

Training from a Theatre Performer

Phase	Type		Themes
<input type="radio"/> Early	<input checked="" type="checkbox"/> Strategy	<input type="radio"/> Collaboration & teamwork	<input checked="" type="checkbox"/> Professional development & support
<input checked="" type="checkbox"/> Implementation	<input type="radio"/> Tool	<input checked="" type="checkbox"/> Curriculum	<input type="radio"/> School structures & organisation
<input checked="" type="checkbox"/> Consolidation		<input checked="" type="checkbox"/> Design affordances	<input checked="" type="checkbox"/> Spatial competencies
		<input type="radio"/> Design & process	<input checked="" type="checkbox"/> Student experience
		<input type="radio"/> Evaluation	<input type="radio"/> Teacher experience
		<input checked="" type="checkbox"/> Leadership & change	<input type="radio"/> Technology
		<input checked="" type="checkbox"/> Pedagogy	<input type="radio"/> Time

What does this do?

Training from a theatre performer occurs as a type of professional development activity that supports educators’ spatial competencies, or abilities to effectively use space. This involves a school or institution organising a professional development session with a facilitator from a discipline that relies on effective use of space and elements within, such as a theatre performer, to connect with their users or audience.

How can it help?

Engaging a theatre performer can help educators understand their learning spaces better. They can learn strategies to maximise use of their voice, body, technology, and objects within their learning spaces to increase engagement with their students. The theatre performer may also be able to recommend creative solutions to spatial issues.

An example in practice

A museum in Australia invited a theatre performer to facilitate workshops with educators who conduct the museum’s school programs. The educators hold school programs in galleries and dedicated learning spaces inside the museum. The aim of the workshops was to prevent educators from damaging their vocal chords when they deliver school programs in areas within the museum that do not have suitable acoustic design. The theatre performer also helped the educators understand acoustic qualities of the different learning spaces and use features of the built environment to their advantage. The educators also learned how to use their voice, body, sounds, lights, and technology to increase student engagement while conducting school programs.

Where can I find this?¹

This is one finding of Ethel Villafranca’s PhD thesis, Curated learning: A pedagogical approach to maximise learning environments for students’ deep learning. The thesis is available for download from: <http://hdl.handle.net/11343/237474> [Correct as at 19 May 2020].

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