Samuel French plays and musicals.

This is a significant development for the theatre industry, which has only a few small entries into the eBook market from other theatrical publishing companies. Samuel French is by far the largest play publishing and licensing house to venture down this road. They will bring a substantial selection of their catalogue to the digital world – the largest number of acting editions made available through an eReader platform to date.

French is hopeful that by launching this new eBook program, they will not only satisfy instant access demands from customers, but help broaden play readership and further expose the work of their authors.

Ken Dingledine, Director of Publications and Operations comments, "Being able to deliver an author's content in an additional format will only

enhance the reach of the creator's work. We are witnessing a new generation of actors embracing technology in new ways we never could have imagined. We feel Samuel French has a responsibility to make our authors' work accessible to this and future generations." Most "ePlays" from Samuel French will sell for approximately \$8.99. French plans to roll out their program in all eReader formats and titles will be available for sale from all major e-retailers by the end of 2012. French, along with its technology and digital distribution partner INscribe Digital, has developed unique e-book coding that allows plays and musicals to render well on all e-reading devices, including iPad, Kindle and Nook.

Samuel French Inc. was founded in 1830 with offices in New York City, Los Angeles and London and retail bookstores in Hollywood, Studio City and London.

For more info, visit samuelfrench.com



Dorothy Heathcote Obituary



Dorothy Heathcote
Born: 29th August 1926
Died: 8th October 2011

Dorothy Heathcote MBE, who has died aged 85, was a world-renowned teacher who revolutionised the use of Drama in Education through a variety of pioneering techniques.

It is difficult to grasp how the 14-year-old girl who entered a Yorkshire woollen mill to work in 1940 could become a key international figure in the world of education and drama and yet by the age of 24 she had become a lecturer at the Newcastle-upon-Tyne campus of Durham University, beginning a career that was to span 60 years. In that time she became the inspiration and role model for generations of teachers across the world who recognised in her unique approach the means by which to profoundly engage students and young people with their learning.

It was in 1945 that the headlines in the Yorkshire Post announced: 'Weaver Gets Chance of Stage Career' and, indeed, Dorothy trained as an actress, her fees paid for by the mill manager. But, much as she enjoyed acting, her vision extended beyond the stage to the use of theatre as an educational construct. She instinctively recognised the natural human predisposition to use drama as a means of exploring and understanding the world and of developing the fundamental life skills needed for it. With that recognition, Dorothy set herself the task of translating her vision into a classroom practice for all ages that continues to be inspirational to millions.

Her gift was in being able to touch people and give everything she knew away to those who were interested. Her legacy is that so many were interested and, standing on her shoulders, they continue the work of a genius who is for many, the greatest drama teacher of all.

Dorothy remained at Newcastle when it became a university in its own right in 1962. From the School of

Education there, word of the charismatic young drama teacher soon began to spread. Her openness of spirit and radical, new pedagogy drew a stream of postgraduate students to Newcastle. She generously welcomed many into her own home and her husband, Raymond and their daughter, Marianne, became used to sharing the house with an annually changing group of temporary residents from home and abroad.

Dorothy created a whole school of drama practice based around the teacher shifting her pedagogy from that of an instructor to inductor, coach, facilitator and fellow artist, recognising the potency for learning of a co-creative process in which learners are empowered. She created a vocabulary of terminology such as drama for learning, drama conventions, teacher in and out of role, secondary role, Rolling Role, Chamber Theatre, Frame, Signing, Mantle of the Expert and Commissioning that is now in the canon of world-wide dramatic teaching expertise and curriculum models pioneered by her deeply held mission to bring joy and challenge into learning.

As her students returned to their places of work, Dorothy's influence was carried with them and this precipitated an enduring torrent of invitations to work with children, young people, teachers and students across the globe. She accepted them, pioneering the use of drama as a learning process for the world in a wide range of contexts, for example, in townships such as Soweto in South Africa; in New Zealand with Maori communities; in the depths of inner cities in the UK, and in numerous countries throughout Europe, Asia, Africa, North America and Australasia. She also worked in borstal institutions in the UK and USA; in residential care homes and learning centres for people with significant disability; in special schools and with those who work with very vulnerable people. Even during her final illness, she found creative ways of contributing; through video-conferencing, for example.

However, wherever Dorothy was working in the world she always tried to catch the earliest flight home, and remained 'Dorothy the home-maker'. Her heart was first and foremost with her family; to her neighbours and close friends she was always 'Dorothy the cook, the bread-maker, the seamstress, the gardener'. She was famous for rising early to prepare for the day alongside her favourite cat and the AGA. She always had a book with her wherever she went, and was an avid letter writer. She loved family days out at National Trust properties and going to the theatre, and supported her granddaughter, Anna, in all her theatrical and dancing endeavours.

In Newcastle, her pioneering methods reached the Medical School where many films focussing on dramatic reconstructing of medical issues were used in the training of medics. Similarly, she became engaged with British Gas senior managers who had become aware of the methods

and adopted structures using dramatic contexts to teach their managerial staff new skills for the workplace. This relationship was soon followed by others with Volkswagen, UK, the NHS and more recently with the Crown Prosecution Service and the professional theatre.

Dorothy's was an endlessly engaged and enquiring mind with a creativity of thought that enabled her to see the connections between her work and that of others across a spectrum of disciplines. She was never complacent and until very shortly before her death was continuing to develop and refine her practice. This resulted in a richly textured pedagogy with a density of resonance that excited and inspired both the participants in her dramas and all those who strove and continue to strive to emulate them. Her accolades have also been many, resulting in honorary doctorates from The University of Newcastle-upon-Tyne and the University of Derby; honours from and patronage of national and international professional bodies, such as National Drama and NATD; invitations to address the most prestigious gatherings, especially in New York; and of course through her writings and collaborations with her eminent students who had reached similar heights through her training. As early as 1974 the BBC produced a remarkable film about her practice, *Three Looms Waiting*, which can still be found on UTube. She was awarded an MBE in the Queen's Birthday Honours list on 11th June 2011, which she was due to collect at Buckingham Palace on 18th October. Knowing that she had already received the honour, it was her wish for her family - who have carried the name Heathcote forward through two more generations - to collect the medal posthumously.

Addressing a gathering of teachers she once remarked, "I shall look forward to death" and when people gasped she said cheerily "not in any morbid sense of course, but rather as looking forward to the greatest and most mysterious adventure of all". Dorothy's 'adventure' began on 8th October 2011 when she died as a result of the blood disorder, MDS.

Dorothy Heathcote's Life Celebration will be held at 1pm on Sunday 11 December 2011 at St. Werburgh's Church, Church Street, Spondon, DERBY DE21 7LL. All are welcome to attend, but please RSVP to Dorothy's daughter. Thank you.



CIG 2012 Season

LOWER MAINLAND QUARTERFINALS SCHEDULE: From Alistair Cook

Here is the schedule for the **Quarterfinals January 23rd to 26th at Waterfront theatre:**

Monday the 23rd of January - Sentinel, Cariboo Hill, Kitsilano, North Surrey, Mountain.

Tuesday the 24th of January - Lord Byng, Seaquam, Prince of Wales, York House, New Westminster

Wednesday the 25th of January - St Georges, Templeton, Panorama Ridge, Palmer Secondary, Burnaby Mountain

Thursday the 26th of January - Handsworth, McMath, Point Grey, Yale, Carson Graham

Teams will be required to perform the THEME and LIFE event. Your call will be 6:15 and the shows will start at 7:30.

The top 15 teams move onto the Semi Finals February 6th – 8th.

LM JUNIOR SCHEDULE:

Here is the schedule for **Junior Tournament January 27th-29th at the Waterfront theatre.**

Friday the 27th Burnsvie, Rockridge, Cariboo Hill, Sentinel, Yorkhouse

Saturday the 28th Southpoint Academy, Panorama Ridge, McMath, Carson Graham, Lord Byng

Sunday the 29th Burnaby South, Templeton, Kitsilano, Burnaby Mountain

Top Five teams move onto the Finals February 10th

Teams will be required to perform the THEME and OPEN event. Your teams scenes will last up to 3 minutes. Your call will be 6:15 and the shows will start at 7:30.

Have an Excellent Winterbreak! More information including results can be found at: <http://canadianimprovgames.com/> and Vancouver Island results can be found at: <http://improv.ca/regions/vsland/>

Top 10 Musicals

The Annual EDTA Play Survey -- **Top Ten Most Popular Musicals**, produced by North American high schools in 2010/11 *From Dramatics magazine...*

Disney's Beauty and the Beast seems to have taken up permanent residence at the top of the list. It had the highest number of reported productions in the survey for the fourth year in a row.

Dramatics has compiled the production survey based on reports from schools affiliated with the Thespian Society every year since 1938. This year, for the first time, a select group of unaffiliated high schools were also invited to participate. A total of 830 schools responded.

Here are the top tens in the musical theatre category:

1. *Disney's Beauty and the Beast*, by Alan Menken, Howard Ashman, Tim Rice, and Linda Woolverton (MTI)¹
2. *Little Shop of Horrors*, by Alan Menken and Howard Ashman (MTI)
3. *Seussical*, by Stephen Flaherty and Lynn Ahrens (MTI)¹
4. *Thoroughly Modern Millie*, by Jeanine Tesori, Dick Scanlan, and Richard Morris (MTI)
5. **(tie)** *The Wizard of Oz* (Royal Shakespeare Company version), adapted by John Kane from the film by Harold Arlen, Yip Harburg, and Frank Baum (Tams-Witmark)
5. **(tie)** *Hairspray*, by Marc Shaiman, Scott Wittman, Mark O'Donnell, and Thomas Meehan (MTI)
7. *Guys and Dolls*, by Frank Loesser, Abe Burrows, and Jo Swerling (MTI)
8. **(tie)** *The Music Man*, by Meredith Willson (MTI)

8. **(tie)** *Bye Bye Birdie*, by Charles Strouse, Lee Adams, and Michael Stewart (Tams-Witmark)

8. **(tie)** *You're a Good Man, Charlie Brown*, by Clark Gesner (Tams-Witmark)

*** Watch for the top 10 Full Length Productions our next ABCDE Newsletter.

ABCDE Teacher Awards

ABCDE has three awards which it can annually award:

DRAMA TEACHER OF THE YEAR

This award is for a practicing teacher and ABCDE member. It may go to anyone who teaches K-12 and incorporates Drama in and beyond the classroom, such as touring shows to other schools, going to see other people's theatrical work, having professionals in the school working with students etc.

DRAMA IN EDUCATION

This award is for a member of ABCDE who has shown outstanding work in the field of Drama as an excellent teacher with students, an advocate of the arts, and as a facilitator and/or teacher of other teachers.

DISTINGUISHED SERVICE

This award is for an individual who is an advocate for Drama in B.C. schools and whose work reflects the policies and goals of ABCDE. This award could go to administrators, university instructors, community members, parents, professional individuals and companies etc.

Please consider nominating a worthy Drama Educator in B.C.

[Click here](#) for nomination forms for all three awards. Deadline for nominations is September 30, 2011.

For more information contact Scott Barnes, ABCDE VP (sbarnes@sd49.bc.ca)

Lesson Share

Teacher Techniques for Enhancing Character

These activities are suggested for teachers to help students develop 'deeper' characters:

1. A Day in the Life (whole group)

A student, in character, will carry out several improvisations with small groups. The teacher and group select one character to focus on. The teacher then divides the remaining students in the class into several small groups (3-4) each with its own setting and context. For example, one group might be the character's family, another might be the character's soccer team, another might be the character's associates at work, or members of a community volunteer group. Each small group member is to define a specific role for him or herself and a relationship with the central character. No member of the group is to take on the role of the central character. Each group defines a playing space in a corner of the room and then the central character begins the improvisation by entering one of these playing spaces. When the central character feels that the improvised scene has reached an appropriate ending point, he or she leaves the playing space and moves on to the next. It may be helpful to use lights (or a verbal cue that lights are 'on') so that students know when they are improvising and when they are 'dim' and become part of the audience.

After the central character has improvised with all of the small groups it is useful to have a brief discussion with the whole class to reflect on the new information that has been created through the improvisations. The teacher might ask; What additional information do we have now about this character as a result of this improvisation? Was there anything surprising? Was any of this material inconsistent with what we already knew about the character? Where there are inconsistencies, which details will we decide to keep and which will we discard?

2. Hot-seating (small group)

A character is seated in front of a small group who ask questions to compel the actor to improvise answers. (Examples: Why did you do that? What did you think would happen as a result of your actions? When did you first realize...?) This is an excellent way to motivate students to think about causes and consequences and spontaneously invent background material. After the hot-seating it is useful to have a brief reflective discussion to allow the group (and the hot-seated actor) to recall and clarify details of the newly created material.

The teacher might ask; What additional information do we have now about this character as a result of this improvisation? Was any of this information inconsistent with what we already knew about this character? Would any details need to be changed to make this new information 'fit in' to the larger context? Did the character ever lie during the improvisation? If so, why?

3. Writing-in-role (individual portfolios)

The teacher will ask students to write in the role of their character. To make this an effective method of producing character background information, the teacher should give a specific context for the writing. Here are some possibilities:

1. Write a letter to a close friend and confidant in which you: a) describe the moment when you met the person you love, or b) explain your reasons for making a major change in your life, such as moving away, breaking up a long-term relationship, or changing a career path, or c) describe a traumatic experience you have had.
2. Write a letter of resignation or farewell.
3. Write to someone that you fear may be suffering from depression and try to cheer him or her with reminiscences of your past.
4. Write a letter demanding an apology from someone.
5. Write a diary entry for a particularly important day like a graduation or wedding day.
6. Write a diary entry for your first day on a new job, at University, in a new home.
7. Write a speech that you plan to make to your family about an important decision you have made.

4. Creating character memories (whole group or small group)

This is a game that can be used by whole groups to create background material for a character. Players are seated in a circle. They are all 'in role' as the same character. The teacher reviews significant details about the character such as age, attitudes, occupation and significant relationships. One player starts to create a 'collective memory' by saying "I remember..." and adding a sentence about an experience in the character's past. At the end of the sentence, the player points to another player in the circle and says "and then..." The player being pointed at must provide the next sentence in the 'memory'. Players continue until each has had at least one turn. The game can continue for some time. The teacher may side-coach to elicit more sensory images or specific details. A reflective discussion should follow using questions similar to those above. The teacher may also wish to ask: "What impact would this memory have on the character today?"

Teacher Techniques for an Actor's Voice

An actor's voice, like an athlete's body, can be trained and developed. The following exercises have been developed specifically for actors and should be used with care and concentration. The more consistently you use these exercises the more effective your voice will be. Practice often on your own. The greatest athletes are those who train the most.

Breathing

The key to breathing is relaxation and awareness of the breathing mechanism.

1. Lie on the floor with your back as wide and long as possible. Point your knees toward the ceiling so that your back is flat along the floor. Put your head on a thin book to take pressure off the neck. Breathe deeply for a few minutes counting as the breath enters and exits the body. You should sense that the breath is flowing without being forced. Be aware of the diaphragm and the muscles in the ribs as the breath comes in and out. Gently begin to produce a sound from the diaphragm, joining breath to sound. A low, moaning sound is all you need at first.

2. Gently and slowly roll to a sitting position and then stand. Be sure to maintain an open and relaxed posture. Roll your shoulders and be aware that you are not holding any tension in your neck, shoulders or lower back. Continue to breathe with an awareness of your diaphragm and rib muscles. Extend the count of your breathing to 10, 15 and 20 maintaining your awareness of the ribs, diaphragm, chest and shoulders. Begin to make an 'ah' sound from the diaphragm letting the sound begin very deep in the body. Do not force the sound out – your mouth may be barely open.

Articulation

The development of muscular control over the speaking voice is key. Before beginning to focus on articulation exercises, warm up the tongue by gently curling it forward and back and sticking your tongue out then moving it up and down. Stretch the mouth by opening it as wide as possible. Purse the lips. Go through all of the sounds below paying close attention to the placement of the tongue and resonance. Repeat as often as time allows.

Tongue tip – la lala lalala lalalalala, ta tata tatata tatatatata, de dede dedede dedededede, no nono nonono nonononono

Back of the tongue – kekeke, gegege, kahkahkah, gahgahgah, ketekete, gedegedegede

Front of the mouth – pepepe pah, bebebebe bah, mememe mah

All together – lear, lair, peer, pair, gear, gare, dear, dare, schlear, schlock, vest and frock

Tongue twisters – (say each of these quickly three times)
red liver yellow liver, rubber baby buggy bumpers, unique New York, toyboat, ship set shore

Expressiveness

The mental focus is on the connection between meaning and voice. The connection between meaning (sometimes thought of as intention or sub-text) and the speaking voice is exercised when we think clearly about what we mean and use the controlled, relaxed voice. Express a simple phrase in different ways by emphasizing a different word in the phrase each time. An example is given below, but it is very helpful to do this exercise with your own line(s) of dialogue. You are exploring meaning, so be sure that you make the whole phrase 'ring true' each time you speak. Your lines will sound false if you overemphasize one word without connecting it to meaning of the whole phrase.

Example: What have you been doing? (Ideas for suggested sub-text are given to the right of each phrase.)

What have you been doing? Meaning – "Whatever on earth have you been doing?"

What have you been doing? Meaning – "You lied to me before, now tell me the truth."

What have you been doing? Meaning – "I know what I've been doing, but...?"

What have you been doing? Meaning – "Not 'what are you doing now?', but...?"

What have you been doing? Meaning – "Why haven't you done what I asked you to do?"

Use a piece of text that you have memorized (or can read aloud). Experiment with pauses, tempo, pitch range and volume levels. Imagine that you are creating a landscape with hills and valleys as you stretch the text in expressive ways. Use the sound of the voice to emphasize and exaggerate the meaning in the text. Always be sure that the neck, upper chest and shoulders are free and relaxed as you recite your text. Don't lose your awareness of the breathing apparatus or careful articulation as you proceed. Take a deep, relaxed breath before each recitation of the line of dialogue you are working on.



Teacher Techniques for Tech Theatre

Focus Area: Stage Management

Stage Manager's Checklists

A well prepared stage manager can make a huge difference when a group is working toward a polished production. The following lists should help you to stay organized and prepared for any difficulty. Effective stage-managers will adapt these lists to their own specific situation and add items. Use these lists as a guide to the development of your own specific lists for your production.

Rehearsal Space Checklist

Often rehearsals take place in a classroom and most of these items are readily available. It is worth your time to check for them and, if you are working in some other location, make sure that you have all of these items readily at hand.

- pencils
- stapler
- eraser
- glue stick
- masking tape
- pencil sharpener
- scrap paper
- post-it notes
- stop watch
- safety pins
- breath mints
- band-aids
- throat lozenges
- dictionary
- measuring tape
- an extra script
- water bottles
- scissors
- scotch tape
- a highlighter
- actors' phone numbers list
- wrist watch
- megaphone or whistle
- rehearsal schedule

Pre-show Checklist

Not all of the following items will apply in every performance situation, and there may be other items you need to check before your show goes on. Use this list as the basis for developing a complete checklist suited to your specific situation.

- Crew members are at their posts
- lighting check completed
- sound check completed
- projections or special effects checked
- stage floor swept and/or mopped
- on stage props are set in place
- back stage props are set in place
- quick change costumes are set
- all actors are present
- all musicians are present
- actor's valuables are locked away
- tell an actor s/he is looking good
- say something positive to the crew
- work lights are off
- house lights are on
- telephones / cell phones are turned off
- check headset communication for crew
- sound into greenroom turned on
- announce that the house is open
- give thirty minute call
- fifteen minute call
- ten minute call
- five minute call



2011/2012 ABCDE Zones & Zone Reps

Current ABCDE ZONE REPS

Zone 1 - Northeast - Jennifer Baloc, North Peace Sec., Fort St. John jbaloc@prn.bc.ca

Zone 2 - Northwest - Alison O'Toole, Prince Rupert Sec. kieva1@citytel.net

Zone 3 - North Central - Earl Tourangeau - Quesnel Sec. earltourangeau@sd28.bc.ca

Zone 4 - Kamloops - Sue Morris School District Office smorris@sd73.bc.ca

Zone 5 - North Okanagan - Brittany McMillan, W.L. Seaton Sec., Vernon
brittany.mcmillan21@gmail.com

Zone 6 - South Okanagan - Lori Grant, Princess Sec., Penticton lgrant@summer.com

Zone 7 - Rocky Mountains - Emilio Regina, Selkirk Sec., Kimberley dregina@telus.net

Zone 8 - Kootenays - Robyn Sheppard, L.V. Rogers Sec., Nelson rsheppard@sd8.bc.ca

Zone 9 - Hope/Mission - Brian Billo, W.J. Mouat Sec., Abbotsford brian_billo@sd43.bc.ca

Zone 10 - North Island - was Hugh Anderson in 2010 - Dover Bay Sec. Nanaimo dhanderson@telus.net

Zone 11 - South Island - Alan Penty - Victoria High apenty@shaw.ca

Zone 12 - Langley - Sharon Conrad, Brookwood Sec. sconrad@sd35.bc.ca

Zone 13 - Surrey - Craig Wrotniak, North Surrey Sec. wrotniak_c@sd36.bc.ca

Zone 14 - Pomo/Poco/Co - Coco Roberge, Charles Best Sec., Coquitlam
nroberge@sd43.bc.ca

Zone 15 - North/West Vancouver - Cynthia Bunbury, Sutherland Sec., North Vancouver
cbunbury@nvsvd44.bc.ca

Zone 16 - Vancouver - Julie Bond, Kitsilano Sec. jbond@vsb.bc.ca

Zone 17 - Delta - Greg Dennett, Seaquam Sec. gdennett@deltasd.bc.ca

Zone 18 - Richmond - Linda Watson, A.R. MacNeil Sec. lwatson@richmond.sd38.bc.ca

The Zone Rep (a voluntary position) is responsible for:

- ◆ ensuring that all teachers sponsoring productions in their Zone Festival are current members of BCTF and ABCDE at the time of their festival and forward.
- ◆ ensuring that all participating teachers, directors, and students know and follow the rules of Zone Festivals.
- ◆ maintaining communication with Craig Wrotniak (ABCDE Communications Director), Sharon Conrad (ABCDE Festival Liaison) and Yvette Dudley-Neuman (Provincial Festival Coordinator)
- ◆ keeping Craig and Sharon informed of all Zone Drama Festival activity in their zone.
- ◆ reporting the outcome of their zone Drama Festival to the Provincial Festival Coordinator immediately upon the completion of the Zone Festival.

Inactive Zones

Currently in the ABCDE we are experiencing a number of zones which seem to be non-active year after year. Having strong / active ABCDE zones with an annual zone festival is important to the ABCDE as this helps increase our grassroots membership and strengthen drama education in BC. Thus we have struck a sub committee to explore options to have zones/regions that would be large enough, or structured properly, to be consistently active with a four school festival occurring each year. We will be in contact with the zone reps regarding any proposed changes but we value your opinion! Please let us know what you think about your current zone and its festival activities... Do you know which zone your school is currently in? Do you wish your zone would host a festival so your school could have a chance to perform at the ABCDE Sears Provincial Festival in May? Do you feel that your zone has enough high schools in it to make a four school zone festival ever likely to occur? These are all questions/answers we want to look at and we need your help with this feedback! Please contact ABCDE Executive Member:

Craig Wrotniak with your thoughts –
wrotniak_c@sd36.bc.ca

Newsletter

Something to share...?

Something to share with your fellow members of the ABCDE? Or just a burning desire to be published? Please send your articles, letters, photos, lesson plans, ideas, etc. to the editor, Craig Wrotniak - wrotniak_c@sd36.bc.ca

NEXT EDITION : LATE FEBRUARY 2011

**Look for : 2011 ABCDE Conference
Pictures, Zone Festival Reports,
Provincial Festival Preview & EDTA
Top 10 - Full Length Stage Plays, Post
Secondary Job Postings... plus all of the
great sections you know and love!**

Advertising Space Available

contact Craig Wrotniak
wrotniak_c@sd36.bc.ca

1/8 page = \$60

1/4 page = \$75

1/2 page = \$125

Full page = \$250

List-serve

Please note the following reminders regarding the list-serve:

- 1) If you want something posted, please send info to colin_plant@sd63.bc.ca
- 2) If you simply click REPLY to any email from "List Owner -ABCDE" it will NOT be read.
- 3) Our list-serve is moderated (meaning you submit items for posting) because we DO NOT want SPAM being sent to you.

If you have any questions, please contact Colin Plant -- colin_plant@sd63.bc.ca

Website

We have a new website! Bookmark us at...

www.bcdramateachers.com

Membership



Why Join ABCDE?

- 1. Newsletters.** You get our awesome newsletter, which includes information on what's happening in drama around the province as well as interesting lesson ideas.
- 2. Youthwrite.** You have the opportunity to submit two scripts to "Youthwrite" which offers students from around the province the opportunity to have their work published and the opportunity to 2 or 3 top scripts to be published, fully staged and showcased at the BC Drama Festival in May.
- 3. Drama Festival** You have the right to participate in regional festivals with the opportunity to represent your zone at the Provincial Drama Festival in May.

- 4. Scholarships,** ABCDE offers a scholarship to graduating students each year. The Drama teacher must be an ABCDE member for the student to qualify.
- 5. Curriculum.** ABCDE has regular meetings with the Ministry of Education and input in the writing of curricula and the approval of resources. We try to represent the wishes of our members.
- 6. Conferences.** ABCDE offers a major conference each year where teachers can learn new ideas and renew their enthusiasm.
- 7. Connections.** Through its web page, ABCDE offers a network of professionals in theatre who too often work alone and are unappreciated by their colleagues and administration. You can post inquiries and offer suggestions to other drama teachers through our list-serv.

A Friendly Reminder

If you are unable to attend an ABCDE conference this year, don't forget to renew your membership. The PSA application form is available in this publication and online at <http://bctf.ca/uploadedFiles/public/psas/~PSA-ApplicationForm.pdf>



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*** Please keep in touch with us and informed as to what is happening in the Province.