Session Sendout

Session Outline
Opening Activity: Water in Your Day: Brainstorming water activities, introduction of pantomime/object work, pantomiming selected water activities

Water Inventory: Determining how much water we have in the room, placing it in context of world water statistics

Standards

Group Activity: Okaseni, Tanzania

Process Drama Definition and Overview

Process Drama Strategies: Trial, Debate, Pinky/Thumb, Tableaux, Monologue

Small Group Case Studies: Five World Sites
Mime/Object Work

Mime: the theatrical technique of suggesting action, character, or emotion without words, using only gesture, expression, and movement.

Object Work: improvising/miming (physically non-existent) objects in the environment in which the improvised scene takes place.

Mime Guidelines:
- Movement & Gesture
- Facial Expressions
- Specificity
- Exaggeration
- Audience Awareness

Water in the World

Water Use Around the World:
On a daily basis, humans use 10 billion tons of freshwater worldwide
Graphic of water use in US, France, India and Mali:

Getting Water in Africa: Afar, Ethiopia: Aysha walks 4 hours to get water. She uses 5 liters per day.
www.unicefusa.org/stories/how-long-does-it-take-get-water-aysha-eight-hours-day

Dairy Cows: A milking dairy cow drinks about 30 to 50 gallons of water each day
Shower v. Bath: 10 minute shower – 25 gallons / bath - 70 gallons

Evian: At Evian-les-Bains, France, they fill 8 million bottles a day, only 5-10 percent of the water available at the springs

Most Rainfall: Mawsynram, India / 12 meters/Year
Least Rainfall: Atacama Desert, Chile / .1 in./Year

Sample Standards

Georgia Standards of Excellence (GSE)
S3L2. Obtain, evaluate, and communicate information about the effects of pollution (air, land, and water) and humans on the environment.
S4E3. Obtain, evaluate, and communicate information to demonstrate the water cycle.
S6E3. Obtain, evaluate, and communicate information to recognize the significant role of water in Earth processes.
S7L4. Obtain, evaluate, and communicate information to examine the interdependence of organisms with one another and their environments

Georgia Standards of Excellence (GSE) – Fine Arts
TA8.CR.2 Develop scripts through theatrical techniques.
TA4.PR.1 Act by communicating and sustaining roles in formal and informal environments.
Improvisation

IMPROVISATION is ‘making it up as you go along.’ Improvisation is based on shared or agreed-upon premises or circumstances, from which participants develop a scene or story in an impromptu or extemporaneous fashion. Dramatic improvisation is a fundamental form of human communication, play, and exploration, and most people begin to engage in it as toddlers.

Tools/Rules for Effective Improvisation:

ACCEPT ALL INFORMATION – Actors should be in agreement on the nature of the imaginary world and imaginary situation, and that agreement accumulates during the improvisation. Note: the actors must ACCEPT, but the characters may not – characters may have different viewpoints on the same common circumstances.

LISTEN AND RESPOND – Actors should attend to each other, share the scene, and respond both verbally and non-verbally. Gaps and overlaps are acceptable elements in natural patterns of listening and responding.

MAKE STRONG CHOICES – Actors should make choices that support the reality and plausibility of the scene, create conflict and tension, and provide both support and challenges for other actors in the scene. Choices should include details.

STAY IN CHARACTER – Actors should focus on their dilemma, objectives and tactics for obtaining their goals, and endow belief upon their partners in the scene. Actors should not take anything in the dramatic situation for granted, and should respond to fellow actors in character and within the circumstances of the scene; such response can help partners to stay in character as well.
Okaseni Readers Theatre

Mr. Mann: Okaseni Village is located in Moshi Rural District, Kilimanjaro Region, northeastern Tanzania. The nearest city is Moshi, about 10 kilometres (6 miles) away. There are two roads from Moshi to Okaseni, that have to be closed a few days each year during the rainy season.

Reader 1: Okaseni Village has a total of four thousand two hundred and ninety nine (4,299) villagers.

Reader 2: Few people have cars or trucks. Old mini-buses run from Moshi to Okaseni every two hours during the day. The buses are crowded and people have to scramble to get on.

Reader 3: The traditional crop in Okaseni is coffee. Villagers also grow bananas, avocados, corn, beans, fruits and some vegetables both to eat and to sell.

Reader 4: The area practices livestock keeping called “zero grazing”, in which the livestock is not let out to feed but is kept in a house and fed there. The village has about 5,000 cows, 5,600 goats and 2,100 sheep.

Reader 5: Okaseni has one school with about 550 students. The village does not have a health clinic or a hospital. The nearest hospital/health clinic is about 7 kilometers away.

Mr. Mann: Malaria is the most common health problem. There are also problems with maternal and child health, stomach problems such as diarrhea, other illnesses caused by lack of access to clean water or primitive toilets. The poor nutrition of small children increases their likelihood of getting sick.

Reader 6: Due to poverty, people can’t pay for water pipes to their homes, and they can’t afford better homes and toilets. This leads to diseases.

Reader 7: The primary power source in Okaseni is hydro-electric power, from a river coming down the mountain. But most people can’t afford the connection charges and user fees.

Reader 8: Okaseni does not have computer facilities or access to the internet. Cell phones are common, but villagers with a phone have to ask neighbors with electricity to charge it for them if they don’t have electricity at home.

Mr. Mann: There has been increase in poverty because of a fall in the price of coffee in the international market, and increases in production costs. The government wanted to borrow money from the World Bank, but the Bank insisted that the government stop giving subsidies to the farmers.

Reader 9: People who have traditionally farmed coffee have not been able to find other kinds of work. Many young people have no jobs. They have not explored other possibilities, such
as processing ripe bananas into juice for export, or exporting avocados to other markets besides just the neighboring areas.

Reader 10: To make some income, people have been cutting down trees that have grown in the area for centuries. That is damaging the environment of the region. Also, due to global warming, the snow on Mount Kilimanjaro has been melting at an alarming rate.

Here are some ideas to improve life in Okaseni:

(1) **Clean water**: it is too expensive to provide tap water to every household, but creating more water tap points for people who don’t have water sources nearby, and building reserve tanks to store water, could be very useful. This will help ensure that people use clean water, and decrease disease and reduce the time that women and children spend fetching water from far away.

(2) **New Skills and Technology**: helping young men and women develop new skills such as building, carpentry, welding, vegetable gardening, environmental conservation, acting as local tour guides, and even starting their own businesses, to name but a few. This could involve setting up a “Village Communication Centers” where people can access the internet and TV/videos, to learn technology skills as well.

(3) **More trees**: Okaseni depends on the rains and snow on top of Mount Kilimanjaro as water sources; cutting down trees without planting new ones increases erosion. Establishing tree nurseries in primary schools to distribute free seedlings to villagers will be extremely useful. Trees can grow crops, such as bananas and avocados.

(4) **Developing tourism**: tourists come to Moshi town to climb Mount Kilimanjaro and see the local wildlife. Okaseni could attract tourists by establishing a small “Museum of Chagga Heritage”. The Chagga people who live on the slopes of Mount Kilimanjaro have a rich culture that includes customs and beliefs, food, traditional houses, clothes, traditional dances and folklore. This would bring steady income to Okaseni and help to respect the area’s resources.

(5) **A Health Center**: a small medical dispensary, for keeping and giving out medicines, would help to relieve people’s suffering and save lives. A small house with about four rooms and toilets could serve this purpose. The Center would have basic equipment and medicines.

**Okaseni Improvisations**

Divide group into affinity groups: Farmers, Healers, Town Leaders, Elders, Youth
Have participants choose character name
Announce premise: a government grant to address a water issue
Have groups discuss priorities for use of grant
Conduct Community Meeting to determine use of grant
Process Drama

Woodruff Arts Center Educator Conference
June 4-5, 2017
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Process drama is a method of teaching and learning drama where both the students and teacher are working in and out of role. . . . [It is] used to explore a problem, situation, theme or series of related ideas or themes through the use of the artistic medium of unscripted drama. Process drama is a dynamic way of working that requires teachers to reflect-in-action, constantly dealing with unique situations that require novel approaches.

- Wikipedia

“Educational drama” suggests all the conventional moving parts of theater—a script, actors who have rehearsed their roles, a director who has coached the actors, and an environment created concretely through costumes, scenery, and props. Process drama does not use any of these familiar theater devices. In process drama, it’s all in its name—this creative instructional method offers teachers and students the experience of an event, a place, or a time period through improvisation rather than rehearsing and presenting a final performance.

Process is the purpose. According to theater scholar and educator, Cecily O’Neill, process drama begins with “a task to be undertaken, a decision to be made, or a place to be explored.” The teacher and students create an imaginary world and work to address challenges or events through dramatic improvisation. So there is no written script. The “drama” is not presented on a traditional proscenium stage but “set” in a classroom, often extended over hours, days, or weeks, and involving all students.

Process versus improv. Process drama differs from other dramatic frameworks such as “theater games,” specifically Viola Spolin’s improvisational acting system developed in the 1950s. Spolin transformed theater education by engaging students in short-term, performance-based activities or games. But with process drama, the focus is not for the students to create a performance for others, but to create an experience for themselves by working through an issue or challenge, making important discoveries about themselves and others along the way. And yet, the development of traditional theater skills, such as listening, speaking, and cooperation, are in fact cultivated and important in process drama.

Teacher in role. Another important difference between process drama and traditional theater education is the teacher’s participation. Typically, theater education finds the teacher directing or coaching. However, in process drama, the teacher takes on a role in relation to the students and participates in the improvisation. It is common that the teacher’s role establishes the environment, shapes sequences and improvisation, models behavior, and generally supports students.
In addition, the teacher’s role often conveys information, such as a reporter or messenger; or creates structure, like a judge or elected official; but the teacher typically cannot make the ultimate decisions. This is the job of the students. The teacher is also not instructing students on how to “act.” Rather, the teacher asks students to pretend and engage their imaginations. The teacher’s role is not permanent. The teacher can step outside the role for classroom management, clarification, or other routine tasks. Think of the teacher as a facilitator. One minute a teacher may be asking questions; the next, communicating the thoughts of a particular character.

**A tool in the theater classroom.** Process drama allows the theater specialist to delve deeper into a dramatic world beyond the boundaries of a written script. In her book, *Drama Worlds: A Framework for Process Drama*, Cecily O’Neill speaks about the benefits of using process drama in a theater classroom. O’Neill suggests that process drama can open doors into dramatic literature and characterization and deepen collaborations between student actors.

**A tool in the generalist classroom.** Process drama can play a powerful role in language arts and social studies curricula, and be an important tool to the “non-arts teacher,” particularly when studying literature and cultures unfamiliar to students. Through improvised dramas, students experience issues personally, providing a deeper connection to the content. The march on Selma, the first Thanksgiving, and the California Gold Rush are but a few moments in history that students can experience through process drama. Teachers also find that writing can be facilitated as students describe the roles they are creating and events they are experiencing through letters, newspaper articles, diaries, and stories. During this classroom opportunity, students gain a greater understanding of material as they recreate different historical periods, people, and issues.

Process drama is not about “acting” but about attitude, experience, and empathy. It is a complex tool, but one that unlocks the classroom and offers teachers depth and breadth across the curriculum.


**PROCESS DRAMA TIPS:**

- There must be a clear conflict, and a moment of decision in which the students make a real-life decision rather than acting out their decision.

- Include some "gray area". Choose topics that make students define themselves through the decisions they make. Stay away from clearly "right" and "wrong" decision making.

- Clarify when you are in and out of role by adding a physical prop to your character (a hat, a tie, etc.).
FORMAL VERSUS INFORMAL TEACHING

<table>
<thead>
<tr>
<th>FORMAL</th>
<th>INFORMAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher is in control</td>
<td>Teacher seems vulnerable</td>
</tr>
<tr>
<td>The event happened &quot;then&quot;</td>
<td>The event is happening now</td>
</tr>
<tr>
<td>Learners are led along</td>
<td>Learners explore</td>
</tr>
<tr>
<td>A quick system</td>
<td>May seem haphazard and non-productive</td>
</tr>
<tr>
<td>Teacher translates concepts</td>
<td>Learners discover concepts</td>
</tr>
<tr>
<td>Holds learner to teacher's pace</td>
<td>Work, learning, and progression is shared.</td>
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</tbody>
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The features of process drama include:
- Separate scenic units linked in an organic manner
- Thematic exploration rather than an isolated or random skit or sketch
- A happening and an experience which does not depend on a written script
- A concern with participants’ change in outlook
- Improvisational activity
- Outcomes not predetermined but discovered in process
- A script generated through action
- The leader actively working both within and outside the drama

Teachers in process drama should see themselves as:
- Structure operators who weave the units of action together into an artful experience
- Artists, the teachers, collaborating with their students, the co-artists
- Building a work in process
- Able to release themselves from their lesson plan
- Capable of finding questions to explore rather than providing answers
- Raising possibilities rather than confirming probabilities

Process Drama Formats

**Trial:**

- Define Crime and accused offender
- Assign roles
- Allow time for prep
- Conduct Trial

**Debate:**

- Define sides
- Establish battle lines
- Conduct Debate

**Sequential Partnered Improvisations - Pinky / Thumb**

- Define a narrative sequence of paired interactions
- Divide the class in half and establish the partnering process
- Lead the class in the improvisational sequence
- Facilitate reflection and/or sharing as appropriate

**Tableaux**

- Frozen pictures created by actors
- Can be silent, talking, or activated in sequence
- Body shapes
- Audience awareness
- Facial expression
- Actor connections

**Monologue**

- An extended speech by a single character; can be part of a larger dialogue or spoken by a character (soliloquy)
- A monologue can be:
  - a pivotal story
  - a decision-making process
  - an expression of deep emotion
  - an attempt to explain or persuade
- Should have: Dramatic arc, sensory awareness of setting,
- Details, movement, conversational voice
The following is a listing and explanation of several process drama tools and how they might be used in the classroom.

1. **Improvisation**—unrehearsed scene co-written with partner(s) without pen or paper. (Example: A slave owner and an abolitionist meeting at a dinner party.)

2. **Teacher in role**—Teacher takes on the role(s) of character(s) within a drama. (Example: Teacher takes on the role of a messenger coming to warn a group of people about a plague coming to their town. Later, he/she takes on the role of the Mayor, another townsperson, or another character within the drama.)

3. **Still Image (Tableau)**—The group takes up different poses to construct a picture describing what they want to say. (Example: A young boy during the Civil War saying good-bye to his family as he goes off to war. Students may use thought-tracking (see below) to extract meaning from the image.)

4. **Freeze-Frame**—A series of linked still images that can describe important moments within a drama, piece of literature, event in history, etc. (Example: Cinderella at home with her Stepmother and sisters, Cinderella wishing she could go to the ball, appearance of the Fairy Godmother, Cinderella with the Prince at the ball, the sisters trying on the glass slipper, Cinderella trying on the glass slipper, the Prince and Cinderella being married.)

5. **Mantle of the Expert**—Students are asked to take on the role of people with specialized knowledge that is relevant to the situation of the drama. (Example: Scientist, President)

6. **Narration**—Teacher narrates part of story or sequence of events to help it begin, move it on, to aid reflection, to create atmosphere, to give information, to maintain control.

7. **Thought-tracking**—Individuals, in role, are asked to speak aloud their private thoughts and reactions to events. (Example: In the above example of a young boy going off to war, audience members may ask questions of the persons playing the boy, his father, mother, brothers and sisters. They may come from the audience, tap the person on the shoulder, and ask their questions.)

8. **Hot-seating**—Students, as themselves, question the teacher in role or student in role to find out more information about the character and their situation. (Example: Teacher (or student) takes on the role of Eleanor Roosevelt. Students ask questions about her life. This is a great technique to use when students are giving reports about people or events.)

9. **Meetings**—The students come together in a meeting (in role) to present information, plan action, suggest strategies, solve problems. (Example: The slaves on board the Amistad meet to determine how they will escape their captors.)
10. **Collective role play**—Several members of the class play the same part simultaneously to provide mutual support and present a range of ideas. (Example: Four students play the part of Abraham Lincoln.)

11. **Decision alley**—Students line up in two lines facing each other. One side favors one side of an opinion, the other side another. A student walks down the “alley,” as each side tries to convince the person of the truth of their opinion. The person who has “walked the alley” tells the class what his opinion is or what he/she has decided after having this experience. (Example: One side of the alley tries to convince the person walking through the alley that marijuana should be legalized, the other side tries to convince the other that it should not be.)

12. **Role-On-The-Wall**—Students outline the figure of a person on a long sheet of butcher paper. They then write on the paper feelings or thoughts they have about the person. (Example: The Mayor in the story of *Rose Blanche* who puts a little boy in a truck to be sent to the Extermination Camps.)

13. Guided Imagery/Visualization—Teacher narrates part of the story while the students close their eyes and visualize sensory details. A writing assignment directly after would augment their sensory impressions. Soft music while visualizing can add depth to the experience.

14. **Pantomime/Movement**—Students act a part of the story using no voice. Music may add to the pantomime. Abstract movement can illustrate an emotion or sensory details of a story.

15. **Soundscape**—Students use voice to suggest the sounds of a certain setting within a story.

16. **Interview**—Students act as newspaper reporters finding out information about a scene.

17. **Choral Speaking**—Students repeat certain lines in unison or divided into various parts according to gender, pitch of voice, character, etc.

18. **Speaking Objects**—Objects in a scene speak about themselves in relation to a character or event as an eyewitness with a viewpoint.

19. **Performance Carousel**—Groups prepare scenes representing parts of the drama story, then arrange them in chronological order and perform them in sequence without interruption.

20. **Eavesdropping/Gossip**—Groups or individuals overhear conversations and report them back to others.

21. **Forum Theatre**—Students enact a scene. Audience can stop the drama, replace or introduce new characters to change the scene.
Small Group Case Studies

Fongafale, Tuvalu
Komik, India
Njaley Samba, The Gambia
San Rafael, Guatemala
Shishmaref, Alaska

Fongafale, Tuvalu  (Fone – Gah – Fah – Lay, Too – Vah – Loo)

Tuvalu is a nation of tiny islands in the Pacific Ocean, about halfway between Australia and Hawaii. Most of its 12,000 people live on just one island, Fongafale. As sea levels rise because of global warming, low-lying island nations Tuvalu might just disappear into the ocean. Researchers have found that reef islands change shape and move, and can grow as sea levels rise. So some islands may adapt and not disappear. But for the areas where people have built cities, like Fongafale, this won’t work because structures like seawalls, roads, buildings, and electricity systems are locked in place. These islands have lost their ability to adapt.

Rising sea-levels cause erosion, surface flooding, and saltwater intrusion into the groundwater. They bring more frequent and severe weather extremes, such as droughts and cyclones (hurricanes). Also, the coral reefs are threatened by ocean warming, leading to the possible collapse of marine ecosystems that provide food and work for islanders.


Komik, India (Ko – Meek)

Komik is the highest village in the world. It is in the Himalaya Mountains in India. The village is running out of water. It can only be reached during the summer by small roads winding through the mountains. For six months of the year, snow blocks mountain passes. During the winter, temperatures can drop to 30 degrees Celsius below zero. There is almost no phone service or internet. Rainfall has decreased in Komik over the last century, and the average temperature has risen. The resulting drought has hurt farmers’ incomes. Recently, the government has tried to help farmers. They’ve provided insurance for crop failures, given farmers drought-resistant seeds, and started a $3 billion project to clean up the Ganges, India's largest and most sacred river. They’ve also provided water tanks and constructed areas to catch rain water.

https://learningenglish.voanews.com/a/the-worlds-highest-village-is-running-out-of-water/3971345.html

Njaley Samba, the Gambia  (En-Jah-Lay Sahm-Bah, the Gam-Bee-Ah)

The town of Njaley Samba, in the African country of the Gambia, has been hit with a serious water shortage because their only open well became muddy and unfit for human use. Now, residents of the village travel more than five miles to the village of Kaba in neighboring country of Senegal. They have to pay for the water there. The water problem lasts all year: during the rainy season, the well gets too full, and the water is not drinkable; during the dry season, the well
becomes dry and muddy. The water crisis is not only affecting the villagers, but also their pack animals. They are using the animals to carry water from Senegal, so the animals are too tired to work the fields.

http://allafrica.com/stories/201711300369.html

**San Rafael Sacatepéquez, Guatemala** (San Rah-Fah-Ell)

San Rafael is a town in the mountains of southwestern Guatemala. Women used to have to wake up before sunrise every day and walk with their children in the dark to collect water from a river two miles away. There were dangers along the way, and the water brought diseases like diarrhea, that were especially hard on the children. But then the village got a $44,000 grant and dug a well. They appointed a Community Assembly to manage the village’s water needs. Now every villager helps to manage the water project. Some people are responsible for the public latrines, others take care of the water pipes, buy gasoline for the water pump, take meter reading or keep records about water usage. In addition, Community Assembly members educate the villagers about the proper use of water. They have guidelines to limit every family’s monthly usage: and they fine people who don’t pay their bills on time. The results have been impressive. There has been a significant decrease in stomach diseases and an increase in residents’ environmental awareness. Many women have become leaders, and the community has learned to work together.

http://www.mdgfund.org/node/2137

**Shishmaref, Alaska** (Sheesh – Mah – Reff)

The Alaskan town of Shishmaref is having to consider moving to a new place. The community of 500 people is located on an island north of the Bering Strait, and has voted to move the entire town because the island is rapidly eroding. The permafrost (the hard frozen ground) is also melting. They are looking at six possible places on the mainland. This is very challenging. Moving the entire village will cost over $100 million dollars. They’ll have to build new buildings, and move little by little. Some people are still against the idea, and it’s hard for everyone to agree on the best place to move to.


**Challenges**

- Structuring the students’ engagement
  - Group size, specificity of prompt or task
- Maintaining the Proximal zone
  - providing balance of context and freedom
- Giving Permission to imagine, speculate, empathize, commit
  - About questions, not answers
  - About critical thinking, not being correct
Process Drama – Recommended Resources


