

Web-Sites * www.stagemilk.com > Drama activities by real actors before performing their performance. *
y/National Theatre > Some videos will be watched through their channel.

Drama vs Theatre

Drama

- Interaction between two or more people that conveys meaning.
- Process rather than product that is the focus of drama.

Theatre

- Interaction between people for the benefit of an audience.
- Must convey meaning among the performers and between the performers and the audience.

History of Drama in the Classroom

1968 (Douglas Barnes)

- * Democracy in Education.
- * British tradition of theatre, little to do with authentic communication.

1976 Richard Via

- * Brought Drama into the Second Language Classroom.
- * Product over Process.

1978 Maley & Duff

- * "Appropriacy of language"
- * Process over Product.

1981 Susan Holden

- * Fills gap between traditional language education and pragmatic needs of the students.
- * Sociolinguistic approach to language learning.
- * Forming a community of practice that engages the learners into the lesson, into the collaboration.

Dramatic Activities

* Simulations

- Dramatic, communicative activities that ask students to solve a problem as themselves.
- Synonymous with task-based language teaching.

* Role-playing

- An extension of simulation where students are asked to take on different personas other than themselves with motivations and attitudes matching those new personas.

* Hot-seating

- Interviewing a character or role-player who remains 'in role.' Group and teacher can ask questions. This may be done by freezing the improvised action and removing the characters, or by sitting them formally on the 'hot-seat' to face questioners.
- Encourages insights into character and roles, highlighting motivations and personality, and reflective awareness of human behavior.

* Teacher-in-role

- The teacher stimulates and directs the drama from within by adopting a suitable role. This can excite interest, control the action, incite involvement, provoke tension, challenge superficial thinking, create choices and ambiguity, develop the narrative and create possibilities for the group to interact in role.
- Removes some degree of power and status from the teacher but replaces it with negotiated role relationships.

* Improvisation (Doğaçlama)

- Children work in small groups to plan, prepare and present improvisations as a means of expressing understanding of a situation, idea or experience.
- Requires excellent negotiating skills on the part of the participants.
- Good for sequencing ideas, selecting content, exploring characterization, devising dialogue and events, gaining performance skills and developing confidence in expressive performance.

* Role-reversal

- At a key moment in the drama, selected by the teacher, children take on roles representing a different status, viewpoint or occupation.
- This is an effective convention for examining social interaction, opposing viewpoints, relationships and motives.

* Thought-tracking

- Individual students, in role, speak their inner thoughts. The teacher freezes the drama and taps a chosen character on the shoulder to indicate that they should speak their thoughts or feelings within the drama.
- Thought-tracking slows the action down by allowing it to pause, enables the children to reflect on events and establishes what the characters are thinking or feeling at a specific moment in drama - which may or may not reflect what they have been saying out loud.

* Mime

* Physicalizing Pronunciation

* Living Pictures

* Debate

* Reader's Theatre

* Alternative Ending

Everyone Loves a Good Metaphor

Language teachers sometimes behave like the owners of large estates, putting up high walls round their territory and signs saying 'No Trespassing.' Drama is like the naughty child who climbs the high walls and ignores the 'No Trespassing' sign. It does not allow us to define our territory so exclusively, it forces us to take as our starting point life not language. It may involve music, history, painting, mathematics, skiing, photography, cooking-anything. It does not respect subject barriers.

The language teacher will be wise to take advantage of this to enliven their work. Once his students have discovered that there is another world, much closer and more real than that of the [the textbook], the problem of 'how to keep their interest' will gradually disappear. And, strangest of all, this other world does not need to be conjured up with expensive equipment, all that is needed is a roomful of human beings.

Introduction to Greek Drama

Origin of Drama

- * Drama was developed by the ancient Greeks during celebrations honoring Dionysus.
- * Dionysus is the god of the wine, which produces grapes for wine.
 - Wine was associated with resurrection and suffering.
- * With the inclusion of many choral songs, the early Greek plays resembled what we call opera today.

Festival of Dionysus

- * The Festival of Dionysus took place in Athens over the course of five days in March or April.
- * During the first day, the Greeks held a procession honoring Dionysus in which all citizens participated.
- * During the festival's second day, the choral songs were performed.
- * On the last three days of the festival, the actors performed three tragedies, one satyr (satire - mock tragedies) play, and one comedy.
- * The archon, a state official, selected three poets to compete for the prizes in the tragedy division.
- * The choregos, a wealthy, prominent citizen of Athens, was required by law to pay for the cost of training and costumes for the chorus.
- * A jury of 10 citizens selected the winning poet.
- * The playwright served as a sort of teacher, offering plays for the ethical and moral improvement of his fellow citizens to insure the spiritual survival of the community.

The Greek Theatre

- * Theatron: Area of seats for the audience hollowed out from the hillside.
- * Orchestra: Large area in front of the stage where the chorus sang and danced.
- * Thymele: The altar centered in the orchestra used for sacrifices to Dionysus.
- * Parados: Walled walkway used by the chorus to enter and exit the stage.
- * Pro-scenium: a long, low stage behind the orchestra.
- * Skene: Building that contained the actors' dressing rooms.

Greeks' Special Effects

- * There were no curtains, intermissions, lights, or microphones.
- * Consequently, all the scenes took place in daylight settings, all scene changes had to be built into the actor's dialogue, and the chorus and actors had to have strong voices.
- * Deus ex machina : god from the machine : type of crane used for suspending figures who portrayed gods.
- * Ecclema: a moveable or revolving platform.

The Actors

- * The Greek name for an actor was "hypocrite."
- * As there were only 3 actors, they wore masks to play multiple parts.
- * All actors were men, because it was considered undignified for women to appear on stage.
- * Actors wore padded costumes, wigs, and high-heeled boots to make them taller and give them added dignity and power.
- * Actors had to be able to speak in poetic language and sing using a loud and clear voice.

The Chorus

- * The chorus was led by a conductor and consisted of singers and dancers who moved and sang together, acting as one character.
- * A Choral Ode was chanted or sung in unison.
- * Originally, they Chorus started out with 50 people, but Sophocles fixed the number at 15.

The Stories

- * Originally, the stories were hymns and prayers honoring the gods, especially Dionysus.
- * Over time, the content of the stories changed to legends of Greek leaders and heroes.

The Greek Tragedy

- * Late point of attack.
- * Violence and death offstage.
- * Frequent use of messengers to relate information.
- * Usually continuous time of action.
- * Usually single place.
- * Stories based on myth or history, but varied interpretations of events.
- * Focus is on psychological and ethical attributes of characters, rather than physical and sociological.

Greek Tragic Hero

- * The Greek tragic hero had to be a man or woman capable of great suffering.
- * The tragic hero is brought to disaster by hamartia, or a single flaw in a person's character.

Homework

- *Underline the parts in which you feel hamartia.

Hubris

- * Hubris is defined as excessive pride.
 - Think of at least three modern examples of characters whose downfall is caused by their hubris.
- * Hubris leads to suffering and then to an understanding (catharsis) of man's place in the system of life.
 - Catharsis an emotional release caused by an intense emotional experience.
- * The purpose of a Greek tragedy is to learn a lesson through the catastrophes that befall the characters on stage and to understand that their misfortunes are a result of not following the will of the Gods or trying to avoid their own destinies because of hubris.