



Drama Toolkit

We have listed some of the main drama techniques used. There are many more and numerous variations, links and extensions to explore.

All of these techniques can be used or adapted for social distancing.

Action narration is when each participant pauses and verbalises motives and descriptions of actions before they undertake them.

Adult-in-Role is a useful technique where the adult takes on a role. This role can be high or low status and encourages participants to engage with the drama and adult in different ways.

Conscience Alley is when someone facing a dilemma in the drama walks along a human 'alley'. Walking slowly, they listen to the opinion of each person. The advice may be used to make a decision or reveal the inner thoughts or monologue of character/s.

This can be adapted for drama at a distance: use eye contact instead of an alley to indicate when an opinion is to be spoken.

Duologue is a conversation between two people.

Flashback/Flashforward is to focus on different aspects of a narrative structure to reveal more about a character, setting or action.

Forum Theatre is a technique to replay alternatives to the same scene in order to explore different outcomes. This helps to explore what action/s may be helpful.

Hot-seating is when participant/s in role answer questions. This technique is best used when characters have been thoroughly explored using drama and other techniques and with preparation of purposeful questioning.

Mantle-of-the-Expert was initially devised by Dorothy Heathcote in the 1980s. Participants are commissioned by a client to work in and out of role as 'experts'. Participants learn through drama across the curriculum in a purposeful way.



Mime is when participants interpret or show a key moment without words, using only movement and facial expression.

Moulding/Sculpting invites one participant or more to suggest or decide how another is positioned in a frozen position.

Overheard conversations involve participants listening in to 'private' conversations between characters.

Reading and Role provides participants with authentic reading opportunities either before, during or after the drama takes place. It can motivate readers and develop inference and fluency. It can also give a clear purpose for children's writing which can influence the drama. This gives children's writing a real value.

Role-on-the-Wall asks participants to infer and deduce ideas about character and to place them on a human outline. A large displayed outline can provide a visually dramatic or theatrical 'presence' of the character.

Role-play involves participants adopting a role different from themselves. This can be individual, small or whole group.

Soundscapes are used to enhance the atmosphere within the drama. Particularly useful for building a shared understanding of the location.

Tableau(x)/still image is when one or more participants freeze their bodies to represent an image of a particular/significant moment or moments.

Thought-Tracking explores the inner thoughts of characters-allowing for exploration of what is inwardly thought/felt as opposed to said or presented.

Writing and Role involves providing participants with authentic writing opportunities either before, during or after the drama takes place. It allows for 'real' purposes and audiences to influence and motivate writing.

