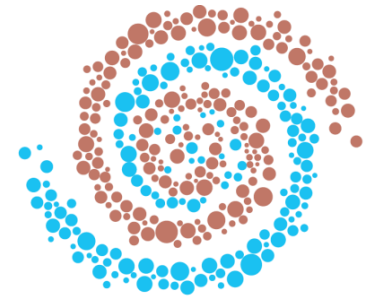


Creating Ground

Teaching through drama

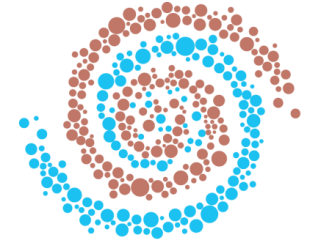


Creating Ground

In this course we will:

- Learn practical games/activities to use in class
- Discuss why drama is important and can be used in lessons
- Learn the techniques and identify ways to use drama in class
- Produce our own action plan to use in our practices.

Plan for the course

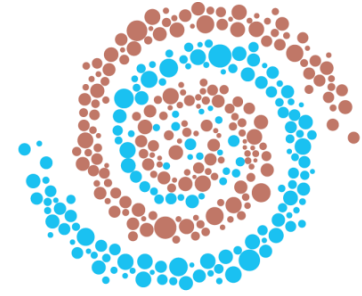


Creating Ground

- Let's have a look at this week's



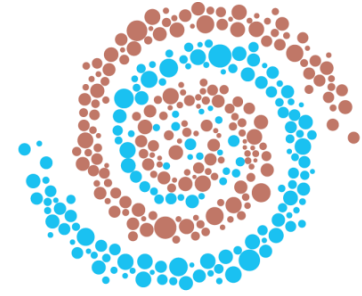
Group agreement



Creating Ground

- Laughing with the other people in the group and not at them
- Confidentiality
- Respect
- We are here to share our experiences and learn together
- What else???

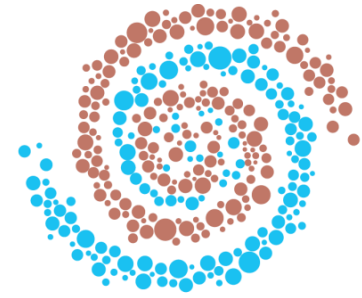
Drama in Education



Creating Ground

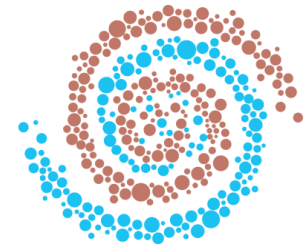
- Subject teaching
- Language teaching
- Social and civic topics
- Warm up activities, only small part of your lesson

let's try!!!!



Creating Ground

It is our turn...



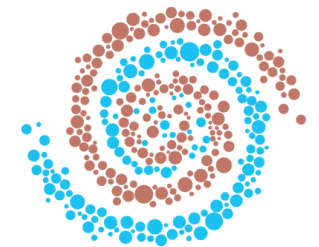
Creating Ground

Why drama can be used in teaching?

Activity in pairs/threes

Why drama can be used in teaching?

- Student engagement
- Collaboration and cooperation
- Active learning
- Creativity within limits
- Flexibility
- Investment in learning (ownership of their learning)
- Higher order thinking skills (how and why?)
- Discipline
- Showing appreciation
- Fun

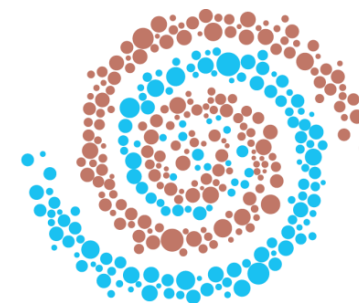


Creating Ground



Break
Time!!

Video



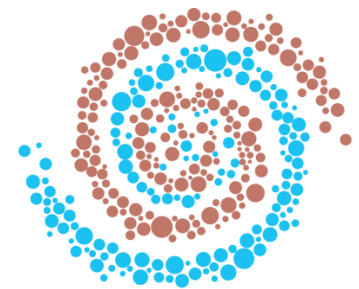
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<https://www.teachingchannel.org/videos/enhancing-learning-through-drama>

Drama Techniques to use in the classroom

Most of the descriptions have been taken from www.dramaresource.com

- Freeze Frame
- Thought tap/thought tracking
- Tableaux
- Open and close
- Role on the wall
- Story telling
- Improvisation
- Spotlight
- Cross-cutting
- Flashback and flashforward
- Forum Theatre
- Conscience alley
- Teacher in Role
- Hot seating
- Role play



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Freeze

stopping action at any point for discussion or change.



Creating Ground

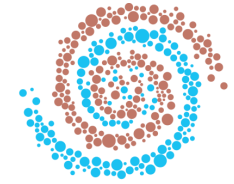
A useful strategy to introduce early in Drama activities as it allows an element of control to sessions and a tool to explore scenarios.

Tell the students that at some point you will call 'Freeze' and expect them to freeze like statues in whatever situation they were in at the time. After a while using this strategy will become second nature to them.

For younger participants the notion of 'Freeze' may be a little harder to adhere to! Introduce it as a game initially to get them used to standing like statues, adding a Stop/Go can add a fun aspect to this.

Further Development

When the students are frozen you can use other strategies, such as the [Thought Tap](#), to bring the frozen picture or character to life.



Creating Ground

Thought tap

Freeze the drama activity and tap participants on the shoulder for them to reveal their thoughts.

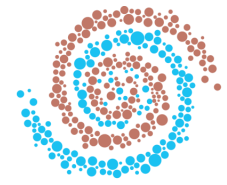
A versatile drama strategy that can be used within many drama activities. It involves the workshop leader freezing the action and tapping individuals on the shoulder for them to reveal their inner thoughts.

This encourages participants to really think about the character or situation they are portraying and to use the thought tap to enforce their body language in their frozen position.

This works very well alongside Tableaux, or frozen pictures, particularly those that show a contrasting status between those involved.

Further Development

The whole group can portray the same character or situation to explore a variety of thoughts.



Creating Ground

Tableau/still image

A still image or tableau can be used in solo work up to large group work in order to portray the given subject matter. A very useful tool in drama since it can form the basis of many sessions and activities.

When creating a tableau the participants need to focus on their physical positioning, body language and facial expression. There is no speech in a tableau and as such the importance of their physicality should be stressed.

In creating a tableau the participants are putting themselves into a scene as characters with thoughts and feelings. They must ask themselves:

- Where and how shall I stand?
- What do I want the audience to think?
- What facial expression shall I hold?
- Where shall I place myself in relation to others?
- What are the alternatives?

For younger participants it can be described as a photograph and for the first few tableaux you can be the photographer who is positioning the subjects, moulding their expressions, etc

Further Development

Tableaux work very well alongside Movement. For example, taking 2 contrasting subjects such as Happy and Sad and asking a group to devise 2 tableaux with movement between them.

This can be built up and adapted to form a larger performance piece.

Open and close



This is a simple and effective way for using still images to tell a story. It also mimics the technique of blackouts on stage – with no technical equipment required! Divide the class into small groups and give them the task of telling a story using a specific number of still images – between three and five images is a good number. Now they must work out the story and practice moving from image to image. When the time comes for sharing the work, the teacher, or one person in each group, should take responsibility for saying 'Open' and 'Close'.

The audience should close their eyes while the first group gets into position. When the group has its first image ready, the designated person says 'Open'. The audience open their eyes for a few moments and look at the scene. Now the same person says 'Close' and the audience close their eyes again. Quickly, the group moves into the second position and the audience are asked to open their eyes when the group is ready. The process is repeated until all the still images have been shown. The technique has a similar effect to watching a series of photographs or a flickering film.

Role on the wall



The outline of a body is drawn on a large sheet of paper, which is later stuck onto the wall. This can be done by carefully drawing around one of the participants. Words or phrases describing the character are then written directly onto the drawing or stuck on with post-its. This drama technique can be carried out as a group activity or by individuals writing about their own character. You can include known facts such as physical appearance, age, gender, location and occupation, as well as subjective ideas such as likes/dislikes, friends/enemies, attitudes, motivations, secrets and dreams.

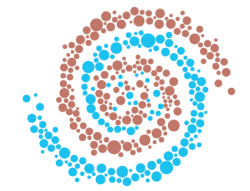
Story Telling



Storytelling is one of the simplest and perhaps most compelling forms of dramatic and imaginative activity. A good place to start is by telling stories to your pupils and encouraging them to share stories with one another. All of us can become engaging storytellers with a little practice.

Rather than learning stories by rote pupils should identify key images and important moments, and retell the story in their own words. Still images can be used to mark out those key moments, as can drawing storyboards and story maps or (for younger children) sorting pictures into the right order. It is well worth playing some games to develop oral skills and get the creative juices flowing. These can help to develop vocabulary, story- making and storytelling techniques.

Important storytelling techniques include the use of voice (words and sound effects), facial expression and bodily gesture, mime, pace, repetition, rhythm, elaboration, exaggeration and – most of all – engagement with the audience.



Creating Ground

Improvisation

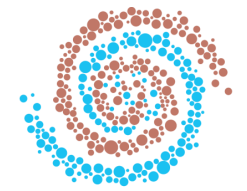
Improvised drama is work that hasn't been scripted but is made up as you go along. It's important not to block members of your group when improvising but accept and try out their ideas. This will encourage you all to run with an idea rather than try and direct or plan the improvisation.

Improvising is an excellent way to generate new content and explore ideas when devising drama. The beauty of it is that because it's unplanned you never know entirely where the scene might take you or what the other actors you are working with might say. This can make for an exciting and fun way to experiment and create work.

Spontaneous improvisation which is completely unplanned can generate dialogue or scenarios that you feel work for the piece you are creating. This can then be refined, rehearsed and included in your finished devised piece.

Improvising is also a wonderful way of sharpening acting skills. Being completely in the moment and open to what is happening improves listening and responding onstage, builds rapport, sharpens the wits and improves confidence as a performer. You can improvise from a theme you've discovered in a script or you can create a completely new scene from a play.

Spotlight

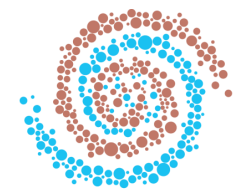


Creating Ground

Spotlighting is a useful teaching technique for sharing improvised drama when you have divided the class into smaller groups. When it is time to show their work, ask all the groups to sit on the floor. Explain that you will walk around the room and as you get closer to each group, that group will stand up and show their performance. As you move off towards the next group, they will stop the drama and quietly sit down again so that they can watch other groups.

- **Why use it?**

This is an effective way of controlling the time each group takes to show their work and overcomes the problem groups often have of not knowing how to end an improvisation. The teacher controls the time taken by each group and the order in which they perform. Just like a real spotlight, the technique focuses the attention on one part of the room at a time and makes it clear as to which group is taking its turn.



Creating Ground

Cross cutting

Cross-cutting (also called split-screen) is a drama technique borrowed from the world of film editing, where two scenes are intercut to establish continuity. In drama and theatre the term is used to describe two or more scenes which are performed on stage at the same time. This makes it possible to juxtapose scenes or snippets of scenes that happen at different times or in different places, using separate areas of the performance space. The technique is used to highlight or contrast a particular theme or aspect of the story. Using different groupings, both scenes could happen at the same time, or one could be frozen while the other comes alive. This can have a similar effect to spotlighting particular areas of the stage or using a split-screen in a film.

- **Why use it?**

Cross-cutting is invaluable for analysing themes in the performance of a drama by directly comparing or contrasting elements of the story.

Flashback and flashforward



Performers in a scene are asked to improvise scenes which take place seconds, minutes, days or years before or after a dramatic moment. This enables the exploration of characters' backgrounds, motivations and the consequences of their actions.

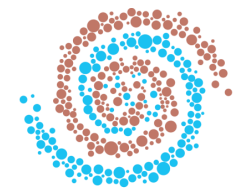
The method can be used to quickly bring depth to activities involving still images or improvised drama. Adding Flashbacks or Flash Forwards creates a context – it shows what led up to a particular moment, how it might be resolved or how it may lead onto additional challenges. The technique helps to flesh out a dramatic moment or create the beginnings of a story.

- **How to do it**

With a group that has created a still image, explain that when you clap your hands, you would like them to move silently in slow-motion to where their character was a few moments before. When they are frozen still in the new image, you can use thought-tracking to explore character motivation.

Now ask them to move back to their original image – which is the present moment. Then you can use Flash Forwards – participants move in slow-motion to indicate where their characters might be a short time after this moment. In this way you have created an episode with a beginning, middle and end and can develop it in any number of ways.

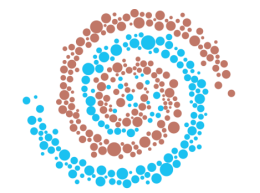
Forum Theatre



Creating Ground

A technique pioneered by Brazilian radical Augusto Boal. A play or scene, usually indicating some kind of oppression, is shown twice. During the replay, any member of the audience ('spect-actor') is allowed to shout 'Stop!', step forward and take the place of one of the oppressed characters, showing how they could change the situation to enable a different outcome. Several alternatives may be explored by different spect-actors. The other actors remain in character, improvising their responses. A facilitator (Joker) is necessary to enable communication between the players and the audience.

The strategy breaks through the barrier between performers and audience, putting them on an equal footing. It enables participants to try out courses of action which could be applicable to their everyday lives. Originally the technique was developed by Boal as a political tool for change (part of the *Theatre of the Oppressed*), but has been widely adapted for use in educational contexts.



Creating Ground

Conscience Alley/Thought Tunnel

Also known as 'Conscience Alley', the group takes on 2 contrasting viewpoints to provide a tunnel of thoughts for the character travelling through.

Split the group into 2 and ask them to form 2 lines facing each other - this is the 'tunnel'. The tunnel will provide contrasting thoughts of the person walking along it.

As the character walks through the tunnel, those closest to him/her in the line will vocalise their thoughts, persuading the character to take one or the other course of action.

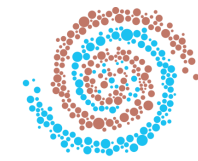
As the character reaches the end of the tunnel they can join one of the lines to indicate the choice they have made.

Build up to the Thought Tunnel with discussions around the key points involved in the decision being made by the thought tunnel.

Further Development

The tunnel/line could increase the intensity of their thoughts as the character passes them.

This encourages the line to listen to the preceding comments and to adapt theirs as necessary in order to build the intensity.



Creating Ground

Teacher in role

Perhaps one of the most effective tools to a Drama practitioner is that of taking on the role of a character to take students into an imaginary situation for them to explore.

The barrier between teacher and student can be broken down when the teacher steps into a role as a fellow participant in the drama alongside the students.

The teacher guides the students on a journey and can deliver subject content in a context not typical of a class room setting by shaping the course of the activity through their character.

To set this up it is necessary to change something about you, whether it's your physical appearance an action or voice, to help with the transition into character.

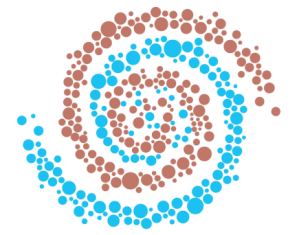
It is important that the character is maintained and is whole-hearted to give the students confidence to follow your example and join you in role.

Use a removable item of clothing such as a hat or scarf to represent signify that you have entered the role.

This can be removed when you wish to return as teacher, or given to another student should you wish them to continue in that role.

Hot Seating

Questions are asked to someone sitting in the 'hot-seat' who answers in character.



Creating Ground

Set this up by telling the class they will have an opportunity to ask questions to a character from the piece they are studying or story. Perhaps ask them to discuss the questions with their partner.

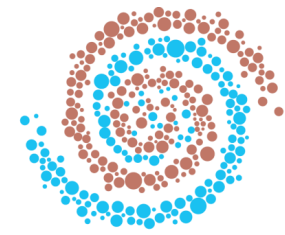
When the questions are prepared take the 'hot-seat' and introduce yourself in character inviting questions from the audience. Be sure to remain in character for the entire time spent in the 'hot-seat'.

Once demonstrated, ask for a volunteer who is confident enough to sit in the 'hot-seat' as the character and field further questions.

Further Development

Put non-typical characters in the 'hot-seat', such as the father/mother of a character or his/her best friend.

Personified objects can take the 'hot-seat', such as a character's suitcase, wall clock, wallet/purse etc. It is an excellent tool for exploring characters and viewpoints.

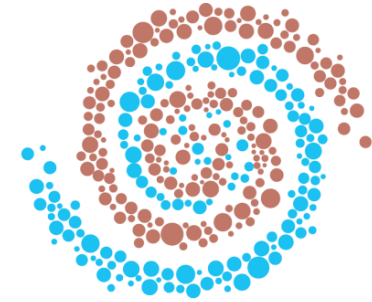


Creating Ground

Role play

Role play is the basis of all dramatic activity. The ability to suspend disbelief by stepping into another character's shoes comes quite naturally to most children. Through the structure of the drama lesson this can be used to great effect, challenging children to develop a more sensitive understanding of a variety of viewpoints whilst sharpening their language and movement skills. By adopting a role, children can step into the past or future and travel to any location, dealing with issues on moral and intellectual levels. Thus role play can be easily utilised to illuminate themes across the curriculum.

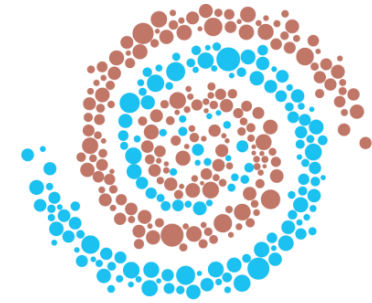
Video



Creating Ground

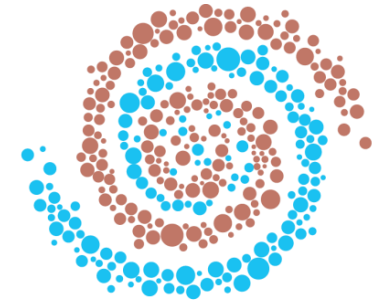
<https://www.youtube.com/watch?v=qkaCtuJBD5A>

Role Play/Activity



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<http://dramaresource.com/conscience-alley/>



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“Tell me, and I'll forget. Show me, and I may not remember. Involve me, and I'll understand”

An old Native American Proverb

Thank you

Laura Marziale

Director

Creating Ground CIC

www.theground.org.uk

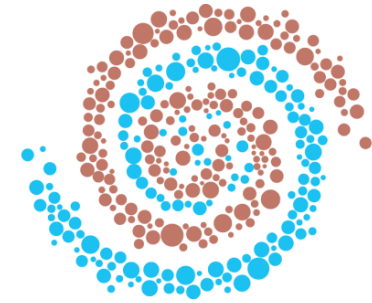
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