

Drama Strategies and Conventions

Name of Drama Strategy or Convention	Brief Description	Main purpose/s
Captioning	A scene or still image is given one sentence that encapsulates it. The caption might be presented verbally or written down (rather like a one sentence plaque)	<ul style="list-style-type: none"> • to synthesise in words the meaning portrayed in the scene or image.
Choral Speaking	More than one person speaking in unison for dramatic effect (rather like a choir of speech).	<ul style="list-style-type: none"> • aural dramatic effect • to strengthen the spoken word through unity
Collective role Collective voice	More than one person simultaneously takes on one role and anyone of them can speak as the character they are together portraying.	<ul style="list-style-type: none"> • to share ownership of a role • to give a reason for careful, active listening
Conscience Alley Decision Alley Thought Tunnel	<p>The class splits into two lines facing each other (standing about a metre apart). A character passes between the lines at a moment of indecision or turmoil in the drama.</p> <p>As the character passes by each person, they can speak aloud their advice to the character. Each line persuasively offers conflicting advice to the character before he/she makes their decision.</p>	<ul style="list-style-type: none"> • to make explicit and public the pros and cons of a course of action • to give opportunity for everyone to influence a character's actions • to model balanced argument and support persuasive speech
Dance Drama	Drama (or parts of a drama) expressed through movement, usually with music and/or sound.	<ul style="list-style-type: none"> • to kinaesthetically understand, create and communicate meaning
Eavesdropping (overheard conversations)	Short scenes are enacted or just spoken (usually in pairs or small groups) and the teacher passes by as if he/she is someone eavesdropping on each scene. The class is still and listening until it is their turn to speak and be overheard. The conversations and scenes could be set up as	<ul style="list-style-type: none"> • to give every child the opportunity to actively contribute to the fiction and be listened to • to gather and share information about character and plot quickly

	<p>improvisations or else preparation time given. You can ask the children to improvise first and afterwards set up “eavesdropping” to replay what was said in the spontaneous improvisation.</p>	<ul style="list-style-type: none"> • Replay enables children to select from improvisation for a confident performance
<p>Essence machine</p>	<p>This activity is usually done in a standing class circle. Each person in turn enters the circle and performs a very short and continuously repeating sound or word (or short phrase) <i>and</i> a gesture (or short movement) that links to and portrays some aspect or moment in the drama, e.g. in a drama about bullying a person might repeatedly shake a fist and say “Get out of here!” and another person might repeatedly flinch and gasp. The sounds, words and movements build up as each person enters and may or may not directly connect with what is already being performed and repeated. They sum up the essence of the drama. The machine can be controlled by the teacher through signals that speed it up, slow it down, make it noisier and quieter, stop it, etc. for dramatic effect.</p>	<ul style="list-style-type: none"> • to encourage reflective and selective thought (synthesis) • to enable everyone to contribute to a shared and collective synthesis of the drama • to remember and communicate visually, auditorily and kinaesthetically
<p>Eye Witness</p>	<p>An eye witness can observe a scene without being noticed by those in the scene or the eye witness might be a partial or impartial observer present within a scene as it is happening and able to report back afterwards on what they have seen and/ answer questions put to them about what they saw. You can set people up as eye witnesses to stand outside scenes and observe with a purpose. You can deliberately give eye witnesses a restricted view, e.g. looking through a tube so they</p>	<ul style="list-style-type: none"> • to give dramatic purpose to being an active and accurate observer • to demonstrate that people can see and interpret the same scene differently depending on current knowledge, partiality and positioning

	<p>only see part of the scene and so more easily misinterpret and may miss crucial information and see the scene differently to someone else with a different restricted view, e.g. watching a murder through a crack in the door from different vantage points.</p>	
<p>Forum Theatre</p>	<p>This involves a group creating a short scene (or scenes) that authentically portray a social issue of importance to them and reflect their real life experiences, e.g. gender stereotyping, bullying, split families, etc. The audience can then get actively involved in prescribed ways, when the scene is repeatedly replayed. The interactive audience are known as “spectators” and they operate interactively with the performers, by invitation of an intermediary, known as “the joker”.</p> <ul style="list-style-type: none"> • The scene is played once before an audience, who then watch it a second time (or several times) and at the invitation and with the support of “the joker” can advise characters on how to play the scene differently. The aim is to shape the scene towards a better outcome, e.g. “Instead of running off in a temper when she shouts at you, just stay still next time and don’t respond for at least a minute and then speak calmly.” The audience (spectators) may individually direct characters to speak or respond or act differently and discover any impact. The players then improvise when they replay the scene, within the constraints of the new directions. 	<ul style="list-style-type: none"> • to engage together with a social issue that matters to the participants and is within their experience • to support each other to problem solve • to demonstrate that people’s differing words and actions can lead to differing consequences • to empower people to influence personal, social and emotional outcomes for the better

	<ul style="list-style-type: none"> • Or, members of the audience may volunteer or be invited by “the joker” to enter the scene and take over one of the roles and play it differently (substitution) for a better outcome. • A third possibility is for members of the audience to volunteer or be invited by “the joker” to enter the scene and work with and alongside a character in the scene to strengthen them and maybe speak with or as them (as a collective role). 	
Freeze frame	<p>This is when action is halted and a moment in a scene is held perfectly still, i.e. “as still as a photograph”. It provides a still image that can be reflected upon and commented on by the participants or by those watching. It may be that the teacher calls out “freeze” to halt the scene or maybe the participants have agreed a moment they will all freeze the action. The “freeze frame” can be recreated again later (or at the start of the next lesson) as a still image in order to get back to the same moment in the drama. Often freeze frame is used with other drama strategies and conventions, e.g. at this moment, what are the characters thinking (link with thought tracking), what might the characters tell us at this moment if we ask (hot-seating).</p>	<ul style="list-style-type: none"> • to hold a moment still in order to allow thinking time, e.g. for reflection • to clarify visually a key moment and help make it memorable and significant • to create a visual frame that may be recreated and returned to for further exploration and reflection later
Hot-seating	<p>Usually a chair is designated as the “hot-seat” and a character from the drama sits in it and is then open to being questioned and will answer in role.</p> <p>An variation of this would be to say that the seat belongs to the character and that anyone who sits</p>	<ul style="list-style-type: none"> • to find out information from a character • to find out a character’s viewpoint

	<p>in it will become that character and may speak as them (as in “collective role”).</p>	<ul style="list-style-type: none"> • to give opportunity to all to engage with a character
Improvisation	<p>This involves speaking and acting spontaneously in role without rehearsal. To do this you need to know who you are pretending to be, where and what the drama moment or situation is and then you seriously engage with the scene, as if it is real and just make it up “in role” as you go along.</p>	<ul style="list-style-type: none"> • to spontaneously generate dramatic action and words • to encourage and develop quick thinking and response in role
Image Theatre	<p>This can involve creating two or more related images (often for developmental purposes). Image making is sometimes used therapeutically to effect change by helping people express the current reality as an image and then vision and visualise what the “ideal” would look like as an image if it could be achieved. Then they are helped to reflect upon what steps they would need to take to start to move from the reality towards the ideal.</p> <p>In drama lessons image theatre might involve telling parts of the drama through a series of images or showing what a character is thinking and/or feeling through creating and presenting realistic or symbolic images.</p> <p>Images can be made individually or in groups. Sometimes an image is built up gradually by asking one person to create an image and then the next person comes in and adds themselves to it, e.g. the first person comes in and is asked to portray themselves as “powerful” through a still image. The next person enters and positions themselves as “more powerful”.</p>	<ul style="list-style-type: none"> • to clarify and synthesise current situations • to support reflective thinking and positive reframing • to enable the visualisation of positive possibilities • to help participants take ownership of change in achievable steps • to support the analysis and interpretation of non verbal communication

	The third person's challenge is to enter and appear "even more powerful" and so on.	
Mantle of the Expert	<p>Children are given the roles of experts and treated respectfully as experts (and treat each other "as if" they are experts) but are not told directly that they are "experts". They are given real work related tasks to do in role for a fictitious external client, e.g. make a real documentary film about Ancient Egypt for a client. The tasks require enquiry and expertise that they gradually acquire and/or develop as they are motivated to complete the task. Some schools use this established technique in a widespread way as an approach to much of their curriculum. The teacher is the enabler and mediator. It works best when used in combination with or supported by other drama strategies and conventions.</p> <p>It is possible to use "Mantle of the Expert" as a strategy within parts of a drama lesson, e.g. the children as police officers (investigation experts) interview someone who has witnessed an accident and gather notes for their police report. The children may then drop the police officer role and take on different roles for the next part of the drama.</p>	<ul style="list-style-type: none"> • to raise self esteem and self image • to empower and challenge children to respond as adults • to imagine and rehearse professional success • to motivate and provide purpose for a work related a task • to encourage and support entrepreneurship
Mime and movement	<p>Mime uses the body to act or interact with something or somebody that is not visible and is imagined. It may be carried out alone or with others.</p> <p>Mime and movement use the body to express and communicate emotion and meaning without words.</p>	<ul style="list-style-type: none"> • to create the impression that someone or something is present • to support and communicate kinaesthetic expression and understanding

<p>Multi-sensory imagining (including Visualisation)</p>	<p>Visualisation is about specifically giving time to supporting children to see pictures in their minds. It helps to ask the children to close their eyes and then the teacher can guide the visualisation, e.g. <i>“Now close your eyes ... Imagine that you are a very special kite.....have a really good look at yourself.....I don’t know what you look like but you do.... I wonder what colour you are... I don’t know, but you do.....let your eyes travel all around yourself.....look carefully at what you are made of.....and how you are joined together..... do you have a tail I wonder?are you plain or patterned?etc.”</i> This example leaves the children to create the kite visually in their minds as the teacher is prompting without telling.</p> <p>Sometimes a visualisation might give visual information, e.g. at the start of a drama based on Tennyson’s “The Lady of Shallot” the teacher might say, <i>“Close your eyes and imagine you are sitting in a field at night.....there is a bright moon tonight and everything is bathed in silver and the air is still.....you are tired as you have been working all day in the fields, cutting down barley.....it is harvest time and the smell of freshly mown barley and rye fills the still air.....all is moonlit and the only other light is from her window....the window high up in the grey tower.. look up at that window... look at that candlelight and wonder.....”</i> This leads the children from imagining a scene based on visual references in the poem, towards thought thinking about what they are imagining they see. This second example uses visualisation but also calls on the children to</p>	<ul style="list-style-type: none"> • to deepen sensory engagement • to “tag” the moment by accessing and evoking multi-sensorily memories • to make the imaginary setting for the drama more vivid and real • to enable the children to access and imagine the setting through a range of senses • to support the children to focus on, tune into and become sensitive to the sensory aspects of a place and/or moment • to give time and space for sensory reflection and imagining
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imagine and maybe use other sensory memories too, i.e. the smell of mown barley, tiredness, still air.

Visualisation implies just evoking visual images but we can take this further and make the experience a virtual multi-sensory experience by asking children to imagine and contribute suggestions as to the sights, sounds, tactile experience, smells, tastes that also can be associated with the drama and can be summoned up in their imaginations at a particular moment. The teacher can guide the visualisation or multi-sensory imaginings but also can invite the children to contribute their imaginings to support each other in building this shared, imaginary environment. A way of setting this up is to ask children to close their eyes, to imagine themselves in a specific setting in the drama, e.g. a deserted beach on an island and then to invite the children to offer multi-sensory imaginings, that all start with either, "I can see..." or "I can hear..." or "I can smell..." etc. You may decide that you will only invite each sense in turn. The children (with eyes closed) should try not to talk at the same time. This can be extended by asking for a short bit of description, e.g. instead of "I can see waves" they might be encouraged to elaborate a little, i.e. "I can see dark grey waves, smashing into each other." They can offer new imaginings or build on those other children have already offered, e.g. "I can feel the spray from the waves smashing and my face tastes salty". A rule is that what one child says is then accepted by all, so a second child

	could not now contradict and say, "I can see a calm, turquoise sea like a mirror". The teacher can join in these activities, model the language and offer some ideas as a co-participant.	
Occupational mime	This is a mime that involves the person acting out an occupation. They use their bodies to pretend they are involved in an occupation, e.g. fisherman, farmer, shopkeeper, servant, etc.	<ul style="list-style-type: none"> • to support engagement with and development of a role
Passing thoughts	This is a type of thought tracking "on the move". A character stands in the middle of a class circle and anyone in the circle can pass them by and speak one of the character's thoughts aloud. Alternatively it could be done with those who pass by speaking their thought about the character. Only one person at a time should be on the move, so that the thoughts are heard singly. There may be times when no-one is moving and that is fine. You may decide that people may only pass through the circle once with a thought or may do so repeatedly with the same or different thoughts.	<ul style="list-style-type: none"> • to enable everyone to have the opportunity to engage with the thoughts of a character • to share ideas about the character's inner thoughts and ownership of them • to link physical movement and thought (kinaesthetically)
Performance Carousel Performance Wave	Groups each create a short piece of performance within the drama. They are then presented in turn seamlessly without interruption. The teacher numbers the groups and explains that everyone needs to sit still and silent until it is their group's turn to perform. Group 1 will perform first, Group 2 second, and so on. Group 1 will move first and in slow motion will move artistically into a still image that they will hold still for 5 seconds (counting in their heads). They will then bring the scene to life and	<ul style="list-style-type: none"> • to create quickly a whole class, themed performance • to enable everyone to contribute and take part in a whole class performance

	<p>perform. The scenes should last no more than a minute each. The group will have decided the exact moment that they will freeze to signal the end of their scene. They will then hold the “freeze frame” still for 5 seconds (again, counted silently inside their heads) before melting back down to the ground in slow motion. When Group 2 is seated completely still this will be the signal for Group 2 to get up in slow motion (artistically) and so on until all groups have performed. Atmospheric music fitting the theme of the performance will help create one seamless class performance made up of several scenes.</p> <p><u>Variations</u></p> <ul style="list-style-type: none"> ▪ Each group can give their scene a title that someone in the group will call aloud before the action starts. ▪ The scenes can be performed again but in a different sequence if a logical chronological reason emerges to do so. ▪ The scenes can be replayed but we hear the characters thoughts rather than their dialogue. ▪ The scenes can be replayed and this time there is a designated storyteller who provides a accompanying narrative and the scene is just mimed. ▪ There may be a reason to perform the scenes in a line (or other shape) rather than a circle, e.g. they depict different episodes on a long, linear journey or in a life (with old age at the end of the line). 	<ul style="list-style-type: none"> • to support class unity of purpose and cohesion • to build and sustain theatrical atmosphere • to give opportunity to focus on different aspects of the same scene or see it through different lenses
<p>Physical Theatre</p>	<p>This involves using the body (or several people’s bodies) to actively represent and portray not just</p>	<ul style="list-style-type: none"> • to encourage creative thinking

<p>Active storytelling</p>	<p>people in a drama but objects, scenery, etc. For example if a man is standing under a streetlight, two people might use their combined bodies to become the street light. You might ask groups to depict scenes and say that they can use people in the group to be scenery or objects as well as people.</p> <p>Sometimes “active storytelling” can be combined with physical theatre. The teacher might tell a story and as he/she tells it the children physically become anything they hear in the story and keep changing into something/somebody else when new people, objects, places are mentioned. This can be done individually or on pairs or small groups. With younger children it tends to be done individually.</p>	<ul style="list-style-type: none"> • to make the drama physically active • to break down physical barriers between participants • to make a storyline memorable
<p>Whoosh!</p>	<p>This is a type of active storytelling. The class sits in a circle. The teacher tells a story and signals to individuals, pairs or groups of children at different points, to get up, enter the circle and spontaneously represent and depict that part of the story. This can include becoming objects and scenery as well as people. The scene being narrated is spontaneously brought to life. The teacher carries on with the story and signals to others to come and illustrate what is being told. When the circle becomes too full of people, the teacher as storyteller at any time, just says, “Whoosh! Whoosh! Whoosh!” which is the signal for everyone to clear the acting space and go back to the circle but the storytelling continues uninterrupted, with further groups signalled to enter, until the story is</p>	<ul style="list-style-type: none"> • to ensure everyone contributes • to encourage speedy response

	<p>finished, with a final, “Whoosh”! The teacher needs to know the story outline well.</p> <p>This “Whoosh!” activity can be used as a way of recounting and remembering a storydrama at the end or can be a way of familiarising children with an unknown story that could become the basis of a drama.</p>	
<p>Proxemics</p>	<p>Physical distance between characters carries meaning. This can be highlighted and made explicit, e.g. people can physically place themselves in relation to characters in a scene to show where their sympathies or loyalties lie, e.g. “I am standing close to Macbeth at this moment because I feel he is being bullied by Lady Macbeth.” or “I am standing away from Macbeth but am standing further away from Lady Macbeth. This is because neither of them has my sympathy but I think she is more evil.” When a scene has been created in any drama the children can be asked to place themselves meaningfully in relation to the characters within it and be able to explain why. Also when creating scenes they should consider that the space communicates meaning to the audience.</p>	<ul style="list-style-type: none"> • to emphasise that physical space carries meaning in drama • to encourage justification and reasoning and reflection
<p>Ritual</p>	<p>Ritual involves established and usually repeated actions, sounds, movements, gestures, words, etc. that have an agreed and attributed meaning and significance to the participants in the drama. A drama might give opportunity to create ritual, e.g. an imaginary community the children create through drama might decide to agree a way of</p>	<ul style="list-style-type: none"> • to provide a secure structure for contributing • to deepen engagement and commitment

	<p>commemorating an important event.</p> <p>The teacher might ask the children to use ritual language or action, e.g. as in “Speaking Object” where only the holder of the object is entitled to speak.</p>	<ul style="list-style-type: none"> • to help them understand that ritual carries shared and deep meaning
<p>Role on the Wall</p>	<p>This involves drawing an outline of a character (either full body or head and shoulders) and writing information about the character in and around the outline. This is best done using self adhesive labels (which allow information about a character to be moved around or changed). The information can be categorised, e.g. what we know/think we know/want to know about the character? Or, for example, what the character says, does and feels. Or the placement of the information could be in relation to parts of the body, e.g. “He walks every night” could be placed near his feet. “He is frightened.” might be placed near his heart, etc. Usually “Role on the Wall” is done collectively and referred back to and maybe added to at different points in the drama. Alternatively, children can keep “Role on the Wall” booklets individually to record information and their thoughts about characters.</p>	<ul style="list-style-type: none"> • to focus and record what is known and felt about characters at different points in the drama • to generate discussion about characters, • to verify and agree information about a character • to support and encourage justification of opinions and viewpoints about characters
<p>Rumours</p>	<p>The class, working in role, are given a short amount of time (2 or 3 minutes) to create, spread and gather rumours about a character or event in the drama. This works best if done in a confined space to create a “hub bub”. The activity can be set somewhere connected to the drama, e.g. the market place, the pub, etc. The teacher</p>	<ul style="list-style-type: none"> • to generate and share many ideas quickly • to gather potential plot lines and character developments from the children

	<p>can join in and feed in rumours useful to the drama. After a few minutes of listening to, making up and spreading rumours, the teacher can halt the activity and encourage the class to carry on gossiping but all together, as a whole class in one conversation. They will start to connect rumours together and probably continue to elaborate on them collectively when they are gathered, heard and responded to together.</p>	<ul style="list-style-type: none"> • to give opportunity for connecting ideas creatively
<p>Sculpting</p>	<p>This involves moulding people as if they are clay or some other sculpting material. The sculpting can link with the drama literally , e.g. one partner is a lump of clay and the other is a sculptor who has been commissioned by the king to create a statue portraying his power. The sculpting might just involve using safe touch to mould the person without using speech at all. Or the sculptor might give verbal instructions to the lump of clay who responds as instructed. Usually sculpting is done silently. This can be done as a group or whole class activity with several silent sculptors and the clay made up collectively of several people. Once a sculpture has been created it is worth spending time supporting children as audience to interpret its meaning and evaluate its effectiveness. Sculptures can be given plaques (written or spoken). They can be put together into imaginary sculpture parks and opened to the public within dramas, e.g. when the townspeople of Hamelin visit the sculpture park in their leisure time, what do they say about or near the statue of the Mayor?</p>	<ul style="list-style-type: none"> • to provide a tactile experience that breaks down physical barriers safely between children • to explore and make a meaningful 3D image • to support the interpretation of 3D image • to give opportunity for verbally and aesthetically communicating artistic interpretations

	<p>The sculpting might be less literal and more ambiguous and symbolic, e.g. sculpt your partner into a shape that shows your character's inner thoughts.</p> <p>Sculptures should be looked at from a range of vantage points so children should be able to move in, amongst and around the sculptures and the sculptors also should look from different angles and levels.</p>	<ul style="list-style-type: none"> • to show that different interpretations of sculptures are possible and accepted
<p>Sensory Journey</p>	<p>One way of doing this is for children to work in pairs. One child closes their eyes and the other creates a safe but stimulating sensory journey (connected to the drama) for their partner. The journey leader may need a few minutes thinking and preparation time first. The journey leader leads the "blind" traveller gently but firmly by the arm to various sensory stimuli and provides an imaginative, accompanying narrative for the traveller, e.g. the traveller might be led to touch a curtain but told it is the cloak of the king that he wears on special feast days. He may be given a stone to hold and told that this stone is from a sacred cave and the king holds it every day and listens to it. The stone only speaks to kings, etc.</p> <p>A sensory journey can involve the class together creating a journey experience for some of them to pass through in turn. For example the class might create a sensory tunnel that children with their eyes closed pass through on a journey in the drama, e.g. the tunnel to another land or a journey through the whispering cave, etc. They can create sound and whispers and maybe use musical instruments</p>	<ul style="list-style-type: none"> • to encourage close so-operation towards a common goal • to stimulate and heighten a multi-sensory, dramatic experience • to encourage creative and lateral thinking • to stimulate the imagination through deliberately stimulating senses

	<p>and props such as scarves to give a safe tactile experience. They can blow air and dangle string and feathers, as people pass by, etc. Children should want to take the journey and no child should be made to close their eyes unwillingly or be made to take a sensory journey unless they want to.</p>	
<p>Slow motion</p>	<p>This is self explanatory. It means slowing the action down. This is a theatrical device that is helpful in terms of demanding individual and group co-operation, concentration and physical self control. There may be reasons within a drama why slow motion is appropriate, e.g. slow motion is useful as a safety device in a drama that depicts anything violent (a battle or fight). It is also a useful device for showing memories (flashbacks) or different states of consciousness (dreams). Scenes can be played at natural speed and then shift to slow motion at a key moment to focus the audience and give significance to the moment. It is also interesting to ask children to play a short scene twice, once at natural speed and a second time in slow motion and for an audience to feedback on the impact. A slow motion silent replaying of the scene, can be accompanied by a narrative storytelling so we hear the narrative told as well as see it.</p>	<ul style="list-style-type: none"> • to give a longer time for audience to focus on key moments • to build in controlled movement for physical safety • to denote different states of a character's consciousness • to portray a character's memories or dreams
<p>Small group playmaking</p>	<p>This involves a group of children making up a scene or short play (usually for performance). Usually the groups will present their short plays to each other and they will each elaborate and extend aspects of the whole class drama. They may be presented using a Performance Carousel or</p>	<ul style="list-style-type: none"> • to enable every child to share ownership of the fiction being collectively built • to create and develop the plot

	Performance Wave.	
Sound Collage Soundscape	<p>The children (usually in small groups) are asked to find, make and organise sounds using their bodies and anything available to them in the room, e.g. objects, furniture, radiators, doors, etc. The sounds (which will link to the drama) should be explored and then organised and performed to an audience who have their eyes closed. The performers will need to decide where the audience should best place themselves to listen for greatest effect and impact, e.g. clustered in a group with the sounds performed around them or sitting in a class circle with the sounds radiating from the centre, etc. The sounds could be a logical, chronological sequence of sounds that are almost a soundtrack for the drama, e.g. footsteps, a key in a lock, a door opening, etc. or they can be sounds that are more randomly presented and not naturalistically presented, e.g. overlapping, repeating, crescendo effects, etc.</p>	<ul style="list-style-type: none"> • to focus attention on the aural aspects of the drama • to explore ways of creating sound • to link sound to performance and its impact
Speaking object (ritual)	<p>There are times when many children are all wanting to contribute verbally in a drama at the same time and so cut across each other, with some children dominating. An object can be used that empowers only the holder to speak. The object can be passed amongst everyone to give all the opportunity to speak. The type of object can be selected to link in some way to the drama, e.g. a seashell in a drama set on an island, a stick in a forest drama, etc.</p>	<ul style="list-style-type: none"> • to ensure all children have equal opportunity to contribute • to prevent a few children verbally dominating • to reinforce the theme by using a relevant object

Still Image	<p>A freeze frame (where action is halted and frozen) is a type of still image. However still images can also be created or devised. For example a group of children might be asked to create a still image of the moment that a stranger arrived in their isolated village. They would need to discuss who would be which character in the scene and where each character would stand, etc. This is more demanding than just freezing action that is underway (freeze frame). If you ask children to create a still image you need to insist that they keep it very still, “as still as a photograph”. Sometimes they can be asked to make a series of still images and maybe move between each image in slow motion (a controlled, theatrical and stylised way of changing images and telling a narrative visually)</p>	<ul style="list-style-type: none"> • to hold a moment in the drama still for exploration and/or reflection • to encourage and support group negotiation and problem solving
Tableau	<p>A tableau is a type of still image or still picture. It can involve the whole class and the tableau can be built up slowly (devised) by letting one or two people at a time enter and place themselves within the tableau. A series of tableau can be one way of depicting a story (rather like a storyboard of sequenced still images).</p> <p>See also “Freeze Frame” for suggestions as to what may be done with a still image.</p>	<ul style="list-style-type: none"> • to give a reason for everyone observing, analysing and interpreting an image closely • to share ownership of a key image
Talking objects	<p>Talking objects are objects in a drama that can talk ! The objects might be within any setting and can belong to any character, e.g. children can enter one at a time and place themselves as objects in a character’s room. The children become the objects (as in physical theatre) and once in place are able</p>	<ul style="list-style-type: none"> • to raise awareness that objects can be imbued with significance • to deepen knowledge and understanding of characters, setting and plot

	<p>to tell a little about themselves, the person they belong to and may be open to answering questions, e.g. about the comings and goings in the room.</p> <p>Another way of presenting talking objects is to hold a real object e.g. a photograph. Whoever holds the object is empowered to talk as if they <i>are</i> the object. The object can be passed around so that several people have the opportunity to talk as the object. They need to listen carefully to each other to ensure that the object comes across as consistent.</p>	<ul style="list-style-type: none"> • to encourage and require active listening and co-operation • to actively support their understanding of personification
<p>Teacher as narrator</p> <p>Teacher as storyteller</p>	<p>The teacher can act as a narrator or storyteller for parts of the drama for various purposes. This may be as an introduction to set the scene, e.g. <i>“Many years ago, before the world had cars and machinery and telephones, on a small island far from anywhere ...”</i> The teacher may narrate during the drama to gather and feedback the ideas that have been generated in role by the children, e.g. <i>“And so the villagers argued amongst themselves about what they should do with the stranger. Some thought”</i> (inserting the children’s drama generated ideas) <i>and others thought</i> (inserting the children’s drama generated ideas)... <i>and eventually they decided to”</i> The narration can be used to move the drama forward, <i>“And things might have carried on as normal but one day something happened that changed everything...”</i> Also narration can be used to support reflection and to close a drama, <i>“And years later the villagers still remembered clearly the day they had banished the stranger forever</i></p>	<ul style="list-style-type: none"> • to blend episodes of the drama into a whole • to move the plot forward in time • to model how drama can be told as a narrative • to show that children’s ideas are listened to and inform and shape the drama narrative • to stimulate prediction about what might happen next

	<p><i>and they still wondered what had become of him... but he was never spoken of again.” All drama is story so using story to stimulate drama and using drama to create story is a fairly seamless two way process.</i></p>	<ul style="list-style-type: none"> • to support reflection on what has already happened in the drama
<p>Teacher in role</p>	<p>This is potentially the most important and enabling strategy that drama teachers have at their disposal. The teacher is a co-participant in the drama and takes on a role (or several roles), interacting with the children in role.</p> <ol style="list-style-type: none"> 1. The teacher who is using teacher in role with children for the first time, should explain it to the children and then try it out a short TiR to check the children understand the approach. 2. The teacher must make clear when he/she is in or out of role and may sign this, e.g. through use of a piece of costume or a prop, e.g. when I carry this stick, I will be in role as the old man and when I put the stick down, I will stop pretending to be him. 3. The teacher must carry out the role with commitment and seriousness and not half heartedly or flippantly. 4. TiR needs a clear purpose in the drama and should last only as long as is necessary to fulfil the purpose. Teachers should avoid hogging the drama 5. Teachers should avoid sustained, stunning acting performances that can disempower children. 6. The TiR can be defined by its function, i.e. information giving (e.g. TiR as a resident 	<ul style="list-style-type: none"> • to give or gather information in the drama as an active and interactive co-participant • to be a mediator of the drama experience from within a role • to focus, facilitate and enable children working in role, from a position within the drama • to model committed working in role • to move a drama on from within the drama • to set challenges and create a need for deeper and different types of thinking from within the drama

	<p>villager who knows the village well and has information to share with the children) or information gathering (e.g. TiR as a visitor to the village who wants information the children have or will create).</p> <p>7. The TiR can also be defined by its status, e.g. high, (e.g. a powerful king), low (e.g. an immigrant seeking asylum in the kingdom) or intermediate (e.g. a messenger from the powerful king).</p> <p>8. Teachers should avoid always being in high status information giving roles (which is how children view teachers anyway).</p>	
<p>Thought tracking</p>	<p>This is a way of finding out what characters are thinking at a particular moment in the drama. In theatre this would possibly be a soliloquy. Thought tracking makes public and shares aloud the “in role” thoughts of a character or characters.</p> <p>The signal to speak an “in role” thought in a drama lesson is traditionally, being touched on the shoulder by the teacher. If teachers are avoiding touch then the drama can be “frozen” and the teacher can tell the class that he/she will pass by each person in turn and they all have the opportunity to speak their own character’s innermost thoughts when the teacher is standing closest to them. Alternatively, the teacher might invite all the children to offer the innermost thoughts of one character at a particular moment, e.g. the moment that the slipper is seen to fit Cinderella everyone might speak Cinderella’s innermost thoughts as if they are Cinderella.</p>	<ul style="list-style-type: none"> • to deepen the level of engagement • to engage with a character’s thoughts • to deepen our knowledge and understanding of a character • to gather and share the possible thoughts of one character

	<p>Thought tracking usually happens “on the spot” at a moment in the drama when the action is frozen and the thinking relates to the moment.</p> <p>Sometimes if we hear a character’s thoughts they may be at odds with what a character is saying in the drama. This leads to some interesting discussion about why people might think one thing but decide to say another?</p>	<ul style="list-style-type: none"> • to share responsibility for the development of a character • to share ownership and ideas about a character
Visualisation	See “Multi-sensory imagining”.	
Voice Collage	<p>See also “Sound Collage” and “Soundscape”. A Voice Collage is like a soundscape that just uses voices. It can use voice sounds as well as words or short phrases and full and part sentences. Maybe at some point in the drama, you want the children to reflect back on some significant things that have been said and heard so far and may be in a character’s memory. You might ask the children in groups to create a voice collage that depicts the voices and/or voice sounds that are in the character’s head. The groups would probably be asked to perform the voice collages once they have prepared and rehearsed them. They should experiment with voices for best effect, maybe overlap voices, change tone or sound levels, etc.</p> <p>The voice collages are best performed to an audience with their eyes closed. The performers should consider where to best place the audience for maximum effect, e.g. sitting individually in spaces for the voices to travel in and around them, or maybe sitting in the centre together with voices around the outside, etc.</p>	<ul style="list-style-type: none"> • to reflect, seek and highlight significant words and dialogue from within the drama • to experiment with and explore the voice as an instrument individually and collaboratively • to use collaborative voices only as performance • to focus attention on the significance, power and impact of voices

	<p>The positioning of the audience should be considered at the preparation and rehearsal stages and not just seconds before the performance.</p> <p>The voice collage can be taped and used later as a soundtrack elsewhere in the drama, e.g. to accompany movement, or one group might perform the voice collage live as the live soundtrack to another group's movement piece.</p>	<ul style="list-style-type: none"> • to separate out the dramatic voice as worthy of separate consideration
<p>Working in role</p>	<p>This is self explanatory. It involves the children acting and interacting deliberately, "as if" they are someone else. As with "Teacher in Role" it needs to be clear to everyone, when children are in or out of role, so teachers need to help define this clearly within the drama lesson. Dramas with very young children may involve children operating in an imagined world and situation but as themselves. They are doing drama as they are acting and interacting within a fiction but it could be argued they are technically not in role.</p>	<ul style="list-style-type: none"> • to safely distance children to act and interact as if they are someone else • to enable children to think and feel themselves into "another person's shoes" and situation • to experience acting and interacting in a sustained way, "as if" they are another person and learn from the experience
<p>Writing in Role</p>	<p>Whilst in role (individually or collectively), the children write for a purpose that connects with and is informed by the drama. The resultant writing ideally will have significance to the drama itself and further inform it, e.g. a stranger in the drama has a letter in his room that he has hidden. The children (maybe together) create and write all or part of that letter. The drama can then proceed with the contents of the letter known and this is likely to influence the next part of the drama.</p>	<ul style="list-style-type: none"> • to inform and shape the drama • to deepen engagement with role • to find out more about character and plot

	<p>It is possible to introduce many meaningful reasons for writing within dramas. The writing in role should matter to the drama and should ideally usually be more than just a character writing about the drama.</p> <p>It is possible within a drama to build in a reason to any type or genre of writing e.g. a poster declaring a public meeting, a list of the contents from a character's pockets, a police report following an interview with a character, a letter between characters, an anonymous note, a bully's school report and a victim's school report, etc. If the curriculum and timetabling allow it is helpful to have the option of stopping and writing during the drama at the moment that the writing is needed, and then carrying on with the drama, rather than writing after a drama lesson. It is whilst the children are in role and engaged that the writing in role will be best and will more truly be "writing in role". It is helpful to have big and normal sized paper and pens available during drama lessons so that writing can happen spontaneously "in the moment" without organisational disruption.</p>	<ul style="list-style-type: none"> • to inspire and stimulate writing for an immediate and worthwhile purpose • to enable a written medium of expression within the drama • to provide meaningful and engaging contexts for writing individually and collaboratively • to enable the teacher to guide the writing in role (if required) as a co-participant with a drama purpose for making it effective
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