

**Thinking  
like a  
Drama Teacher**  
*Stories and Strategies*

A Process Drama Workshop  
as a springboard for drama learning

**Robin Pascoe**

*9th IDEAC International Drama Education Conference, Zhuhai, China*

*May 18-21 2023*



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## Thinking like a Drama Teacher

### Stories and Strategies

*A Process Drama as a springboard for drama learning based on visiting Xi Shi's Hometown, Zhuji, and exploring traditional stories of Nü Wa*

Robin Pascoe

*for 9th IDEAC International Drama Education Conference, Zhuhai, China*

*May 18-21 2023*



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## Introduction

This is an outline of a Process Drama workshop developed and presented for the 9th IDEAC International Drama Education Conference, Zhuhai, China. May 18-21 2023

The process drama workshop is based on a visit I made to Xi Shi's Hometown 西施故里 in Zhuji 2019 when I was at the IDEAC Congress. I was inspired by the statues of the yarn washers and people of the village on the shores of the river. The tranquil atmosphere of the place inspired me to think about imaginatively exploring stories. This, in turn, led me to look at the story of Xi Shi as well as the traditional stories of Nü Wa.

My purpose is to outline and explain the processes of planning drama workshops.

There are two Big Ideas to this workshop:

- 1) we learn drama by making drama
- 2) we learn to teach drama by reflecting on how we make drama.

By engaging with the processes of drama, taking on roles, exploring situations and tension, time, space, and symbol, we learn to express and communicate through drama. By reflecting on the structures and strategies used in the workshop we connect with possibilities for our own drama teaching. We understand ourselves as drama makers and as drama teachers.

### ABOUT THESE WORKSHOP NOTES

A workshop is a plan for action but always open for change and development, for improvisation and responsiveness to what workshop participants bring to the unfolding process.

These notes are shared to offer insights into planning drama workshops. They are not a recipe or formula to be followed by others. Drama teachers must teach in their own voice and with their own rhythms.

On the page, the dynamics of working together can only be suggested or hinted.



There are 8 parts to Workshop which runs for 12 hours in total over 2 days.

<b>Day 1</b>				
	<b>Overview</b>	<b>Story</b>	<b>Concepts</b>	<b>Timing</b>
Part 1	Engaging and Building Ensemble	The Yarn Washers by the River	Introducing the workshop; warming up; edging in. Drama and stories.	1.5 hours
Part 2	Creating a Drama World	The People of the Village by the River	Using the Elements of Drama. Focus on role and relationships.	1.5 hours
Part 3	Posing a Drama Problem	The Old Man and The Boy	Concepts of Drama Education and Process Drama.	1.5 hours
Part 4	Reflecting on Drama Learning	The Boy, the Boat and the Snow Goose	How we learn in drama. Reflecting on the workshop journey. Storyboarding the workshop.	1.5 hours
<b>Day 2</b>				
Part 5	Re-engaging ensemble	Drama and Story Stories in our lives Xi Shi's story	Building on Day 1 Stories for drama and drama thinking processes. Strategies for teaching drama.	1.5 hours
Part 6	Engaging with traditional story	Nü Wa and the people of Clay	Creating roles and situations from traditional stories Advancing our drama exploration.	1.5 hours
Part 7	Engaging with symbol	Nü Wa mends the Heavens	Connecting story and culture Story and drama are empathy engines	1.5 hours
Part 8	Planning for Drama	Our Drama Teacher stories	Thinking like a drama teacher Planning for drama Unpacking Process Drama	1.5 hours

There are three formats used designed to tell the workshop story side by side.

1. The workshop is presented in this document as a narrative, with some interruptions to highlight the planned activities; it includes commentary, strategies, explanation and teaching points.
2. The workshop is also detailed as a table. This presents the workshop step-by-step, episode by episode. The steps are linked to teaching slides used. Drama teaching and learning activities are listed. Intended purposes are noted. Resources are listed. This format is an abbreviated way of summarising what happens but does not include explanations or commentary.
3. The set of teaching slides (included in the Table) provide visual prompts designed to keep me on track as I teach. They are also designed to provide visual prompts for translators/co-teachers.

The workshop outline will be available after the workshop on [www.stagepage.com.au](http://www.stagepage.com.au). Notes will include details of the process drama approaches used in the workshop, discussion and reasons for teaching choices made.

## DRAMA THINKING

This approach is designed to show 'dramathink' – a term that Nora Morgan and Juliana Saxton (1989 p. 175) introduced me to.

Drama Thinking is making explicit for others, your thinking processes and routines. Plans for lessons are intrinsically limited to the words on the page. Drama Thinking is sharing planning choices and possibilities; it explores reasons why, taking apart the ideas, making links and connections yet staying open and flexible.

In more recent times Peter Duffy (2015) posed the question: *A Reflective Practitioner's Guide to (mis)Adventures in Drama Education – or – What Was I thinking?* This is sharing *what I was thinking*.

This workshop draws from two StagePage publications:

*Learning Drama Teaching Drama Concepts and Strategies*

*Drama Thinking. Thinking and Planning like a Drama Teacher.*

Both are available from [www.stagepage.com.au](http://www.stagepage.com.au).



**Day 1**

## Day 1 | Part 1 Engaging and Building Ensemble

In Part 1 our Process Drama begins with a shared story about the Yarn Washers of the Xi Shi Village.

*Each Day the Yarn Washers walk to the river side, carrying their lengths of yarn. They take allotted places on the rocks.*

*Some work beating the coarse strands to make them finer.*

*Others sift and pull at the soft fabric to make it smooth.*

*The running water, cleans and sweetens the fabric.*

*By the River, the yarn washers work – carrying on the traditions of generations. The work of their mothers and grandmothers.*

*They work together to the rhythms of the heartbeat.*

*The washing and scrubbing of rough textures, hard on their red fingers, waterlogged and dripping.*

*The wringing of long waves of wet yarn.*

*The lofting and folding of fabric. Catching the air in billows to dry it.*

*The river is peaceful.*

*But some days hard words are spoken.*

*“Work faster,” says the person in charge.*

*There was a sudden cry from the river bank.*

*One of the Yarn washers.*

*Her feet on the slippery rocks.*

*Her arms flailing in the air.*

*A look of terror on her face.*

*The Yarn Washers devised a plan*

*Using lengths of fabric*

*And strong reeds from the river bank.*

*As the Yarn Washers returned to their homes, they each stopped by the message tree and wrote a message.*

These stories are segmented and incorporated into the slides for the workshop. They are included at the start of each workshop to provide a whole story context.





## WORKSHOP INTRODUCTION

Welcome.

We will make some drama together.

Along the way, we will talk about teaching drama.

## WARM UP

I invite you to join us in the drama circle we make today.

In the circle we prepare for making drama together. We warm up. Our warm up has four dimensions: physical, cognitive, emotional and social. We springboard reminding ourselves:

We are ready to begin.

We are all storytellers gathered here. We will tell our stories together.

## SHARED STORY

Let us begin as we will continue, with a story.

*In 2019 (when I was last with you all – you see how stories are about connecting us together), on the day after the conference in Zhuji, a group of us went to Xi Shi's hometown on the banks of the Huanjiang River. After the busy time of the conference, this was a quiet time of reflection.*

*I was immediately inspired by the bronze statues of the silk yarn washers and the people of the village, the old man, the boy and the snow geese.*

*By the river there was a message tree, where many people had left written messages.*

*As I walked, I imagined bringing the stories of this place to life through drama. Drama stimulates our imaginations and connects us with our immediate world through our senses of sight and sound and touch and taste and feel.*

Drama starts with stories shared.

We begin drama with a story because all drama begins with sharing stories. They are not necessarily stories written on paper. They are more than stories told around campfires. They are stories that are told using our bodies, our voices, our imagination. Wherever in the shadows of time and places, drama was invented, this truth lies at the heart of all drama. We have a story to tell using our selves, taking on roles to tell stories. Take a moment to think about the times when stories have been told in your lives through drama. Draw that story to the front of your mind.

- Turn to the person beside you and share with them your story about drama in your life.
- Show your story without words.

We are story tellers all.

*Running alongside the narrative description of the workshop are explanations of the drama teaching and learning strategies used.*

*What is a Drama Strategy?*

*Drama strategies are the building blocks of drama planning. They are sometimes also called drama techniques or drama conventions.*

*Warm up*

*Preparing for drama:*

- Physical and aerobic readiness for movement, breathing
- Cognitive focus and capability
- Emotional comfort and commitment
- Social awareness and interaction

*Stories tell a sequence of connected events*

*In this workshop there are several stories shared. For the workshop they are segmented and used to springboard episodes in the Process Drama—see slides for specific moments initiating drama explorations.*

*There is a short video to accompany this shared story.*

*Specific activities for participants are indicated by a different coloured text.*

**TEACHER NARRATION**

Our Process Drama begins with a shared story about the Yarn Washers of the Xi Shi Village.

*Each Day the Yarn Washers walk to the river side, carrying their lengths of yarn. They take allotted places on the rocks.*

*Some work beating the coarse strands to make them finer.*

*Others sift and pull at the soft fabric to make it smooth.*

*The running water, cleans and sweetens the fabric.*

**EDGING INTO DRAMA THROUGH QUESTIONS**

Look carefully at these images of bronze statues of the silk washers by the river.

- Who are these people?
- What is their story?
- How do we connect with them?

We don't know them. Yet. But we can imagine them. We can become them using our bodies and voices.

- Choose one of these people.
- Observe carefully.
- Use your body to make a still image of them.

**STILL IMAGE/TABLEAU**

- Half the class form still image while the rest walk around and think about these questions.
- Where are these people?
- What are they doing?
- Why is the river important to what they are doing?
- What information do we have about them from the still image.
- The remaining students form images and the process is repeated.

**TEACHER NARRATION**

*By the River, the yarn washers work – carrying on the traditions of generations. The work of their mothers and grandmothers.*

*They work together to the rhythms of the heartbeat.*

*The washing and scrubbing of rough textures, hard on their red fingers, waterlogged and dripping.*

*The wringing of long waves of wet yarn.*

*The lofting and folding of fabric. Catching the air in billows to dry it.*

**MOVEMENT MOVING TOGETHER IN TEAMS**

- Working with the lengths of fabric, explore different ways of showing the work of the Yarn Washers.

Explore different types of moving the fabric– together.

Use movements that show:

- Punching/Pressing/Slashing/Wringing with the wet fabric.

**Teacher Narration**

Narration is used to move the drama forward, Narration can be used to support ask questions in role, reflection.

This strategy provides a way of managing scenarios and dramatic action, bridging episodes, managing timeline, adding new information and adding dramatic tension.

Questions are ways of finding out or sharing information.

In drama we can use questions to check knowledge and understanding, apply knowledge, analyse and synthesise thoughts and actions and making judgments.

Morgan and Saxton (2006) identify that questions in the educational process can impact the Cognitive Domain, which is what the student thinks and knows, and the Psychomotor Domain, which is what the student does as a result of his knowledge, thoughts, and feelings.

Still Image/Tableau(plural Tableaux) using still images or frozen images to highlight key roles, relationships and situations to examine elements of key dramatic moments or scenes.

Movement: using facial expression, posture, gestures and body actions in space and time expressively to create roles, situations, relationships, atmosphere and symbols in drama.

- Flicking/Floating with the dry fabric.

Take the idea from your imagination and put it in your bodies by working together.

Work collaboratively.

### **BUILDING ROLE INTERVIEWING**

Let's look more closely at these people.

Focusing in on role: The Yarn Washers

- Work in pairs and imagine one of you is interviewing A Silk Yarn Washer
- Collectively build a picture contributing your thoughts and ideas.

Focus is on both physical and personality traits:

- What we imagine they look like and what they wear.
- How they move. How they speak. How they sound.
- What we imagine they think and feel

Every idea is possible. Accept all suggestions offered.

- Don't just tell us.
- SHOW us!

### **PHYSICALISING ROLE: SHOW US THE ROLE:**

We build roles by understanding the ways that we use our bodies (and minds) to create roles.

Look carefully at this image of the yarn washer.

We can start by looking at ways of showing her Facial Expression.

- When I count down - using just your faces, show me how you think you might show the facial expression of this role.
- Show how her face might be if she is happy. Now show her facial expression as sad. Or angry. Or frustrated.

Now we move onto other ways of creating role:

- Posture
- Gesture
- Movement
- Sound
- Words

How do we show emotions?

- Happiness/Hunger/Sadness/Anger/Frustration? Or any other emotion.

### **DRAMA BEGINS WITH ROLE**

Drama is stepping into the shoes of someone else.

Drama is telling stories in role with our imaginations, our bodies, our voices

Roles and relationships are foundational Elements of Drama - the building blocks of drama

How do we show roles and relationships?

#### *Questioning in role*

*In this strategy, participants ask and answer questions as they have stepped into the shoes of the role.*

*This strategy provides a way of deepening dramatic action and using in role their personal experience out of role.*

*Countdowns such as this provide clear cues and clues about starting points for drama activities (and stopping points).*

*Role: when we step into someone else's shoes, someone we are not but pretend to be, we are in role.*

**TEACHER NARRATION:**

*The river is peaceful.*

*But some days hard words are spoken.*

*“Work faster,” says the person in charge.*

**BUILDING RELATIONSHIPS IN ROLE**

- Working in groups of 3
- Show the relationships between the people in this story.
- Use your bodies to show the differences between the roles..
- Discuss ways that you use your bodies.
- How do we show who is the person in charge by:
- Use of space and position (standing and sitting)
- Use of gesture and facial expression
- Voice and tone of voice
- 
- Show first as a still image.
- Create a short improvisation of this moment.
- What is said?
- How is it said?
- What is the reaction?
- Show your improvisation to another group and check with them what they saw and heard about the relationships amongst the yarn washers.
- 
- Take a moment to reflect on the drama moment you have made.
- Talk about it with someone next to you.
- What is role?
- How do we show and share roles through relationships?

*Relationships: the connections and interactions between people that affect the dramatic action.*

**Status**

*Status is the power dynamic or relationship between two roles. In broad terms a role can have High/Intermediate or Neutral)/ Low status. Status is shown by physically in the body. The way a high characters walks is quite different than the way a low status person walks. Or talks. Status is not necessarily static. There can be shifts in who has power.*

*Another way of thinking about status is to think about what's at stake. “What do I stand to gain and what do I stand to lose?”*

**BUILDING DRAMATIC ACTION**

There are 4 parts to this section: Narration, Still Image, Reaction, Tapping in.

Notice how the segmenting of the dramatic action helps direct and focus the exploration.

**Teacher Narration**

*There was a sudden cry from the river bank.*

*One of the Yarn washers.*

*Her feet on the slippery rocks.*

*Her arms flailing in the air.*

*A look of terror on her face.*

**Still Image**

- In small groups
- Show still image of the action
- Use bodies and fabric to show the water and the Yarn Washer falling

**Reaction** – Drama is action and reaction.

- In small groups
- Show still image of the reactions of the other Yarn Washers
- Focus on Facial Expression/Posture/Gesture

### Tapping in

- Create a still image of the whole scene – the Yarn Washers on the riverbank and the one in the water.
- We now want to hear aloud what each person in role is thinking in this moment.
- When I indicate, speak what you think your role is thinking at this moment.

### SHORT IMPROVISATION

*The Yarn Washers devised a plan*

*Using lengths of fabric*

*And strong reeds from the river bank.*

- Improvisation in small groups
- Show how the Yarn Washers help their friend in the water.
- Focus on Facial Expression/Posture/Gesture/Movement and Words

### PERFORMANCE CAROUSEL

- Share using a Performance Carousel of the groups.

### DRAMA BUILDS DRAMATIC ACTION

In role we tell stories

Stories in drama involve

- Action – dramatic action – something happens to someone
- Situation tells us what happens, where, when, why and how
- Situation and Dramatic Action are driven by
- Tension – productive tension – that adds complications, questions and obstacles for the roles
- Focus
  - Reflection and discussion: What happened next?
  - With a partner talk about what happens next in this story?
  - Speculation
  - Speculate or imagine what might happen if we continue this drama.

### NARRATION: THE MESSAGE TREE

*As the Yarn Washers returned to their homes, they each stopped by the message tree and wrote a message.*

- Imagine that you are in role of one of the Yarn Washers.
- Imagine you are stopping by the message tree on your way home.
- You take a moment to write a message to attach to the tree about what has just happened.

#### *Tapping in/Thought tracking*

*A way of revealing what someone is thinking at a particular moment in the drama. It is like a soliloquy when a character in a play speaks aloud their thoughts.*

*There are different ways of signalling someone to speak "in role": you could physically tap on the shoulder or indicate (if there are issues about physical contact)*

*This strategy provides focus; to deepen the level of engagement and deepen our shared knowledge and understanding of the role.*

*Improvisation – imagined, invented, unscripted narrative exploration – can be spontaneous or structured and based on discussion and rehearsed.*

#### *Performance Carousel*

*(Sometimes called Performance Wave):*

*Groups each create a short performance that are presented in turn seamlessly without interruption.*

*Each group starts with a Freeze Frame, ready to perform. In turn, on the workshop leader's signal, each group runs its scene. They conclude the scene by freezing at a critical moment.*

*Each group shares their work one after another with no breaks. The scenes can be performed in a different sequence and variations in playing can be introduced such as the scene without words in mime or others providing a commentary outside the action.*

*This strategy keeps the whole workshop group focused and avoids time wasting for setting up between scenes. Also supports class cohesion, building and sustaining mood and atmosphere; and, opportunities to focus on different points of view with the same exploration seen through different lenses.*

### DRAMA THINKING

- Reflect on our journey to this point
- What were we thinking?
- What were our choices?

At this point our purpose is to think about our drama thinking in making the workshop to this point – and the Strategies used.

What have been the steps in the workshop?

- Building ensemble - through warming up
- Entering the Drama through story
- Building Roles and Relationships
- Building Dramatic Action through Situation
- Developing action through Dramatic Tension
- Reflecting in Role Writing in Role

### WHAT ARE YOUR QUESTIONS?

As we move to a short break, Take time to discuss the structuring of this workshop.

*Drama Thinking: the explicit choices that you make as a drama teacher.*

*Between the Workshop outlines, I include discussion ideas.*

# Ideas for Drama Thinking - Process Drama

Interwoven with the descriptions of the workshops are ideas about drama thinking designed to inform your practice.

## WHAT IS PROCESS DRAMA?

In this workshop we are developing a Process Drama which provides one entry point for learning drama. Before introducing Part 2, we share a discussion about this approach.

### PROCESS DRAMA

Definition from *Drama and Theatre Key Terms and Concepts 3rd Edition (2014)*

Term coined to describe contemporary dramatic explorations – most often in an educational setting – based on extended connected improvisations and structured through a sense of theatre and drama structures and traditions.

Initiated through a powerful pre-text process drama, like improvisation, creates a “dramatic elsewhere”, a fictional world but one that is inhabited for insights, interpretations and understanding of participants rather than audiences.

Process drama:

- Shares a commitment to imagined dramatic action
- Works without a written script (yet is based on a powerful pre-text)
- Uses improvisation but is more than isolated, improvised scenes
- Is shaped around key dramatic episodes that are composed and rehearsed as well as improvised
- Has episodic but structured organisation
- Takes place over time through a series of connected drama exploration
- Involves the whole class group
- Blurs distinctions between audience and participant/actor
- Is not undertaken for outside audience
- Has the teacher or leader function within the experience as playwright and participant
- Uses changing perspectives and shifting points of view to stimulate understanding for participants
- Moves inside and outside dramatic action
- Uses and connects with theatre elements and frames
- Works from both inside the drama and outside the drama structures and traditions
- Uses non-linear sense of plot and role, distancing, reflection

**Key strategies include:** Role taking and building; Teacher in role/TiR; Mantle of the expert; Connecting with theatre frames and contexts

Some theatrical frames used in process drama:

Pre-text: the source or impulse for process drama; a reason for drama, a text before the event; initiating the drama; process drama proceeds without a written script but a text that is always “generated in action” which may be recalled, repeated, re-initiated, re-explored, enriched

Theatre structures: Drama and theatre texts share a range of shaping structures and conventions .

Ambivalence	Dramatic Tension	Madness
Anticipation	Identification & projection	Paradox
Archetypes	Illusion	The particular & the universal
Concealment & disclosure	Irony	Play within a play

This workshop is structured as an extended series of linked drama experiences given coherence through narrative; interspersed within the structure are opportunities for active reflection and connection to future practice (Schön, 1983).

## CONTEXT.

Understanding of the practice of Process Drama is drawn from my own practice as well as from a range of experiences and sources including John O'Toole (1992), Cecily O'Neill (1995), Brad Haseman (1991), Jonathon Neelands (2000) building on practitioners such as Dorothy Heathcote (1995) and a community of colleagues in Drama Australia and internationally (e.g. Baldwin (2004); Bowell & Heap (2017); Bundy (2004); Davis (2008)).

## HOW PROCESS DRAMA WORKS

Process Drama uses improvisationally-based explorations within the frame of a series of negotiated structured episodes working with the Elements of Drama (2022). Working collaboratively teacher/leader and participants/actors physically, cognitively, and emotionally explore people and stories working with the conventions and strategies offered by drama/theatre for an underlying educational purpose.

In a Process Drama workshop, participants are simultaneously actors and audience. They work within the tension between enacting imagined action and their personal and collective physical presence in the workshop. This metaxis (after Boal, 1993; Pascoe, 2020) provides a "heightened state of consciousness" through working physically, cognitively and emotionally with the Elements of Drama.

Through working with role, relationships, situations, action, tension, voice and movement, space and time, language and symbol, mood and atmosphere, and audience, they learn the distinctive properties of drama in practice.

Through participating in Process Drama, we learn drama. We learn how drama makes and shares meaning and how experiences are expressed and communicated. Through shaping and forming ideas through enactment, sharing them through performing and reflecting on them and through responding, we learn the concurrent dynamics of drama as artists and audiences.

There are, of course, other ways of learning drama. But Process Drama provides powerful, embodied learning about drama. The immediate vicarious and physical experience is personally significant. It enables learning that builds personal, social, and cultural identities. It takes participants beyond simplistic one-off improvisation exercises or 'games'; they work with stories of significance and scale. It enables improvisation and creativity in the sense of being unscripted but is ambitious in encouraging them to reach for significance in their own lives and worlds. The role of the drama teacher is to draw on personal and shared creative skills as writers, shapers, directors, managers, and audiences.

## USES OF PROCESS DRAMA.

It is important to unpack the appeal and usefulness of Process Drama (as outlined here). In this approach participants are invited to be both in the moment of making drama meta-emotionally and simultaneously reflecting on their experience metacognitively. They are engaged creatively and artistically while also being involved reflexively. They are aware of and articulating their thinking processes as well as managing their own emotions and empathetically the emotions of others. When drama and theatre are at their most immediately powerful, this sense of being inside and outside the moment are significant opportunities for learning and teaching.

Process Drama engages participants directly with the Elements of Drama.

## STRATEGIES

Process Drama relies upon the effective use of a range of drama learning and teaching strategies, sometimes known as conventions (Neelands & Goode, 2000). They connect with the rich repertoire of theatre handed down from generation to generation through the art form.

Opportunities are provided by Process Drama for learning through heightened aesthetic engagement. Three core drivers ignite aesthetic engagement: narrative, role and tension (Pheasant, 2015). In particular, in Process Drama the purposeful use of productive tension (Cecily O'Neill, 2014, drawing on ideas from Heathcote) powers embodied engagement. Tensions of character, relationships, task, time and surprise can be managed to explore the narrative (B. Haseman & O'Toole, 2017).

In Process Drama participants have dual roles of been artist and audience simultaneously. They metaxically engage in active reflective and reflexive learning. There is a dual state of awareness, what Maxine Greene (1995) called a 'wide awakesness', alongside active embodied transformation.

Process Drama can, as with almost every other teaching activity, be superficially followed practice (akin to painting by numbers). Yet as my practice-based research shows, when effective, it can stretch and transform drama learning experiences. By sharing practice and making explicit drama teacher choice making, it is possible to make others aware of 'drama think' (Morgan & Saxton, 1989). In this way, deeper themes, literary and theatrical motifs, and symbols can be engaged that negotiate spaces of personal meaning and significance. It also provides a bridge between what are sometimes set up as the competing drama education approaches.



## PROCESS DRAMA AND DRAMA TEACHER EDUCATION.

Process Drama provides a focused way of engaging drama teachers with a coherent curriculum model (e.g. ACARA Australian Curriculum Assessment and Reporting Authority, 2022; B. Haseman & J. O’Toole, 2017). It provides the basis for purposefully linking learning drama and teaching drama (Pascoe, 2022). The Process Drama frame addresses the dual purposes of experiencing drama immediately, physically, cognitively, and emotionally alongside rehearsing models of future drama teaching roles.

### LIMITS AND STRENGTHS.

In considering the strengths of Process Drama it is important to reflect on the limits of this approach. It is important to note also that the term Process Drama, like other aspects of drama practice, is contested (2007). As the IDEA community has shown, defining the field is diverse and embedded in culture. Drama education must be viewed within historical and cultural frames. Simply asserting particular words or concepts, even in the fog of translation, adds to rather than clarifies meaning.

Weltsk-Medina (2007) presents a view of “two distinct approaches to using drama/theatre”: Process Drama and Product Drama.

There is a need for a more nuanced and informed discussion of drama education practice. Categorising drama education as Process Drama and/or Product Drama is a reductionist view.

Process Drama, as a broad term, is compatible with a range of purposes serving the needs of students to know, understand, value, and apply drama as an arts language for communicating and sharing ideas and stories through enactment and role.

Hopefully, the workshop described shows the possibilities of learning drama through making drama and the folly of separating practice into competing camps between drama as pedagogy and theatre. Through actively working with the processes of drama, we can learn about how drama makes and communicates meaning as an art form as well as providing learning-for-life challenges.

<b>TABLE 1 COMPARING PROCESS DRAMA AND PRODUCT DRAMA</b>	
<b>PROCESS DRAMA</b>	<b>PRODUCT DRAMA</b>
The fundamental strategies of Process Drama are represented as Questioning, Living Through, Teacher in Role, Research, and Stepping Out;	Product Drama is seen as focused on Skill Acquisition, Script Analysis, Play Production and an assumed Teacher/Director Authority.
<b>DIFFERENT PURPOSES ARE ATTRIBUTED TO EACH APPROACH:</b>	
In Process Drama there is a focus on personal growth and drama as a medium for cross curriculum learning. There is emphasis on improvisation, generation of texts and meaning and the metaxis of being actor and audience	In Product Drama student growth is measured through learning skills, focusing on scripted plays, given interpretations and formal play production.

## Day 1 | Part 2 Creating a Drama World – The Village

In Part 2 we create a drama world around a story of the Village.

*By the River, the yarn washers share lives.*

*They spend time sitting in the sun combing their hair, singing songs, sharing stories.*

*What are the stories they could tell?*

*They tell stories of the four beauties and the one dearest to their hearts, the famous Xi Shi.*

*By the river, they tell stories of the discovery of silk when Xi Ling-shi 西陵氏 walking in her garden when a silkworm cocoon fell into her tea.*

*By the river, they tell stories of the Silk Road.*

*They tell stories of how the secret of silk making was stolen.*

*By the river, there is village.*

*The yarn washers live there.*

*But there are other people of the village.*

*Who else lives in this village?*

*Who are the other people in this village?*

*One afternoon as the Old Man dozed in the Winter sun, the Boy slowly, silently crept towards him.*

*He had mischief in his eyes. He planned a prank on the Old Man dozing.*

*What could it be?*

*Creeping closer, with an impish grin*

*On his face.*

*Hah!*

*The woman feeding the chickens takes swift action.*

*She grabs the boy by the ear.*

*She drags him to the village square calling everyone to witness his actions.*

*The people of the villages decide to have a town meeting about the Boy.*

*Let us ask the Old Man what he thinks.*

*What shall we do about the Boy?*

*The people of the village must make a decision about the Boy.*



In Part 2 we are thinking about using drama to create a Drama World. We will be:

- Progressing our drama making
- Thinking about how we use stories to make drama

### REFLECTION IN PAIRS

- In pairs or small groups list the things we have done in the workshop.
- Reflect on our journey to this point
- What were we thinking?
- What were our choices?

### CONTINUING THE NARRATIVE BY THE RIVER

*By the River, the yarn washers share lives.*

*They spend time sitting in the sun combing their hair, singing songs, sharing stories.*

*What are the stories they could tell?*

### STORIES OF XI SHI

*They tell stories of the four beauties and the one dearest to their hearts, the famous Xi Shi.*

- If you know this story, share it with people near you.

We will come back to this story and the idea that Beauty is in the eye of the beholder.

Now that we have established a frame for drama, there are many stories we could use for making drama.

### THE STORY OF THE DISCOVERY OF SILK

For example, we could look at stories about the discovery of silk. Or its story in the world.

*By the river, they tell stories of the discovery of silk when Xi Ling-shi 西陵氏 walking in her garden when a silkworm cocoon fell into her tea.*

- Imagine and show and share the look on her face: Surprise/ Crossness/ Curiosity/ Intrigue/Discovery

### THIS COULD BECOME A SHORT VISUALISATION

*The blind, flightless moth, Bombyx mori, feeds on the leaves of the Mulberry tree. They produce a cocoon and the thread of the silkworm can be unravelled, spun, and woven. There is roughly 1 km (1,000 metres) of thread in each cocoon.*

This could become a short visualisation

From this story we could spin the web of a small desk bound drama using visualisation and movement.

#### Reflection

Schön alerted us to three forms of reflection:

*Reflecting on action - that has happened already and is in the past*

*Reflection in action – reflecting at the same time as something is happening*

*Reflection for future action, something that will happen in the future.*

*In Drama reflection can be in role and out of role.*

*This strategy provides a way of managing thinking and learning*

*Visualisation: using imagination to see in our “mind’s eye” a scene or moment or story.*

*This strategy is designed to stimulate imagination and build atmosphere and mood.*

*The cocoon of a silk worm is spun by a sightless moth.*

- Imagine in your mind's eye, that small wriggling moth on the tip of your finger.
- Project forward in the life cycle of the silkworm – see in your imagination the wriggling larvae on the mulberry leaf. Imagine the fresh smell of the green leaves.
- Think what the sound of the larvae spinning the web might be.
- Use our whole bodies to draw ourselves into a tightly wound cocoon.

### SHARING STORIES BY THE RIVER

*By the river, they tell stories of the Silk Road.*

*They tell stories of how the secret of silk making was stolen.*

- Talk with your partner ideas for making a process drama based on these stories.
- 

The point I am making here is that there is a world of stories waiting for us to make drama with.

In considering stories for drama I look for:

- Interesting roles to explore 探索有趣的角色
- Interesting situations driven by tension that produces dramatic action 由产生戏剧性动作的紧张局势驱动的情况
- Ways of using your whole bodies – movement, voice and mind 用你整个身体的方法——动作、声音和思想

### STORIES CONNECT US

Across time and places and cultures there are shared stories that are rich resources for making drama. As well as stories specific to our place and our time. Drama is rich in connecting us to what makes us human.

- Stories connect us Across time and places and cultures
- Stories pass knowledge from generation to generation
- Stories stimulate our imaginations – Imagination is the key.
- 想象力是关键
- Stories teach us and help us learn - Learning changes us.
- 学习改变我们。
- Think how there are similar traditions in your own country.
- China has a long history and stories have been passed on to you.
- What are the important stories of Chinese culture?
- 中国文化有哪些重要故事？
- Why do we continue to tell them now? What is their relevance to your lives in 2023?
- 为什么我们现在还要继续告诉他们？它们与您 2023 年的生活有何关联？

But not every story works for drama

It is important to remember that while there are many stories in the world, only some stories work for drama.

*I can tell you the story of mulberry picking from my own life. We had a mulberry tree in our backyard when I was a child. Here is a picture of my mother mulberry picking in summer. With my Aunt and cousins we would gather in the cool leaves in the midday sun, and our fingers would be ruby red from the fruit picking..*

This story of mulberry picking has roles and situation but there is no tension or conflict to productively drive us towards dramatic action.

Something else needs to be added.

For example, the impetus to making drama could be:

- When my cousins started throwing fruit at me and accidentally a piece of flying fruit hit my Aunt.

or

- We were picking fruit from a neighbour's tree without permission and she caught us doing so.

### FRAMING DRAMA

In our drama teaching, we frame the workshops we run in a range of different ways.

We frame to engage participants, physically, cognitively, emotionally, and spiritually.

We frame for students, physical and social and psychological safety.

We frame to engage students with the elements of drama.

We frame to engage students with story. Stories are one of the immediately powerful ways we frame drama.

You need to Frame the Drama

There are different ways of seeing dramatic action. We can be:

Close-up — Investigating the conflict from the inside, experiencing the points of view of the protagonists themselves embroiled in the middle of a conflict.

On the edge — Seeing the conflict from the point of view of those closely affected, but not directly involved. They might be onlookers or from a different time, place or culture. Projecting forward to examine possible, likely consequences.

From a distance — stepping back, exploring reasons why or the underlying causes. Beyond the individuals to social or cultural assumptions or attitudes. Use distancing strategies such as time – flash back/flash forward. Investigating the impact on other people.

*Tension: creates and propels dramatic action and audience engagement.*

*Drama identifies and uses different ways of creating tension:*

*Task and challenge; opposing people, ideas, points of view, forces and circumstances; physical, mental and emotional oppositions; constraints; the unknown; anticipation and suspense; limiting space and time; surprise and anticipation or suspense.*

*Framing Drama: the perspective or focus of the dramatic action and accompanying discussion*

## PREPARING TO STEP BACK INTO OUR DRAMA MAKING.

- Listen. Feel the space. Focus.
- Breathing – finding balance.
- Resonance scanning
- Mirror/Copy/Shadow – engaging physical, cognitive, social and emotional experiences
- Animal movements – Dog/Chicken/Snow Goose
- Larger than life movements and exaggeration - working with Facial Expression, Posture, Gesture, Movement, Sound and Words.
- Styling everyday movements – sweeping the floor/ Feeding the chickens/ Chasing the geese/ Drawing the water from the village well.

## RE-ENTERING THE DRAMA FROM A DIFFERENT FRAME.

*By the river, there is village.*

*The yarn washers live there.*

*But there are other people of the village.*

*Who else lives in this village?*

*Who are the other people in this village?*

## MAPPING THE VILLAGE.

We have images of what the reconstructed village looks like. But this is seeing it through our 21st Century eyes.

We have to imagine how the village might look back in time.

Drama lets us do that.

*Map making/Collective map making: building a collective idea of space and relationships in space by drawing 3.*

## MAPPING THE VILLAGE – PHYSICAL SPACE

- Work in groups of 3-5
- List the places you would see in the village
- On the paper, draw a map of the village
- Label the places
- Share your map with other groups.
- Refine your map

Here are some ideas to get you started.

## TRANSLATING THE MAP TO THE PHYSICAL SPACE OF THE WORKSHOP

- Working as a whole group, bring all of our maps together, we will now make a map on the floor of our workshop space.
- Use the lengths of fabric to map out the streets and the locations.
- Show me where the yarn washing stones are.
- Show the steps to the river side.
- Show me where the old people of the village sit in the sun.
- Show me where the market is.

*Physicalising space: using the space of the workshop to build a sense of place and time in which the drama exploration can unfold.*

## MAPPING THE VILLAGE – PEOPLE

Now that we have created the physical space of the village, we ask and answer questions about the people who live in the village.

Together we will explore ways of bringing the village people to life.

- Talk with each other to discuss who the village people are.
- Who are the people of our village?
- Work together to make a list of the village people.

Think about simple questions:

- Who?
- What do they do?
- What do they look like?

## MAPPING THE VILLAGE – FLESHING OUT BREATHING AND MOVING PEOPLE

Sometimes we need to help participants build their ideas about the people of a drama situation.

One way of helping is to build on an idea of Dorothy Heathcote – drawing on what she called the brotherhoods: all those people who share an occupation or trade...

- Who have jobs...Digging/Washing clothes/Cooking/Sweeping/Gathering the harvest/Teaching/Writing
- Who move...Quickly/slowly/Angrily/calmly/around the whole village
- Who work with the natural elements...Water/Fire/Air/Sound/Growing things
- Show this person on the map of our village that we have created.
- If it helps, create a label for your role
- Choose one of these ideas to create a person in this village.
- Show this person on the map of our village that we have created. .

## ANIMATING ROLES – THE VILLAGE PORTRAIT

We are now going to create a still group photo of the people of the village who...

- When I give the countdown 5/4/3/2/1 Freeze!
- Now gradually, in slow motion bring that person to action.
- Move across the map of our village.
- Without words, acknowledge another person in the village. You will know them by how they move and how their faces show themselves.
- Interact with as many other people in the village as possible – don't use spoken language use your body language (maybe some sounds with voices but not words).
- Keep the idea of controlled movement.

### *The Brotherhoods*

*Technique outlined by Dorothy Heathcote for generating ideas that help build role. Use broad categories through associating roles with professions or types of activity. This is a collective drama thinking process.*

### *Family Portrait/Group Portrait*

*(In this example, Village portrait)*

*In role, participants create a group image (like an old fashioned formal studio family portrait). The strategy is useful for showing relationships, particularly relative status and power relationships.*

*Status in drama is independent of social status which is rank in society.*

*In improvisation "status" refers to the power difference in the relationship between two characters. A role in a high status shows dominance by actions and voice behaves dominantly. A role of low status is subordinate to the higher-status role The current status the roles have between one another is enacted through the body language, actions, and manner of speaking of the actors.*

*This is a useful whole group activity building on Still Image/Tableau.*

## INTRODUCING THE OLD MAN

Here is another member of the village. We will build his role together

- With your partner, identify what you can see about this role.
  - What is he wearing?
  - How does he wear his hair?
  - What is in his hand?
- Body language:
  - He is sitting in a relaxed way with his knees crossed. What does this tell you about him?
- Thoughts
  - What do you think he might think, know, feel?
- Relationships
  - What is his relationship with the dog?
- Location.

*This is a form of role scoring: listing through discussion, key features of the role. We begin by focusing on physical features but also explore the personality, thoughts and emotions of the role.*

## A LIFE LINE/TIME LINE FOR THE OLD MAN

- Imagine that we can construct a life timeline for this Old Man.
  - By the way, what do you think his name might be?
- We will imagine that this line on the ground is his life line.
  - With Shakespeare's famous Seven Ages of man, we will create seven moments in the life of the Old Man.
  - Infancy Schoolboy Teenager Young man Middle aged Old aged Dotage & death
- In your group, decide
  - How you will show the Old Man at this age?
  - How do you show how their body changes at different ages?
  - How does their voice change?
  - How you will share with us what the Old man at this age is thinking or saying.

*A timeline is a graphical representation of a period of time, on which important events are marked or noted, arranged as a chain of events in chronological order.*

## THE BOY PLAYS A PRANK ON THE OLD MAN

*One afternoon as the Old Man dozed in the Winter sun, the Boy slowly, silently crept towards him.*

*He had mischief in his eyes. He planned a prank.*

- What do you think is the prank he is planning?

### *Slowing down the action*

*This is a strategy to segment action and make specific parts explicit.*

*This strategy provides focus; it avoids action cascading out of control.*

## IMPROVISING THE MOMENT/FREEZE/RUN/FREEZE

- In Pairs, improvise this moment.
- Show the action in slow motion.
- Find a freeze or still image for the opening and the end.
- Between the freeze frames run the scene in slow motion for 30 seconds
- Remember to include actions and Reactions
- Each pair rehearses simultaneously, independently of each other.
- Show in your faces/posture/movements and voices reactions of people of the village to this moment.

### *Freeze/Run/Freeze*

*In role, participants create a still image or tableaux of a moment in the drama.*

*On a signal, they run the scene for seconds to progress the action and advance the story.*

*On another signal, they freeze at a critical moment.*

*This strategy provides focus; it avoids action cascading out of control; it involves the whole group.*

## PERFORMANCE CAROUSEL

We will use a Performance Carousel, where, one after another, each group shares this improvised moment.



## **NARRATION – THE VILLAGE AND THE BOY**

*The woman feeding the chickens takes swift action.*

*She grabs the boy by the ear.*

*She drags him to the village square calling everyone to witness his actions.*

*The people of the villages decide to have a town meeting about the Boy.*

## **VILLAGE MEETING/TEACHER IN ROLE**

The people of the village decide to have a town meeting about the Boy. You are all invited to imagine that you are people in this village – remember your roles from earlier. I will take on the role of the Village Leader and you will take on the roles of people of the Village – remember the roles you developed earlier.

*As your village leader, I have called you all here today for a meeting about this Boy.*

*Are the mothers of children here?*

*Are the workers in the fields, the farmers.?*

*Are the Yarn Washers here?*

*Etc.*

*This boy is out of control.*

- *He has been in trouble all his life.*
- *Is his mother here? Can you not control your child?*
- *You tell me his father has died and he has no male to guide him.*
- *Etc.*

*Let us ask the Old Man what he thinks.*

- *Etc.*

*What shall we do about the Boy?*

## **CONSCIENCE/DECISION ALLEY**

The people of the village must make a decision about the Boy. We will ask each villager for their advice.

- Form two lines facing each other
- Imagine the boy is walking between the two lines.
- As he passes you, whisper your advice to him .
- We move from action to reflection.
- Participants are asked to question their experience of the drama.
- Drama changes us.

## **WRITING IN ROLE**

What do you think the Village decides?

- Journal writing: In your journal in role record your decision.

### *Town Meeting/Meeting/Village Meeting*

*The workshop leader creates a formal meeting event. Specific roles are given to show breadth of the drama world community being created.*

*The strategy helps participants to deepen engagement in role.*

### *Teacher in Role*

*The workshop leader steps into role as a co-participant in the drama.*

*The strategy helps participants to deepen engagement in role.*

### *Found objects or props*

*Participants improvise drama using objects and props that are available rather than specifically provided, e.g. someone's backpack or scarf is used as a treasure*

*This strategy encourages creativity, imagination and symbolically transforming everyday objects.*

### *Decision Alley/ Conscience Alley*

*Participants form two lines facing each other about a metre apart). In role, a person passes between the lines at a moment of indecision or turmoil in the dramatic action. As they pass those in the lines can speak aloud their thoughts and advice. They try to persuade the person in role to act.*

*This strategy provides a way of making choices explicit and public.*

### *Writing in role*

*In role, participants write in the voice of their role*

*On a signal, they run the scene for seconds to progress the action and advance the story. This strategy provides opportunities for engaging multi-modal communication, to inform and shape The drama and deepen engagement with role enabling participants ways of revealing more about character and dramatic action.*

## REFLECTION

This is where we will pause the drama making for the moment.

Reflect on our journey to this point

- What were we thinking?
- What were our choices?

As we are cooling down, what are your Questions?

Take time as we move to the lunch break to discuss the structuring of this workshop.

- Work together in small groups.
- Summarise what happened and the drama teaching and learning strategies used in this part of the workshop.

# Ideas for Drama Thinking – The Elements of Drama

## WHAT ARE THE ELEMENTS OF DRAMA? AND WHY ARE THEY IMPORTANT?

In this workshop we are working in Process Drama through using the Elements of Drama which provides further entry points for learning drama.

### ELEMENTS OF DRAMA

Definition from *Drama and Theatre Key Terms and Concepts 3rd Edition (2014)*

The Elements of Drama are the fundamental building blocks in making and responding to drama. Various overlapping approaches to defining the Elements of Drama have been made over time.

ARISTOTLE THE POETICS 5TH CENTURY BC	HASEMAN AND O'TOOLE (1998)	NATIONAL STATEMENT ON THE ARTS, CURRICULUM CORPORATION (1994)	CURRICULUM FRAMEWORK WESTERN AUSTRALIA (1998)
Action or Plot Character Thought/theme/ideas Language/ Diction Melody: Song or Dance Spectacle	<i>The human context (situations, roles, relationships)</i> <b>driven by dramatic tension</b> <b>directed by focus</b> <b>made explicit in place and time</b> <b>through language and movement</b> <b>to create mood and symbols which together create the whole experience of dramatic meaning.</b> <i>All dramas are fictional models of real life human behaviour.</i>	role situation human interaction focus space and time language and text dramatic tension mood symbol and metaphor contrast	role and character situation and human interaction voice movement space and time language and texts symbol and metaphor audience dramatic tension dramatic forms, genres, styles and conventions

When I started to learn drama (in another century) we learnt through the practical advice handed from one actor to another (some of it was quaint folk lore such as “always turn on the down stage foot). We read the classics such as Aristotle. Or we followed a particular approach to learning to act (such as Stanislavsky or “The Method” or Ute Hagan or Meyerhold. etc.).

When I came to teaching drama and particularly to writing curriculum for people to teach drama, there was a need for systematic ways of describing and organising knowledge about drama. We had to face the question: what are the fundamental building blocks of Drama? By naming them, we could teach them.

The Australian Curriculum: The Arts (2013) identifies the following Elements of Drama.

What are the elements of Drama that you identify as central to your students learning drama?

<b>ROLE, CHARACTER AND RELATIONSHIPS</b>	<p>role and character: identification and portrayal of a person's values and attitudes, intentions and actions as imagined relationships, situations and ideas in dramatic action</p> <p>relationships: the connections and interactions between people that affect the dramatic action</p>
<b>SITUATION</b>	the setting and circumstances of the characters/roles actions
<b>VOICE AND MOVEMENT</b>	<p>voice: using voice expressively to create roles, situations, relationships, atmosphere and symbols</p> <p>movement: using facial expression, posture and action in space and time expressively to create roles, situations, relationships, atmosphere and symbols</p>
<b>FOCUS</b>	directing and intensifying attention and framing moments of dramatic action
<b>TENSION</b>	sense of anticipation or conflict within characters or character relationships or problems, surprise and mystery in stories and ideas to propel dramatic action and create audience engagement
<b>SPACE AND TIME</b>	<p>space: the physical space of the performance and audience, fictional space of the dramatic action and the emotional space between characters</p> <p>time: fictional time in the narrative or setting; timing of one moment to the next contributing to the tension and rhythm of dramatic action</p>
<b>LANGUAGE, IDEAS, DRAMATIC MEANING, MOOD AND ATMOSPHERE AND SYMBOL</b>	<p>language, ideas and dramatic meaning: the choice of linguistic expression and ideas in drama used to create dramatic action</p> <p>mood and atmosphere: the feeling or tone of physical space and the dramatic action created by or emerging from the performance</p> <p>symbol: associations that occur when something is used to represent something else to reinforce or extend dramatic meaning</p>
<b>AUDIENCE</b>	experience of participating in the drama

# The Elements of Drama 戏剧元素

Elements are the essential parts of something. When we make Drama we use the fundamental building blocks. When we respond to Drama we look at how the Elements are used.

The Elements of Drama work together dynamically to create and focus dramatic action and dramatic meaning. Drama uses movement and voice along with language, symbol and ideas to explore roles, characters, relationships and situations. Dramatic action is shaped by focus and framing, dramatic tension, space and time, mood and atmosphere to symbolically present and share human experiences for audiences.

角色, 性格和关系



**Roles:** when we step into someone else's shoes, someone we are not but pretend to be, we are in role. Role is general rather than specific, e.g. we might be a police officer or a nurse or a parent.

**Character:** when we portray the voice and movement of a specific person. Characterisation involves identification and portrayal of a specific person's values and attitudes, intentions and actions as imagined relationships, situations and ideas in dramatic action.

**Relationships:** the connections and interactions between people that affect the dramatic action.

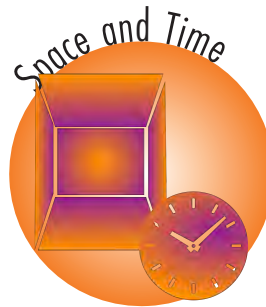
张力



**Tension:** creating a sense of anticipation or conflict within characters or character relationships; presenting through drama problems, surprise and mystery in stories and ideas to propel dramatic action and create audience engagement.

We identify and use tension of: task and challenge; opposing people, ideas, points of view, forces and circumstances; physical, mental and emotional oppositions; providing constraints; the unknown; anticipation and suspense; limiting space and time.

空回礼时回



Drama takes place in space and time.

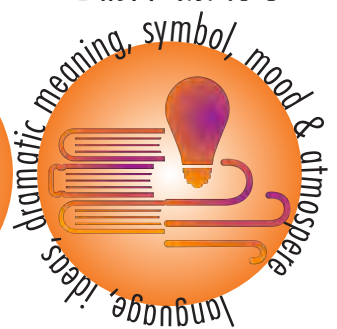
**Space:** there are 3 dimensions of space in Drama:

- The physical space of the performance and audience
- The fictional space of the dramatic action
- The emotional space between characters

**Time:** in Drama time can be:

- Fictional time in the narrative or setting;
- Timing and managing time in dramatic action
- Juxtapositioning of one moment to the next contributing to the tension and rhythm of dramatic action.

语言, 想法和戏剧意义  
心情和气氛 符号



Drama draws together

**Language and ideas:** the choice of words and ideas to create dramatic action.

**Dramatic meanings:** capacity to manipulate the other elements of Drama to express and communicate; the ability to identify and interpret the actual and implied, intended and perceived ideas and feelings.

**Symbol:** objects or ideas to create associations to reinforce or extend dramatic meaning.

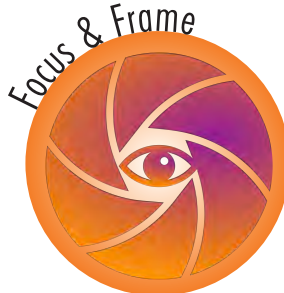
**Mood & atmosphere:** the feelings or tone of physical space and dramatic action created by or emerging from the performance.

情况  
Situation



**Situation:** the setting and circumstances of the roles, characters and relationships. The situation often carries the story or plot of what happens in the Drama.

焦点  
Focus & Frame



**Focus:** directing and intensifying attention and framing moments of dramatic action.

**Frames:** the perspective or focus of the dramatic action. We can frame action: closeup and inside; on the edge but involved; outside and from a distance.

产首抖动作  
Voice and Movement

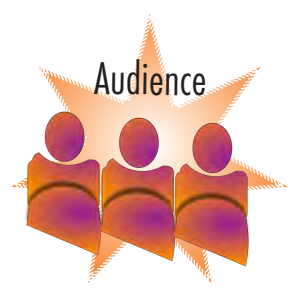


Voice and movement are tools for making dramatic action.

**Voices:** using and varying our voice expressively to create roles, situations, relationships, tension, focus, atmosphere and symbols.

**Movements:** using and varying facial expression, posture and action in space and time expressively to create roles, situations, relationships, tension, focus, atmosphere and symbols.

听从  
Audience



**Audiences:** is the experience of watching and listening to drama; making meaning of what is seen and heard and interpreting how it works.

## Day 1 | Part 3 Posing a Drama Problem – The Boy, the Boat and the Storm

In Part 3 we are Posing a Drama Problem:

*The Boy and the Snow Goose*

*The Boy from the village is feeling angry and sad.*

*He thinks no one in the village likes him.*

*With angry feet he stomps down the steps towards the river.*

*The people of the Village gather by the well.*

*As they work, they tell each other about the Boy.*

*But then The Boy saw a butterfly, light as air, flutter by.*

*And then he saw a snow goose, proud and strong. It spread its wings wide and honked.*

*The Boy rushed on down the stairs, past Yarn Washers who shouted and called as he tumbled by.*

*Fearing the wrath of the villagers, the boy hid by the bank of the river.*

*Then he saw it.*

*A boat.*

*A beautiful boat.*

*The most beautiful boat ever made.*

*And he knew, in his heart, that this boat was made for him.*

*The Snow Goose landed on the prow of the boat beside the Boy.*

*Standing proud, the Boy and the Snow Goose are carried on the flow of the river.*



In Part 3 we are Posing a Drama Problem:

We will be progressing our drama making through the story of The Boy and the Boat in the Storm

Thinking about Process Drama and how students learn drama.

### RECOUNT

Our drama journey to this point has had two parts.

Part 1 Yarn Washers Story

Part 2 A Village Story

### POSING A QUESTION: WHERE COULD WE TAKE THE DRAMA NEXT?

Reflecting on our learning

Before we continue making drama, we will spend a few minutes reflecting about our learning – as drama teachers.

### THINKING ABOUT PROCESS DRAMA

Process Drama is one way of using drama for learning. It's important to remember that Drama in Education has many entry points offering at least four ways of including it in learning

1. Drama can be a curriculum subject in its own right.
2. Drama can be a cross curricular method.
3. Drama can be an extracurricular activity.
4. Drama can build life skills such as communication and confidence.

### A REMINDER ABOUT PROCESS DRAMA

Before we continue the story, we need to remind ourselves about the form of drama exploration we are making.

We are working with Process Drama.

The purpose of Process Drama is learning. Through taking part in Process Drama, participants interpret and re-interpret their own learning.

They can also understand the dynamics of learning drama and applying their experiences to their own drama learning.

### MAKING AN INFO-GRAPHIC ABOUT PROCESS DRAMA

Work firstly on your own version of charting Process Drama

Then in small groups make an info-graphic for other teachers about Process drama

Use ideas from the first two workshops.

Share with others

*Graphic communication: It is useful to translate ideas about drama into other ways of knowing and sharing information.*

### SEGMENTING THE STORY

You will notice that I am sharing the story episode by episode. This is called segmenting the story. It helps build role and situation and also shape dramatic tensions.

*Segmenting  
This is a strategy to divide Pre-text into separate parts or sections.  
This strategy provides a way of managing scenarios and dramatic action.*

### STEPPING BACK INTO DRAMA MAKING

Preparing to step back into our drama making

Join us in the space.

Listen. Feel the space. Focus.

Our next activity is called Radioactive dude where you must keep the following relationships Foe <Self> Beloved and then Foe<Self>Ally>Beloved

Moving through space as different animals: dog/chicken/snow goose/own choice.

Leading with parts of body and Physicalising role through leading body part

Varying Status High <> Low through positioning in space

Slow motion chasing

In these warm ups we are focusing on High Energy activities contrasting with when we need Calming Energy.

Warming up activities must always connect with the intended drama activities that follow.

Discuss how we are re-building ensemble.

### THE BOY AND THE SNOW GOOSE NARRATION THE BOY AND THE SNOW GOOSE

*The Boy and the Snow Goose*

*The Boy from the village is feeling angry and sad.*

*He thinks no one in the village likes him.*

*With angry feet he stomps down the steps towards the river.*

*Embodying emotion.*

Use your bodies to show how the Boy walks down the steps.

### GOSSIP

*The people of the Village gather by the well.*

*As they work, they tell each other about the Boy.*

In role as people of the Village by the well.

Improvise in groups of 2 or 3.

What are the stories told as gossip about the Boy.

### NARRATION EDGING IN

*The Boy and the Snow Goose*

*But then he saw a butterfly, light as air, flutter by.*

Embodying action.

Imagine you are the Boy seeing and following the butterfly

### STIMULATING ACTION THROUGH THE OTHER ARTS

Can anyone quickly make a paper butterfly?

Animate your paper butterflies.

Could we make a butterfly using the fabric?

Make you whole body move like a butterfly?

*Gossip/Overheard gossip*

*Gossip is casual or unconstrained conversation or reports about other people, typically involving details that are not confirmed as being true.*

*Participants in role, pass outlandish or exaggerated snippets of information one to another.*

*This strategy provides opportunities to develop improvised roles and dramatic action*

*Rumours*

*A variation of gossip is where participants, working in role, are given a short time (2 or 3 minutes) to create and spread rumours about a character*

*or event in the drama. Rumours are circulating stories or reports of uncertain or doubtful truth. The strategy generates and shares many ideas quickly and gathers and develops potential plot lines and role developments.*

*Multi-arts learning*

*Cross arts Curriculum learning*

*Drama learning can build on the ideas explored in other arts subjects.*



## NARRATION

*But then he saw a snow goose, proud and strong. It spread its wings wide and honked.*

How do you move like a snow goose?

Show us how a snow goose moves.

Think about the ways that we observe how animals move and how we can transform our bodies to move like them.

Explore the other animals in the story of Xi Shi Village: the Old Man and the Dog; the Woman feeding the chickens.

Embodying action through movement and the use of space and time is a key drama activity that engages both mind and body.

## NARRATION

*The Boy rushed on down the stairs, past Yarn Washers who shouted and called as he tumbled by.*

Show in your faces. Gestures, body posture and voices the reactions to the Boy.

## BUILDING TENSION.

*The Boy hides by th River*

*Fearing the wrath of the villagers, the boy hid by the bank of the river.*

Building tension: the tension of the unknown - what is the Boy thinking?

Show us the Boy at this moment. Pay attention to his body language.

Imagine what the Boy is thinking at this moment.

Imagine we can hear his thoughts spoken aloud.

Speak his thoughts at this moment.

## NARRATION THE BOY AND THE BOAT

*Then he saw it.*

*A boat.*

*A beautiful boat.*

*The most beautiful boat ever made.*

*And he knew, in his heart, that this boat was made for him.*

## SPECULATION

What do you think the boy is going to do with the boat?

## MAKING THE BOAT CROSS CURRICULUM ARTS

Can anyone make a boat from paper?

Paper folding and Origami?

## EMBODIMENT

Can you use your bodies to make a boat?

How can you physicalise space and time with your bodies and movement to make the shape of the boat?

Work together collaboratively.

See if you can use your bodies to shape the boat *without using your voices*.

*Body language: the conscious and unconscious movements and postures by which attitudes and feelings are communicated.*

*soliloquy: entering thought processes of a character in dramatic action; speaking aloud the thoughts that are unspoken.  
This strategy is designed to explore role through understanding motivations and reasons,*

*Embodiment: using bodies to represent an object in a tangible or visible form; e.g. using a row of people to show a series of school lockers that are opened and closed. Embodiment can also be used to show an idea, quality, or emotion.  
The strategy fosters imagination and enhances awareness of bodies in space and relationships. Embodiment can also be used to create whole settings or show fluid transformations of setting. This is sometimes called figuration.*

## NARRATION THE BOY, THE BOAT AND THE SNOW GOOSE

*The Snow Goose landed on the prow of the boat beside the Boy.*

*Standing proud, the Boy and the Snow Goose are carried on the flow of the river.*

### STILL IMAGE AND EMBODIMENT

In your group show a still image of the Boy, the Boat and the Snow Goose on the river. Bring the image to life in slow motion.

### STORY SCAVENGER HUNT AT THIS POINT WE DON'T KNOW WHAT HAPPENS NEXT IN THIS STORY.

We will take a moment to find out other people's ideas about what happens next.

We are going on a Story Scavenger Hunt: a game, typically played in an extensive outdoor area, in which participants have to collect a number of miscellaneous objects.

Interview as many people as possible for their ideas about what happens next.

As you interview find out:

- Are there famous Chinese stories of boys on boats on rivers?
- Do you know other famous stories of Boys on boats on the River? For example, the story of Huck Finn by Mark Twain.
- Find out as many possibilities about what happens next in the story of the Boy and the Boat and the Snow Goose.

### WHAT HAPPENS NEXT? COLLABORATION

Share what you have found out with the other people in your group.

Create a still image of what your group decides happens next to the boy.

Share the moment. Share your still image with one other group.

### UNANSWERED QUESTIONS

Not all drama explorations provide the answers.

What are the unanswered questions you have at this point in the story of The Boy?

### REFLECT AND SUMMARISE

As we go to the next short break, take a moment to reflect on our journey to this point.

Reflect and summarise.

What happened in this part of the workshop?

What have we added to our drama story?

*Slow motion: showing the action by manipulating the time so that it takes longer than in reality.*

*Slow motion and double times are examples of manipulating time in dramatic action.*

## Ideas for Drama Thinking – Drama Teaching and Learning

Underpinning our drama making in this workshop is exploring fundamental questions about the scope and nature of drama in schools and curriculum.

### WHY DO WE TEACH DRAMA IN SCHOOLS?

Drama Education has rich potential offering at least four ways of including it in learning

1. Drama can be a curriculum subject in its own right.
2. Drama can be a cross curricular method.
3. Drama can be an extracurricular activity.
4. Drama can build life skills such as communication and confidence.

In curriculum drama students are making and responding to drama, to discover the basic elements of the art form and to learn to manage and control them.

In cross curricular drama teachers use drama to support learning in other curriculum subjects.

In extracurricular drama, there are opportunities for whole school activities beyond classroom subjects that build cohesion, identity and spirit.

Drama for life skills such as communication, confidence building and developing presentation skills draws on aspects of drama.

Each approach has value.



### DRAMA LEARNING

We learn about drama and we learn through drama.

We learn about how we make and respond to drama. Through that we also learn about the purpose and value of drama in shaping communities, sharing stories and knowledge and wisdom. Drama can also be a vehicle for other learning. Drama can be used as a way of learning about other subjects (for example, look back in the workshop to where, drama has explored history such as the discovery of silk).

Working in drama can also develop important life skills such as confidence, communication and presentation skills.

Drama can also serve whole school aims such as building community spirit, cohesion and identity. That usually involves activities such as whole school productions.

These approaches are compatible with my understanding of the Arts Curriculum Standards (2022) by the Ministry of Education.

Drama in education serves a range of purposes.

### PROCESS DRAMA AND PRODUCT DRAMA

In broad terms drama education builds on two traditions: Process Drama and Product Drama.

In Process Drama the focus is Improvisational. The purpose is learning through participatory and collaboratively developed, teacher led explorations.

In Process Drama Participants are simultaneously Artist and Audience. There is no external audience. Product Drama is script based and performed for an audience. It is most often teacher directed. In Product Drama artist and audience are in parallel experiences.

In these workshops we are working with Process Drama for two related purposes. Firstly, you are learning about making drama. Through making drama we are also focusing on how we teach drama.

## WHAT DO WE LEARN IN DRAMA?

*This is a challenging question.*

*Before you read on, take a moment to reflect on your answer to this question. Some ideas might help.*

*When we learn drama we learn about:*

- *Our Self: We learn out who we are physically, socially and emotionally*
- *Others: we learn about our social and cultural identity*
- *The Art form of Drama in culture*
- *Listening & Reacting*
- *Moving in space, time and energy*
- *Teamwork collaborating*
- *Audience*

## HOW DO WE TEACH SO OTHERS LEARN DRAMA?

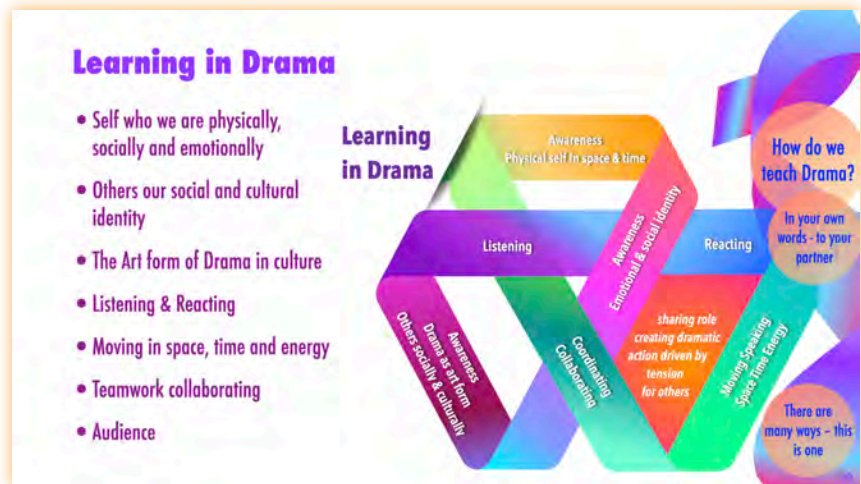
*In your own words - to your partner – share your ideas about how we teach Drama?*

*There are many ways – this workshop is one. But there are some useful general principles to keep in mind.*

*Learning Drama needs to be:*

- *Active*
- *Embodied*
- *Physical, Cognitive, Social, Engaging emotions*
- *Practical*
- *Experiential*
- *Shared & collaborative*
- *Reflective & reflexive – questioning*

*In your own words - to your partner – how do we teach so others learn Drama?*



## Day 1 | Part 4 Reflecting on future Drama Teaching

In Part 4 we start a story with an unfinished ending

*The Old Man watched.*

*The Boy was in trouble many times.*

*The Old Man watched.*

*The Boy was in trouble many more times.*

*One day the Old Man called the Boy to him and they sat in the sun in the village square.*

*The Old Man told an old story...*

*The Boy and the Snow Goose moved down the river unaware that the clouds were gathering in the sky.*

*On the riverbank, in the rain, yarn washers see the boy and the snow goose and the boat on the river in the storm.*

*They call the people of the village*

*As the people on the river bank watched*

*Through the rain that followed the storm, the boy and the boat slowly disappeared from their eyes.*

*By the river there is a message tree.*

*As each member of the Village turned for home*

*They stood beneath the tree and wrote a message.*

In Part 4 we are Posing a new Drama Problem:

We will be:

- Progressing our drama making through exploring The Boy and the Boat in the Storm
- Reflecting on the workshop journey with a focus on stories for drama – drama thinking processes

### RECOUNT

Our drama journey to this point has had three parts.

Part 1 Yarn Washers Story

Part 2 A Village Story

Part 3 The Boy and the Boat and the Snow Goose

We posed a question: *Where could we take the drama next?*

### RE-FOCUSING WARM UP

Re-Building ensemble

Join us in the space.

Listen. Feel the space. Focus.

Slow motion sculptors.

Pairs

Finger point touch pressure sculptures.

### THE ROLE OF THE BOY

Finding out more about The Boy

It is time to explore more about the role of The Boy.

There are so many unanswered questions for us to explore about The Boy

### QUESTIONING

Who is he?

What is his story?

### BUILDING ROLE USING ROLE ON THE WALL

In the Role on the Wall strategy we have an empty shape of the Boy. Together we will add our thoughts about him by adding post it notes.

Yellow Post It notes share the physical ideas:

What we imagine he looks like and what clothes he wears.

How does he move? Speak? Sound?

With the other coloured Post it notes we share the imagined intangible ideas about The Boy.

What we imagine he thinks and feels.

What we imagine about his personality.

*Role on the Wall:*

*An empty outline of a body shape is provided on the wall (or as an individual template).*

*Workshop participants are invited to imagine what the role looks like, sounds like does, says, feels and thinks.*

*Working collectively, they write on the outline or add sticky notes about:*

*what we know/think we know/want to know about the role.*

*The note is placed next to body parts on the cutout.*

*For example, "she walks with a limp" could be placed near the feet. Or, "he is scared." might be placed near his heart or mind.*

*Role on the Wall is usually whole group activity allowing all to benefit from shared insights, particularly from participants who are reluctant to risk their thoughts.*

*The Role on the Wall can be added to during the workshop and serve as a point of reference.*

*The strategy is useful for focusing and recording what is known and felt about a role/ characters; generating discussion about role; justifying choices about how to physicalise a role.*

## NARRATION

*The Old Man watched.*

*The Boy was in trouble many times.*

*The Old Man watched.*

*The Boy was in trouble many more times.*

*One day the Old Man called the Boy to him and they sat in the sun in the village square. The Old Man told an old story...*

What is the old story told to The Boy?

Curiosity killed the cat, maybe?

This is an example of using Flashback, a manipulating of the time line of the story, to highlight an issue from earlier in the sequence of the unfolding process drama, enabling a deeper look at roles and relationships.

## IMPROVISATION

Improvise the advice the Old Man gives to The Boy.

How does The Boy react to the Old Man's story?

Share your improvisation with two other groups.

## RE-ENGAGING THE BOY, THE BOAT AND THE SNOW GOOSE.

*The Boy and the Snow Goose moved down the river unaware that the clouds were gathering in the sky.*

## CREATING THE STORM: SOUNDSCAPE

Create the soundscape of a storm using Body and Paper percussion

Create a Storm using only your bodies and paper.

To give you some ideas look at this example of young people creating a soundscape.

When you make your soundscape, use your phone or device to record it because we will use them in the next activity.

## CREATING THE STORM: CHOREOGRAPHED MOVEMENT

Using your bodies and fabric create a storm on the river.

Use the soundscape you created as the basis of your choreographed movement.

Work as a whole class group to coordinate the action.

Use your recorded sound track to co-ordinate the movement.

Have a clear sense of focus to identify where the boy and the snow goose and the boat are.

Focus the action.

Coordinate the timing.

Rehearse.

Perform.

## PERSPECTIVE SHIFT

The Yarn Washers and Villagers watch the Boy in the Boat in the storm.

*Narration*

*On the riverbank, in the rain, yarn washers see the boy and the snow goose and the boat on the river in the storm.*

*They call the people of the village*

*Flashback: a scene that takes place interrupting the chronological order of the current narrative to take participants back in time to the past events in the life of a role. The strategy adds to the exploration of backgrounds, motivations and the consequences of actions.*

*Flash forward projects the action into the future lives of the roles.*

*Soundscape: using realistic or stylised sounds to accompany action or create environments to support role, character and dramatic action.*

*The strategy helps participants to understand, create and communicate atmosphere and mood to add to dramatic meaning.*

*Choreographed movement:*

*choreography is the creation of sequences of movement using space, weight, time and energy. Working collaboratively, students make patterns of movements techniques such as using repetition, shadowing, unison, levels, direction in space, etc. They develop ideas, rehearse and perform them.*

*The strategy helps participants to kinaesthetically, socially and emotionally understand, create and communicate meaning through organised movement.*

*Perspective shifting*

*This is a strategy to move participants' focus and to engage with a different point of view*

*This strategy provides a way of broadening empathy.*

## IMPROVISATION

What do the people watching from the river bank do?  
Do they try to save the Boy?  
What can they do?

## THOUGHT TRACKING

As we watch this Still Image of the people of the Village watching the boy in the storm we can hear what they think.

## AN UNANSWERED QUESTION

*As the people on the river bank watched through the rain that followed the storm, the boy and the boat slowly disappeared from their eyes.*

This is the point where we will pause our drama making for today.

We have many unanswered questions.

What are your unanswered questions about the Boy and the drama of the Village?

Why are unanswered questions in drama important?

In drama making we don't always need to provide an answer for every question we ask.

Sometimes we need to leave the open space.

Sometimes we need to allow the places for imagination to journey.

## REVIEWING DAY 1

Think back through the various activities we have done together.

Part 1 Engaging and Building Ensemble: Yarn washers by the river

- Introducing the workshop; warming up; edging in; drama and stories

Part 2 Creating a Drama World: The People of the Village by the River

- Using the Elements of Drama

Part 3 Posing a Drama Problem: The Boy and the Snow Goose and the Old Man

- Process Drama exploration – role to physical action telling stories

Part 4 Reflecting on Drama Learning for the future The Boy and the Boat in the Storm

- Reflecting on the workshop journey.
- Thinking about how we learn in drama.

## STORYBOARD

To help us reflect, work collaboratively with a partner to create a Storyboard of our drama workshop.

This will help you reflect on your learning.

The images or drawings help us remember What we did

The notes help us focus the strategies and why we chose to use them.

*Storyboard: a written and drawn a sequence of the main actions of the process workshop, typically with some directions and dialogue. This is another strategy for making explicit the learning of the workshop. It is a form of activated reflection and particularly helpful for helping students slow down the rush of the drama and make the learning explicit.*



## QUESTIONS

This is an opportunity for you to review your notes for the day and to ask questions.

Do you have questions?

You may be interested in reading more at [www.stagepage.com.au](http://www.stagepage.com.au)

## THE MESSAGE TREE

Before we wrap up for the day, there is one final drama activity.

*By the river there is a message tree.  
As each member of the Village turned for home  
they stood beneath the tree and wrote  
a message.*

In role, write your message for the Boy (and yourself).  
Do this quietly. Just for yourself.  
Do not share your message with anyone else.  
Place your message on the tree as you leave.

This small ritual of leaving messages, is symbolic of us recognising and valuing the significance of the journey we have been on through this workshop. We acknowledge that for each of us there is a personal message.

## THANK YOU FOR DAY 1

Thank you for your work with me today.  
I look forward to tomorrow.

That's a wrap for today

### *Symbols and Rituals*

*Ritual involves repeated actions, sounds, movements, gestures, words, that have an agreed given meaning and significance*

*A drama exploration provides opportunities ritual and use of symbol.*

*This strategy provides a structure for deepening engagement and managing scenarios and*



## Materials for Workshop

At one level, all that is needed for making drama is “bare boards and a passion”. In other words, drama is made by people dedicating a space and entering role. There is no need for technical equipment and props.

I have worked to focus this workshop on the concept of engaging people through entering role and exploring dramatic possibilities.

The most important material for the workshop is imagination and a willingness to engage and learn.

Having noted that, it is useful to add:

### SPACE

We need a large open space about 25-30 metres. In the space, some chairs around the edges are useful for moments when participants are asked to reflect or write or discuss in small groups or pairs.

### TECHNICAL EQUIPMENT

Projector and screen. I teach using slides from my computer (Apple MacBook Pro). The slides are designed to provide visual images for students, text prompts for translators and to keep me focused when running long workshops. The slides are prepared in Apple Keynote and the fonts etc are linked to my computer. It is not feasible to use another computer or MS PowerPoint. There are over 200 slides for the 12 hour workshop.

During the workshop I use a clicker that I provide.

I also provide my own small Bluetooth sound system for my computer.

It is essential that the projector is compatible with my computer. It is not necessary that the space is darkened, but the overall space should allow for clear projection of slides.

Of course, we will also need power cables and power boards so that I can plug my equipment in. I will bring my own plugs for compatibility with my equipment.

### OTHER MATERIALS

I set myself a deliberate challenge in designing this workshop: to use only two additional materials – lengths of fabric and paper and pens.

### FABRIC

For this workshop I need at least 10 lengths of coloured material. (If the group of participants is larger, then more lengths are required)

Each length should be about 20-25 metres.

The basic colours are: black, red, orange, green, light blue, dark blue, purple, yellow, brown, white. Additional colours could be: gold, silver, shades of green, shades of blue, pink.

The fabric itself should be light, gauzy and at least 1 metre wide. For example, in the past I have used Solid Color Net Mesh Fabric Chiffon gauze fabric Organza Cloth. But there are many simple. The material should be light and easily lofted and used to make waves of colour.

These lengths of fabric are used in all sorts of activities to become river or sky or can be shaped to make costumes and roles.

[When I was last running a workshop for IDEAC, you supplied materials like this that were what was needed]

### PAPER AND PENS

We need pieces of paper A2 for brainstorming, idea sharing, making role on the wall, posters, signs, maps and for folding and making shapes. We also use paper for noise making and for other props.

In the workshop I anticipate using about 100-150 sheets of paper.

The paper should be firm around 120 gsm but also we could use newsprint which is lighter in weight.

We need enough sets of markers and pens for participants to share. They should make wide marks and the writing with them should be easy to read. Thin or narrow pens are not adequate.



**Day 2**

## Day 2 | Part 5 Re-engaging ensemble and Lady Xi Shi

In Part 5 we focus on the story of Xi Shi

*By the river, the beauty Xi Shi washed silk.  
She brushed her silken hair  
Gazed into the waters and sang.  
Create that moment by the river.  
Dazzling beauty  
Her singing and beauty drew the fish to the  
surface of the water.  
They were dazzled by seeing Xi Shi.  
In amazement they sank to the bottom of the  
river again.  
By chance, walking by the river, deep in  
thought, was Fan Li.  
He had many worries burdening his mind.  
He was worried and sad.  
The Kingdom of Yue had been defeated by  
King Fuchai, 夫差, of the Kingdom of Wu.  
Gou Jian, 勾踐, the King of Yue, was  
humiliated.  
The sweet voice of Xi Shi lifted his spirits.  
Xi Shi was taught the manners of the court.  
She was taught to move with grace.  
She was taught the art of making tea.  
She was taught the secrets of smooth  
conversation and flattery.  
It is time for Xi Shi to enter the Kingdom of  
Wu.  
But it is difficult for her to leave Yue.  
She and Fan Li have fallen in love.  
Xi Shi meets with Fan Li one last time.  
They meet in the pavilion by the pond.  
Although successful, Xi Shi was sad in the  
Kingdom of Wu*

*In the Kingdom of Wu, Xi Shi was so stunning  
that King Fuchai lost his sense.  
He built the Guanwa Palace for her so  
lavish that pearl strands hung to shade the  
windows.  
King Fuchai also built the "Promenade of  
Musical Shoes" where underneath the marble  
floors, there were thousands of earthenware  
jars that sounded like chimes every time she  
walked or danced on it.  
But still she was troubled.*

*After the Kingdom of Wu is defeated. Fan Li  
and Xi Shi were reunited.  
There are different stories told of what  
happened to them.  
Some say that they lived near Lake Tai where  
Fan Li became a merchant. Others say that  
King Gou Jian drowned Xi Shi in a lake  
because he was afraid that he too would be  
swayed by her beauty  
Yet others tell the story that Fan Li and Xi Shi  
sailed into their lives on a boat on a misty  
lake and were never seen again*

In Part 5 we are rebuilding ensemble focusing on story

### WARMING UP:

Preparing for drama – do you recognise these warm ups?

Join us in the space.

Listen. Feel the space. Focus.

You will remember these warm ups from Day 1.

Why am I using these warm ups again?

### SHARING ANOTHER STORY

*As part of my visit to Xi Shi Town,  
I explored the Pavilion of the Four Beauties.  
I saw the story of Xi Shi.  
I also found the stories of Nü Wa*

### SHARING STORIES

Do you know the story of Xi Shi?

Take a moment to retell what you know about the story of Xi Shi

Here is what I have found out about the story of Xi Shi. This may (or may not) be the story that you know.

*King Fuchai, 夫差, of the Kingdom of Wu defeated Gou Jian, 勾踐, the King of Yue*

*Fan Li 范蠡, political and military advisor to Goujian, the king of Yue, walking by the river discovers the beauty Xi Shi washing silk.*

*Xi Shi is trained for 3 years in the ways of the court and being a spy but Xi Shi and Fan Li fall in love. Fan Li must send his beloved into danger.*

*Xi Shi is sent to the Kingdom of Wu as a spy. Her beauty is so overwhelming that King Fuchai neglects his duties. He builds a wonderful world for her, the Promenade of Musical Shoes.*

*But Gou Jian invades Wu and defeats Fuchai.*

*Xi Shi and Fan Li are reunited.*

My Drama Thinking mind wondered about using this story for drama.

Would this be a story for drama?

But I also wondered if this was a story that was suitable for making drama with students in schools.

Take a moment to discuss this question.

**RE-ENTERING THE STORY WORLD**

*By the river, the beauty Xi Shi washed silk.  
She brushed her silken hair  
Gazed into the waters and sang.  
Create that moment by the river.  
Dazzling beauty*

**NARRATION/SINGING/HUMMING**

*Her singing and beauty drew the fish to the surface of the water.  
They were dazzled by seeing Xi Shi.  
In amazement they sank to the bottom of the river again.*

*Singing  
musical sounds with voices*

**EMBODIMENT/FIGURATION**

Use your hand, arm and body to be the fish rising to the surface of the river and being dazzled by the beauty of Xi Shi.

**ENTER FAN LI**

*By chance, walking by the river, deep in thought, was Fan Li.  
He had many worries burdening his mind.  
He was worried and sad.  
The Kingdom of Yue had been defeated by King Fuchai, 夫差, of the Kingdom of Wu.  
Gou Jian, 勾踐, the King of Yue, was humiliated.  
The sweet voice of Xi Shi lifted his spirits.*

Still Image

In Pairs show in still image the moment Fan Li sees and hears Xi Shi.

**AND SO A PLAN WAS MADE**

*Xi Shi was taught the manners of the court.  
She was taught to move with grace.  
She was taught the art of making tea.  
She was taught the secrets of smooth conversation and flattery.*

**IMPROVISATION**

In a small group create the lessons that Xi Shi are taught.

Focus on

- Ways of moving gracefully.
- The formal ways of holding the tea cup.
- The ways of talking behind your hand.
- What are the other lessons?

## A SAD FAREWELL

*It is time for Xi Shi to enter the Kingdom of Wu.  
But it is difficult for her to leave Yue.  
She and Fan Li have fallen in love.  
Xi Shi meets with Fan Li one last time.  
They meet in the pavilion by the pond.*

## NARRATING THE ACTION

In your group decide who is playing Xi Shi and Fan Li.  
They enact this scene but do not speak.  
The other members of the group  
Say what the actors do  
Speak the words and thoughts

## XI SHI IN THE KINGDOM OF WU

*Although successful, Xi Shi was sad in the Kingdom of Wu  
In the Kingdom of Wu, Xi Shi was so stunning that King  
Fuchai lost his sense.  
He built the Guanwa Palace for her so lavish that pearl  
strands hung to shade the windows.  
King Fuchai also built the “Promenade of Musical Shoes”  
where underneath the marble floors, there were thousands  
of earthenware jars that sounded like chimes every time she  
walked or danced on it.  
But still she was troubled.*

## WHY WAS XI SHI TROUBLED?

Monologue writing  
In role as Xi Shi, write a monologue about Xi Shi's doubts

## DECISION ALLEY

We hear the voices inside Xi Shi's head as she questions what she should do.

## AFTER THE KINGDOM OF WU IS DEFEATED.

*After the Kingdom of Wu is defeated. Fan li and Xi Shi were  
reunited.  
There are different stories told of what happened to them.  
Some say that they lived near Lake Tai where Fan Li became  
a merchant. Others say that King Gou Jian drowned Xi Shi in  
a lake because he was afraid that he too would be swayed  
by her beauty*

## SPECULATION/DISCUSSION

Which story of what happened next would you explore through drama?  
Why?

### *Narrated action*

*Collaborative activity. Participants act out  
the scene as it is narrated or told by other  
participants. This is as if the action is being  
described by a sports commentator.  
This Third Person narration provides a sense of  
aesthetic distancing for the action.*

## QUESTION

Stories are at the heart of Drama.

But are there questions about using the story of Xi Shi?

At this point we will step away from our drama making to think about the implications of the drama and stories.

## STORIES AND DRAMA

Let's think about stories and drama.

- Stories connect us  
Across time and places and cultures there are shared stories that are rich resources for making drama. As well as stories specific to our place and our time. Drama is rich in connecting us to what makes us human.  
Think about the value of stories.
- Stories pass knowledge from generation to generation. 故事将知识代代相传
- Stories stimulate our imaginations – Imagination is the key. 想象力是关键
- Stories teach us and help us learn - Learning changes us. 学习改变我们。
- Stories connect with culture  
Across many places and times, the value of stories in culture are many. They build culture and identity. When we tell stories, we are telling the things that are important to us.  
When a parent or teacher shares a story that their parents or grandparents told them, there is living connection of generation to generation.

Across many places and times, the value of stories in culture are many.

Think how there are similar traditions in your own country. China has a long history and stories have been passed on to you.

What are the important stories of Chinese culture?

中国文化有哪些重要故事？

Why do we continue to tell them now? What is their relevance to your lives in 2023?

为什么我们现在还要继续告诉他们？它们与您 2023 年的生活有何关联？

- Stories pass knowledge from generation to generation.  
They build culture and identity. When we tell stories, we are telling the things that are important to us.  
When a parent or teacher shares a story that their parents or grandparents told them, there is living connection of generation to generation.



- Stories stimulate imagination

As I have already told you in the story of my visit to Xi Shi's hometown, stories stimulate our imaginations. and they bring us in touch with our worlds – our real and our imagined worlds.

Imagination is the key. 想象力是关键

- Stories teach us and help us learn

In learning about Xi Shi and the silk yarn washers, I came to the story of Nü Wa crafting humanity from river clay. This in turn opened for me another rich vein of gold.

Learning changes us. 学习改变我们。

- Stories change us.

- Drama stories transform us. 故事改变我们。戏剧故事改变了我们。

At the heart of drama are acts of transformation. When we step into role, we transform ourselves using the resources of our bodies, voices and minds. We imaginatively and symbolically become – for a moment someone else and tell their story.

Stories told in drama move us, they change us. They can make us laugh or cry or understand human nature better. They can make us feel and know. By entering imaginatively in the worlds of others through drama, we come to know ourselves better.

We are social creatures who connect with empathy at a personal and emotionally compelling level. This in turn engages more of the brain. We pay attention. Our body reacts physically, our heart rate increases. We are, according to brain scientists, transported. More than that our experiences of story and drama connect us with others.

### MORE QUESTIONS

Do all stories work well for Drama?

When would you use the story of Xi Shi?

### ONE LAST DRAMA MOMENT

*Yet others tell the story that Fan Li and Xi Shi sailed into their lives on a boat on a misty lake and were never seen again*

Embodiment Using your bodies, and voices, make a boat that is sailing into the mists of time carrying Fan Li and Xi Shi.

### TIME FOR A BREAK

Reflect on our journey to this point

What were we thinking?

What were our choices?

In pairs or small groups list the things we have done in the workshop.

During the break share stories about drama teaching.

## Ideas for Drama Thinking – Drama is story.

### WHERE DID THE IDEAS FOR OUR DRAMA COME FROM?

*There are many ideas driving this workshop.*

*I have already told you about my visit to Xi Shi Town.*

*When I was there I saw this boy playing with the statue of the Old Man.*

*I thought about my grandson, William, who is now almost 7.*

*In Day 2 we will look at traditional stories as the basis for process drama.*

*I heard the story of Xi Shi.*

*I researched the story of Nü Wa,*

*We will work with those stories to build on Day 1. We will build on the dram world we have created.*

### DRAMA THINKING BEGINS WITH STORIES

*My life experience and the stories I found all have been woven into this workshop.*

*We live in a sea of stories.*

*There are stories in our everyday lives. Our imagination helps us find stories for drama.*

*In this workshop I have used images from my visit to Xi Shi's Hometown 西施故里 in Zhuji 2019 when I was at the IDEAC Congress. I have also included images from the workshop I ran during that congress as well as other images from my life.*



## WHERE DO WE FIND STORIES FOR DRAMA?

We find stories in:

Our lives/ Tradition/ Our culture/ Our imagination.

Our lives are stories.

Our world is story.

Across time and places and cultures there are shared stories that are rich resources for making drama. As well as stories specific to our place and our time. Drama is rich in connecting us to what makes us human.

Stories connect us across time and places and cultures

Stories pass knowledge from generation to generation

Stories stimulate our imaginations – Imagination is the key.

想象力是关键

Stories teach us and help us learn - Learning changes us.

学习改变我们。

Think how there are similar traditions in your own country.

China has a long history and stories have been passed on to you.

- What are the important stories of Chinese culture?
- 中国文化有哪些重要故事？
- Why do we continue to tell them now? What is their relevance to your lives in 2023?
- 为什么我们现在还要继续告诉他们？它们与您 2023 年的生活有何关联？

**But not every story is suitable for a Process Drama exploration. We need to find stories that work for drama. We need to find powerful Pre-texts.**

## WHAT IS A PRE-TEXT

There can be many different starting points for drama. A word, an image, an idea can all set the drama clock ticking. Stories can be the basis for drama.

Cecily O'Neill (1995) makes a case for a strong story that can activate drama worlds. She called these Pre-texts. They are special kinds of stories.

O'Neill argues that the pre-text defines the nature and limits of the drama world; it implies the roles and relationships of the drama; it builds expectation and therefore tension of the unfolding and the unknown. An effective pre-text establishes place, space and time; creates mood and atmosphere; frames the emerging action; poses questions.

It is important to remember that the role of a process drama workshop is not to just dramatise the text, but to use it as a springboard for wider exploration of issues and ideas.

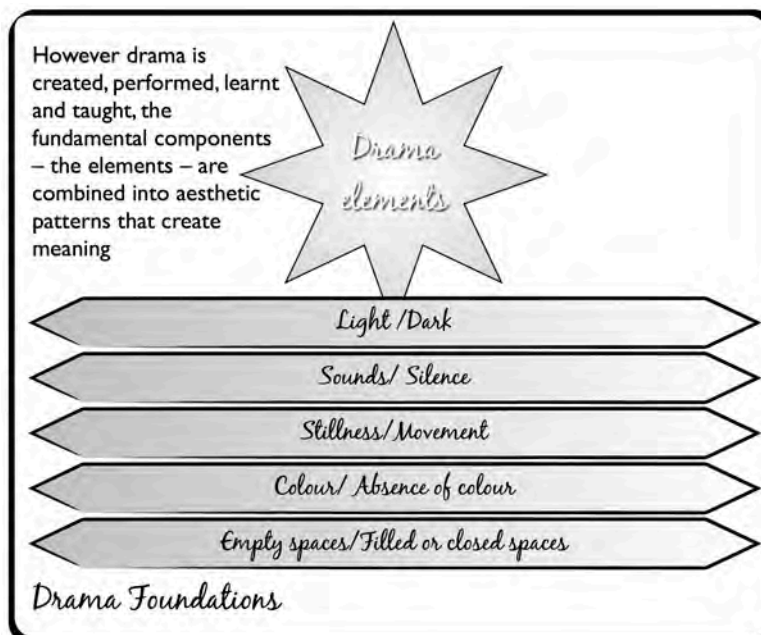
The pre-text must provide a basis for imaginative transformation and creativity. It must intrinsically have productive dramatic tension within the roles, relationships and situations. It needs to operate through shades of contrast. Heathcote identified that drama works in the aesthetic territory between light and dark, sounds and silences, stillness and movement, colour and absence of colour, empty spaces and filled spaces. Stories for drama need to be in that aesthetically powerful world.

The Pre-text raises questions important questions about life, personal and social identity, power and possibility. It needs to be economical, clear, initiating action and being open to transformation.

Therefore it is important to remember that a story needs to be more than being an excuse for starting a drama exploration.

We need to move beyond one-off starting points and to build drama on the foundations of stories that weave together drama making experiences with life affirming experiences.

Drama as story is more than just a story. Process Drama is story enhanced by action. Story in drama is an empathy engine that makes us aware of ourselves in our world.



## STORIES CONNECT US

*Across time and places and cultures there are shared stories that are rich resources for making drama. As well as stories specific to our place and our time. Drama is rich in connecting us to what makes us human.*

*Think about the value of stories.*

*Stories pass knowledge from generation to generation.*

故事将知识代代相传

*Stories stimulate our imaginations – Imagination is the key.*

想象力是关键

*Stories teach us and help us learn - Learning changes us.*

学习改变我们。

## STORIES AND CULTURE

*Across many places and times, the value of stories in culture are many. They build culture and identity. When we tell stories, we are telling the things that are important to us. When a parent or teacher shares a story that their parents or grandparents told them, there is living connection of generation to generation.*

*Think how there are similar traditions in your own country.*

*China has a long history and stories have been passed on to you.*

*What are the important stories of Chinese culture?*

中国文化有哪些重要故事？

*Why do we continue to tell them now? What is their relevance to your lives in 2023?*

为什么我们现在还要继续告诉他们？它们与您 2023 年的生活有何关联

## STORIES AND IMAGINATION

*Stories are also important because they stimulate our imaginations. And they bring us in touch with our worlds – our real and our imagined worlds.*

*Imagination is the key.*

## STORIES AND LEARNING

*The learning we have in stories is important.*

*Learning changes us.*

学习改变我们。

*Stories change us. Drama stories transform us.*

故事改变我们。戏剧故事改变了我们。

*At the heart of drama are acts of transformation. When we step into role, we transform ourselves using the resources of our bodies, voices and minds. We imaginatively and symbolically become – for a moment someone else and tell their story.*

*Stories told in drama move us, they change us. They can make us laugh or cry or understand human nature better. They can make us feel and know. By entering imaginatively in the worlds of others through drama, we come to know ourselves better.*

*We are social creatures who connect with empathy at a personal and emotionally compelling level. This in turn engages more of the brain. We pay attention. Our body reacts physically, our heart rate increases. We are, according to brain scientists, transported. More than that our experiences of story and drama connect us with others.*

*These ideas are further explored in the Day 2 workshop.*

## Day 2 | Part 6 Engaging with Traditional Story – Nü Wa and the People of Clay

In Part 6 of our workshop we move to linking into traditional stories.

*On a distant mountain top at the dawn of time  
the mountains rolled in the mists  
The river flowed swiftly to the glittering sea.  
The beautiful god Nü Wa breathed deeply  
looking to the heavens and felt the warmth of the sun.  
Nü Wa was lonely.  
She looked into the still waters  
And saw a reflection of herself.  
Her only companion was her reflection in the water.  
The only companions for Nü Wa were the birds, the fish and the butterflies  
Nü Wa decided that she would fashion a creature in my own image.  
She picked up the clay from the river bank and began to mould a person.  
Nü Wa was pleased with what she had created.  
But she saw that these humans had much to learn.  
They had to learn to move and walk.  
They had to learn to think and talk.  
Nü Wa was pleased with what she had created.  
She made many more by casting the clay from the river bank into the world.  
She lead her new companions on the earth in a dance.*



In Part 6 of our workshop we move to linking into traditional stories.

### RE-FOCUSING WARM UP

Re-Building ensemble  
Join us in the space.  
Listen. Feel the space. Focus.  
Slow motion sculptors.  
Pairs  
Finger point touch pressure sculptures.  
Mirror/Copy/Shadow

### NARRATION/ SCENE SETTING

*On a distant mountain top at the dawn of time  
the mountains rolled in the mists  
The river flowed swiftly to the glittering sea.  
The beautiful god Nü Wa breathed deeply looking to the  
heavens and felt the warmth of the sun.*

### MOOD AND ATMOSPHERE

Visualisation  
Using your bodies, and voices, working with people beside you, make the mountain, the river, the sea, the clouds and the sun.

### GROUP EMBODIMENT

*Nü Wa was lonely.  
She looked into the still waters  
And saw a reflection of herself.  
Her only companion was her reflection in the water.*

Mirror  
Work in pairs.  
A makes a movement.  
B Mirrors the movement  
Explore movements that show emotions.  
Sadness.  
Loneliness.

### ANIMAL MOVEMENTS

*The only companions for Nü Wa were the birds, the fish and  
the butterflies*  
Observed animal movements  
Work in groups  
Use your remembered observations of animal movements

#### Mirror/Copy/Shadow

*Mirror. Pairs of students face each other. One is the mirror, the other is a person doing everyday activities (such as brushing teeth)*

*The role of the person being the mirror is to copy their partner's actions. It is important to remember that in a mirror, there is a reversal of the image.*

*This activity calls on physical and cognitive focus and attention to detail.*

*Copy. A variation is to have the partners: stand side by side and copy – in other words not to reverse the image of their partner.*

*Shadow. Yet another variation is shadow, where the first person stands in front of the second and the skill required is shadowing the actions.*

## NÜ WA SHAPES HUMANS IN CLAY

*Narration*

*Nü Wa decided that she would fashion a creature in my own image.*

*She picked up the clay from the river bank and began to mould a person.*

*Work in pairs.*

*One of you is the clay.*

*The other is Nü Wa moulding a person.*

## TEACHING THE CLAY PEOPLE

*Narration*

*Nü Wa was pleased with what she had created.*

*But she saw that these humans had much to learn.*

*They had to learn to move and walk.*

*They had to learn to think and talk.*

## ANIMATING MOVEMENT

*Work in pairs.*

*One of you is the clay human.*

*The other is Nü Wa teaching the human how to walk.*

*Analyse human movement: Balance/step/move through space*

## DRAMA CONCEPT

In drama we shape our bodies to create role.

We are like the figures of clay.

We create roles, using Facial expression/posture/gesture/movement in space/voices/language/thought

## MAKING MANY PEOPLE OF CLAY.

*Narration*

*Nü Wa was pleased with what she had created.*

*She made many more by casting the clay from the river bank into the world.*

*She lead her new companions on the earth in a dance.*

## SLOW MOTION DANCE

*Working as a whole group collaboratively.*

*Shape Nü Wa's dance with the humans of clay.*

## DISCUSSION & REFLECTION

Discuss how we have shaped our drama about the story of Nü Wa and the people of clay.

In your journal reflect on the drama strategies used.

*Movement analysis: observation of people or animals or objects moving with the purpose of analysing or taking apart the fundamentals of movement in order to be able to replicate in your own body.*

*Useful starting points for movement analysis (based on work of Rudolph Laban) focus on: Weight (Strong/Light), Space (Direct/Indirect), Time (Fast/Slow) and Energy (Bound/Free). Also useful to focus on how the Eight Effort Actions are realised: Punching/Pressing/Slashing/Wringing/Dabbing/Gliding/Flicking/Floating. Laban argued that combinations of these 8 Effort Actions provide a way of mapping human action.*

	Weight	Space	Time	Energy/Flow
<b>Punch</b>	Heavy	Direct	Quick	Bound
<b>Press</b>	Heavy	Direct	Sustained	Bound
<b>Slash</b>	Heavy	Indirect	Quick	Bound
<b>Wring</b>	Heavy	Indirect	Sustained	Bound
<b>Dab</b>	Light	Direct	Quick	Free
<b>Glide</b>	Light	Direct	Sustained	Free
<b>Flick</b>	Light	Indirect	Quick	Free
<b>Float</b>	Light	Indirect	Sustained	Free

## STRATEGIES FOR DRAMA TEACHING AND LEARNING

At this point we pause in our drama making to reflect on the tools that we use in planning and teaching drama and focus on Strategies for Drama Teaching and Learning

Drama teaching is more than a succession of drama activities.

Drama learning requires activities that do more than fill time.

We need to be purposeful, focused and supporting the progression of student learning about drama and through drama.

We need an organised drama teaching approach. We do that through the building blocks of planning drama lessons – Drama teaching and learning strategies.

*Strategies are sometimes known as Conventions.*

### DRAMA STRATEGIES: DEFINITION

*strategy noun (pl.strategies)*

a plan of action designed to achieve a long-term or overall aim

### Drama Strategies provide a framework for learning and teaching

- Each drama strategy is an active – interactive – way of learning and teaching
- Each makes cognitive, affective, somatic and aesthetic demands on students
- Allows safety of fiction
- Provides shaping of form and genre
- Provides a shared space for teacher and student
- Align artistry and structure
- Build opportunities for flow and reflection
- Works hand in hand with syllabus content requirements
- Each puts thought into action
- Connect own lives with and through drama
- Work at individual, group and whole group levels
- Explore cause and effect, action and consequence, alternatives
- Connect visual, auditory, kinesthetic thoughts and understandings

### Drama Strategies Works hand in hand with Process Drama Stories and syllabus content requirements

Each participant

- Puts thought into action
- Connects own lives with and through drama
- Works at individual, group and whole group levels
- Explores cause and effect, action and consequence, alternatives
- Connects visual, auditory, kinesthetic thoughts and understandings



## What happens to learning when you build on strategies

We draw on our capacities for organising information

- Strategies are paradigms – ways of teaching and learning that we adapt to new situations and contexts
- In paradigmatic thinking, the mind categorises information and organises it (through similarities and differences) to focus on systematic, ways of thinking.

As we draw on what we know already and make new connections our learning is more efficient, deeper and more effective.

- In narrative thinking, the mind engages in sequential, action-oriented, detail-driven thought paradigmatic mode.
- Each problem is treated as unique and without precedent - we learn anew each time

## Concepts and skills

We need different strategies depending on what we are teaching

Students do not learn skills and concepts in the same ways

Strategies differ according to whether a skill or concept is taught.

- Concepts build layers of understanding starting from what is known already.

As new knowledge is assimilated new understandings are formed and re-formed. Learning is scaffolded as we move from what we know to our zone of proximal development. We progress through a widening spiral of increasingly complex experiences.

- Skills are taught explicitly through modelling the skill, and embodied and collaborative activities that practice the skill through repetition and refinement.
- A skill may have sub-skills.

Learning depends on the order and rate at which these skills and sub-skills are taught.

## WHAT ARE SOME OF THE DRAMA TEACHING & LEARNING STRATEGIES USED IN THIS WORKSHOP?

Throughout these notes, specific strategies have been identified. The strategies can be organised or listed in different ways. For example, they can be organised loosely around The Elements of Drama:

- Role/character/relationships: Building role, character & relationships
- Situation: Exploring sequencing/cause and effect
- Tension: Varying different types of tension
- Space: Showing status and power relationships
- Language:

Identify some of the Strategies used in this Workshop.

“To perceive is to categorize, to conceptualize is to categorize, to learn is to form categories, to make decisions is to categorize.” Bruner

But there are many more strategies.

### Matching strategies to the learning needs of participants

An important part of Drama Thinking is to match strategies to the learning moments in the Process Drama workshop.

Strategies are tools for teaching drama. They are springboards for drama learning.

We need to take great care when selecting strategies.

The strategies incorporated in this workshop are not designed to be used in a 'grab-bag' fashion.

We need to teach our students how to use the strategies effectively and why we are using them.

Some support specific aspects of drama learning.

Others facilitate comprehension. Each suits different types of tasks and achieves different purposes. Some are flexible and can be used equally well whatever the task. Use your professional judgement to identify which strategies will ensure that your students achieve the targeted learning outcomes. Inappropriate selection of strategies can detract from students' learning experiences.

### TEACHING STUDENTS TO USE SPECIFIC STRATEGIES

When we ask students make a Still Image we need to help them understand how they are using the Elements Drama.

Let's unpack one of the strategies we have used – Still Image sometimes called Still Frame or Tableau (the plural of Tableau is Tableaux).

Look at this example of Still Images made by students. To help us understand, each image has been annotated. As you look consider:

What makes an effective still image?

- Use of levels
- Relationships between characters (proxemics)
- Dramatic tension implied or suggested by placement in space
- Clear purpose so that an audience can clearly understand (read) the image

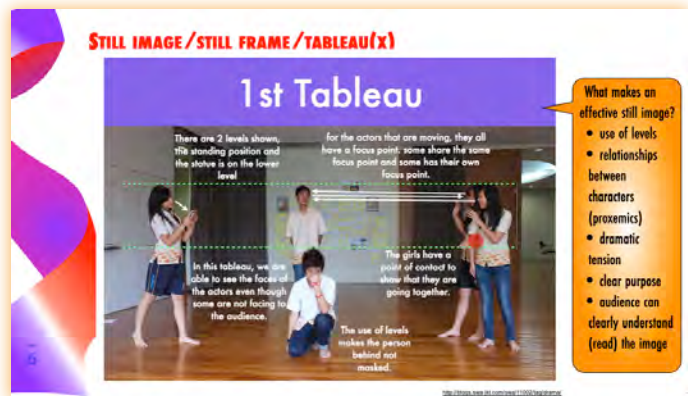
Look at the second image.

- What has changed?
- What concepts are being developed through still image?
- What skills are being developed through still image?

In your group discuss: What's the story of these four Still Images?

Also think about how this strategy might be used with other strategies?

- Thought tracking?
- Marking the moment?
- Narration?



## TEACHING STUDENTS TO USE STILL IMAGE HELPS THEM UNDERSTAND SPACE AS AN ELEMENT OF DRAMA.

If space has three dimensions of height, depth and width, we teach students to consciously vary the use of height by varying the use of levels.

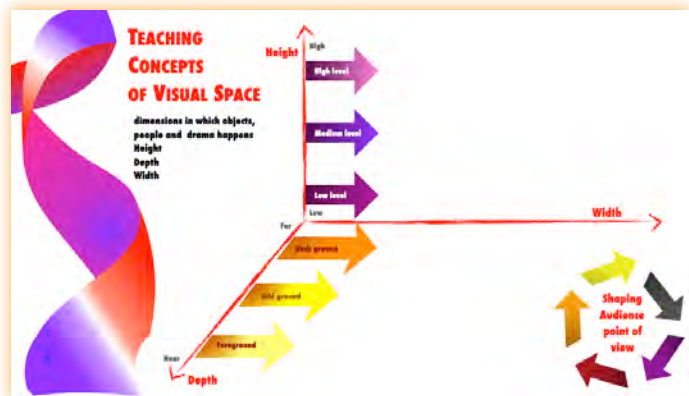
We teach them to ask and answer the question:  
Is their role placed at a low level, mid level or high level?  
Why does this matter in making and shaping an audience member's point of view of the dramatic action?

Similarly we help our students to make conscious and deliberate decisions about whether they are placed in the foreground, mid ground or background.

Placement in Space helps establish the status of a role. Usually, high status roles are placed in the foreground and use higher levels because this implies their higher status.

We can also make choices about Aural Space in a similar way. Sounds can be near or more distant.

Our students learn to vary the use of the Element of Space consciously to create meaning or effect for others.



## TEACHING STUDENTS TO USE SPACE AS AN ELEMENT OF DRAMA.

We teach students to consciously vary the ways that they can move through and in space and time.

We teach them to ask and answer the questions:

- Am I moving directly or indirectly?
- Am I moving fast or slow?
- Or am I getting faster or slower?

## TEACHING STUDENTS TO BE CHOICE MAKERS IN DRAMA

We help our students understand that in Drama we make choices about using the Elements of Drama to make meaning for audiences.

Drama is making choices about how we use the elements of Drama to tell stories.

We need to teach our students how to use the strategies effectively and why we are using them.

## TIME FOR A BREAK

Reflect on our journey to this point

What were we thinking?

What were our choices?

In pairs or small groups list the things we have done in the workshop.

During the break share stories about drama teaching.

# Ideas for Drama Thinking – Teaching & Learning Strategies

Drama Teaching and Learning Strategies are building blocks for planning drama lessons. An important part of Drama Thinking is to match strategies to the learning moments in the Process Drama workshop.

## DRAMA TEACHING & LEARNING STRATEGIES

To activate the Elements of Drama we use a series of Strategies (sometimes called Conventions after the work of Nedlands and Goode).

*Drama Teaching and Learning Strategies*  
 Definition from *Drama and Theatre Key Terms and Concepts 3rd Edition (2014)*  
 Drama learning approaches and structures are many and varied. The following outline some of the key strategies and structures currently used in drama teaching (these are sometimes referred to as drama teaching conventions). The term conventions is sometimes used in teaching drama: to name teaching and learning strategies used – e.g. role on the wall, tableaux, etc.

You can identify some of the Strategies used in this Workshop. In the narrative outline, they have been defined and highlighted at specific moments when they are introduced.

But there are many more similar strategies.

In this graphic they have been organised loosely around The Elements of Drama.



It is useful to categorise some of these strategies in other ways.

### PREPARING FOR DRAMA

- Physical, cognitive, social and emotional warm ups
- Trust and confidence building activities, exercises and games.
- Focus and concentration activities

### STIMULATING DRAMATIC ACTION

- Working from a stimulus – Using ideas, images, props, costumes and spaces as a stimulus for role, character and dramatic situation – can be open-ended or closed
- Soundscape – using realistic or stylised sounds to accompany

action or create environments to support role, character and dramatic action.

- Tableaux – and variations such as freeze-run-freeze – using still images to highlight key relationships, examine elements of key dramatic scenes.
- Roleplay and simulations – problem-solving activities using role and roleplay as opposed to character and dramatic action
- Narrative dramatic forms such as:
  - Limited interaction dialogues – telephone conversations, talkback radio, overheard conversations, reportage
  - Mantle of the expert – where groups of students are endowed

with given roles of specialist knowledge as the basis of a dramatic exploration

Whole group improvisation – using structures of meetings, whole group activities where there is a fictional framework, a symbolic in-role negotiated dramatic text

Improvisations – imagined, invented, unscripted narrative explorations – spontaneous or structured

Playbuilding – using the processes of improvisation to initiate and support development of linked sequences of dramatic action; improvisationally-based dramatic texts

### CHARACTER BASED EXPLORATIONS

Hot seating – interviewing a character in role but out of the dramatic framework

Role on the wall - group development of a character's back story and qualities

### INTERVENTIONS IN DRAMATIC SITUATION

freezing and interrogating dramatic character or action - moving in and out of the dramatic action as it is in progress

narration - using narration to link and interpret action, to distance (Verfremdungseffekt)

soliloquy - entering thought processes of a character in dramatic action

chorus - objectifying the dramatic situation beyond the personalising of individual character; using collective voices to encompass dramatic action

multiple points of view - using a variety of points of view on a common action - e.g. using the voices of witnesses to an explosion to signal a range of emotions: horror, fear, revulsion, approval, etc.

teacher in role - where the teacher/leader manages a dramatic context/text by stepping into an active participants role to "excite interest, control action, initiate involvement, provoke tension, challenge superficial thinking, create choices ... develop narrative, create possibilities ..."

forum theatre - a representative group of actors presents a (usually political) dramatic situation but also empowers the audience to stop, question and add to the action; blurring the distinctions between actors and audience

### STRUCTURING DRAMA

juxtaposition - placing dramatic images using contrast and dislocation to provoke fresh understanding and dramatic impact

transformation - exploring dramatic action through using analogy or through transforming known conventions and structures by using them in unexpected ways (e.g. role reversal)

role reversal - challenging expectations by playing against them; e.g. characterisation in representational situations using presentational style and techniques

play within a play - making conscious use of the metaphor of theatre to bring drama into focus

ritual and ceremony - using elements of repetition and codified behaviours to explore and extend dramatic situations; not ritual for its own or anthropological sake but as a metaphor in drama

mask - changing perspective on the dramatic action through the distancing provided by mask; simplifying and re-focusing action away from representational to presentational

mime - using movement, action, space, physical gesture and responses as the primary focus for dramatic action

folk drama forms - using existing folk forms - dance, ethnic group ceremonies, myths and legends - as a stimulus and scaffolding device

revue/skit/etc. - using known forms or genres to provide a framework for drama explorations

dramatic tension - the sense of opposing forces or suspense that drive the drama

Structures are scaffolding devices for drama, they enable students to better understand the nature of their drama exploration and to make choices about the Elements of Drama they use. Drama structures are useful tools but not substitutes for the drama itself.

### REFLECTION, DISCUSSION AND OTHER GROUP PROCESSES

Moving from within the drama to thinking and talking about the drama - and back into the drama; reflection, speculation, thinking are acts of metacognition, thinking about thinking and learning about learning.

### WARMING DOWN/COOLING OFF

At the end of a drama experience it is also important that there is a physical and mental warming down or cooling down in preparation for the actor to re-enter their everyday world.

You will find many other lists of Drama Teaching and Learning Strategies. You may also develop new strategies. Share them.

### KEEPING FOCUSED ON LEARNING

It is important to remember that we use Drama Strategies so that students learn about drama.

Strategies (as with any drama activity) are not done for their own sake but are focused on helping our students experience a moment in the drama and through that experience they learn a drama concept or develop a drama understanding.

## Day 2 | Part 7 Engaging with symbol – Nü Wa mends the Heavens

In Part 7 we look at the story of Nü Wa mending the Heavens.

*The people of Clay lived many years in harmony until one day there appeared a god in heaven names Zhuan Xu 祝融 who ruled the northern universe with fire.*

*And there also appeared another god, Gong Gong, 夔工 the god of water who brought floods and destruction*

*The people of clay were tossed and turned.*

*Their villages were destroyed.*

*Their lives were in turmoil.*

*The Mountain that supports the Heavens is destroyed.*

*The two warring gods in their fury, destroyed the pillar that held up the sky.*

*Nü Wa searched for five coloured stones.*

*She melted stones of the five colours to repair the heavens.*

*It took much effort.*

*But slowly, patiently, Nü Wa lifted the melted stones and mended the heavens.*

*Many years, decades, centuries pass but still the people of clay gather each year to tell the story of Nü Wa mending the heavens.*



## RE-FOCUSING WARM UP

Re-Building ensemble  
Join us in the space.  
Listen. Feel the space. Focus.  
Slow motion sculptors.  
Pairs  
Finger point touch pressure sculptures.  
Large movement and tiny sound  
Speedy movement with a slow sound  
Sharp movement with a long sound.  
A sad emotion with a happy sound  
A Happy emotion with a sad sound

## THE PEOPLE OF CLAY LIVED MANY YEARS IN HARMONY.

As the poet Wang Wei (王维; 699–759) reminded us:

鹿柴  
唐) 王维  
空山不见人  
但闻人语响  
返景入深林  
复照青苔上

## NARRATION

*The people of Clay lived many years in harmony until one day there appeared a god in heaven names Zhuan Xu 祝融 who ruled the northern universe with fire.*

Share your memories of this story.

## PHYSICALISING STATES

The people of clay experience extremes of temperature – hot and cold.

Show how you would use your bodies to show hot and cold.

## NARRATION: THREATS TO THE PEOPLE OF CLAY

*And there also appeared another god, Gong Gong, 夔工 the god of water who brought floods and destruction*

## PHYSICALISING EMOTION

The people of clay experience extremes of emotion.

Show how you would use your bodies to show varying emotions.

### *Mood and atmosphere*

*Mood is the overall feeling created in a dramatic performance. Mood is created through a combination of all of the Elements of Drama. The feeling or tone of physical space and the dramatic action created by or emerging from the performance.*

*Mood and atmosphere affect the psychological and emotional perceptions of actors and audiences, the emotional feelings inspired by a drama moment.*

*Atmosphere is usually linked to a place or setting and situation. Mood refers to the internal emotions of a role. But mood can affect people and create the atmosphere of a drama.*

## THE PEOPLE OF CLAY WERE TOSSED AND TURNED

Choreographed movement

*The people of clay were tossed and turned.*

*Their villages were destroyed.*

*Their lives were in turmoil.*

Work as a whole group in the space.

Some are people of clay.

Some use fabric to create the fires of Zhuan Xu 祝融.

Some use fabric to create the waters of Gong Gong, 龔工.

They used their voices to make the sounds of fire and water.

Listen to the music and move with the music.

Move to the four corners of their world.

## FOUND OBJECTS. IMPROVISED PUPPETS

Work in small groups.

Use the materials available.

In you group create the two gods as large puppets

## THE MOUNTAIN SUPPORTING THE SKY. STILL/RUN/STILL

Start with a still image/ run action/ freeze

*The Mountain that supports the Heavens is destroyed.*

*The two warring gods in their fury, destroyed the pillar that held up the sky.*

## REACTION

Work as a whole group in the space.

Show in slow motion a series of images of what happens when the pillar holding the sky is destroyed.

## APPEALING TO NÜ WA

Ritual

Work as a whole group in the space.

Create a ritual where the people of clay ask for help from Nü Wa

Remember:

A ritual is structured.

Rituals use repetition.

Rituals use symbol.

Use the materials available.

Rituals use voices, singing, gestures

## NÜ WA SEARCHED FOR FIVE COLOURED STONES.

Found objects and Symbol.

*Nü Wa searched for five coloured stones.*

*She melted stones of the five colours to repair the heavens.*

Work as a whole group in the space.

Help Nü Wa find the five stones.

### Found objects

Objects that are discovered in the drama making workshop space that are then transformed or used in the drama.

Objects can take on symbolic meaning when we endow them or imaginatively use them to become significant and represent something beyond their literal meaning.

When we endow an object we give it special symbolic significance.



## **NÜ WA MENDS THE HEAVENS.**

*It took much effort.*

*But slowly, patiently, Nü Wa lifted the melted stones and mended the heavens.*

### **IMPROVISATION.**

Work as a whole group in the space.

Help Nü Wa lift the melted stones to mend the tear in the heavens.

### **THE PEOPLE OF CLAY GIVE THANKS UNDER THE TENT OF THE SKY.**

The people of clay gave thanks.

Dance.

Using all the fabric, make a tent for the sky.

Together they danced.

### **TELLING THE TALE**

*Many years, decades, centuries pass but still the people of clay gather each year to tell the story of Nü Wa mending the heavens.*

Storytelling.

Work in small groups as story teller and story listeners.

Tell the story with actions.



## CONSOLIDATING OUR UNDERSTANDING OF PROCESS DRAMA

We have been working in these workshops with Process Drama

A reminder about "What we mean when we use the term a Process Drama?"

Process Drama works without a written script yet is based on a powerful initiating pre-text.

*What are the pre-texts used in this workshop?*

Process Drama is structured through a sense of theatre and drama structures and traditions. Uses improvisation but is more than isolated, improvised scenes.

## IMPORTANT PRINCIPLES OF PROCESS DRAMA.

In Process drama we:

- Weave the units of action together into artful experiences
- Structure experiences as playwrights/directors/actors/collaborators/teachers using drama strategies
- Work directly with the Elements of Drama Co-create learning with students
- Help students reflect on their learning meta-cognitively, physically and emotionally
- Work both in-the-moment and out-of-the moment simultaneously
- Work in process - seeking opportunities to share and reflect
- Plan but are free to break free from our lesson planning
- Find questions to explore rather than provide answers
- Raise possibilities rather than confirm certainties

To put all of the Elements of Drama together in one diagram, The Elements of Drama include:

- Taking on roles and developing relationships
- Creating Dramatic action through situation
- Using voices and movement
- Creating tension and focus
- Working with space and time
- Using language, mood, atmosphere and symbol
- Understanding how an audience makes meaning of our drama.

Our purpose is to explore and empower you as Artists and Audiences.

- Artists are Audiences
- Audiences are Artists

## WHAT DO AUDIENCES DO?

Audiences are as important as Artists.

What audiences do

- Engage and Connect
- Identify with role and dramatic action
- Imagine and experience emotionally, physically and socially
- Feel empathy and Aesthetic Distance
- Share responses both as individuals & as a group
- Make meaning – personal, social & cultural meaning
- to meet a human need for enacted story that transports our self to a different place and understanding of ourselves in the world

## PROCESS DRAMA AND DRAMA TEACHER EDUCATION

Process Drama can be a powerful way of learning to teach drama because it asks you to:

- Have Direct practical experience as artist & audience
- Observe drama making
- Model your drama on the drama of others
- Be part of ensemble
- Embody action
- Draw on body, mind, spirit
- Draw on Drama as an art form's histories, conventions & culture
- Belong to an ensemble
- Experience being part of communities, people's lives, society and community

Time for a final short break before our last part of the workshop.

# Ideas for Drama Thinking – Planning is Drama Thinking

Planning for Drama begins with Drama thinking.

## DRAMA THINKING BEFORE DRAMA PLANNING

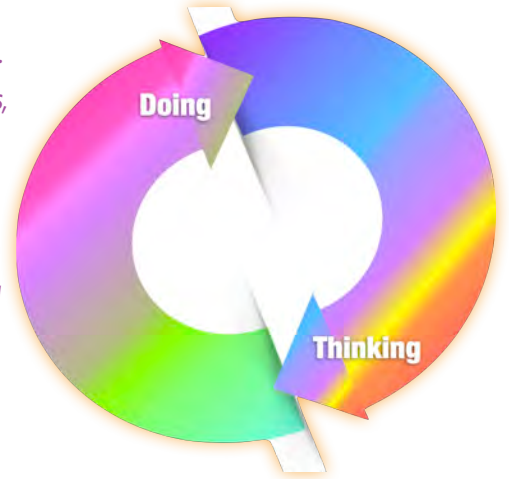
There are many different starting points for teaching drama. This workshop is designed to share one way – the way that I have developed drama thinking and planning over time and through experience.

Rather than beginning with specific strategies or even ways of putting ideas down on paper, I begin by focusing on the thinking that underpins the pragmatic decisions and choices we make before we step into our drama workshops.

Teaching drama is about thinking AND doing.

The thinking we do in our planning processes, shapes the choices we make. The teaching – the doing – informs our thinking.

Appropriating Costa and Kallick's (2000-2001) popular idea, teaching drama is about bringing into play habits of mind. Habits of Mind provide the framework for developing ways of thinking about problems and situations. These Habits of Mind include ways of thinking about thinking (metacognition) developing empathy through listening and understanding, asking questions, communicating clearly, using our senses to inform, creating, imagining and innovating drawing on past knowledge in new situations and flexibility (<https://www.habitsofmindinstitute.org/learning-the-habits/>).



## DRAMA THINKING

When you've done something for a long time, you overlook the processes that have become second nature or habit. I was reminded of this by a question from a student: how do you go from a story or idea to a drama lesson based on that story?

Underpinning this question is about the whole drama planning process. What are the intermediate steps between your idea for a drama exploration or the source material and the detailed planning that we take into our drama workshop?

In overview to get from story to plan we use some Drama Thinking linked with specific Drama Teaching and Learning Strategies. From this process emerges a plan for a drama class.

What do I mean by Drama Thinking?

Drama Thinking is the process where you take apart a story or drama stimulus idea to see how it can work for a drama lesson.

- What are good stories for drama?
- Which pieces of the story have drama potential?
- Which will be useful for generating the drama learning that you hope for?

Drama Thinking is about how you think as a drama teacher.

Drama thinking is a term I gladly borrow from Norah Morgan and Juliana Saxton, (1989) I am also reminded of Peter Duffy's book *A Reflective Practitioner's Guide to (mis)Adventures in*



Drama Education – or – **What Was I thinking?** (2015)– (my emphasis).

## DRAMA STORIES AS STARTING POINTS FOR MAKING DRAMA

One of the simpler definitions of drama is that through drama we tell stories. Drama as story relies on making and sharing meaning with others.

The world is full of great stories. Many of them are useful for drama teachers. But not all of them. Our first role in planning drama based on stories is identifying source material that works for drama

## WHERE DO WE FIND STORIES FOR DRAMA?

We find stories in: Our lives/ Tradition/ Our culture/ Our imagination. Our lives are stories. Our world is story. But not every story works for drama.

In considering stories for drama I look for:

- Interesting roles to explore 探索有趣的角色
- Interesting situations driven by tension that produces dramatic action 由产生戏剧性动作的紧张局势驱动的情况
- Ways of using your whole bodies – movement, voice and mind 使用你整个身体的方法——动作、声音和思想

## STARTING WITH STORY

Working with a story as a drama teacher involves us actively exploring the story.

### NARRATIVE CHAIN

First, understand the story. Look at the narrative chain in terms of who, when, where and what happens.

In particular, look for the moments in the story that have potential dramatic action – where something happens or where someone or something changes. Consider why these changes happen, the complications faced by the people in the story and the meaning or purpose of the story.



### NARRATIVE STRUCTURE

There is another consideration in looking at the story: see the story in terms of a dramatic frame. Gustav Freytag, a German novelist and critic of the nineteenth century, drawing on the ideas of Aristotle, identified an image to explain how drama worked.

Using Freytag's pyramid, look at the story in terms of Introduction and Exposition; inciting incident to get the action started; rising action and tension; climax; falling action; resolution and denouement (where the threads of the story are drawn together).. This is not a one-size-fits-all way of looking at drama, but it is useful when considering a story as having potential for use in your drama class.



Now the work of planning can begin.

## BRAINSTORMING THEMATIC NETWORKING

Brainstorm all the possibilities for drama in your story.

This is sometimes called thematic networking, and it involves looking for possibilities for drama from the story.

For example, in a story about a shipwreck of a group of immigrants, your first idea might be to show them on board the ship as it is about to sail away from their home.

This might link to dramatic action based on one of the travellers, saying goodbye to her mother knowing that they might never see each other again.

And it might also suggest a scene where there is a different kind of farewell – where someone is glad to be leaving their family and cannot wait until they can escape.

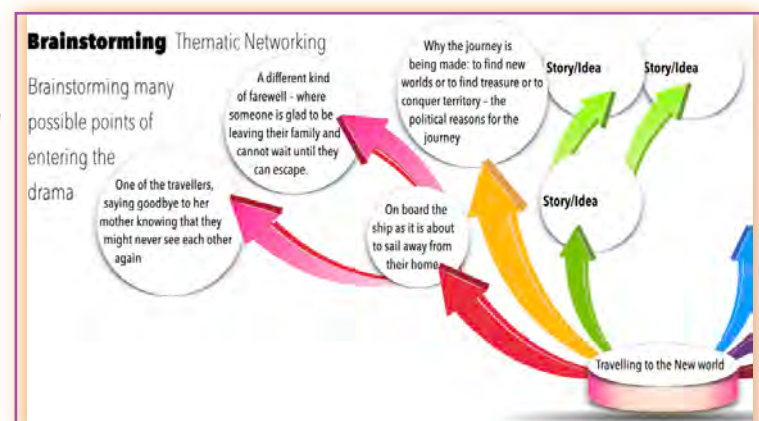
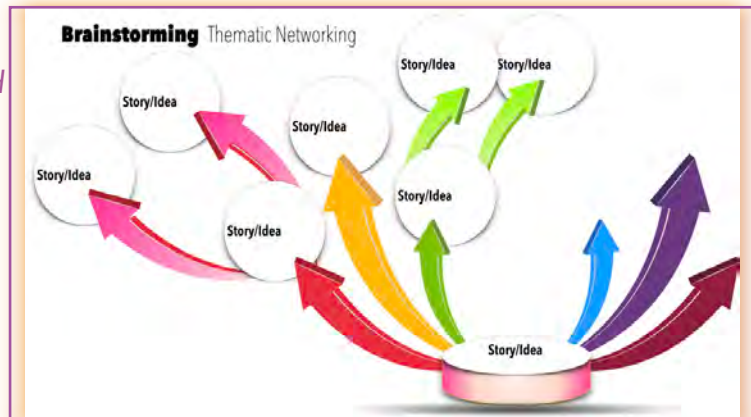
A different thread to this story might be why the journey is being made: to find new worlds or to find treasure or to conquer territory – the political reasons for the journey. The point of this brainstorming is to find as many different points of entering the drama.

In this way, we build a collection of possible moments of dramatic action.

We have started to consider Elements of Drama such as roles, characters and relationships. The action is put in terms of situation. We can start to see the possible development of dramatic tension.

This is a starting point.

There are other drama thinking approaches to explore.



Moving beyond the direct action of the story, we can focus on roles.

## CATEGORISATION OF ACTION IN THE STORY IN TERMS OF ROLES IN DAILY LIVES.

Rather than the free association of ideas in brainstorming or thematic networking, the starting point are experiences commonly found in everyday lives and asking if this is a source for drama in this story.

Some categories include:

- Work and daily rituals
- Leisure and pleasure
- Food, shelter and clothing
- Family, friends and relationships
- Education and schooling
- Beliefs and worship
- Threats and danger
- Dreams and hopes.

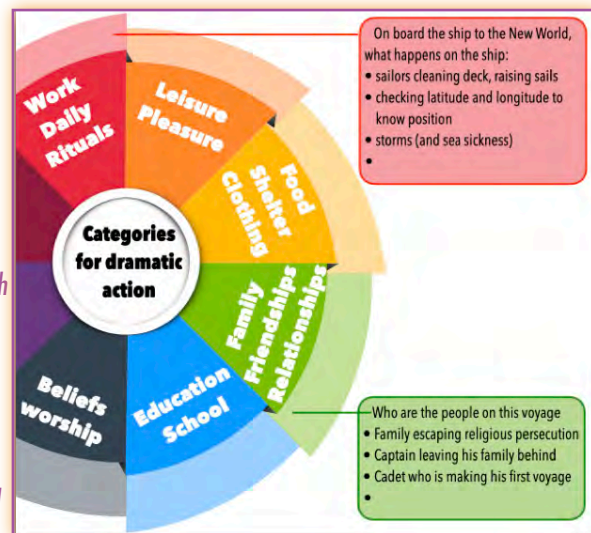
There can be other categories too.

For example, what is the drama in the daily work and rituals of life on board a ship headed for the New World:

- Sailors cleaning deck, raising sails – opportunities for movement and voice
- Checking latitude and longitude to know position – using Mantle of the Expert to reinforce knowledge of the world
- Storms (and sea sickness) – exploring the emotions along with movement, improvisation, etc.

Not forgetting that there are many other possibilities

Think about the Strategies which allow you to explore what these roles are doing. For example, how could you use Choreographed Movement to show the Rituals of everyday work? Or how to use Tapping in/Thoughts in the Head to share what the role is thinking?



## RELATIONSHIPS

A second example: are families, friendships and relationships central to the story?

What are the essential Elements of Drama and potential for tension within the families in the stories? And how do the relationships change during the story?

Narrative Structure of the story relationships

- Who are the people on this voyage
- Family escaping religious persecution
- Captain leaving his family behind
- Cadet who is making his first voyage

There are more possibilities. Think of ways of linking these ideas to specific strategies such as Family/Group Portrait.

You can also consider how you frame the story for Drama.

## FRAMING THE STORY BY SHIFTING FRAMES WITHIN THE STORY

Linked with seeing the story from different perspectives is to deliberately think about the ways that we can frame the story for our drama exploration.

It is possible to frame the story *Inside the story* where we focus on taking role and acting out situation directly; or we can consider the perspective of being *outside the story* where we think about the story and its implications for us.

Both perspectives are important in planning our drama.

Consider what happens when you frame the story from these different frames or points of view.

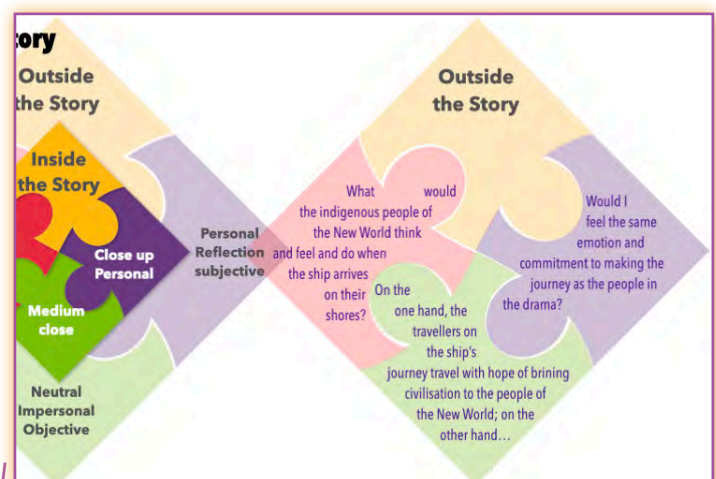
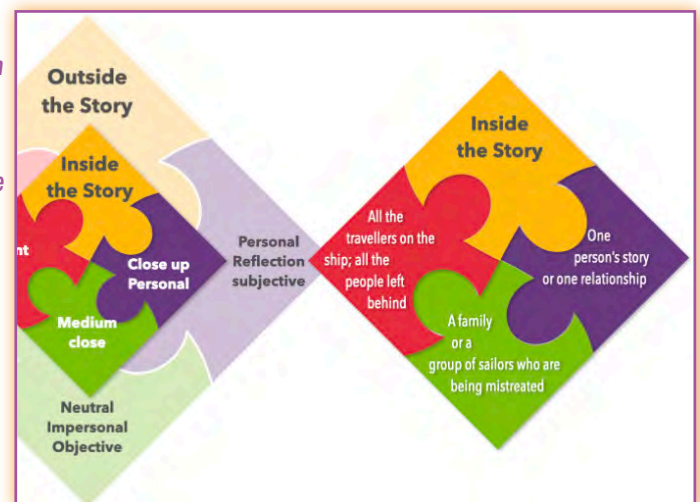
- Inside the story you can choose to focus up close and personal
- Stepping back from the up close and personal to see it from mid distance – medium close.
- Stepping right back to see the story from far away.

In the example of the travellers on board a ship to the New World, up close and personal focuses on one person's story or one relationship between two people in the story. Stepping to the mid distance, you might consider all the members of one group, say a family or a group of sailors who are being mistreated. Looking at the story from a distance would focus on all the travellers on the ship.

All of these examples, still have people stepping into specific roles and characters. They are inside the action of the situation and respond to the tension.

Outside the story you step out of role and consider the story from someone looking in on it.

1. For example, the personal reflection is a subjective opportunity for you to think about the people and action of the story as an observer. You examine your thoughts and feelings about the story and the dramatic action. You explore your empathy (or antipathy) to the people and situation. For example, would I feel the same emotion and commitment to making the journey as the people in the drama?
2. Stepping further back from the story to a neutral position enables you to look at both sides of what happens in the story. You are neither for or against but considering the implications of the story with one even hand. On the one hand, the travellers on the ship's journey travel with hope; on the other hand they are going to a New World where they hope to exploit the natural wealth and make the indigenous people slaves.
3. The third possibility of a frame outside the story is to consider it from another person's point of view. What would the people who stay behind when the travellers leave on the ship think and feel? What would the indigenous people of the New World think and feel and do when the ship arrives on their shores?





Another Drama Thinking process to help you move from a story to your planned drama lesson. This is a simple strategy. Think about your story in terms of Before, During and After the story.

### BEFORE DURING AND AFTER

Perhaps the simplest of all these drama Thinking Processes, Before, During and After looks carefully at the story.

What happened before the story starts – to the people in the story. Think about their situation, relationships and what they are thinking and feeling.

Look inside the story – what happens during the story. It is useful to look here at the narrative chain.

Finally, we can look at what happens or might happen after the story ends.

### ALTERNATIVE STORIES

Sometimes, within a story we can imagine alternatives.

We can ask ourselves what if questions.

If the original story of our travellers to a New World, their adventure begins in Europe and they venture to the Dutch East Indies.

But what if... instead of reaching their destination, their ship is wrecked on rocks on the coast of Western Australia and they must learn to live with the Aboriginal people.

Or, what if... in a huge storm, their ship is swept into outer space and they travel to the Moon.

### STORIES DO NOT HAVE TO GO IN STRAIGHT LINES.

There are no limits to your imagination. You can make alternative stories.

Introduce new tensions.

Introduce new people and characters.

Change the location. Or, the time. Or the ending of the story.

### STORY DRIVES DRAMA.

The Principles of Stories work along side the Elements of Drama. To plan our drama lessons, we need to understand how story can be unpacked and understood, so that we can make drama with our students.

### FINDING THE STORIES FOR DRAMA

A frequent question I am asked is about the stories I use in drama workshops: where do you find the stories?

I find stories for drama literally everywhere.

I am always looking for stories for drama.

You might find me in the children's picture book section of the book store.

Or, you might see something in a newspaper clipping

Or, a friend might tell me a story from local history.

We live in a sea of stories that have possibilities for drama.



In overview, these ideas focus on ways that we as drama teachers move from a starting point – often a story – through processes of drama thinking that links with my portfolio of Drama Teaching and Learning Strategies. Through these processes, I am in a position to create a specific drama lesson plan.

There are different formats that you can use.

This is an example of a format that I am comfortable with using. I detail



- What teacher and students do
- Specific Drama Learning and Teaching Strategies
- Any resources needed.

I also plan and teach using projected slides. Of course, they are not necessary or sometimes practical. But the process of writing and designing these slides helps keep my thinking aligned with my practice.

I recognise that this level of formalised planning is possibly more than necessary or possible in the day to day lives of busy drama teachers. In my workshops for teachers, I am conscious of the need to share more explicit planning to help other teachers see my thinking processes more clearly.

Finally, I always remind my self. A plan is just a framework. It is not a straitjacket. It is not rigid. I am always open to new ideas, possibilities, suggestions from workshop participants and inspiration in the moment.



	What teacher and students do	Drama Learning and Teaching Strategies	Notes/resources
	Welcome to Play in an Hour – we're going to have some fun together.	Teacher narration	
	Specific warm ups • See slide	Physical, cognitive, social and emotional engagement.	Note, warm ups are designed to engage participants and to foreshadow dramatic exploration
	As a way of edging students into a drama springboarding from the Batavia story, participants are invited to take on roles to confront a human situation:	Mantle of the Expert Teacher in Role.	
<p><b>Teacher in Role - as an emergency coordinator</b>            Thank you all for coming to this emergency meeting today. Our resources are stretched to the limit. As you know this morning at about 7.13 am a Tsunami struck following a serious earthquake off the coast of Java. many of the members of the Emergency response team were caught up in this event and I have called you all here to help.            I know we have some teachers ... police ... nurses ...</p> <p><b>Participants identify themselves in specific roles.</b>            Our first priority is the group of young people who were camping on the reserve as part of a school excursion. At this stage we don't know how many of the children have died, but we do know that this will be a major focus for us.            Some of you are familiar with the issues of Post-Traumatic Stress Disorder - but to help orient you I managed to find some information sheets. There are not enough to go around so please help each other to know what you will need to deal with.</p> <p><b>Provide time for assigned roles to build knowledge base about PTSD.</b>            Now, we need a plan of action - but first, is there anyone here with experience of drowning or near drowning. Perhaps you can help us understand...</p> <p><b>Continue to imaginatively build a role play based on this situation.</b>  <b>Allow participants to reflect on their roles and to transition to the first part of the Batavia drama.</b></p>			PTSD Briefing cards
	In 1628, The Dutch East India Company (Vereenigde Oost-Indische Compagnie or VOC in Dutch) sent the recently completed Batavia to the Dutch East Indies to return with a cargo of spices.	Teacher Narration	See narrative on slide.

*Planning is a complex web that is not just about drama knowledge and curriculum.*

*We also take into account broad requirements of:*

*Individual student learning*

*Social health of the class*

*Needs of individual students*

*School Context.*

*Alongside these concepts of knowing our students and their learning contexts we consider*

*Our Drama knowledge*

*Drama curriculum requirements*

*Drama resources available*

*Our drama experience.*



## Day 2 | Part 8 Planning for Drama

In Part 8 there is time to add to an earlier story.

Many years later,  
A young man walked into the Village.  
He was strong and healthy.  
The Old Man, his eyes clouded with  
cataracts  
Could not believe his eyes at first  
The Old Man slowly walked to the message  
tree  
Drinking in the sounds of the river flowing  
Time flowing  
He reached up.  
His ancient rheumy eyes  
Searched the tattered messages  
Until he found one particular message  
Faded to the point of being unreadable.  
He took it down and handed it to the Boy  
Who was now a Man.



In Part 8 we continue progressing our Reflecting on Drama Learning for the future. We think about approaches to planning for process drama. We discuss Drama Thinking. We have one final drama moment.

Underpinning this part of the workshop is thinking about the whole drama planning process.

What are the intermediate steps between the source material and the detailed planning that we take into our drama workshop?

## WHAT IS DRAMA THINKING?

### WHAT DO I MEAN BY DRAMA THINKING?

Drama Thinking are the processes where you take apart a story or drama stimulus idea to see how it can work for a drama lesson. Which pieces of the story have drama potential? Which will be useful for generating the drama learning that you hope for?

**It is about how you think as a drama teacher.**

The first Drama Thinking process I focus on is to look at the Narrative Chain

### EXPLORING THE NARRATIVE CHAIN

First, understand the story. Look at the narrative chain in terms of who, when, where and what happens.

Where does the story begin?

What happens in the story?

Where does it end?

In particular, look for the moments in the story that have potential dramatic action – where something happens or where someone or something changes. Consider why these changes happen, the complications faced by the people in the story and the meaning or purpose of the story.

*Narrative Chain is another way of saying plot. The plot is the main events of a play, novel, film, or similar work, devised and presented by the writer as an interrelated sequence*

### BRAINSTORMING (THEMATIC NETWORKING/MIND MAPPING)

We can now move to Brainstorming the possibilities for drama from the story. We call this Thematic Networking

Brainstorm all the possibilities for drama in your story looking for possibilities for drama from the story.

Next I move on to a more complex way of unpacking a story for drama.

*Brainstorming is a group problem-solving technique that involves the spontaneous contribution of ideas from all members of the group. Similarly, we can mind map as individuals. Thematic Networking and semantic networking is the organised exploration of relevant related ideas. Mind maps provide a visual network of ideas about a topic or story showing relationships between them and providing a hierarchy of them.*

## CATEGORISATION

Categorisation from everyday lives to stimulate dramatic action in the story.

Rather than the free association of ideas in brainstorming or thematic networking, the next Drama Thinking starting point are experiences commonly found in everyday lives and asking if this is a source for drama in this story.

## PLAN YOUR OWN PROCESS DRAMA WORKSHOP

Identify your Pre-text

For this Pre-text

- How would you segment the Pre-text?
- What are the Roles?
- What are the moments of productive tension?

Remember that you are not focusing on just retelling the story in drama.

You need to identify the concepts or ideas that are important from the story?

- What's the point you are making for your students?
- What strategies could you use?
- What's the learning about drama for your students?

Planning is a complex web that is not just about drama knowledge and curriculum.

We also take into account broad requirements of:

- Individual student learning
- Social health of the class
- Needs of individual students
- School Context.

Alongside these concepts of knowing our students and their learning contexts we consider

- Our Drama knowledge
- Drama curriculum requirements
- Drama resources available
- Our drama experience.

*Categorisation refers to using a broad range of related groups of people or occupations as the basis of finding ideas for drama.*

*In generating material for drama, Dorothy Heathcote used what she called the "Brotherhoods Code." Brotherhoods are an association or community of people linked by a common interest, religion, or trade. Dorothy defined this process as "jumping sideways through time and across social strata hanging on all the while to one constant element in situation".*

*Pre-texts are special kinds of stories.*

*O'Neill argues that the pre-text defines the nature and limits of the drama world; it implies the roles and relationships of the drama; it builds expectation and therefore tension of the unfolding and the unknown. An effective pre-text establishes place, space and time; creates mood and atmosphere; frames the emerging action; poses questions.*

## RE-FOCUSING WARM UP

Join us in the space.  
Listen. Feel the space. Focus.  
Slow motion sculptors.  
Make images of drama teachers.  
Pairs  
Finger point touch pressure sculptures.

## OUR FINAL PROCESS DRAMA MOMENT

*Teacher Narration*  
*Many years later,*  
*A young man walked into the Village.*  
*He was strong and healthy.*  
*The Old Man, his eyes clouded with cataracts*  
*Could not believe his eyes at first*

## SLOW MOTION IMAGE

In slow motion show the Young Man and the Old Man meeting

## GOSSIP

Teacher Narration  
The people of the Village were amazed  
They rushed to the Village square  
As they gathered, there was a buzz  
Of voices and questions

## WRITING IN ROLE

As either the Old Man or The Young Man or as a Villager, write about this moment.  
The message on the message tree

## TEACHER NARRATION

*The Old Man slowly walked to the message tree*  
*Drinking in the sounds of the river flowing*  
*Time flowing*  
*He reached up.*  
*His ancient rheumy eyes*  
*Searched the tattered messages*  
*Until he found one particular message*  
*Faded to the point of being unreadable.*  
*He took it down and handed it to the Boy*  
*Who was now a Man*  
What does the message say?

In these workshops I have explored with you ways of making drama.

In doing so I have shared with you ideas about teaching drama.

Interviewing each other

As a way off consolidating the experience of this workshop, in the next few minutes, I invite you to look back over your notes and any images you have taken during the workshop.

Work in pairs or threes. And interview each other about what you have learnt in the workshop.

Look back over the 2 days of workshop.

I take a moment now to thank you for your work in this workshop.

I particularly thank my co-teacher who has been working alongside me and translating my madcap ideas for you.

**OUR VERY LAST ACTIVITY IS  
A SIMPLE ONE.**

Take a moment to write a message  
to your future drama teacher self.  
What is your message to your  
future drama teacher self?



Signing off for Day 2.



## Ideas for Drama Thinking – The Thread of Silk

*Each part of this workshop are knitted together with a single idea, The activities, strategies and interludes talking about drama teaching are interwoven. They are focused on helping your drama teacher thinking.*

### **MORE QUESTIONS THAN ANSWERS**

*Hopefully you leave this workshop with many ideas that you can try in your own classes as drama teachers. By making drama you better understand what you are asking your students to do in drama. But I also hope that you have more questions to ask yourself.*

*Learning to teach drama is not a simple one-off injection of knowledge and ideas. It is a lifelong learning process. It is about trying out new approaches and reflecting on how those experiences helped your students learn.*

### **BELONGING TO A COMMUNITY OF DRAMA PRACTITIONERS**

*I have learnt my drama teaching practice from belonging to a community of practice.*

*The generous sharing of ideas, approaches and strategies has productively helped build my drama teaching. I thank colleagues. But I also thank my students. They have persisted along side me as I learnt my skills and honed my knowledge.*

*I encourage you to share your practice.*

*You can always share your drama teaching stories: [rpascoe@stagepage.com.au](mailto:rpascoe@stagepage.com.au) or [r.pascoe@murdoch.edu.au](mailto:r.pascoe@murdoch.edu.au).*

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