

<p>Analyses of 3-4 Drama Techniques Useful in Classroom Drama</p>		<p>Linguistics</p> <p>Keywords: Alternative perspective, externalising inner conflict, framing action, incongruity, complexities.</p>
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Abstract

This research work is an attempt to constitute an argument and point of view about the nature of drama, the concept of drama as an art form and the idea of teaching of drama as an art form. To most people outside education, drama means reading and performing plays. In school, however, (particularly up to the age of 15-16) drama is nowadays more likely to involve various forms of role taking, dramatic play and improvisation rather than work from texts. The extreme divisions between ‘drama’ and ‘theatre’ practice, which were characteristic of the seventies and eighties, have given way to a more inclusive view of the subject which sees a place for all manifestations of drama in schools. However, many of the strategies, which can be used, by drama teachers and pupils in the classroom have close affinities with the techniques used by playwrights in the construction of dramatic texts. By exploring the way those techniques are used by dramatists, insight can be gained into the nature of the art form which in turn will inform classroom teaching.

1. Some ideas about ‘Drama as art and its use in the EFL classroom
2. An Insight into the nature of the art form and the close affinity between drama in education and theatre art.
3. ‘How many strategies are available for a drama teacher to use?’

One of the insights of drama education theorists has been the recognition that, left to their own devices, students are unlikely to create drama of any depth which will further their understanding of human situations. This view marked a departure from earlier practitioners who based their work on the efficacy of unfettered child play. The solution offered, which changed the emphasis from pure play, was for the teacher to intervene and take over responsibility for the creation of drama. That approach still tends to persist; it is for the teacher to provide significant content and artistic form. A deceptively simple alternative might have been to teach the pupils how to do the same.

However, it is fair to say that in ‘process’ drama, and in many of the practical books which have been published in recent years, it is the teacher rather than the pupils who is acting as ‘play-wright’, orchestrating the work and planning which conventions to use. ‘Getting better at drama’ has partly been to do with an increasing skill in being able to take an idea and translate it into dramatic form; that ability is likely to be developed by examining the way dramatists do the same. It also has to do with gaining some insight, however implicitly, into the nature of the art form.

One of the ways students conceptualise drama is to see its purpose as replicating real experience.

However, a more fruitful way of thinking about dramatic art, is not to see it as merely replicating experience but to be aware of its potential to explore and examine experience in ways which would otherwise be denied to us in real life. ‘Reality’ comes through conscious control in drama. It works paradoxically by revealing complexities through simplification. Many of the conventions which teachers use in drama such as tableau (freezing a moment in time) and hot seating (questioning characters in role) serve to slow the action down, to step out of ‘real’ time to explore experiences in more depth.

Examination of the art of the dramatist, therefore, is not just a practical source of ideas, but is a reminder of the degree to which dramatic art is a human construct.

Moreover, many of these conventions are not new. For example:

‘Alienation’ techniques in the theatre are often considered a fairly modern phenomenon (associated with Brecht), but many plays (classical, medieval, and renaissance) have had a dimension which can be described as ‘meta-theatrical’ self-awareness. The fact that drama is ‘unreal’ is essential to the way it works as art, and the full implications of this have not always been appreciated in drama teaching/education.

A number of the plays which have been chosen to illustrate a particular convention also provide a more general insight into the nature of drama. For example, in Wilder’s *Our Town* one of the characters is able to step back in time and gain a new perspective on her former life by revisiting it, almost as a spectator at a play. The fact that she is dead makes the convention all the more powerful, imaginative. Brecht’s use of analogy in *Galileo* highlights the play’s central theme but also provides an insight into the way broad themes can be emphasized without denying the particularity of the art form (sub-plots function in the same way). Exploration of beginnings and endings highlights the nature of drama as a human construct and aesthetic experience; it does not have to reinforce/follow traditional models of constructing plays (rising action, climax, and catastrophe) but recognises that all drama has shape and structure. The same is true of the study of exposition. The convention of counterpoint illustrated by O’Casey’s *The Plough and the Stars* draws attention to the extent to which meaning is. Drama does not have to be confined to a process of negotiation, but can be a function of the juxtaposition of different elements in the work. Externalising inner conflicts as exemplified in *Dr Faustus* highlights the way drama works dialectically.

A number of exponents have written on the nature of drama as an art form, emphasising such elements as its use of time and space, light and darkness and highlighting ingredients such as tension and the use of constraint. I do not propose to attempt a definitive account of the nature of drama as art here, but to draw attention to those aspects which emerge most strongly from my choice of extracts and which may be useful to students and teachers when making or responding drama. The conventions used point to key overlapping elements of obliquity, concealment, distance and use of multi-levels.

Creating different levels of meaning in drama arises specifically through the use of irony (when the audiences perception extends beyond that of the participants) and through the use of framing action (when the meaning of what follows is changed by the initial actions). The use of false identity is an explicit example of concealment but is also an integral element of much drama. For example, successful exposition at the beginning of a play relies as much on what to conceal as on deciding what should be revealed. The use of minor characters to provide a perspective on events and the use of reported action are examples of the way drama can work obliquely. Conventions such as ‘play within a play’ and off-stage action are also ways of distancing the central action, which of course is also a method of working obliquely. In practice they above all overlap considerably and there are therefore a number of cross-references. But, taken together they all contribute to a better understanding of drama as an art form.

Teaching drama as an art form

Using the concept of drama as art to apply to teaching is a useful corrective to the current tendency to see the process of teaching and learning exclusively in clinical, and over-simplified terms. Precise targets, clear objectives, pre-determined learning outcomes and mechanical processes do not by themselves guarantee successful teaching. The key is to recognise that in any teaching, no matter how focused the learning objectives, it is important not to lose sight of the fact that it is above all a human enterprise which demands sensitivity to the way participants are responding and engaging with the context.

Drama teaching is an art in that it does not lend itself to the mechanical application of methods and techniques. *Sensitivity to contexts is essential*. Drama teaching is also an art in that it demands the appropriate selection and employment of artistic form to create meaning. It is an argument of this assignment that teaching drama is about enabling students to do likewise.

We have been inspired also by David Lodge's excellent publication, *The Art of Fiction*, in which he takes a number of topics and relates these to selected extracts from novels. But it is to the writings of Bolton, which we have found myself returning again and again for inspiration; we particularly admire the way in which he is able to combine theory and practice so successfully.

In writing this assignment I have attempted to achieve a number of aims:

- To provide a variety of topics or techniques to be used and addressed in the classroom either as free-standing exercises or incorporated into drama projects, and to deepen understanding of those techniques by illustrating their use in play texts;
- To contribute to the debate about skills and progress by illustrating ways in which students can actually be taught drama;
- To provide a collection of extracts which can serve to illustrate the topic but which can also be used in the classroom in their own right;
- To further demonstrate the relationship between drama in education and theatre traditions as a way of supporting the consensus which has emerged;
- To provide further insight into drama as art;
- To provide a resource for in-service work and the training of teachers.

Many of the extract from plays we have chosen are more suitable to students of older age groups since we teach at a University level.

When choosing examples for lessons and dramatic activities, we have deliberately drawn on the work of published practitioners, as well as on my own experience, to illustrate a wide variety of approaches. Where possible, we have tried to choose extracts from familiar texts, and to represent a selection of dramatic styles and periods. The selected headings fall into three categories:

1. techniques which are familiar to drama in education practitioners (into which I hope new insights are provided)
2. more traditional topics which have tended to be overlooked
3. some new suggestions.

Just as art simplifies in order to reveal complexities, the artificial categories in this assignment can appropriately provide an insight into the art of drama teaching.

Key questions:

'Which ways of working will I use? In which combination? For what purpose?'

We have been thinking about three theatre elements – contrast, time and space.

We see Drama as hinging on three sets of contrasts – silence and sound, darkness and light, stillness and movement and mentioned how meaning can be made through the friction at the interface between them. Contrasts can be used to construct and explore environment, mood, and the very essence of the fictional circumstances under scrutiny as they unfold in space and time. They are tools which drama teachers have at their disposal, and which are available both to them and to their pupils as a broad range of clearly identifiable strategies which may be used to slow down, speedup or stop time, to create the illusion of wide open spaces or terrible confinement, to demonstrate social position and power or lack of it, to listen to people's innermost thoughts and connect with their feelings, as well a host of other things. These contrasting elements are what the teacher can use to mould dramatic form.

There is a wide range of other strategies or performance forms available through which the teacher can mould the form of the drama – to make it come to life. The key to success here is knowing which strategies to use at which point, in which combination and for which purpose.

In fact, there is a rich variety of drama strategies available and the teacher needs to recognise and understand them in order to choose the one that is going to make any particular part of the drama happen, *most meaningfully*.

‘What do I mean by teaching ‘Meaningfully’?’

Well, in considering which strategies to use at different points in a drama, we need to remember that we are working in an art form. Drama works within a fictional framework and so perhaps can never really be ‘accurate’. When working in drama we need to recognise that while we can not recreate ‘accurately’, we need always to strive to create ‘meaningfully’. This engages us with aesthetic considerations and requires us to devise enabling strategies which have meaning for pupils.

For example, the teacher could enable the pupils like this:

- Divide the pupils into groups of four or five;
- Each group, out of role, works out the story e.g. of their canoe’s journey down a river;
- Each group chooses the most important, exciting or dangerous moment of that journey;
- Each group makes a still image or tableau of that moment;
- Each person decides on one line of dialogue that they were saying which sums up how they were feeling/what they were thinking at that moment;
- In turn, each group presents its frozen moment, including the dialogue, as the teacher plays a recording of the sound of a raging and dangerous river.

More about drama strategies

Drama strategies are the different performance forms which, when combined, build and make a process drama happen in action.

We have made reference to the elements of theatre at different points of my assignment – focus, metaphor, tension, symbol, contrast, role, time and space, which are common to all forms of drama experience. Drama strategies, therefore, encapsulate in their different forms, these same key elements of theatre. So, if we return to the river example, we can see that the reason the first example fell apart at the seams was because the inappropriate choice of ‘whole-group improvisation’ led to the elements of role and tension being lost.

But we can also see from the river example that different parts of a process drama can be ‘acted out’ in different ways. There is a common pool of performance forms available on which different theatre genres may draw. These forms can be combined together in a wide variety of ways to enrich, enliven and deepen the quality of the drama experience. So, when teachers choose strategies – performance forms – from an informed position and, therefore, relate them to the experience of their students, they are able to create dramas which provoke stimulating thought and discussion; and precipitate the participants into action.

Well-crafted process drama engages participants emotionally, kinaesthetically and cognitively by providing opportunities to develop new perspectives and insights through an empowering framework for the exploration of ideas, feelings and developing meaningful new perspectives and insights. The choice of an appropriate strategy at each point as the drama unfolds, added to the choice of learning area, context, role, frame and sign is, in my view, the means by which well-crafted process dramas are made.

‘So where do these appropriate strategies come from?’

There is a wide range of performance forms available in theatre/drama to establish context, move the narrative forward, explore and deepen the meaning and provide the opportunity to reflect upon the experience for the audience. In process drama we need to make different parts of drama happen in different ways to maximise the learning opportunities for the students, so that they make meaning for themselves.

Let us explore this a bit more. When we watch a staged play as part of an external audience, we may observe actors who narrate sections of the story while it is being enacted by others. Or a soliloquy may allow us to hear what’s going on in a character’s mind. An aside may startle us as a character appears to step out of the action of the play and communicate directly with the audience rather than with other characters on stage.

Action may be mimed, dialogue conducted between characters, sound effects used to create moods and atmosphere. As members of a watching audience, we have become familiar with a whole range of theatre forms and skilled in understanding them in order to extract meaning from them.

There is no watching audience in process drama, but the internal audience is always present and we need to draw upon this wealth of theatre forms in this genre, too, in order to make meaning for that audience - that is, the participants themselves.

‘How many strategies are available for a drama teacher to use?’

There are numerous drama strategies, or performance forms, available and Jonathan Neelands and Tony Goode have categorised them and set out written descriptions of 72 key conventions in their book, *Structuring Drama Work*, which is an excellent resource. It is important for drama teachers to be familiar with the range of strategies available to them. The more they have at their command, the more sophisticated will be the dramas they construct with their pupils.

Potential ways of working may not only be drawn from the performance forms of formal western theatre, but are to be found in all sorts of performance traditions. So, whatever cultural tradition teachers are working in, it’s a good idea to note some of the relevant performance forms.

A number of questions can be raised in this context:

Are there special art and craft skills associated with performance in certain traditions– for example, weaving, painting, costume making?

In addition, some of the strategies most frequently used in process drama and other theatre genres have emerged from social settings (meetings, interviews, telephone conversations); technology (rewinding or fast-forwarding the action, sound tracks, slow-motion and sound effects); changing the numbers involved (pair work, whole-group improvisation, small group playmaking); children’s games (freeze/still image, ring play and other formations). What is important to remember is that these performance forms are, simply different ways of presenting human experience.

We have focused on three main techniques: Alternative Perspective, Externalising Inner Conflict, Framing Action, Incongruity and irony.

Conventions relevant to Drama in Alternative Perspective

a. Alternative perspective is described as a convention in its own right, but it is also one of the underlying purposes for many of the other techniques which are described in this assignment. Reporting events, irony, unspoken thoughts and counterpoint are all conventions which can be used in order to provide a different perspective on the

action of the drama. By consciously seeking to provide contrasting views, the teacher can develop in the participants an insight into the fact that events are always subject to alternative construction and reinterpretations.

Just as fresh perspective is thrown on a family in *An Inspector Calls* by J. B. Priestley and on a simple domestic scene in *Our Town*, virtually any drama can be given more depth by juxtaposing a contrasting view of the events which are unfolding.

The process of providing an alternative perspective on events can be seen both as a specific approach to drama and as a function of art and drama as a whole. It is therefore a suitable topic with which to begin this account of dramatic conventions. The way Wilder uses alternative perspective in *Our Town* can be seen as a metaphor for the way in which the dramatic art process works. Emily's utterance when she returns to her former life, 'So all that was going on and we never noticed', is not at all inappropriate as an insight into the power of drama as an art form. Similarly her comment about life, 'It goes so fast', is also pertinent. Drama frequently works by slowing action down in order to explore experiences in more depth.

There are a number of ways in which an alternative perspective can be provided in the course of creating a drama:

- two versions of the same event are created; for example, A head of House is interviewing two students to get to the bottom of some misdemeanour (perhaps a fight or a broken window). Two versions of how things happened are enacted from the different perspectives of the pupils involved. The simplest approach and the way the students are likely to interpret the task is to reveal how one is telling the truth, the other lying. More subtly, two versions can be shown which both students genuinely believe to be true.
- A diary entry or letter is juxtaposed against the enacted scene; In a play about an expedition to uncharted territory, the leader of the expedition reads aloud reflections on the events of the day in the form of a diary or letter home. This technique is fairly common in the drama literature as a form of summary, but it is used here either to show the leader's self-deception or to inject tension if the intention is actually to deceive.
- A reported version of an event is followed by an enactment of how things actually were; the report of a first date to a friend is set against the ways things were actually experienced. Here the emphasis is on blatant exaggeration and distortion rather than self-deception and the potential for humour is strong.
- The way events were experienced is contrasted with a dream sequence showing how the protagonist wished they could have been;
- In a play about an estranged mother and daughter, the meeting which achieves very little and was full of embarrassing silences is followed by the dream version of how the participants wished things could have been.
- A newspaper article is contrasted with the truth of what actually happened; the account of a crime which describes the perpetrator as callous and calculating is contrasted with scenes which depict the circumstances which drove the individual to commit the crime and hint at the mixed feelings and troubled consciences of those involved.
- The arrival of a stranger changes the perception of events;

A family gathering is interrupted by the arrival of a character who gradually provides an alternative perspective on the scene which is depicted, similar to the technique used in *An Inspector Calls*. For example, it is revealed that one of the family has hidden a criminal past.

The dramatic tension is generated not purely from within the particular scene but by virtue of its contrast with the source of the other perspective, whether this be through writing, commentary, or enacted scene to be fairly simple and ordinary. There is also a pragmatic as well as an aesthetic reason for using this technique because in its simplest form it is very accessible to students.

Second Technique: Externalising Inner Conflict

To illustrate this technique we have chosen an exercise in staging by asking the class to determine how the angels would be represented, how they would be depicted, where they would stand in relation to Faustus. Could the scene be staged in different ways to imply either that the conflict is very much internal to Faustus (a more contemporary interpretation) or that the angels represent the external forces of good and the devil? The technique can be used with just two students representing the different points of view or with the class articulating different aspects of the dilemma. The extracts exemplify a technique in drama, which is effective because of its very simplicity.

Representing conflict can be a useful concrete way of taking stock of key moments in dramatic texts. At the climax of *The Crucible* in Act Four, Procter is hesitating over whether to sign a confession that he was involved in witchcraft. A summary of the conflicting influences on him illustrates that the dramatic situation is more complex than at first might seem. Factors likely to be weighing on his mind in favour of confessing include the following: he will die if he does not confess, his wife wants him to live, his wife is pregnant, many others in the town have confessed, he does not want to project himself as a saint. Against confessing, relevant factors include: he does not wish to give his captors the satisfaction, he knows it is wrong, he knows his wife would not confess, he knows he will lose his integrity and his good name. Unless, we have a grasp of the complexity of the drama at this point, it is hard to understand Procter's sudden refusal to sign his confession because of what appears to be a technicality.

The drama is rendered all the more powerful because Procter, having signed the confession, snatches it back:

Parris: Procter, the village must have proof that –

Proctor: Damn the village! I confess to God, and God has seen my name on this! It is enough!

Danforth: No, sir, it is –

Proctor: You came to save my soul, did you not? Here! I have confessed myself; it is enough!

The central dilemma, which drives Miller's *All My Sons* took place before the action of the play starts. Joe Keller was responsible with his partner for selling defective aeroplane parts, a crime which resulted in his partner being imprisoned but for which he went free. To view Joe purely as a villain, however, is to miss the point of the play which dramatises the myopic loyalty to his own family, which narrowed his sense of moral responsibility. This can best be explored by examining the different pressures, which might have weighed on Joe at the time he allowed the engine parts to be sold.

The technique can also be employed to examine a particular speech in a play. Hamlet's 'To be or not to be...' speech lends itself to expression in the form of a conflict between two courses of action. I have taken into account the suggestion that one of the ways drama illuminates human experience is paradoxically by simplifying in order to reveal some of its complexities. In reality, internal conflict is experienced in more complex ways than is implied by the simple technique of giving voice to alternative courses of action or pressures on decision-making. In life people who are faced by a difficult decision do not necessarily have a firm grasp of alternative courses of actions and the reasons for taking one or the other. The inner conflict experienced in those situations is often *felt* as chaotic uncertainty, without a logical analysis of possible choices. The externalising process is not therefore necessarily the same as the technique of thought tracking whereby the actual thoughts of a character are spoken aloud.

Externalising inner conflict in this way can be used as a starting point for drama, as a means of bringing clarity to an ongoing drama in order to crystallise possible courses of action, or as a way of slowing the action down in order to emphasise and summarise central dilemmas.

Examples illustrating some of the various possibilities

- A managing director is deciding whether to sack an employee who has a dependent family but who has been found stealing. The technique is equivalent here to giving two sides of an argument, but it is given more dramatic impact by representing the dilemma in the form of voices speaking directly to the individual. On

the surface, the manager may have to weigh up the humanitarian arguments against the risks of setting a dangerous precedent if he is lenient. At a deeper level there may be other factors at work: he himself was given a second chance in similar circumstances at an early age in his career, or he knows that he is perceived as a soft touch by some of his colleagues.

- In a modern drama based on the Pied Piper, the conflicting influences working on the mayor at the point when he has to decide whether to pay the agreed sum of money are articulated aloud. This exercise may be a useful preliminary to enacting a town council meeting at which the decision will be taken. It can also explore whether the mayor might have had any genuine motives for renegeing on his promise.

Students can be taught to incorporate this non-naturalistic technique into their own group plays which very often will include internal conflicts.

Third Technique: Framing action

The extract from *The Crucible* can be used as the stimulus for work on the text itself.

1. If we take the dialogue without any prior knowledge of what happens earlier in the play, and without the framing action and stage directions, it could easily be read as a simple domestic exchange between a married couple. The way Elizabeth delivers the opening question ‘What keeps you so late...?’ will depend on the context and can express

- Genuine concern and worry
- Mild curiosity but welcome
- A strong element of accusation
- Considerable anger.

Just as the perception of an audience can be framed by various factors which precede the opening dialogue, it is helpful for pupils to be provided with a ‘way in’ to the study of a play. The technique of framing action can be introduced to students as a convention to consider in their own small-group play making or a way of giving them a starting point for their work.

Fourth Technique: Incongruity

Incongruity refers to the bringing together of discordant or disparate elements in drama. One of the unusual features of the first act of *Top Girls* by Caryl Churchill, on which this section is based, is the strangely incongruous mix of characters who are assembled for the dinner. It will be noticed in the case of Churchill’s play that the meaning and symbolic force of the grouping of the characters derives from the fact that they do have *something* in common. Once it is accepted that the normal boundaries of historical time in fiction and non-fiction can be transgressed, the imagination can soar towards the surreal. However the lack of an obvious source of conflict or tension normally associated with drama is compensated for by the impact derived from incongruity in the mix of characters.

For such a project to have depth it is necessary for the group to have some common factor, e.g. people who have been falsely accused (Timothy Evans who was wrongly executed in the 1950s, Donalbain from *Macbeth*, Farynor, the baker thought responsible for the Fire of London), or fathers whose children have caused them upset (King Lear, the father of a modern pop star, the father of the Prodigal Son).

To imitate Churchill’s technique in this way is a challenging task. However, there is a more common form of work using a similar principle, which might be termed ‘documentary drama’. The incongruity here derives from the mix of time contexts; modern technical resources and conventions are used to investigate events at the time they happened, using a modern perspective. By deliberately exploiting incongruity the drama can be liberated from the type of *faux pas* that one might expect students to make in a project of this kind.

A drama documentary on the Fire of London supposedly made two or three weeks after the event but using modern resources can use the documentary evidence from the time, such as diary accounts, letters, public records, contemporary prints, to create the programme (Milne, 1986). The advantage of the approach is that a mixture of scripted and improvised work can be used, providing various forms of security for different students. This type of project can be undertaken as independent small-group work or with different teams of reporters working on different aspects of the project.

Studio interviews, expert opinions on the construction of the houses, interviews with characters and outside reports from Pudding Lane, where the fire is believed to have started are some of the conventions that can be used successfully.

Lord's Day. Some of our maids sitting up late last night to get things ready against our feast today, Jane called us up, about three in the morning, to tell us of a great fire they saw in the City. So, I rose, and slipped on my nightgown and went to her window and thought it to be on the back side of Mark Lane at the farthest, but being unused to such fires as followed, I thought it far enough off, and so went to bed and to sleep.

There is no reason why the incongruity could not be taken further with interviews between a modern fire-fighter and a citizen at the time.

Fifth Technique: Irony

Clearly the study of irony as it occurs in scripted drama is an important ingredient of drama teaching.

It is helpful to make a distinction between *dramatic irony* and *irony within drama*. The former occurs, as in the example when the audience knows more about a situation than the characters on stage. Thus for Duncan to call Lady Macbeth 'our honoured hostess' is in marked contrast to the way the audience views her at this point. The same is true when Banquo declares that 'the air is delicate'. This is ironic in itself but could also be said to contrast with Lady Macbeth's prayer in the previous scene:

Come, thick night,

And pall thee in the dunnest some of hell....

We intend in our teaching to examine some of the ways in which an awareness of the role of irony in drama can also be of value in pupils' own creative work and can inform the teacher's planning and structuring of drama experiences, including choice of approach. Spontaneous improvisation in which the outcome is not defined in advance has always been highly valued in drama in education because it can provide very rich and emotionally engaging experiences. What might be lost in the excitements of spontaneous engagement in drama is gained by the potential for crating extra levels of meaning by the injection of ironic undertones.

Irony is more usefully described not so much as a teaching technique or convention but as a way of thinking about the way drama operates at multi levels.

The dialogue becomes ironic if the context is changed and there are, for example, two homeless people on the streets sharing half a sandwich and a bottle of milk they have stolen. Alternatively, A might be a wife who has just had a row with B, her husband, because he expects her to wait on him too much.

- A. Your mother rang while you were out.
- B. What does she want now?
- C. She wanted to make sure you were Ok.
- D. I'll ring her back and tell her I'm fine.

Drama, which is carefully crafted and constructed, is more likely to have the potential for irony.

However, we have attempted to summarise and illustrate above five of the main drama techniques that can most effectively be used in classroom Process Drama. Grasping them all and knowing when to use them and what effect they will have upon the drama, will obviously take time. It would be unreasonable to expect a teacher to have a complete grasp of the whole repertoire of available theatre forms from the outset. We believe that any teacher must build that repertoire of strategies, as must the pupils, for it is in this area that both pupils and teachers will learn most about what theatre form can do within process drama. It is in using a range of drama strategies that students and teachers, like all good theatre practitioners, will continue to explore, test and stretch the boundaries of the art form.

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