

AWTE Fall Conference 2009 WORKSHOPS

KEYNOTE – *Mel Pontious*

The role of the teacher in facilitating a student's development of creative thinking skills, based upon the Action Plan of the State Superintendent's Task Force on the Arts and Creativity in Education (TFACE).

CHARACTER IN THREE PARTS: The Grotowski Method – *Jacque Troy*

Learn about Jerzy Grotowski's exciting method for creating vivid characterizations based on informed physical work. Skill building activities, including short scene improvisations with partners, will assist you in applying the basics of this dynamic system, which will prove invaluable in getting young actors to explore a myriad of physical possibilities when creating a character. This system is a wonderful complement to any work you already explore through Stanislavski, Meisner, or Johnstone.

CRAFT OF THE SCENIC MODEL – *Michael Desper*

A hands-on introduction to the scenic model and its construction. \$5 fee per person required.

PERIOD MAKEUP TECHNIQUES – *Kelly Doherty – Miller and Campbell Costumes*

The workshop today will be a demonstration entitled "Fashionable Make-up for the 18th Century Aristocrat." At the dawn of the 17th century, make-up had become very much a part of the toilette for fashionable women (and men in some cases.) With the restoration of Charles the II in the mid 1600s, face painting reached new heights of extravagance in both England and France and showed no signs of slowing down. By the beginning of the 18th century, women at the French court looked so uniform in their make-up that often times it was difficult to tell them apart. The fashionable face shape was oval with a high forehead, a white face with exaggerated arched eyebrows, generously rouged cheeks, and lips that looked saturated with color. Patching (something that began in the mid 17th century to hid imperfections) continued unabated into the 18th century. It was also quite fashionable for the gentlemen of this time to be made up almost as much as their female counterparts. The men's look also favored high foreheads, noticeably whitened faces, high arched eyebrows, rouged lips and cheeks, and the ever popular patches.

USING SHAKESPEARE'S FIRST FOLIO AND ORIGINAL PRACTICES TO EXPLORE INTERDISCIPLINARY CONNECTIONS – *Prof. Jay Sierszyn*

Through use of the First Folio and exploring Original Practices techniques, this session will introduce integrating aspects of acting and rehearsal techniques, group and interpersonal interaction and performance, as well as historical aspects of language, literature, and theatre performance.

ACTING IN COMMERCIALS – *Prof. Jan Gompper*

Ever see a television commercial and think, "Why can't I do that?" Well, you can! This workshop will explore some of the ins and outs of the commercial acting industry: types of work, getting an agent, building a resume, business DOs and DON'Ts, and basic on-camera technique. Participants should bring their own VHS tape.

THEATRE SAFETY: *Rigging, Curtains, and Electrical* – *David Krajec*

This workshop will touch on the basic aspects of rigging, curtain and electrical safety in the theatre. Items to be addressed: Annual inspection and maintenance of your counterweight system. Suggested checklist for using your counterweight system and steps to protect your student workers. How to conduct your own curtain flame test and why it is important. Choosing extensions cords and cables – what is right for my situation.

SHAKESPEARE FOR STUDENTS AND TEACHERS – *Jenny Kostreva*

In summer 2009, Milwaukee Repertory Theater reformatted their Summer Theater Conservatory to expand the offering beyond high school students. Led by Rep Resident Actors, Lee E. Ernst and Deborah Staples, theater teachers along with high school and college students worked together ‘cheek by jowl’ studying and performing selections from Shakespeare’s plays in the Stiemke Theater. This roundtable discussion will highlight this experience and will include a discussion on how we can work and learn together across different age groups.

STAGE COMBAT – *Richard Hedderman*

Basic unarmed techniques such as falls and grabs will be demonstrated and practiced by participants in this workshop which focuses on a safe approach to staged violence in high school theatre. This session is designed to encourage awareness of student safety and explore creative alternatives to intense physical conflict on stage.

ROUNDTABLES

IDEAS AND STRATEGIES FOR APPLYING CREATIVE THINKING SKILLS IN THE CLASSROOM – *Mel Pontious*

This roundtable will be a discussion focusing on the challenges to the arts of the 21st Century Skills and the Action Plan of the Task Force on the Arts and Creativity in Education in addition to how theatre can best meet those challenges in the theatre class.

IS BAD THEATER BETTER THAN NO THEATER AT ALL? – *Mark Salentine*

In other words, should we not care how well theater is done, just so long as someone somewhere is doing it? This is an open discussion workshop where comparisons and commentary are made on and about “amateur” theater versus “professional” productions. Other than financial limits, does there have to be a difference when it comes to quality? With theater being phased out on many education institutions, how does it survive and where can it grow? Is live theater going the way of the dinosaur or does it have a unique purpose and infinite life?

WHAT MAKES A GOOD THEATRE TEACHER? – *Stephen Rupsch*

What necessary components are needed in their own education (especially if they are the only theatre person working on the production)? What experience do we want to create for our students? Why is “putting on a play” still a valuable experience for students who spend a great deal of time interacting with mediated forms of communication?

