Process Drama Conventions

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Susan Hillyard B.Ed. (Hons)
Ma. Fernanda Molla
Teacher/student in role

- The teacher manages the learning possibilities and opportunities provided by the dramatic context from within the drama by adopting a suitable role in order to achieve such results as exciting interest, controlling the action, inviting involvement, creating tension, challenging superficial thinking, or developing narrative.

- A costume, a hand prop or special chair can be useful to denote when the teacher/student steps into and out of role.
Mantle of the expert

- Sts assume the roles of experts in a particular field. A problem or task is established and the teacher and children use imagination to explore the issue.

- The teacher's role is to guide the drama, stepping in and out of role as necessary, providing encouragement and motivation to the experts.
Narration

- Narration is a technique whereby one or more performers speak directly to the audience to tell a story, give information or comment on the action of the scene or the motivations of characters.

- Characters may narrate, or a performer who is not involved in the action can carry out the role of 'narrator'.
Meetings

- The students come together in a meeting (in role)
  - to present information
  - plan action
  - suggest strategies
  - solve problems
Interviews

- **Students act as …**
  - Newspaper / TV reporters finding out information about a story.
  - Policemen investigating a case
  - Insurance inspectors filling in forms or finding out information about events
Hotseating
A character is questioned by the group about his or her background, behaviour and motivation.

- Have a special seat
- Be working on a text/story/film/poem
- Who do the Sts want to meet? Choose.
- Hot seat a character or a relative/friend
- Class asks Qs
- Once out of the hot-seat St becomes self.
Improvisation
Spontaneous invention and development of drama from within a role.

- Students act an unrehearsed scene co-written with partners without a script.
Collective role play

- Several members of the class play the same part /role simultaneously to provide mutual support and present a range of ideas.
Pantomime

The telling of a story without words, by means of bodily movements, gestures, and facial expressions

- Students act a part of the story using no voice. Music may add to the pantomime.
- Abstract movement can illustrate an emotion or sensory details of a story.
Dream sequences

- The class creates a dream related to the conflicts in the text being used, using sound and movement.
- Used to shed light on the psychical process of the dreaming character.
Still image or tableau

- Students use their bodies to make an image or tableau capturing an idea, theme or moment in time, describing what they want to say.

- Students may use thought-tracking to extract meaning from the image.
Freeze frame

- The action in a play or scene is frozen, as in a photograph or video frame.

  The audience can:

  - Guess what will come next
  - Tell the actors how to go on and change the course of action
  - Ask the actors to rewind the scene

- A series of linked still images that can describe important moments within a drama, piece of literature, event in history, etc.
Thought Tracking
Reflecting on the complexity of a difficult choice facing a character in a drama.

- Prepare thought bubbles on sticks
- Stop the drama and hand a thought bubble to a character who must reveal their true thoughts at that moment.
- Continue and stop again. Pick the right moment.
- The teacher may tap each student in turn and ask them to speak what is going on in their character's mind.
Guided imagery/visualization

Used to explore the imaginative use of the five senses in creating the environment of a role

- Students sit quietly, usually with their eyes closed (darkening the room can help), and experience the "story" of the exercise on a deep sensory level, not trying to "act it out" in any way.
Conscience Alley

A useful technique for exploring any kind of dilemma faced by a character, providing an opportunity to analyse a decisive moment in greater detail.

- Consider a moment when a character has a decision to make.
- Line up the students in two parallel lines facing each other.
- One person takes the role of the protagonist and walks between the lines as each member of the group speaks their advice.
- It can be organised so that those on one side give opposing advice to those on the other.
- When the protagonist reaches the end of the alley, she makes her decision.
Role on the Wall

- Draw an outline of the character(s) on the floor or on the wall
- Ask Sts to write in or call out words (you write) to describe the character
- Fill the outline with post-it notes
- Sts go to the outline and tell him what they think.
- T asks Sts to add PINs as drama develops.
Performance Carousel

- The class is divided into groups
- Each group performs a part of the whole story following the sequence of events and without stopping
One member of the group acts as conductor, the rest of the group are the 'orchestra'.

Using their voices and body percussion, the group paints a soundscape of a particular theme, mood or place for example the seaside, a city.

The leader can control the shape of the piece by raising her hand to increase the volume or bringing it down for silence.
Choral speaking

- Students repeat certain lines in unison or divided into various parts.
- Choral dramatization involves students reading aloud by assigning parts to each group member according to gender, pitch of voice, character, etc.
- You can use texts such as *rhymes*, *poetry*, and *picture books*.
- Students can experiment with voice, sound gesture and movement.
Eavesdropping

A conversation that would not normally be overheard is disclosed.

- While whole class is working T goes to one group and “lends an ear”
- She puts up her hand for silence and the group “performs “ for the rest.
- They can eavesdrop on each other in this way
T/St as Storyteller

- T adds narrative to mime
- T leaves room and enters as storyteller to accompany action with a prop in hand
- In whole class drama, teacher moves action on by storying the next event.
- Build tension.
Rituals

Stylised enactment bound by traditional rules and codes, usually repetitious and requiring individuals to submit to a group culture.

- Words and actions for repeated rituals in the scene.
- Have Sts make up their own for fictitious cultures/communities
- Birth, marriage, birthday, death, coming of age