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**Drama/Theatre in Education and Theatre as an
Academic Discipline: A Question of Nomenclature,
Techniques and Effects**

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Abstract

There has been different ambiguity surrounding the nature and meaning of drama as a concept and as a discipline in institutions of higher learning. Similar ambiguities also surround the nature, meaning and functions of drama as an educational tool. Scholars, literate and non-literate alike can hardly differentiate between drama and theatre; relationship between drama/theatre as a discipline and drama as tool for learning; the relevance of Theatre Arts as an academic discipline in our society and the place of educational drama in nurturing individual potentials among youngsters. It is against the backdrop of these ambiguities that this paper set out to consolidate related terms and concepts into one clear and concise definition. To eliminate ambiguities and inconsistencies that currently exists in the

literature. It further clarifies differences between the art of drama, theatre and the pedagogy of drama / theatre.

Introduction

What is Drama? What is Theatre? What is education? Simple questions it may seem at first, but the majority of people; Theatre practitioners, Drama / Theatre students and educationists alike would not give a precise definition of the words without racking their brain. That is because the words are used synonymously depending on the context in which it is used.

Often time when people hear the word “drama” they automatically think about performance: a representation of an action before a group of people for the purpose of entertainment and probably enlightenment. Others will think towards Aristotle poetics and his explication on the nature, elements and purpose of drama. The layman thoughts will probably tilt towards the act of play-making, acting a play or the act of make believe for the purpose of pleasure.

Similarly, when we talk about education, which centred on learning, we often think about school. We view school in a traditional, formal sense, with designed curriculum for each subject to be studied. Many people believe that true learning can only take place in a formal classroom setting, tailored to rigid school curriculum to be followed strictly. Others feel education, learning occurs in many different forms and environments. All these tentative answers are not wrong; it only depends on the perspective through which we view it.

Though, there may not be a definitive answer to the question of “what is education?” Or “what is drama?” However, we can start thinking about the purpose of education. Is it to educate youth to be responsible citizens? Is it to develop individuals, as well as society, in order to ensure a society’s economic success?” Or is the purpose of education to simply focus on developing individual talents and intelligence? Perhaps, it is the balance of all three that defines education? While our answers and perspective may differ we can perhaps agree that education is important to our existence as humans.

However, whichever perspective we view this answers, they are all correct to a large extent because they encompasses the fundamental philosophy of education for instance, as stated in the FRN National policy on Education Section one; subsection four through nine:

Education is an instrument for national development
.... Education fosters the worth and development of
the individual for each individual's sake, and for the
general development of the society ... the
development of the individual into a sound and
effective citizen and the full integration of the
individual into the community...

In other words education serves two main purposes, both to the individual on one hand and the larger society on the other hand. Perhaps, the individuals make up the society. The individuals potentials if properly harnessed would engender rapid growth, development in the society. Thus education for individual development and individual development for society development is an appropriate phrase for the above analogy.

Against this backdrop, this paper is set out to unfold, unravel, unveil the nature; meaning and scope of drama as a concept, its various applications (nomenclature) in our society and as an academic discipline among; students, parents, guardians, literate and non-literate member of the society who often time refer to the study of Theatre Arts as “clappology” and “jumpology”. Also to elucidate the differences between, and the function of the different tags, label of theatre; theatre-in-education, educational theatre – creative dramatics, community theatre etcetera, within the Theatre Arts discipline.

Drama

Drama is an ancient Greek word meaning “act” or “deed”, coined by the Ancient Greek philosopher, Aristotle in his *poetics* where the term drama culled from, classified different forms of poetry according to basic features he thought could be commonly recognized in their composition. He used the term “drama” to describe poetic

compositions that were “acted” in front of audiences in a *theatron* – theatre.

While Aristotle offered drama as a general term to describe forms of poetry – literature, that were acted. He identified different types of compositions within this category, tragedy and comedy. He regarded comedy as a form of drama because it represented acts that made audiences laugh and he considered tragedy a form of drama because it represented acts that made audience feel pity or fear. The Roman Theorist Horace introduced another view of these poetic forms when he suggested that their purpose was to either delight or instruct. Although various definitions and developments in drama has come after these classical theorists, but the point of departure is minute, that the classical precepts, propositions still remained outstanding in drama study over the Ages.

Drama as Imitation: Aristotle posits that drama is the act of imitation, because they are written to be “represented” – men acting, thus the presentation of the composition required men to act as the men represented in the texts. This system of classification therefore contains a distinction between dramatic texts and performances that often requires further clarification. Aristotle argued that dramatic texts and performances imitated actions or deed performed by people in real life. He called the process of imitation he identified in the dramas he analyzed *mimesis*. This concept has sometimes been used to suggest that written compositions that are “acted” offer representations of activities that copy reality in some way. However, Aristotle’s arguments can also suggest that dramas offer quite unique kinds of poetry because they use real actions, ideas and texts to constructs possible views of reality.

Drama as Action, Aristotle argued that actions in a drama aim to mimic actions rather than perform real actions. While his view has been influential, exploring how the concept of imitation relates to drama is crucial, to our understanding of dramatic “activity” which involves more than simply copying actions that are described by playwrights or performed by people in everyday life. For instance,

someone who performs a murder in a drama is unlikely to produce an exact replica of a murder that has really occurred. Thus, the concept of representation becomes paramount in drama or theatre.

Theatre

The Encyclopedia Wikipedia (2013) defines Theatre as “a collaborative form of fine art that uses live performers to present the experience of a real imagined event before a live audience in a specific place.” The performer may present this experience through the combinations of gesture, speech, song, music or dance while elements of design and stagecraft are used to enhance the physicality, presence and immediacy of the experience. Similarly, the specific place of the performance is also named by the word “theatre” as derived from the ancient Greek theatron, “a place of viewing” and theaomai, “to see”, “to watch”, “to observe.”

Modern theatre derives in large measure from ancient Greek drama, from which it borrows technical terminology, classification into genres, and many of its themes, stock characters, and plot elements.

Theatre today includes performances of plays and musicals, although this kind of theatre can be defined broadly to include opera and ballet, which are not within the scope of this article. Theatre is the melting point of all the arts. The phrase “fine art” as used in the definition implies paintings and decorations that is used to enhance the visual aesthetics of the performance or presentation. It is the combinations of all the other arts; music, dance, sound etcetera and drama inclusive. By elements of design as used above, it implies the visual adornment of the performance. Edwin and Alvin (1999:11) refers to elements of design as “visual aspects – costumes, lighting and some form of scenic background – and a non-visual aspect, sound.”

Drama in this sense implies the dramatic text that is performed; a story, an incident, or an event that has been put into paragraph. It might be a true story about other people; like Ngugi Wa Thiongo’s *The Trials of Dedan Kimathi*, Ola Rotimi’s *If.....Tragedy of the ruled* or Ahmed Yerima’s’s *The Trial of Ovoranwen Nogbaisi*. It might be

an autobiographical story, something that happened to the writer or author. It might be a historical event like J.P. Clark-Bekeredemo's *All for Oil*, Ola Rotimi's *Ovoranwen Nogbaisi* and *Akassa You Mi*. It might be a fantasy, a made-up story with the quality of a dream, like Ojo Bakare's *Once upon a Tower* or Femi Osofisan's *Restless run of the locust*. It might be a myth, such as the legends on which Greek dramatists of the fifth century B.C. based their plays. Whatever the source of the dramatic story, it must be present for theatre to occur. Thus, the drama text in itself could be referred to as drama, but when performed before a group of audience with the combinations of all the other arts, it becomes theatre. To this end, we shall surmise the elements of drama and theatre with the view to establish their relationship. Elements of drama as posited by Aristotle in his poetics are:

- (1) Plot
- (2) Character
- (3) Theme/Thought
- (4) Diction/Language
- (5) Music
- (6) Spectacle

While Edwin and Alvin (1999:12) summarize the elements of theatre as:

- (1) Performers
- (2) Audience
- (3) Director
- (4) Theatre space
- (5) Design aspects: scenery, costume, lighting and sound.
- (6) Text: This includes focus, purpose, point of view, dramatic structure and dramatic character.

Thus, to answer the question, what is the difference between drama and theatre? The simple response is that drama is the printed text of a play, while theatre refers to the actual production of the play text on stage with the support of all the elements of theatre mentioned earlier.

To further strengthen our argument, we must bear in mind that drama as a genre is never meant to be read. For instance, a painter speaks directly to his audience and clients through the medium of paint on canvass or frame. The composer however requires musicians to interpret his or her work. A novel is written in order to be read. Much like the painter, the novelist or poet speaks directly to the reader, in this case, with words, not paint. A play, however, is not intended for a reading audience. Similarly, the playwright knows that his or her work will only be properly received by the audience in a theatre after it has been interpreted by directors, actors and designers. Those are the professional readers: the theatre artists who will transform the play-text or written words into the theatrical event which will be seen and heard in a theatre by an audience.

The actual text of the play is much less than the event of the play. It contains only the dialogue (the words that the characters actually say), and *some* stage directions (the actions performed by the characters). The play as written by the playwright is merely a scenario which guides the director, designers and actors. The phenomenon of theatre is experienced in both sounds and visual images. It is alive and ephemeral -- unlike the novel, it is of the moment -- here today, and gone tomorrow.

We see and hear a play: The word theatre derives from the Greek word *theatron*, or seeing place as mentioned earlier. In Shakespeare's day people talked of going to "hear a play" -- Hamlet says of the Players, "we'll hear a play tomorrow."

When reading we only take in one impression at a time. In the theatre, however, we respond simultaneously to the words, the movement of the actors, their expressions, their voices, the silences, the sound effects, the lighting, the scenery, the costumes, the gestures, the groupings of characters, the rhythms, the space, the atmosphere, and so on. All of these elements and more have been carefully selected, unified, and honed by the collaborative effort of actors, director, playwright, designers, and technicians. When reading a play we imagine as much as possible about a performance of that play -- to see

the play in the "mind's eye." The playwright's stage directions and the description of the stage setting help us to begin the process of imagining the performance, but they are severely limited. Compare the experience of actually looking at a painting by Rembrandt to that of merely reading a description of the same painting.

Elements of the Play and Interpretation

How does one begin to interpret a play? A play consists of many elements including characters, action, language, plot, setting, costume, lighting, gesture, and structure. When analyzing a play text, a theatre artist seeks the answers to many questions. This quest leads to an interpretation of the play -- an understanding of the intent of the playwright coupled with a conceptual approach that makes any given production of the play unique.

Among the questions asked by the theatre artists are the following:

- (A) Who are the persons in the play? What does each character want? What do they do? How do they appear to each other? How do they feel? What does each character know? What is the background of each character? With whom do you identify? What conflicts are there? What values does each character have? What are their relationships? What are their personal traits? Who has power over whom?
- (B) What is the world of the play? -- Where does it happen? When does it happen? What are the circumstances affected by the society, economics, culture and politics of the time? What do we learn from the setting of the play?
- (C) How is language used in the play? What is the nature of dialogue? How are literary allusions and imagery used?
- (D) What are the tempos and rhythms of the play?
- (E) What is the style of the play?
- (F) What happens in the play? What is the difference between physical action and psychological action?

- (G) What is the structure of the play? What techniques does the playwright use?
- (H) What are the ideas expressed in the play? What is the playwright telling us about the world and us?

The ultimate task of the theatre artist is to attempt to answer these questions and more, and, through an engaging and exciting interpretation, to reveal the answers to an audience. What began as a *play text* is thus transformed into a *performance text*.

Theatre Arts Studies in the Academics

The study of Theatre Arts as an academic discipline is as old as the origin of drama itself. In as much as it is universally accepted that drama originated from Greek, it would be logical for us to link the study of drama to the Ancient Greece where drama evolved. The Wikipedia Encyclopedia Online (2013) affirms that the study of humanity which (theatre arts) is inclusive can be traced to ancient Greece as the basis of a broad education for citizens. During Roman times, the concept of the seven liberal arts evolved; involving *Grammar, rhetoric and logic, arithmetic, geometry, astronomy and music*.

Against the background of the above information, and our knowledge of Plato's activities (428/427 B.C. – 348/347 B.C.), a Greek philosopher, writer of philosophical dialogues and founder of the Academy in Athens, the first institution of higher learning in the western world; we would definitely come to the conclusion that drama attains the status of academic discipline in Ancient Greece. Perhaps some Wikipedia Encyclopedia On-Line (2013) further asserts that Plato's dialogues have been used to teach a range of subjects including *Philosophy, Logic, Ethics, Rhetoric and Mathematics*; which we all know that drama stems from the first four subjects listed above. To this end, we can logically, though somehow risky that the study of Theatre Arts as an academic discipline can be traced to the Ancient Greece Society.

However, Theatre Arts as an academic discipline study in Nigeria can be traced back to the 1960s at the University of Ibadan. History has it (Wikipedia Encyclopedia 2013) that the Department of Theatre Arts in the faculty of Arts at the University of Ibadan started in the 1963/64 sessions in the faculty of Arts offering diplomas for non-graduates and graduate level. The late Kola Ogunmola became the first student in residence. This feat was achieved with the help of the expatriates Martin Banham and Geoffrey Axworthy, the pioneer drama teachers of the Drama school at the University of Ibadan. Although, the beginnings of Theatre Arts study as an academic discipline in Nigeria is not the beginning of theatre practice in the country. The beginning of formal theatre practice in Nigeria has always been credited to the late Hubert Ogunde, who began theatre practices in the 1940s. Perhaps, since 1962, when Theatre Arts department was established at the University of Ibadan, Theatre Arts' study as an academic discipline has spread to other neighbouring universities, that about 50% of the Nigerian Universities and Colleges of Education offer Theatre Arts study as an academic discipline, though with departmental titles/names: Creative Arts, Performing Arts, Drama, Theatre and Media Arts etcetera.

Suffice to mention that the Theatre Arts study has different areas of specialization that makes it a lucrative discipline. Theatre Arts syllabus covers:

- Dramatic Literature, Theory and Criticism
- History and Sociology of Drama
- Theatre-In-Education; Children's Theatre-Creative Dramatic, Community Theatre.
- The media: TV, Radio and Film/Video, Writing and Broadcasting
- Music and Sound effects
- Costumes Design and Construction
- Set Design and Construction
- Lighting Design and Construction
- Advertising and Public Relations

- Publicity and Theatre Business Management
- Stage Management
- Dance and Choreography
- Acting, Mime and Movement
- Play directing (for stage, film and radio)
- Playwriting, Play criticism and Author's study
- Make-up Design and Execution
- Props Design and Construction

These are the array of skills and knowledge that a dedicated theatre artist is bequeathed with. These skills are in no small measure useful in our society today. Every theatre arts graduate has the potentials of being self-employed. Besides, the theatre arts graduate from the above expatriation is an all-rounder that they fit into every other occupation, aside the so-called professional occupations like Medical science or field and the core sciences or technology oriented discipline in our society today. So why should Theatre Arts Undergraduate and Graduate be self-pity of their career and profession. Theatre arts alumni and alumna are found and excel in different occupations, apart from the regular theatre-related disciplines:

- Banking and Insurance businesses
- Radio and Television and Film production and marketing
- Media outfits: Broadcasting and Print-Journalism
- Public Relations Organization and Advertising agencies
- Business management and Arts administration
- Priesthood and evangelism
- Law and legal professions
- Politics
- Professional script-writing playwrights, "writers"
- Furniture designing
- Fashion designing and modelling
- Teaching

Besides, the performing arts industry in Nigeria today is largely oriented with a high rate of customers' patronage. This calls for innovative and creative young upcoming artists who have raw talent

to develop it for the purpose of self reliant and self fulfillment. Art, which theatre arts/performing arts are an arm of it, is deeply rooted in the African culture and it has become a tool for self expression. Africans are known to have very rich cultural and artistic expressions that have shaped the artistic world for centuries especially in the areas of dance, music, drama and even the visual arts, which we can refer to as scene design in the performing arts.

Suffice to mention that the services of the performing artiste(s) is needed in every nook and corner of our society today, albeit the harsh economy. For instance, people celebrates on daily basis; ranging from birthday celebration, marriage anniversaries, coronation, launching, funeral ceremonies, graduation ceremonies, Naming ceremonies etcetera, and all of this demands quality service delivery

There are lot of celebrity show going on in our media today where the performing artist(e)(s) can also feature; “*Who want to Become a Millionaire*” programme an Mtn Programme, “*Guilder Ultimate Search*” “*Nigerian Idol*” “*Maltina Dance Show*”, “*Peak Milk Family Show*” Fashion Show and host of other featured on television, which needs the service.

The above listed shows / programme requires the services of the performing artist graduate as; a judge or panelist, a lighting person, an event planner / manager , scene designer-stage/ scene decorator, disc jockeying, or sound person. Perhaps all the performers needed in ideal events, ceremonies and performance are within the ambit of the theatre artist. Ceremonies or Performances are incomplete without the services of the performing artist in our society; in fact, theatre is life. This notion corroborates Zulu Sofola’s definition of theatre cited in Ayo (2001):

Theatre is a medium of artistic expression mirrored in a dynamic living form, a metaphorical image of reality. It reflects the total cosmic, moral and metaphysical order of life of the people. It is an arena where human being are been presented in a cosmic

totality, acting and reacting to forces around them and within them, and by those in the audience who experience with them the enigma that the common lot of humanity.

Theatre-in-Education / Drama in Education

Theatre in education or Drama in education according to the Wikipedia Encyclopedia (2013) is the use of drama techniques to support learning in the classroom. Drama in education was at first called *creative dramatics* by Winifred Ward. By creative dramatics she meant a classroom teaching method that emphasizes self-expression, training in spoken English and literature appreciation. “Creative Drama, is an informal, improvisational, non- exhibitional, process centered form of drama in which participants are guided by a leader to imagine, enact, and reflect upon human experiences through role play, improvisation, pantomime, movement, and sound.” (From the website of the American Alliance for Theatre and Education: www.aate.org)

Creative Dramatics is thus incorporating theatrical components and dramatic exploration into educational settings to support the child’s natural tendency to learn through play. Creative Drama is a distinct discipline, art form, teaching tool and educational process for teaching and learning; it is a hybrid between theatre and education. However, in recent time, the term covers a wide range of activities that applied drama / theatre practices in the course of instructing, enlightening and creating awareness about an idea or concept. Thus different nomenclature of drama / theatre evolved: community theatre / theatre for development-development drama, educational drama / educational theatre, young peoples’ theatre, informal drama, process drama, and framed expertise.

Drama in education differs from theatre that is performed as scripted dialogue on a set in front of an audience. The most distinctive characteristic of creative dramatics is the lack of scripts. As part of drama in education, the entire class often plays improvised roles

within an imagined context. As a result, there is no sharp distinction between actor and audience, the learner is both participant and observer.

Practitioners of drama in education often note their emphasis of process over product to explain their approach. While in a stage theater production the focus is more on rehearsal as a means to an end, the ultimate performance, in drama education, the process is the end in itself. Students learn as a result of the choices and decisions they make during the development or improvisation. The classroom teacher facilitates the drama by building on the actions and reactions of students and changing the imagined context so as to create an episodic sequence of dramatic action.

There are a number of benefits of drama in education. Creative dramatics helps students develop interpersonal skills. Research has shown that cooperation among students increases when creative dramatics is used in classroom. In creative dramatics, students also often enter into leadership roles while they plan activities, such as scriptwriting and informal performances.

Creative dramatics helps students understand other cultures as they play the roles of people in these cultures or create narratives about these cultures. Through such activities students also develop empathy because they see characters from different perspectives. Creative dramatics promote tolerance.

Creative dramatics gives students an opportunity to understand other disciplines such as history, social studies, citizenship education language studies, literature etcetera from different perspectives as well as to explore ideas from multiple angles. Thus, it fosters critical thinking. In creative dramatics, students and educators have various options such as role-playing, acting, movement, scriptwriting, technical theater, and improvisation. Students who have engaged in creative dramatics are willing to take more risks. While students tend to feel anxious about creative activities initially, they gradually become more self-confident.

Creative dramatics helps improve students' attitude toward school and the way they perceive themselves. Research shows a decrease in absenteeism among students who engage in creative dramatics. Creative dramatics can also improve student comprehension of the material in class as it helps students learn content, writing, and drama simultaneously. Teachers use creative dramatics to help students develop a greater vocabulary and improved word recognition. Students' listening skills, oral expression, and writing skills are also improved thanks to creative dramatics.

Creative dramatics can facilitate learning of foreign languages. Students can perform plays in the language they are learning in school. By practicing their speaking skills in a foreign language in an environment where the instructor can provide feedback, students develop confidence in their foreign language abilities.

Educational Theatre: This could also implies Performances of plays by professional actors in school or community settings aimed at young people and with a specific educational aim, often supported by Theatre in the institution of higher learning and resource material and sometimes including a participatory workshop.

Young People's Theatre: Plays designed for children of a specific age-range, which do not aim to address a single issue. Often based on traditional stories, these plays offer a much broader base of follow-up opportunities in schools than traditional Theatre in the institution of learning. They are often suitable as family shows in smaller theatre venues, as well as for touring schools. Though, these are not very common in Nigeria.

Children's Theatre: Usually performances targeted at younger pupils in schools or theatre buildings. The content is likely to be instructional and entertaining in nature and the performance will seek some token involvement from the audience.

Theatre-in-Health Education: Programmes of work that may use performances, in-role participatory workshops and/or active learning techniques to deliver precisely targeted Health Education objectives.

Often funded from outside the education system and sometimes working with adults as well as school students and pupils.

Community Theatre/Theatre for Development

Community theatre is often defined as the theatre of the people, by the people and for the people. This implies that the theatre originates or is culled from the community concerned: every material needed for the theatre: storyline, actors, place of performance inclusive. The theatre is often time planned and executed by the people; though under the supervision of an experienced theatre practitioner. The theatre is originally, intentionally targeted towards every member of the community in question, rather than a group of audience(s) like in the traditional theatre. Perhaps the ways it is made, and the ways the community have input, differ depending on the situation. Community theatre of theatre for development might include:

- (a) A play drawing on the heritage and memories of a particular community area or region.
- (b) Performances from the street culture of a young people.
- (c) Performances drawn from the way of life/experiences of a people.
- (d) Drama workshops around particular issues in prisons.
- (e) Performances exploring women's experiences from a feminist perspective.

Perhaps different models and definitions have been offered in recent years in an attempt to expatiate the distinctive nature of community theatre. Some school of thought described it as an attempt "to build another way of life within modern culture" and another school of thought refers to it as a theatre which "asks for an audience that is open to change" Kupperts and Robinson (2007). These schools of thoughts claim that community theatre can challenge the values of society. Perhaps this might be correct because by foregrounding the importance of people and their experiences, community theatre/theatre for development might be able to tell stories which the media usually ignores, and demonstrates the value of those stories. However, Identifying the different modes within which community theatre take

place can help us distinguish between the different kinds of input they need from their participants, and the different ways we might think about evaluating them.

Young people in urban areas might be given the chance to show themselves as creative and worthwhile, or offenders have an opportunity to explore their positive potential outside the label which has been applied to them. Helen Nicholson (2005) however used the phrase “applied Theatre” to describe all forms of dramatic activity that primarily exist outside conventional mainstream theatre institutions, and which are specifically intended to benefit individuals, communities and society. Helen Nicholson lists: “drama education and theatre-in-education, theatre in health education, theatre for development, theatre in prisons, community theatre, heritage theatre and reminisce theatre as falling under the “applied” label – all of which are clearly draw on different sources for different purpose, but they are set out to affect humanity.

Theatre in prisons set out to look for new possibilities for offenders in the way they see themselves and deal with problems. While Heritage theatre sets out to help people celebrate the history and memories of their areas building a narrative about the place and people. It explores the conflicting forces at work in and upon the community. The Kenyan people’s theatre as described by Ngugi Wa Thiongo in his book *Detained: A Writer’s Prison Dairy* is a good example of this

It is a well-established theory and practice that the work of Paolo Freire, Augusto Boals and Ngugi Wa Thiongo gears towards Community Theatre or Theatre for Development. In *The Pedagogy of the Oppressed*, Freire argued for the relevant and need for dialogic education as an essential element of emancipating the oppressed. While Boal, in *Theatre for the Oppressed*, says that theatre are the first human invention and also the invention which paves the way for all other inventions and discoveries. According to Boal, “Theatre enables us to observe ourselves and by so doing to discover what is not and imagine what we could become.” Through theatre that

encourages didactic presentation of information, one can readily approach the precise problems that can lock people in the unknown.

Conclusion

Differences between Creative Drama and Theatre

	THEATRE	CREATIVE DRAMA
1	Focuses on product; on delivering a polished performance that meets certain standards.	Focuses on pleasure in the “process” of learning, creativity and discovery for its own sake.
2	Focuses on stars who have special gifts, talents and skills as well as an interest in the profession	Focuses on “the-actor-in-everyone” and “theatre urge” to express, be known, seen and heard, to acquire specific skills.
3	Emphasizes performer expertise as much as or more than, the topic content of the play.	Emphasizes drama as one way to explore the topic being studied; the topic may or may not be theatrical in nature.
4	Stresses established standards that must be met and will be judged	Stresses individual affinity for, and connection to aspects of the topic that interests
5	The who group watches a few actors perform	Full class participation much of the time
6	Sharing of techniques and tricks of the trade	Sharing of insight and questions
7	Rehearsed and directed	Exploratory “spur of the moment” exercises drawn from theatre game and techniques
8	Line by line accuracy important as is set blocking and movement	Mixes improvisation with the lines; blends the prepared with the spontaneous
9	Fosters attitudes of highest possible excellence	Fosters an experimental attitude in which mistakes, failures and exercises that don’t work are viewed as useful learning tools
10	Priority-based learning emphasizing “first things first”	Task-based: incremental learning in small “doable” chunks.

11	Trains career professionals in strong set theatre skills or (theatre skills-set)	Builds long-term skills sets applicable to multiple careers.
12	Teaches “being private in public”	Teaches “being present in public”
13	Develops skillful, responsive, strong flexible bodies and voices	Develops spatial awareness, personal boundaries and economy of gesture
14	Requires memory, repetition with variation and consistency	Allows for verbal improvisation within a structure
15	Demands that performers take on “the mask” of character, as filter of the outer world	Distinguishes between the public and private self “in real life” as well as between “roles” and true self.
16	Trains single artists as unique, irreplaceable individuals	values “working as a group” and group processes.
17	Requires extensive preparation and adherence to set blocking and choreography	Allows for invention, deviance, creativity and spontaneity with words and movement.
18	Inner-life focus is largely invisible and centres around subtext and witness	Inner-life is often articulated and made public
19	May start out with brainstorming but soon shifts to set choices based on the “given circumstances” of place, character and situation.	Employs brainstorming criteria throughout: quantity and quality, and “all ideas count”
20	Imaginative, clever choices create uniqueness and “star power”	Explores the decision-making process itself. Sometimes selects from among many possible choices.

Drama is an art form that explains human conflict and tension. It generally takes the form of story presented to an audience through dialogue and action. The story is conveyed using the elements of the *theatre*: acting, costumes, props, scenery, lighting, music & sound. Drama has an emotional and intellectual impact on both the participants and audience members. It holds up a mirror for us to

examine ourselves, deepening our understanding of human motivation and behaviour. It broadens our perspective through stories that portray life from different points of view, cultures and time periods.

Drama in education uses the art form of drama as an educational pedagogy for students of all ages. It incorporates elements of an actor's training to facilitate the student's physical, social, emotional and cognitive development. It is a multisensory mode of learning designed to:

- Increase awareness of self (mind, body and voice) and others (collaboration and empathy)
- Improve clarity and creativity in communication of verbal and non-verbal ideas; and deepen understanding of human behavior, motivation, diversity, culture and history.

It seldom employs the elements of theatre – costumes, props, scenery, lighting, music and sound – to enrich the learning experience roles of actor, director, writer, designer and audience members. Drama education encompasses related disciplines and art forms such as pantomime, clowning, drama games, storytelling, radio drama, melodrama, puppetry, improvisation, mask theatre, public speaking, playwriting, directing and play productions.

Apparently, the “applied theatre” using Helens’ phrase as expatiated above and the theatre in the mainstream of institution of learning share this in common; to inform, to cleanse, to unify, to instruct, to enlighten, to raise awareness and even to entertain: a function that is oblivious in creative dramatics, but indirectly enjoyed by the participants. They do seem to share a common interest in the ways theatre have an effect beyond itself, and how theatre could be brought closer to everyday life. Educational theatre / drama simply mean using theatre or drama as a teaching tool. In other words, teaching through theatre and drama; the content, subject matter and process. In fact the dramatic activities used have different purpose. While Theatre study in the mainstream of institution of higher learning focused on teaching

the Arts of the Theatre as an academic discipline and certainly prepared individuals towards chosen career in the arts.

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