

Reflective Practitioner Guide To Misadventures In Drama Education Or What Was

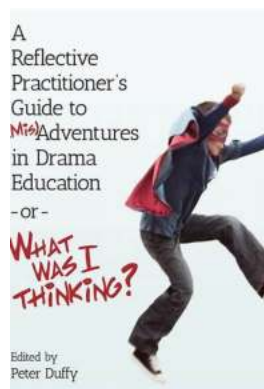


Drama education is an exciting and dynamic field that provides a creative outlet for students of all ages. Whether it's in a formal classroom setting, a theater production, or an extracurricular activity, drama offers a way for individuals to express themselves and explore the world around them. However, like any educational endeavor, drama education can be filled with misadventures that challenge even the most experienced practitioners. In this reflective practitioner guide, we will explore some common misadventures in drama education and provide insights on how to navigate them effectively.

Misadventure 1: Casting Conflicts

One of the most common misadventures in drama education is dealing with casting conflicts. It can be challenging to assign roles to students, especially when there is high demand or limited casting options. As a reflective practitioner, it is essential to have a fair and transparent casting process. Communicate clearly about the criteria you will be using to make casting decisions, and consider implementing a rotation system to ensure everyone gets a chance to shine:

"Casting conflicts can be disheartening, but embracing a fair and transparent casting process can help alleviate tensions and maintain a positive learning environment."



A Reflective Practitioner's Guide to (Mis)Adventures in Drama Education - or - What Was I Thinking? (ISSN)

by 汐街コナ (1st Edition, Kindle Edition)

★★★★★ 5 out of 5

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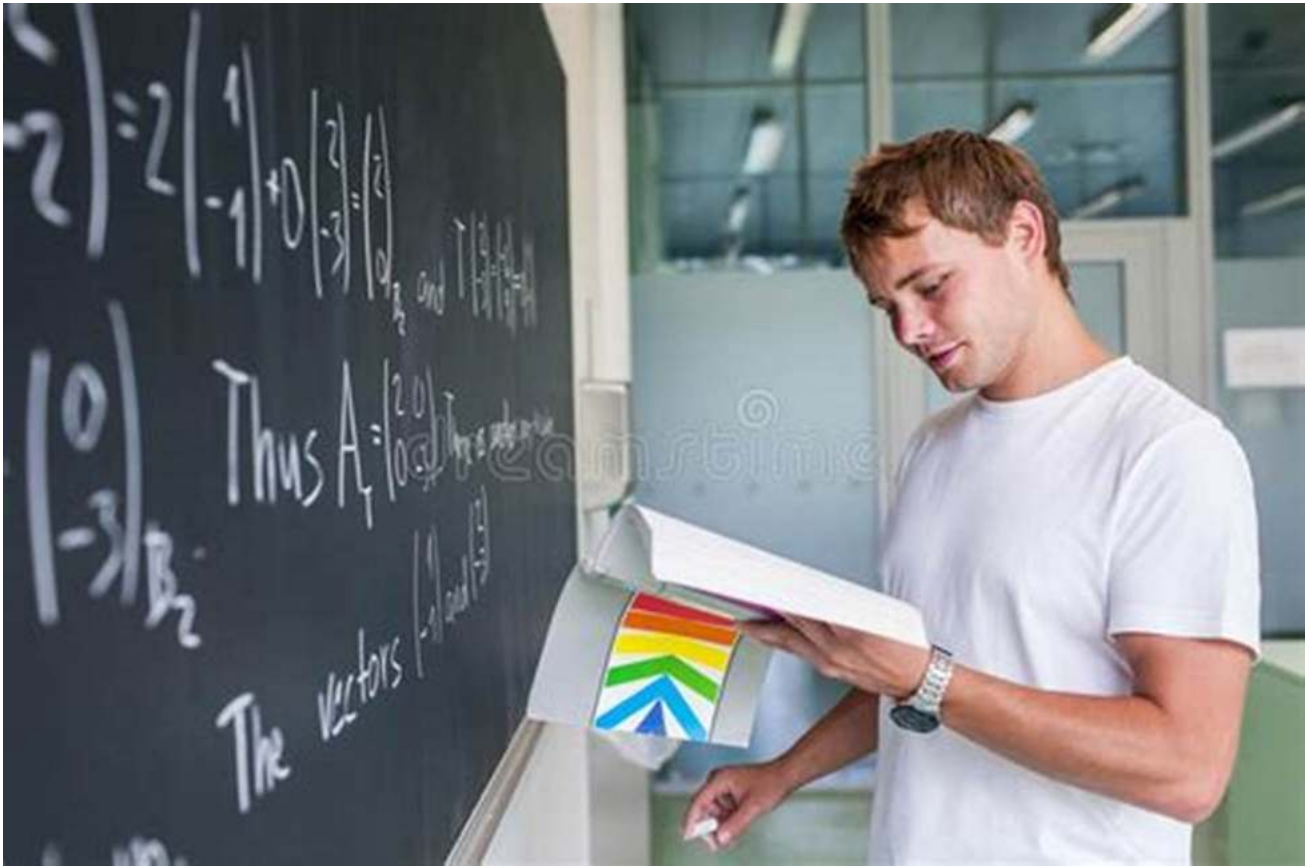




Misadventure 2: Technical Mishaps

Technical mishaps can sometimes derail even the most meticulously planned drama productions. From malfunctioning props and costumes to issues with lighting and sound equipment, these misadventures can cause stress and frustration for both practitioners and students. To overcome technical mishaps, it is crucial to:

- Have backup plans for essential equipment
- Encourage problem-solving and improvisation skills
- Practice contingency measures during rehearsals



Misadventure 3: Lack of Engagement

Keeping students engaged throughout the drama education journey can be a real challenge. Whether it's due to distractions, disinterest, or other factors, a lack of engagement can hinder the learning experience. As a reflective practitioner, try implementing the following strategies to boost engagement:

- Incorporate interactive and hands-on activities
- Connect the drama curriculum to real-life experiences
- Encourage peer collaboration and feedback

ACTING SKILLS

Improving your acting skills can help in any situation where there is an audience. Think about **what** you are trying to show and **how** you are trying to show it.

FACIAL EXPRESSIONS

Show the thoughts, feelings and emotions of the characters you are portraying. Make them larger than life so the audience can see what you are doing, especially if they are a long way back.



VOICE



Hold an audience's attention by making yourself interesting to listen to. Speak slower and louder than normal using pauses, emphasis and variety in tone, pitch, rhythm, and volume. You need a **Stage Voice** which is clear for the audience.

GESTURE

Make your performance visually interesting. The types of gestures you use; aggressive, authoritative, nervous or exaggerated will send messages to the audience about your character's personality, mood and situation.



STANCE



The way you hold your posture on stage will portray your character's age, personality and mood. Your character's stance may change according to what situations they are in.

REACTING

The audience is always looking at you, even when you're not speaking. You are not on the radio, so show how your character is reacting to what others are saying and doing through use of body language and facial expression.



MOVEMENT



The audience will get a sense of your relationship with other characters by how close you are standing to them and the direction you are facing. In your scene decide who should be dominating the space. Hovering by the door for example, may show that you can't wait to leave!

LEVELS

Use levels to help indicate status. One character may be on a higher piece of staging or platform, or it may simply be that one character is standing and another is sitting. It is usually easier to play the dominant, more powerful character if they are on a higher level.



MOTIVATION



Research the text to identify your character's thoughts, feelings and emotions. Understanding your character's motivation will help you give a believable and realistic performance.





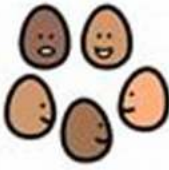


Misadventure 4: Communication Breakdown

In drama education, effective communication is crucial for successful collaboration and planning. However, miscommunication can often occur, leading to misunderstandings and conflicts. To prevent and navigate communication breakdowns:

- Establish clear channels of communication


- Encourage active listening and regular check-ins
- Document important conversations and decisions

I can identify some of the roles within drama.

 <p>playwright</p>	 <p>actor</p>	 <p>cast</p>
<p>The person who writes the drama.</p>	<p>The person who plays a role in the drama.</p>	<p>The group of people who play the roles.</p>
 <p>audience</p>	 <p>director</p>	
<p>The people who watch the drama.</p>	<p>The person who gives the instructions to the cast.</p>	

Communication Friendly @SchoolsNlc

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Misadventure 5: Performance Anxiety

Performance anxiety is common in drama education, and it can affect students at all levels of experience. As a reflective practitioner, it is essential to create a safe and supportive environment where students feel comfortable taking risks and expressing themselves. Some strategies to address performance anxiety include:

- Implement relaxation techniques and warm-up exercises
- Encourage peer support and constructive feedback

- Celebrate individual growth and progress over perfection

Helping Children Overcome Performance Anxiety



It is important for children to set goals & work towards achieving these goals, however sometimes they may find themselves pressurized.

Parents can follow some simple tips to help their children overcome performance anxiety.

- Convince your children that you support them in what they are doing irrespective of the result.
- Teach them to focus on the work & enjoy it rather than worrying about the outcome.
- Help them discover themselves and encourage them to pursue the activities they are passionate about.
- Have confidence in children to let them be their true self. This will significantly boost their self-esteem.

Misadventure 6: Time Management Challenges

Time management is critical in drama education, as there are often deadlines to meet and limited rehearsal time available. Reflective practitioners can address time management challenges through:

- Setting realistic goals and expectations

- Organizing rehearsals and activities efficiently
- Implementing time-saving strategies, such as dividing tasks and assigning responsibilities



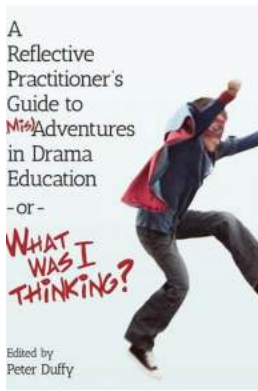
Misadventure 7: Balancing Creativity and Curriculum

Drama education often requires finding a balance between encouraging creativity and meeting curriculum goals. As a reflective practitioner, it is essential to:

- Design lessons that incorporate both artistic expression and learning objectives
- Allow space for student input and exploration
- Regularly review and adjust lesson plans to ensure alignment with curriculum requirements

Spring 2	<p>Scripted piece- The terrible fate of Humpty Dumpty</p> <p>Students will explore the story of 'The terrible fate of Humpty Dumpty' through script work, while using empathy to consider the consequences of bullying. Students will learn the skills of script reading and memory skills while using the techniques learnt in Summer 2 of hot seating, spill scene, thought tracking, cross cutting and teeze home.</p>	<p>Shakespeare</p> <p>Students will explore Shakespearean language as well as his theatre style. They will learn about the history of Shakespeare and how he changed how we view theatre today. They will learn what his theatres were like and the challenges the actors would have faced. Students will get a knowledge of a selection of Shakespeare's plays and perform short extracts.</p>	<p>Scripted piece – DNA</p> <p>Develop skills necessary for analysing a piece of dialogue in drama to be able to perform it appropriately.</p> <p>To perform either modern or classic texts imaginatively using effective physical and verbal techniques.</p> <p>Understanding of relevant stylistic characteristics in relation to being in character.</p> <p>Ability to memorise lines.</p>	<p>Devised piece</p> <p>Students will look at the hidden meanings and messages behind a variety of stimuli. Students will use their prior knowledge of theatre styles and theatre techniques to make their own decisions in what makes effective theatre with a specific impact on their audience. Students to know their intention with their piece and to be creative within their theatre style.</p>	<p>Performance from a text</p> <p>As above</p>
Summer 1	<p>Scripted piece- The terrible fate of Humpty Dumpty</p> <p>As above.</p>	<p>Design</p> <p>Students will learn about the different types of stages and the different parts of a stage. They will start to explore how lighting can be used to create meaning as well as thinking practically what set would need for different productions. Students will work towards designing a set and costume for a given text.</p>	<p>Blood Brothers</p> <p>Students will learn the plot of Blood Brothers and explore the themes/characters practically. By the end of the unit students should know each scene well and be able to answer a range of exam style questions on how they would perform each character physically and vocally. Students also need a level of design knowledge for set and costume in order to demonstrate an understanding of the context and the playwright's intentions for the play.</p>	<p>Devised piece</p> <p>As above</p>	<p>Written exam</p>
Summer 2	<p>Comedy</p> <p>Students will be learning about the conventions of comedy and how it has evolved over the years. They will start with looking at the genre of Slapstick comedy, followed by movement to music and then sarfe comedy.</p>	<p>Pantomime</p> <p>Students will be learning about the conventions of pantomime and how it originated. They will learn about the history of pantomime and how the actors perform, certain stock characters, as well as the use of audience participation and character development.</p>	<p>Blood Brothers</p> <p>As above</p>	<p>Devised log and Theatre review</p>	<p>External examinations</p>

While misadventures in drama education are inevitable, having a reflective practitioner's mindset can transform them into valuable learning experiences. By acknowledging and addressing common challenges such as casting conflicts, technical mishaps, lack of engagement, communication breakdowns, performance anxiety, time management challenges, and balancing creativity and curriculum, you can navigate the world of drama education with confidence and success.



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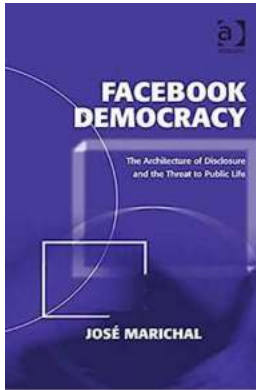
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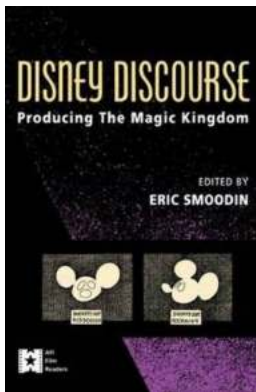


This collection of essays from many of the world's preeminent drama education practitioners captures the challenges and struggles of teaching with honesty, humour, openness and integrity. Collectively the authors possess some two hundred years of shared experience in the field, and each essay investigates the mistakes of best-intentions, the lack of awareness, and the omissions that pock all of our careers. The authors ask, and answer quite honestly, a series of difficult and reflexive questions: What obscured our understanding of our students' needs in a particular moment? What drove our professional expectations? And how has our practice changed as a result of those experiences? Modelled on reflective practice, this book will be an essential, everyday guide to the challenges of drama education.



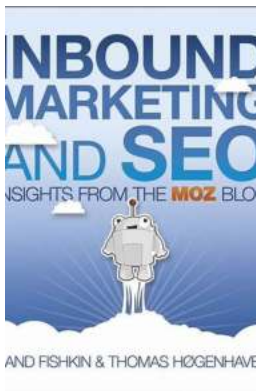
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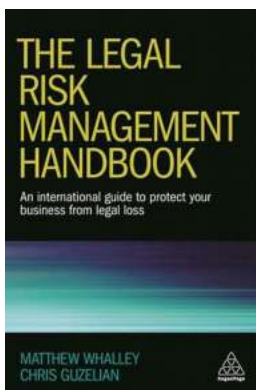
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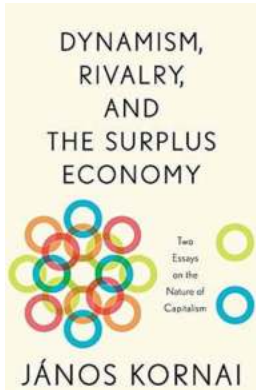
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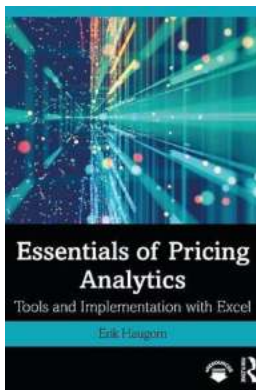
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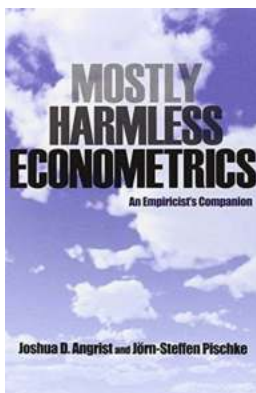
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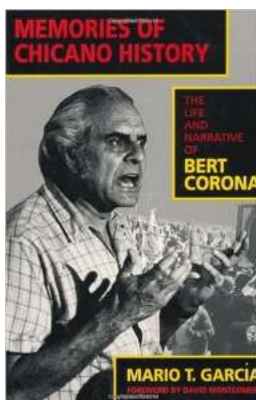
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