

Could your drama students benefit from contact with theatre professionals?

We partner with schools, further and higher education colleges to deliver tailored drama workshops.

We believe theatre has the power to move, to connect, and communicate. We're passionate about supporting young people to create and develop their own ideas.

Our below **workshop model for key stage 4 students** will:

1. Generate creativity and play around drawing stories from our own personal contexts.
2. Demystify the process of transforming an idea into a piece of theatre.
3. Introduce methods to rehearse, refine, and amend devised theatre.
4. Encourage young people to make work which is about them and for them.





Who are we?

All our workshop leaders possess an **enhanced DBS** and have **experience working in professional theatre and as educators.**

Our Work

We lead drop-in bespoke creative learning programmes with education partners, develop & deliver long-term programmes, and work with other creative partners to develop accessible theatre for education. From 2010 – 2015 we toured a new work around **primary schools in Perth, Western Australia** about child safety with the support of local government and authorities.

More recently we were resident artists at **Haringey 6th Form College** where we delivered drop-in workshops for KS4 and KS5 students, developed a drama club, and devised new work. In 2019 **we ran a creative learning programme with young people from a mixed African & Caribbean heritage.** With these students we wrote a new play for performance. Last year **we ran an open access online creative learning programme for 14-16 year-olds in Newham** developing performance and writing skills.

In addition to our work as a company that strives to create education opportunities for communities and schools, **we are an award-winning British Southeast Asian (BESEA) led theatre company.** Since 2010 we have been **commissioning and producing new writing.** We have presented work at independent seasons and festivals in Australia, South Africa, United Kingdom, and United States.

Iskandar bin Sharazuddin

Hi! I'm Iskandar, I'm a **British Southeast Asian trained actor** who became a **playwright** and now does a bit of everything. I used to be a junior international gymnast but turned to theatre, dance, and puppetry when I was injured. I am really excited about **sharing stories through movement**. I like to incorporate a lot of games, improvisation, and play into my sessions. At first glance it might not look like we're working or learning at all.

I've taught in schools for the past decade **working with students from Key Stage 2 all the way through to higher education**. I currently teach at **Arts Educational Schools London for the School of Acting** where I wrote the 1st Year BA improvisation module and for **Oxford School of Drama**, where I am writing a new play with their 3rd year students. **I bring a mixed practice to work in schools exploring dance, puppetry, and physical storytelling and devising.**



I've worked as an actor with the BBC, in the West End, on Broadway and international tours. I write plays about Southeast Asia and being British-Muslim and I puppeteer all around the United Kingdom.



Mingyu Lin

Hello! I'm Mingyu Lin a **Singaporean and British director of plays, films, and everything in between.** I am really eager to work with young people to explore making theatre drawn from our own experiences and stories. I am also very interested in making sure theatre reaches across cultural and socio-economic barriers helping young people achieve long-term goals regardless of their background. A big part of my process is looking at theatre from the point of view of creating strong and compelling characters. I really challenge participants to think about what makes a dramatic character tick.

Personally, I am interested in speculative genres like science fiction and fantasy. As a filmmaker **my work has won industry awards at festivals such as Sundance and Sci-Fi London.** In the theatre, I specialise in working with new writing and developing new plays, **my direction has been seen on major stages in London**

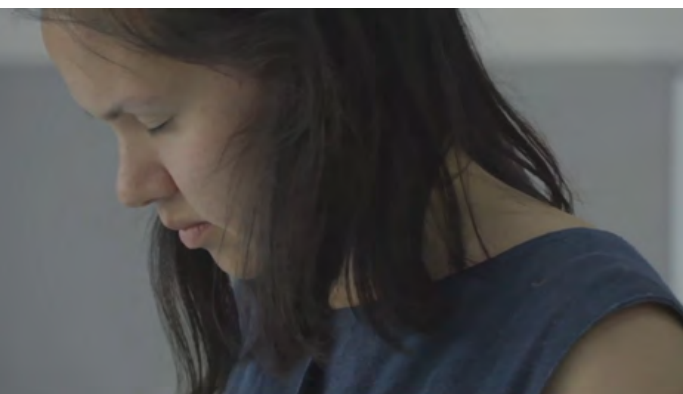
and across regional and community theatre spaces in the UK.

I'm currently a **creative associate with Headlong**, one of the largest and most important touring organisations in the UK. Through my work **I run workshops for further and higher education institutions and with marginalised communities through local libraries and community centres.** I am also deeply passionate about **working 1-on-1 with young people to support their preparation for drama school auditions.** Predominately **my work and activism in the arts supports British East and Southeast Asian communities and prioritises representation.** I think the best way to have a lasting impact on diversifying our stages and screens is to nurture a diverse, curious, and innovative group of young artists through education and advocacy.

Tassa Deparis

My name is Tassa I'm an **Indonesian-British playwright and educator**. I am really committed to ensuring all of my sessions are inclusive, engaging, and enjoyable. I will bring to lessons a real sense of play paired with a focus on understanding the bones and architecture of stories. Working with young people is a fundamental part of my practice and I don't see a distinction between being an artist and being an educator. **I have worked with young people devising and directing theatre, choral performances, and plays from Hong Kong to Berlin.** In Berlin I was an **arts specialist for 6-18 year olds where I facilitated installation art projects, collaborative mural creations, and creative writing.** I think the arts should be participatory in their nature!

I'm now based in Suffolk by the seaside where I live with my husband and 3-year-old. The British coast is hugely important to me and has really informed the type of work I like to make. I have **a particular interest in site specific writing, disability theatre, and writing for young people.** I also have over a decade of experience working as a **workshop leader and facilitator with various arts organisations and community centres across the UK.** Most recently with the New Wolsey Theatre in Ipswich.



I have a **post-graduate degree in education and work as a relief drama teacher.** I have **experience working with young people with complex access needs and from diverse cultural and ethnic backgrounds.** My approach to work is pragmatic and caring, focused on the holistic well-being of all participants.

Siân Rowland

I'm Siân and I'm primarily **an education adviser, trainer and writer. I was a teacher and deputy head before becoming a local authority adviser with a specialism in PSHE and SMSC.** Since turning freelance I've also become **a playwright, theatre reviewer and scriptreader.** I love bringing education and theatre together and using creativity and imagination to support learning experiences.

In my day job **I support and advise schools with all aspects of PSHE** and I make a lot of visits to schools around the country as **a verifier for the national SMSC Quality Mark.** I create exciting, innovative resources for clients like **The Scouts and BBC Bitesize** and I'm passionate about making sure that young people access **high quality PSHE teaching** at every stage of their learning journey.

I deliver training to teachers and trainee teachers on everything from PSHE and behaviour management to preparing for deputy headship and classroom presence. As a playwright I tend to write plays for adults but I can also be found creating and delivering workshops linked to theatre productions too. While much of my work is just me and my laptop, nothing beats getting back into school and engaging with young people.





Our 5-week plan for KS4

This is our 5-week plan to be delivered in schools across a 10-week academic term.

This programme is intended to be spread across the entire term and support a knowledge rich curriculum. We want to support your students to develop their own work through sharing skills in performance making, creative writing, and improvisation.

Week 1: What is a character?

Broad Overview:

This workshop asks students **what makes a compelling character and why?**

We will explore with students how to develop a character **through games and writing exercises** and **explore the characters we love in popular culture**, developing an understanding of what makes those characters work.

We will begin with **improvisation games** which encourage collaboration and storytelling and **focused games on character development and building stories**. This session participants will be encouraged to **work independently and as a part of a group** through which they will develop both self and collaborative awareness. Finally, the session will involve **embodied movement practices** which take the learning out of their minds and into their bodies as we ask students to consider how we create characters physically as performers.

Key Learning Outcomes:

1. Students will build an **understanding of the key ingredients of a character**, what do we need to know?
2. Students will **explore self-expression** through improvisation and task-led drama games contributing to developing performance skills, stagecraft and self-confidence.
3. Students will engage in a **psycho-physical analysis of characters** through a series of physical exercises and provocations.

Week 2: What is an idea?

Broad Overview:

In our second week we will **explore different approaches to making theatre**.

This workshop will be a playful discovery made up of lots of different generative exercises. We want to demystify the methods of how theatre-makers and writers can come up with an idea.

We will begin with partner **writing exercises working in rotating pairs**, moving into **individual writing exercises** and circling back to **larger collaborative writing tasks**. Then the workshop will move into **creative improvisations**. Students will be encouraged to think of themselves as idea machines, we will populate their toolbox with different physical and performative techniques.

Key Learning Outcomes:

1. Students will develop a clearer **understanding of basic narrative structure**.
2. Students will be encouraged to disassociate words and images and will begin to **understand that in theatre words and images are not watertight**. Students will get a **light touch introduction to theatrical metaphor**.
3. Students will have an opportunity to **co-create with one another and individually** to develop and experiment with their own ideas.



Week Three: What is a story?

Broad Overview:

Week three is a workshop based on **story gathering**. We will invite students ahead of the workshop to **choose one person in their family or immediate community and gather stories from them**. We want to explore students **generating new theatre that is derived from their lived experience or the cultural and social contexts around them**. We believe students can have much more of an emotional attachment to the theatre they make and a sense of personal value if the work that is generated speaks about who they are or where they come from.

We will supply students with a **task sheet which will include questions they can ask family or community members**. During the session with the facilitators students will take their stories and break them down into the four units of drama:

1. Time
2. Location
3. Character
4. Action

We will then explore how we can **shape these gathered stories into short scenes of dramatic action**.

Key Learning Outcomes:

1. Students will **develop a fundamental understanding of units of drama**.
2. Students will begin to **identify how we take an idea and transform it into live performance** through an understanding of units of drama.
3. Students will begin to **develop an ability to create theatre drawn from personal contexts and lived experiences**.



Week 4: What is theatre?

Broad Overview:

In our penultimate workshop students will be challenged to **explore three different theatrical languages**. The predominant question is: **With how few extraneous parts can you tell a story?**

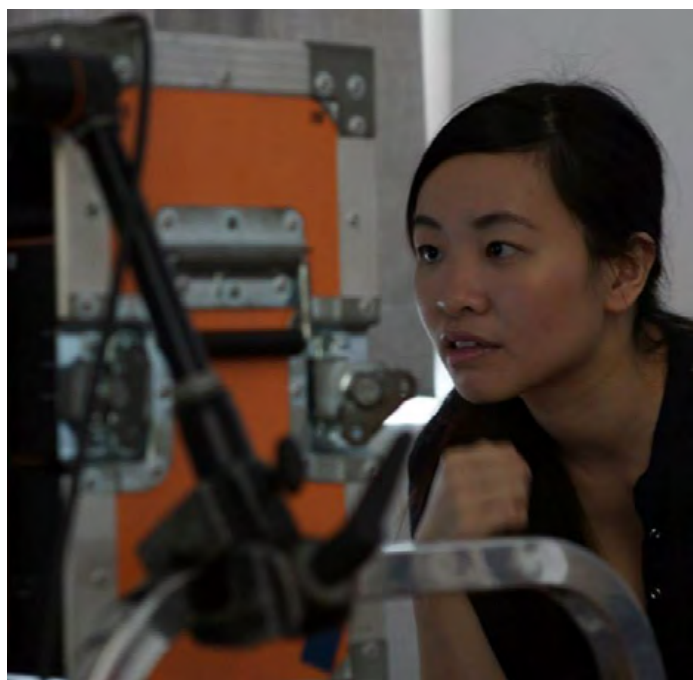
Students will build on the text-based learning over the previous three weeks to **practically explore how to tell their stories through movement, object and sound**. These **improvisation exercises** will explore **the role of metaphor in theatre** and illustrate that the theatre is a visual medium as much as it is a literary one.

Prior to the session students will be asked to **bring with them an item from home** (not too fragile) **that has significant importance**. We will use this item as a provocation examining how we associate narrative with objects and how simple action with an object can offer huge storytelling potential.

Key Learning Outcomes:

1. Students will begin to **develop an understanding of how to employ other performance techniques into their self-devised work**.
2. Students will **broaden their understanding of theatre as a form**.
3. Students will **gain valuable insight into how narrative and story can be textured with other performance approaches**.





Week 5: What is performance?

The final week will be a **performance sharing**. Over the preceding four weeks, our workshops are designed to give students the tools to devise or create their own individual performance work. This workshop will be **an open safe space to share their solo original scripted performances, OSP's**.

Future Thinking

The aim is for this workshop to **develop devising skills in KS4 students** and furthermore to **encourage students' interest in drama into KS5 and beyond.**

We are aware that students in KS5 have **a monologue assessment unit** and we would be interested in building on these skills to support that assessment unit. We want to use our partnership with schools to **question how the drama curriculum can broaden the body of work that it draws upon.**

We're especially interested in **exploring a wider canon with students** which includes contemporary playwrights who might come from a similar lived experience as well as historical works from diverse cultural backgrounds such as **East Asian, Black British, African diaspora, Middle Eastern, and more.**

Further to this 5-week workshop we can offer **1-to-1 tutoring providing direction for audition pieces to support students aiming to enter drama schools and pursuing drama in further and higher education.**

For more information on this please contact mingyu@ellandarproductions.com

