



La-Net

THA 303

EDUCATIONAL DRAMA AND THEATRE



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Course title: Educational Drama and Theatre

Course code THA 303

Course unit 2

Series 1: Principles of Educational Drama and Theatre

Series 2: Play Selection And Preparation With Secondary School Students

Series 3: Rehearsals, Run, And Strike In Educational drama

Series 4: Theatre As A Pedagogic Tool For Addressing Deviance And Enhancing Creativity

Series 5: Stage Management In Educational drama

Series 1: Principles Of Educational Drama And Theatre

Outline for Series 1

- Part 1.1 Foundations of Educational Drama and Theatre
 - 1.1.1 Meaning and scope of educational drama
 - 1.1.2 Importance of theatre in education
- Part 1.2 Principles Guiding Educational Drama Practice
 - 1.2.1 Age-specific considerations in drama activities
 - 1.2.2 Role of creativity and participation
- Part 1.3 Application of Educational Drama in Schools
 - 1.3.1 Using drama to enhance learning and discipline



- 1.3.2 Benefits for secondary school learners
- Part 1.4 Linking Drama Principles to Theatre Management
 - 1.4.1 Differentiating stage and theatre management
 - 1.4.2 Preparing learners for group productions

Introduction

Drama and theatre have long been used as powerful tools for education, helping young people to learn, express themselves, and develop essential life skills. In schools, educational drama provides opportunities for learners to explore creativity, teamwork, and discipline, while theatre offers a structured environment for managing performances and engaging audiences. This Series introduces you to the fundamental principles that underpin educational drama and theatre, setting the foundation for the rest of the course.

The aim of this Series is to familiarise you with the basic principles of educational drama and theatre, and to equip you with the knowledge needed to apply these principles effectively in secondary school settings.

We shall commence this Series by examining the foundations of educational drama and theatre, focusing on its meaning, scope, and importance. Next, we will explore the principles that guide educational drama practice, including age-specific considerations and the role of creativity. Following that, we will consider the application of educational drama in schools, looking at how drama enhances learning and discipline. Finally, we will wrap up by linking drama principles to theatre management, where you will learn to differentiate between stage and theatre management and prepare learners for group productions.

Series Learning Outcomes

Upon completing this Series, you should be able to:

SLO 1.1 define educational drama and theatre.

SLO 1.2 explain the importance and scope of theatre in education.

SLO 1.3 analyse age-specific considerations that guide educational drama practice.

SLO 1.4 demonstrate how creativity and participation shape effective drama activities.

SLO 1.5 apply principles of educational drama to enhance learning and discipline in schools.



SLO 1.6 differentiate between stage management and theatre management in educational contexts.

1.1 Foundations of Educational Drama and Theatre

1.1.1 Meaning and scope of educational drama

Educational drama refers to the use of dramatic activities as a teaching and learning tool. It involves role-play, improvisation, and performance designed to help learners develop creativity, communication, and social skills. Unlike professional theatre, which focuses on entertainment, educational drama is primarily concerned with learning outcomes and personal growth.

Theatre in this context is the structured environment where drama activities are organised and presented. It provides the stage, management, and framework for learners to practise and showcase their skills. Together, drama and theatre create opportunities for learners to explore identity, values, and collaboration.

Fill in the blank: Educational drama is primarily concerned with _____ outcomes and personal growth.

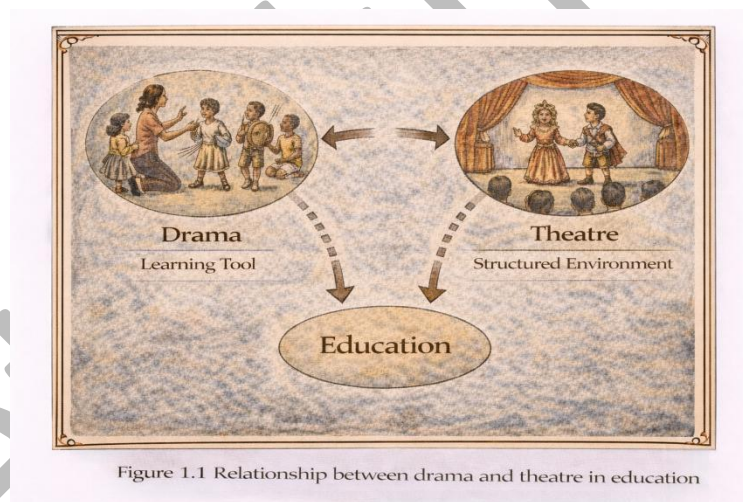


Figure 1.1 Relationship between drama and theatre in education

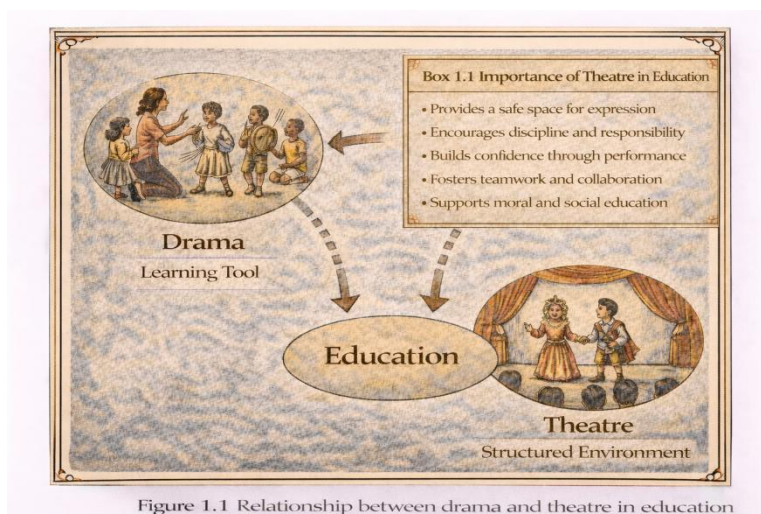
1.1.2 Importance of theatre in education

Theatre in education plays a vital role in shaping learners' experiences. It provides a safe space for expression, encourages discipline, and fosters teamwork. Through rehearsals and performances, learners gain confidence and learn to manage responsibilities. Theatre also supports moral and social education by dramatising issues relevant to young people, such as respect, honesty, and cooperation.



Stage discipline is a key aspect of theatre in education. It refers to the ability of learners to follow rules, respect timing, and work collaboratively during performances. This discipline often translates into improved behaviour in other areas of school life.

Fill in the blank: Theatre in education provides a safe space for _____ and fosters teamwork.



Box 1.1 Importance of theatre in education

Pilot questions 1.1

1. Define educational drama.
2. What is the primary concern of educational drama compared to professional theatre?
3. Explain the role of theatre in education.
4. State one benefit of theatre in education.
5. Fill in the blank: Theatre in education provides a safe space for _____ and fosters teamwork.

1.2 Principles Guiding Educational Drama Practice

1.2.1 Age-specific considerations in drama activities

When working with young people, it is important to recognise age-specific considerations, which are the developmental needs and abilities that vary according to learners' age groups. For example, younger secondary school students may benefit more from simple role-play and improvisation, while older students can handle more complex scripts and stage responsibilities. Age-appropriate drama ensures that learners are neither overwhelmed nor under-challenged, and that activities contribute positively to their growth.



Fill in the blank: Age-specific considerations refer to the developmental _____ and abilities that vary according to learners' age groups.

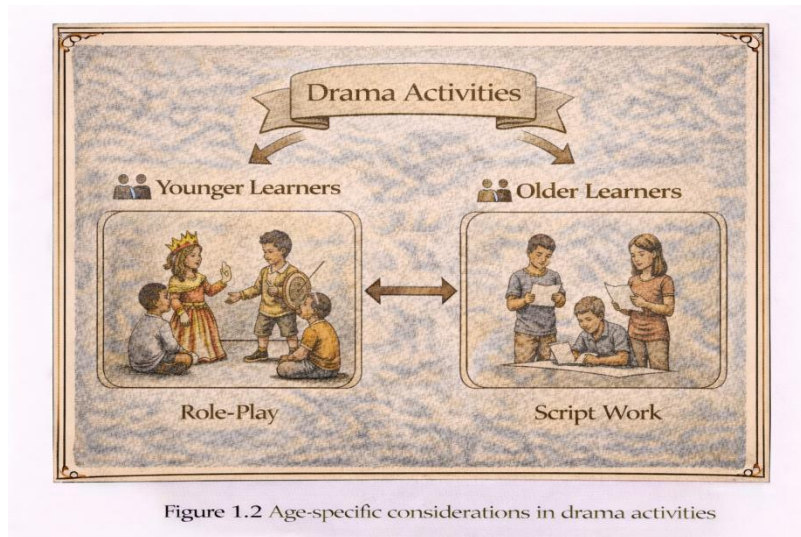


Figure 1.2 Age-specific considerations in drama activities

1.2.2 Role of creativity and participation

Creativity in educational drama refers to the ability of learners to generate new ideas, express themselves imaginatively, and explore different perspectives through performance. It is central to drama because it encourages learners to think beyond the ordinary and to engage actively with the material.

Participation means the active involvement of learners in drama activities. It is not enough for students to watch or listen; they must take part in role-play, improvisation, or stage work to gain the full benefits. Participation builds confidence, teamwork, and responsibility, making drama a truly educational experience.

Fill in the blank: Participation in drama means the active _____ of learners in activities such as role-play and improvisation.

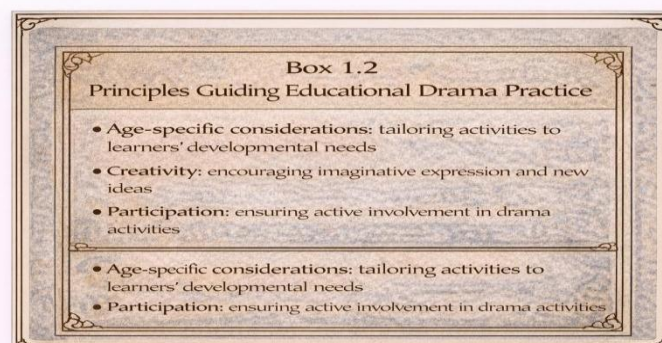


Figure 1.2 Age-specific considerations in drama activities

Box 1.2 Principles guiding educational drama practice



Pilot questions 1.2

1. What are age-specific considerations in drama activities?
2. Give one example of a drama activity suitable for younger learners.
3. Define creativity in the context of educational drama.
4. Why is participation important in drama activities?
5. Fill in the blank: Participation in drama means the active _____ of learners in activities such as role-play and improvisation.

1.3 Application of Educational Drama in Schools

1.3.1 Using drama to enhance learning and discipline

Educational drama is not only about performance. It is also a tool for teaching and reinforcing discipline. By engaging in role-play and rehearsals, learners practise patience, cooperation, and respect for rules. Drama activities encourage them to listen carefully, follow instructions, and take responsibility for their roles. This structured environment helps to reduce deviant behaviour and promotes positive attitudes in the classroom.

Discipline in this context refers to the ability of learners to regulate their behaviour, respect timing, and maintain focus during drama activities. When learners practise discipline in drama, they often transfer these habits to other areas of school life.

Fill in the blank: Discipline in educational drama refers to the ability of learners to regulate their _____ and maintain focus during activities.

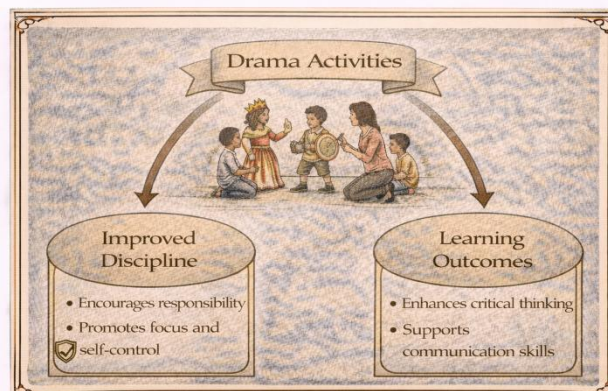


Figure 1.3 Drama as a tool for enhancing learning and discipline

Figure 1.3 Drama as a tool for enhancing learning and discipline



1.3.2 Benefits for secondary school learners

Drama provides multiple benefits for secondary school learners. It enhances creativity, builds confidence, and improves communication skills. Learners also develop empathy by stepping into different roles and perspectives. Furthermore, drama fosters teamwork, as students must collaborate to produce a performance. These benefits make drama a valuable pedagogic tool in secondary education.

Empathy is the ability to understand and share the feelings of others. In drama, learners practise empathy by acting out roles that require them to imagine different experiences and viewpoints.

Fill in the blank: In drama, learners practise _____ by acting out roles that require them to imagine different experiences and viewpoints.

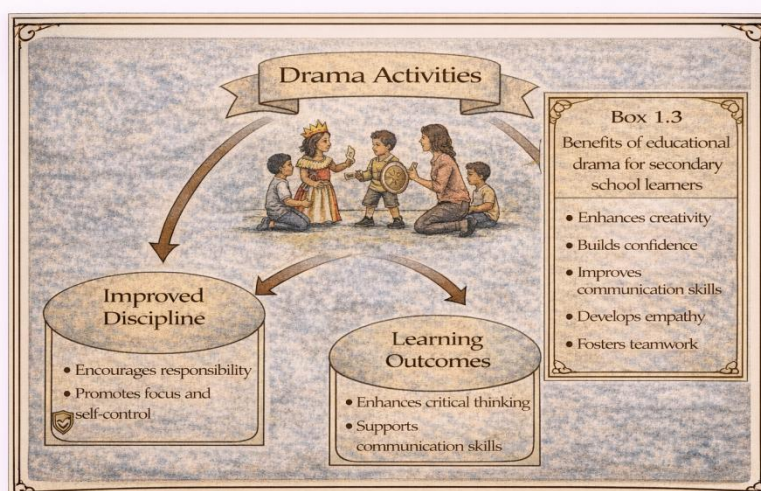


Figure 1.3 Drama as a tool for enhancing learning and discipline

Box 1.3 Benefits of educational drama for secondary school learners

Pilot questions 1.3

1. How does drama enhance discipline among learners?
2. Define discipline in the context of educational drama.
3. State one benefit of drama for secondary school learners.
4. What is empathy in drama activities?
5. Fill in the blank: In drama, learners practise _____ by acting out roles that require them to imagine different experiences and viewpoints.



1.4 Linking Drama Principles to Theatre Management

1.4.1 Differentiating stage and theatre management

Stage management refers to the organisation and coordination of all activities that take place on stage during a performance. It includes rehearsals, cues, props, and ensuring that performers are ready at the right time.

Theatre management, on the other hand, is broader. It involves overseeing the entire production process, including budgeting, scheduling, audience arrangements, and overall supervision of the performance. While stage management focuses on the technical and artistic aspects on stage, theatre management ensures that the whole production runs smoothly from start to finish.

Fill in the blank: Stage management focuses on activities that take place on _____ during a performance.

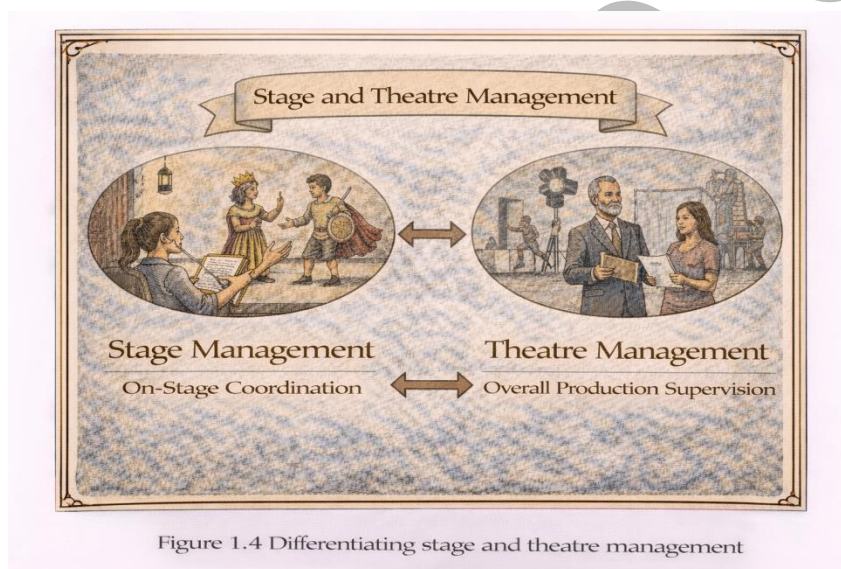


Figure 1.4 Differentiating stage and theatre management

1.4.2 Preparing learners for group productions

Educational drama often requires learners to work in groups to produce plays. Preparing learners for group productions involves teaching them collaboration, responsibility, and respect for different roles. Each learner must understand their part, whether as an actor, stagehand, or manager, and contribute to the success of the performance.

Collaboration is the process of learners working together towards a shared goal. In drama, collaboration ensures that all participants combine their efforts to create a coherent and effective production.

Fill in the blank: Collaboration in drama ensures that all participants combine their _____ to create a coherent production.





Figure 1.4 Differentiating stage and theatre management

Box 1.4 Preparing learners for group productions

Pilot questions 1.4

1. What is stage management in educational drama?
2. Define theatre management.
3. State one difference between stage management and theatre management.
4. What is collaboration in drama activities?
5. Fill in the blank: Collaboration in drama ensures that all participants combine their _____ to create a coherent production.

Series Summary 1

This Series has introduced you to the foundations and guiding principles of educational drama and theatre, highlighting their importance as tools for learning and personal development in secondary schools. We began by defining educational drama and theatre, then examined their significance in education as safe spaces for expression, **discipline**, and teamwork. We continued by exploring the principles that guide practice, such as age-specific considerations, creativity, and participation. Afterwards, we discussed how drama can enhance learning and discipline, as well as the benefits it offers to secondary school learners. Finally, we concluded by linking drama principles to theatre management, differentiating stage and theatre management, and preparing learners for group productions.

By completing this Series, you should now be able to define educational drama and theatre (SLO 1.1), explain their importance and scope in education (SLO 1.2), analyse age-specific considerations in drama practice (SLO 1.3), demonstrate how creativity



and participation shape effective activities (SLO 1.4), apply drama principles to enhance learning and discipline (SLO 1.5), and differentiate between stage management and theatre management in educational contexts (SLO 1.6). These outcomes provide a strong foundation for applying educational drama effectively in schools.

Glossary of Terms 1

Age-specific considerations: The developmental needs and abilities that vary according to learners' age groups, guiding the choice of drama activities.

Collaboration: The process of learners working together towards a shared goal, ensuring that all participants contribute to a coherent production.

Creativity: The ability of learners to generate new ideas, express themselves imaginatively, and explore different perspectives through drama.

Discipline: The ability of learners to regulate their behaviour, respect timing, and maintain focus during drama activities.

Educational drama: The use of dramatic activities as a teaching and learning tool, designed to develop creativity, communication, and social skills.

Empathy: The ability to understand and share the feelings of others, often practised in drama by acting out roles that require imagining different experiences.

Participation: The active involvement of learners in drama activities such as role-play, improvisation, or stage work.

Stage management: The organisation and coordination of all activities that take place on stage during a performance, including rehearsals, cues, and props.

Theatre: The structured environment where drama activities are organised and presented, providing the framework for learners to practise and showcase their skills.

Theatre management: The broader oversight of the entire production process, including budgeting, scheduling, audience arrangements, and supervision of performances.

Concept Check Questions 1

Objective Questions

1. Educational drama is primarily concerned with: (Linked to SLO 1.1)
 - a) Entertainment
 - b) Learning outcomes and personal growth
 - c) Profit-making



- d) Audience satisfaction
2. Which of the following best describes theatre management? (Linked to SLO 1.6)
- a) Coordinating rehearsals and cues on stage
 - b) Overseeing the entire production process including budgeting and scheduling
 - c) Designing costumes for performers
 - d) Directing actors during rehearsals
3. One key benefit of educational drama for secondary school learners is: (Linked to SLO 1.5)
- a) Increased profit for schools
 - b) Enhanced creativity and confidence
 - c) Reduced rehearsal time
 - d) Entertainment for teachers
4. Discipline in educational drama refers to: (Linked to SLO 1.5)
- a) Following classroom rules only
 - b) Regulating behaviour, respecting timing, and maintaining focus during activities
 - c) Memorising scripts without error
 - d) Punishing learners for mistakes

Short-Answer Questions

5. Define educational drama. (Linked to SLO 1.1)
6. Explain why theatre is important in education. (Linked to SLO 1.2)
7. What are age-specific considerations in drama practice? (Linked to SLO 1.3)
8. State one difference between stage management and theatre management. (Linked to SLO 1.6)
9. What is empathy in the context of drama activities? (Linked to SLO 1.4)



Long-Answer Questions

10. Analyse how creativity and participation shape effective drama activities. (Linked to SLO 1.4)
11. Evaluate the role of drama in enhancing learning and discipline among secondary school learners. (Linked to SLO 1.5)
12. Discuss the benefits of educational drama for secondary school learners, focusing on creativity, confidence, communication, empathy, and teamwork. (Linked to SLO 1.5)
13. Differentiate between stage management and theatre management, and explain how each contributes to successful group productions. (Linked to SLO 1.6)

Answers to Concept Check Questions 1

Objective questions

1. b) Learning outcomes and personal growth
2. b) Overseeing the entire production process including budgeting and scheduling
3. b) Enhanced creativity and confidence
4. b) Regulating behaviour, respecting timing, and maintaining focus during activities

Short-answer questions

5. Educational drama is the use of dramatic activities as a teaching and learning tool to develop creativity, communication, and social skills.
6. Theatre is important in education because it provides a safe space for expression, encourages discipline, fosters teamwork, and supports moral and social learning.
7. Age-specific considerations are the developmental needs and abilities that vary according to learners' age groups, guiding the choice of drama activities.
8. Stage management focuses on coordinating on-stage activities such as cues and rehearsals, while theatre management oversees the entire production process including budgeting and scheduling.
9. Empathy in drama is the ability to understand and share the feelings of others, often practised by acting out roles that require imagining different experiences.



Long-answer questions

10. Basic response: Creativity allows learners to express themselves imaginatively, while participation ensures active involvement in drama activities. Together, they make drama engaging and effective.

Value-added response: Beyond engagement, creativity fosters innovation and problem-solving, while participation builds confidence and teamwork, preparing learners for real-life collaboration.

11. Basic response: Drama enhances learning by encouraging active involvement and reinforces discipline through structured rehearsals and role responsibilities.

Value-added response: It also reduces deviant behaviour, promotes respect for rules, and helps learners transfer discipline to other areas of school life, making it a holistic educational tool.

12. Basic response: Educational drama benefits learners by enhancing creativity, building confidence, improving communication, developing empathy, and fostering teamwork.

Value-added response: These benefits extend beyond the classroom, equipping learners with life skills such as leadership, emotional intelligence, and adaptability in diverse social contexts.

13. Basic response: Stage management coordinates on-stage activities, while theatre management oversees the entire production process. Both are essential for successful group productions.

Value-added response: Stage management ensures technical precision and performer readiness, while theatre management provides organisational structure and resource allocation, together creating a seamless and professional performance environment.

Answers to Pilot Questions 1

Answers to Pilot Questions 1.1

1. Educational drama is the use of dramatic activities as a teaching and learning tool to develop creativity, communication, and social skills.
2. The primary concern of educational drama compared to professional theatre is learning outcomes and personal growth.
3. Theatre in education provides the structured environment for organising and presenting drama activities.
4. One benefit of theatre in education is that it fosters teamwork and collaboration.
5. Expression.

Answers to Pilot Questions 1.2

1. Age-specific considerations are the developmental needs and abilities that vary according to learners' age groups.



2. An example of a drama activity suitable for younger learners is simple role-play.
3. Creativity in educational drama is the ability to generate new ideas and express oneself imaginatively.
4. Participation is important because it ensures active involvement, which builds confidence and teamwork.
5. Involvement.

Answers to Pilot Questions 1.3

1. Drama enhances discipline by encouraging learners to follow instructions, respect timing, and take responsibility for their roles.
2. Discipline in educational drama is the ability to regulate behaviour, respect timing, and maintain focus during activities.
3. One benefit of drama for secondary school learners is improved communication skills.
4. Empathy in drama is the ability to understand and share the feelings of others by acting out roles.
5. Empathy.

Answers to Pilot Questions 1.4

1. Stage management is the organisation and coordination of all activities that take place on stage during a performance.
2. Theatre management is the broader oversight of the entire production process, including budgeting, scheduling, and supervision.
3. Stage management focuses on on-stage coordination, while theatre management oversees the entire production.
4. Collaboration in drama is the process of learners working together towards a shared goal.
5. Efforts.



References

Bolton, G. (1984). **Drama as Education: An Argument for Placing Drama at the Centre of the Curriculum**. Longman.

O'Toole, J. (1992). **The Process of Drama: Negotiating Art and Meaning**. Routledge.

Heathcote, D., & Bolton, G. (1995). *Drama for Learning: Dorothy Heathcote's Mantle of the Expert Approach to Education*. Heinemann.

Boal, A. (1979). **Theatre of the Oppressed*. Pluto Press*.

- THA 303: Educational Drama And Theatre (Unpublished course document).

Illustrations (AI-generated placeholders and prompts)

- Figure 1.1 Relationship between drama and theatre in education

Prompt used: "Create a diagram showing drama as a learning tool and theatre as a structured environment working together in education."

Suggested OER search string: "diagram educational drama theatre relationship OER."

- Box 1.1 Importance of theatre in education

Prompt used: "Create a text box listing the importance of theatre in education."

Suggested OER search string: "importance theatre in education drama OER."

- Figure 1.2 Age-specific considerations in drama activities

Prompt used: "Create a diagram showing drama activities suited to different age groups, such as role-play for younger learners and script work for older learners."

Suggested OER search string: "age-specific drama activities secondary school OER."

- Box 1.2 Principles guiding educational drama practice

Prompt used: "Create a text box listing principles guiding educational drama practice."

Suggested OER search string: "principles educational drama practice creativity participation OER."

- Figure 1.3 Drama as a tool for enhancing learning and discipline

Prompt used: "Create a diagram showing how drama activities improve discipline and learning outcomes in schools."



Suggested OER search string: “educational drama discipline learning outcomes OER.”

- Box 1.3 Benefits of educational drama for secondary school learners

Prompt used: “Create a text box listing benefits of educational drama for secondary school learners.”

Suggested OER search string: “benefits educational drama secondary school learners OER.”

- Figure 1.4 Differentiating stage and theatre management

Prompt used: “Create a diagram comparing stage management as on-stage coordination and theatre management as overall production supervision.”

Suggested OER search string: “stage management vs theatre management educational drama OER.”

- Box 1.4 Preparing learners for group productions

Prompt used: “Create a text box listing steps for preparing learners for group productions in educational drama.”

Suggested OER search string: “preparing learners group productions educational drama OER.”



Series 2: Play Selection and Preparation with Secondary School Students

Outline for Series 2

- Part 2.1 Criteria for play selection in educational drama
 - 2.1.1 Understanding suitability of plays for secondary school learners
 - 2.1.2 Balancing educational value and entertainment
- Part 2.2 Preparing learners for play participation
 - 2.2.1 Assigning roles and responsibilities
 - 2.2.2 Encouraging collaboration and discipline
- Part 2.3 Techniques for effective rehearsal preparation
 - 2.3.1 Structuring rehearsal schedules
 - 2.3.2 Using rehearsal to build confidence and teamwork
- Part 2.4 Linking play preparation to performance outcomes
 - 2.4.1 Ensuring readiness for end-of-year productions
 - 2.4.2 Evaluating learner growth through drama activities

Introduction

Selecting and preparing plays for secondary school students is a crucial step in educational drama. The choice of play determines not only the quality of the performance but also the educational value learners gain from the experience. A well-chosen play can inspire creativity, encourage discipline, and provide opportunities for teamwork, while poor selection may lead to disengagement or confusion. This Series will guide you through the process of choosing suitable plays and preparing learners effectively for participation.

The aim of this Series is to equip you with the knowledge and skills needed to select appropriate plays for secondary school learners and to prepare them for successful participation in drama activities and productions.

We shall commence this Series by examining the criteria for play selection in educational drama, focusing on suitability and the balance between educational value and entertainment. Next, we will move on to preparing learners for play participation, where you will learn how to assign roles and encourage collaboration. Following that, we will explore techniques for effective rehearsal preparation, including structuring schedules and building confidence. Finally, we will wrap up by linking play



preparation to performance outcomes, ensuring readiness for productions and evaluating learner growth through drama activities.

Series Learning Outcomes

Upon completing this Series, you should be able to:

SLO 2.1 define the criteria for selecting plays suitable for secondary school learners.

SLO 2.2 explain how to balance educational value with entertainment in play selection.

SLO 2.3 demonstrate how to assign roles and responsibilities to learners during play preparation.

SLO 2.4 apply strategies that encourage collaboration and discipline among learners in drama activities.

SLO 2.5 design effective rehearsal schedules that build confidence and teamwork.

SLO 2.6 evaluate learner readiness for end-of-year productions.

SLO 2.7 analyse learner growth through participation in drama activities and performances.

2.1 Criteria for Play Selection in Educational Drama

2.1.1 Understanding suitability of plays for secondary school learners

When selecting plays for secondary school students, it is important to consider suitability, which refers to how appropriate a play is for the learners' age, maturity, and educational needs. Plays should be chosen with sensitivity to learners' cultural backgrounds, language abilities, and emotional development. A suitable play will engage learners without overwhelming them, and it will provide opportunities for growth in creativity, communication, and discipline.

Fill in the blank: Suitability in play selection refers to how _____ a play is for the learners' age, maturity, and educational needs.

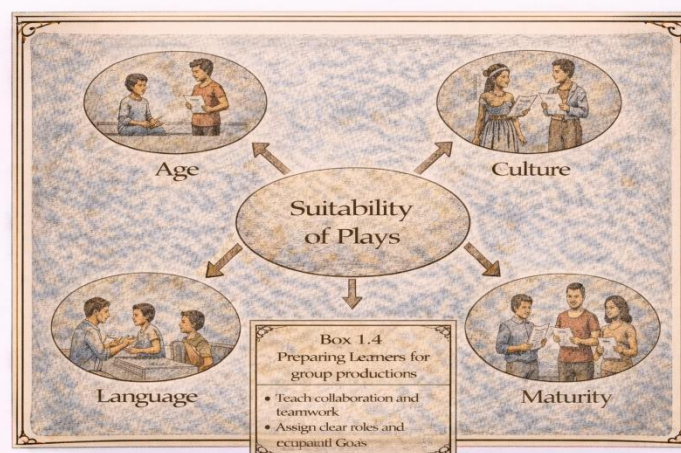


Figure 2.1 Factors influencing suitability of plays for secondary school learners



Figure 2.1 Factors influencing suitability of plays for secondary school learners

2.1.2 Balancing educational value and entertainment

A successful play in educational drama must balance educational value and entertainment. Educational value refers to the lessons, skills, or moral insights learners gain from the play. Entertainment refers to the enjoyment and engagement that keep learners motivated and audiences interested. If a play is too focused on entertainment, it may lack depth and fail to achieve learning objectives. Conversely, if it is overly didactic, learners may lose interest. The best plays combine both elements, making learning enjoyable and memorable.

Fill in the blank: A successful play in educational drama must balance _____ value and entertainment.

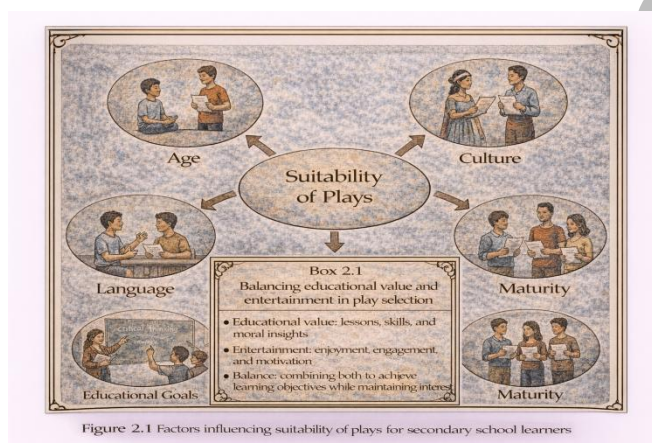


Figure 2.1 Factors influencing suitability of plays for secondary school learners

Box 2.1 Balancing educational value and entertainment in play selection

Pilot questions 2.1

1. What does suitability mean in the context of play selection?
2. Name two factors that influence the suitability of plays for secondary school learners.
3. Define educational value in play selection.
4. Why is entertainment important in educational drama?
5. Fill in the blank: A successful play in educational drama must balance _____ value and entertainment.

2.2 Preparing Learners for Play Participation

2.2.1 Assigning roles and responsibilities

In educational drama, assigning roles and responsibilities is a crucial step in preparing learners for participation. Roles may include acting, stage management, costume design, or technical support. Responsibilities refer to the specific tasks learners



must carry out to ensure the success of the production. Clear role assignment helps learners understand expectations, fosters accountability, and ensures that all aspects of the play are covered.

Fill in the blank: Assigning roles and responsibilities helps learners understand _____ and fosters accountability.

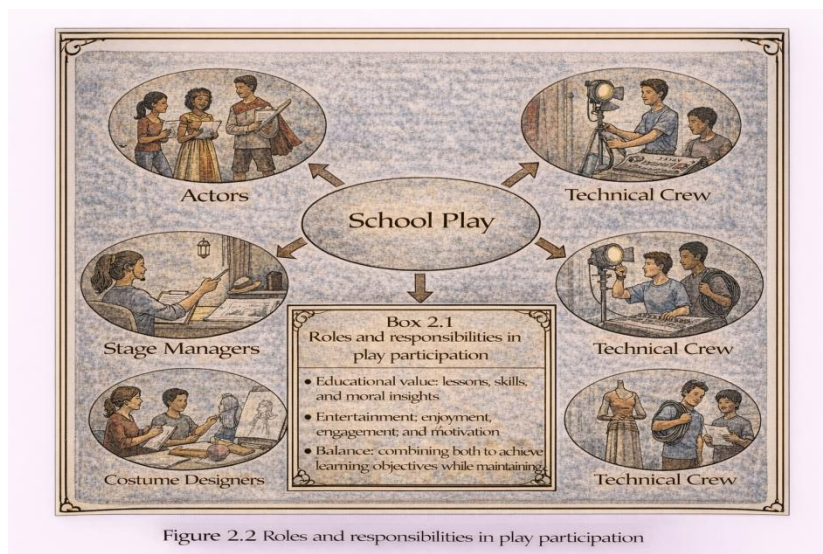


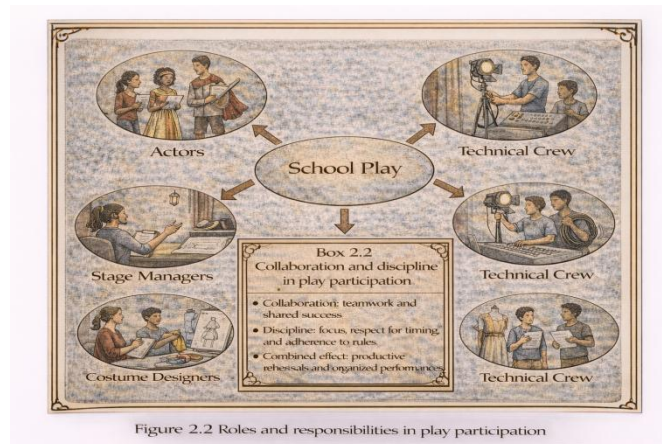
Figure 2.2 Roles and responsibilities in play participation

2.2.2 Encouraging collaboration and discipline

Collaboration in drama refers to learners working together towards a shared goal, while discipline refers to maintaining focus, respecting timing, and following rules during rehearsals and performances. Encouraging collaboration ensures that learners value teamwork and collective success. Discipline ensures that rehearsals are productive and performances are well-organised. Together, collaboration and discipline prepare learners to contribute meaningfully to the play and to transfer these skills into other areas of school life.

Fill in the blank: Collaboration in drama refers to learners working together towards a _____ goal.





Box 2.2 Collaboration and discipline in play participation

Pilot questions 2.2

1. What is meant by roles and responsibilities in play participation?
2. State one example of a responsibility learners may take on in a school play.
3. Define collaboration in the context of drama activities.
4. Why is discipline important during rehearsals?
5. Fill in the blank: Collaboration in drama refers to learners working together towards a _____ goal.

2.3 Techniques for Effective Rehearsal Preparation

2.3.1 Structuring rehearsal schedules

A well-structured rehearsal schedule is essential for preparing learners to perform confidently. A rehearsal schedule is a planned timetable that outlines when and how rehearsals will take place. It ensures that learners have enough time to practise their roles, refine their delivery, and coordinate with others. Effective schedules balance rehearsal time with learners' academic commitments, preventing fatigue while maintaining consistency. Teachers should also include warm-up activities, scene breakdowns, and review sessions to make rehearsals purposeful and engaging.

Fill in the blank: A rehearsal schedule is a planned _____ that outlines when and how rehearsals will take place.



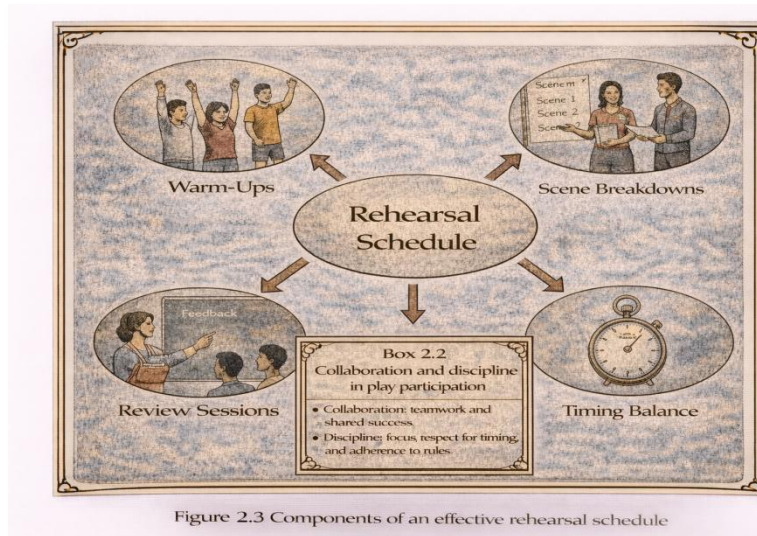
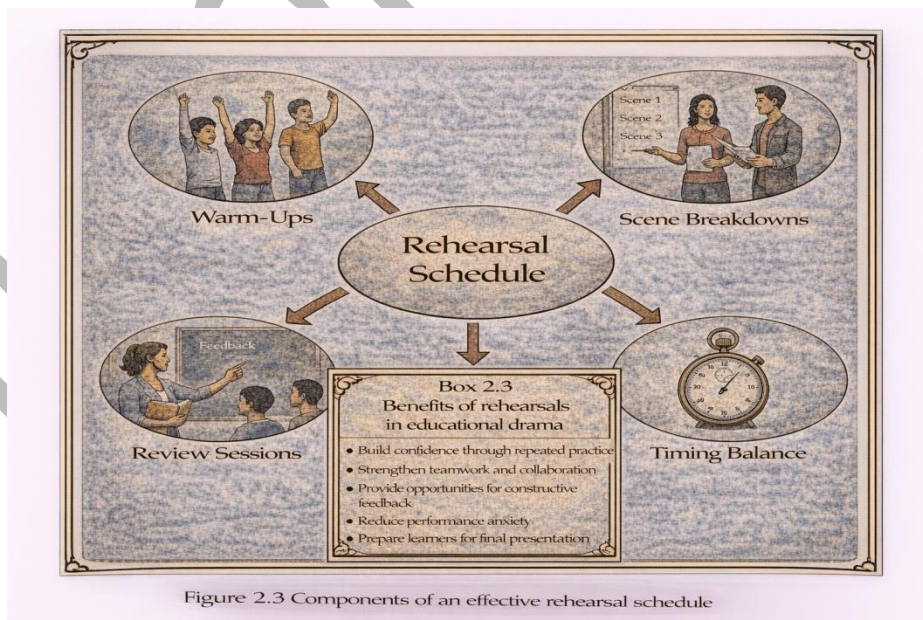


Figure 2.3 Components of an effective rehearsal schedule

2.3.2 Using rehearsal to build confidence and teamwork

Rehearsals are not only for memorising lines. They are opportunities to build confidence and teamwork among learners. Confidence grows as learners practise repeatedly, becoming familiar with their roles and reducing performance anxiety. Teamwork develops when learners collaborate during rehearsals, supporting one another and synchronising their actions. Teachers should encourage constructive feedback, peer support, and cooperative problem-solving during rehearsals. This approach ensures that learners feel prepared and united when presenting the final performance.

Fill in the blank: Rehearsals help learners build confidence by reducing _____ anxiety.



Box 2.3 Benefits of rehearsals in educational drama



Pilot questions 2.3

1. What is a rehearsal schedule?
2. State one component of an effective rehearsal schedule.
3. How do rehearsals help learners build confidence?
4. Explain how teamwork is developed during rehearsals.
5. Fill in the blank: Rehearsals help learners build confidence by reducing _____ anxiety.

2.4 Linking Play Preparation to Performance Outcomes

2.4.1 Ensuring readiness for end-of-year productions

One of the main goals of play preparation is to ensure readiness, which means that learners are confident, disciplined, and capable of presenting a polished performance. Readiness involves more than memorising lines; it includes emotional preparedness, teamwork, and the ability to adapt during live performance. Teachers should check that learners understand their roles, can manage stage cues, and maintain focus under pressure. This preparation helps learners deliver performances that are both educational and enjoyable for audiences.

Fill in the blank: Readiness in play preparation means that learners are confident, disciplined, and capable of presenting a _____ performance.

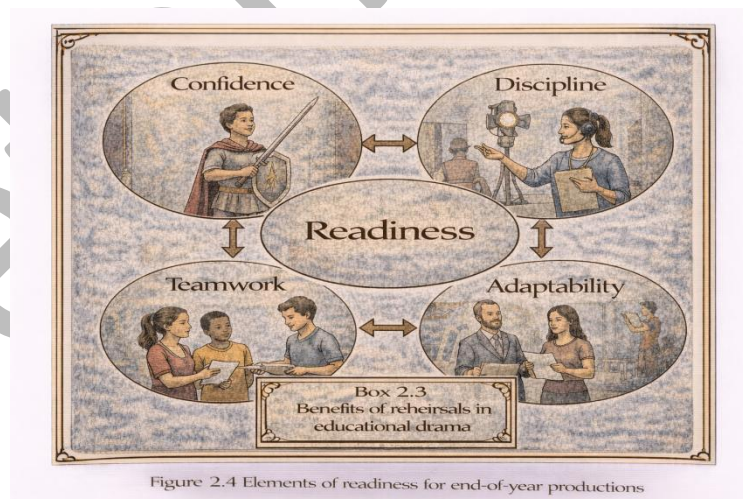


Figure 2.4 Elements of readiness for end-of-year productions

2.4.2 Evaluating learner growth through drama activities

Evaluation is a key part of educational drama. Evaluation refers to assessing learners' progress in skills such as creativity, communication, empathy, and discipline. Teachers can use observation, peer feedback, and performance reviews to measure



growth. Evaluation should focus not only on the final performance but also on the process of preparation, as learners often gain valuable skills during rehearsals. By evaluating growth, teachers can identify strengths, address weaknesses, and celebrate achievements, ensuring that drama contributes meaningfully to learners' overall education.

Fill in the blank: Evaluation in educational drama refers to assessing learners' progress in skills such as creativity, communication, _____, and discipline.

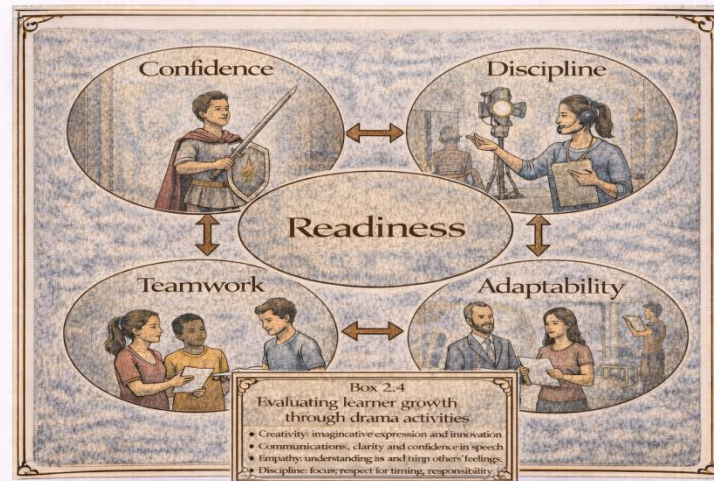


Figure 2.4 Elements of readiness for end-of-year productions

Box 2.4 Evaluating learner growth through drama activities

Pilot questions 2.4

1. What does readiness mean in play preparation?
2. State one element of readiness for end-of-year productions.
3. Define evaluation in the context of educational drama.
4. Name two skills that can be assessed during evaluation of learner growth.
5. Fill in the blank: Evaluation in educational drama refers to assessing learners' progress in skills such as creativity, communication, _____, and discipline.

Series Summary 2

This Series has focused on the process of play selection and preparation with secondary school students, emphasising its importance in educational drama. We began by considering the criteria for play selection, looking at suitability and the balance between educational value and entertainment. We then moved on to preparing learners for participation, highlighting the need to assign roles and responsibilities while encouraging collaboration and discipline. Following that, we explored



techniques for effective rehearsal preparation, including structuring schedules and using rehearsals to build confidence and teamwork. Finally, we examined how play preparation links to performance outcomes, ensuring readiness for productions and evaluating learner growth.

By completing this Series, you should now be able to define criteria for selecting plays (SLO 2.1), explain how to balance educational value with entertainment (SLO 2.2), demonstrate role assignment (SLO 2.3), apply strategies for collaboration and discipline (SLO 2.4), design rehearsal schedules (SLO 2.5), evaluate readiness for productions (SLO 2.6), and analyse learner growth through drama activities (SLO 2.7). These outcomes provide you with practical skills and insights to guide secondary school learners through meaningful and well-prepared drama experiences.

Glossary of Terms 2

Collaboration: The process of learners working together towards a shared goal, ensuring teamwork and collective success in drama activities.

Confidence: The assurance learners gain through repeated practice and rehearsal, helping them reduce performance anxiety and present their roles effectively.

Discipline: The ability of learners to maintain focus, respect timing, and follow rules during rehearsals and performances.

Educational value: The lessons, skills, or moral insights that learners gain from participating in a play.

Entertainment: The enjoyment and engagement provided by a play, which motivates learners and keeps audiences interested.

Evaluation: The process of assessing learners' progress in areas such as creativity, communication, empathy, and discipline during drama activities.

Readiness: The state of being confident, disciplined, and capable of presenting a polished performance in drama productions.

Rehearsal schedule: A planned timetable that outlines when and how rehearsals will take place, ensuring learners have sufficient time to practise and prepare.

Roles and responsibilities: The specific parts and tasks assigned to learners in a play, such as acting, stage management, or technical support.

Suitability: The appropriateness of a play for learners' age, maturity, cultural background, and educational needs.

Concept Check Questions 2

Objective questions

1. Suitability in play selection refers to: (Linked to SLO 2.1)



- a) How entertaining a play is
- b) How appropriate a play is for learners' age, maturity, and educational needs
- c) How profitable a play is for schools
- d) How long a play lasts

2. Which of the following best describes educational value in play selection? (Linked to SLO 2.2)

- a) The enjoyment learners gain from the play
- b) The lessons, skills, or moral insights learners gain from the play
- c) The costumes and props used in the play
- d) The number of rehearsals scheduled

3. Assigning roles and responsibilities in drama helps learners: (Linked to SLO 2.3)

- a) Memorise lines faster
- b) Understand expectations and foster accountability
- c) Avoid rehearsals
- d) Entertain audiences only

4. A rehearsal schedule is: (Linked to SLO 2.5)

- a) A list of costumes needed for a play
- b) A planned timetable outlining when and how rehearsals will take place
- c) A record of audience attendance
- d) A set of rules for stage discipline

Short-Answer Questions



5. Define suitability in the context of play selection. (Linked to SLO 2.1)
6. Explain why balancing educational value and entertainment is important in play selection. (Linked to SLO 2.2)
7. What is meant by roles and responsibilities in play preparation? (Linked to SLO 2.3)
8. State one strategy for encouraging collaboration among learners in drama activities. (Linked to SLO 2.4)
9. What is a rehearsal schedule? (Linked to SLO 2.5)
10. Define readiness in play preparation. (Linked to SLO 2.6)
11. What does evaluation mean in the context of educational drama? (Linked to SLO 2.7)

Long-Answer Questions

12. Analyse the factors that influence the suitability of plays for secondary school learners. (Linked to SLO 2.1)
13. Evaluate how balancing educational value and entertainment contributes to effective drama experiences. (Linked to SLO 2.2)
14. Discuss the importance of assigning roles and responsibilities, and explain how this prepares learners for successful participation. (Linked to SLO 2.3)
15. Design a rehearsal schedule that includes warm-ups, scene breakdowns, and review sessions, and explain how it supports learner confidence and teamwork. (Linked to SLO 2.5)
16. Assess how readiness ensures meaningful performance outcomes in educational drama. (Linked to SLO 2.6)
17. Analyse how evaluation contributes to meaningful performance outcomes in educational drama. (Linked to SLO 2.7)

Answers to Concept Check Questions 2

Objective questions

1. b) How appropriate a play is for learners' age, maturity, and educational needs
2. b) The lessons, skills, or moral insights learners gain from the play
3. b) Understand expectations and foster accountability
4. b) A planned timetable outlining when and how rehearsals will take place



Short-Answer Questions

5. Suitability refers to how appropriate a play is for learners' age, maturity, cultural background, and educational needs.
6. Balancing educational value and entertainment ensures that plays are both meaningful and engaging, achieving learning objectives while maintaining learner interest.
7. Roles and responsibilities are the specific parts and tasks assigned to learners, such as acting, stage management, or technical support.
8. One strategy is encouraging teamwork through group rehearsals where learners collaborate to achieve shared goals.
9. A rehearsal schedule is a planned timetable that outlines when and how rehearsals will take place.
10. Readiness means learners are confident, disciplined, and capable of presenting a polished performance.
11. Evaluation refers to assessing learners' progress in skills such as creativity, communication, empathy, and discipline.

Long-Answer Questions

12. Basic response: Factors include age, maturity, cultural background, language ability, and educational needs.

Value-added response: Outstanding learners may also consider social relevance, inclusivity, and the potential of the play to address contemporary issues in education.

13. Basic response: Balancing ensures plays are both instructive and enjoyable.

Value-added response: It also helps sustain learner motivation, encourages deeper engagement, and makes drama a holistic educational tool.

14. Basic response: Assigning roles clarifies expectations and fosters accountability.

Value-added response: It also develops leadership, responsibility, and respect for diverse contributions, preparing learners for collaborative environments beyond drama.

15. Basic response: A rehearsal schedule should include warm-ups, scene breakdowns, and review sessions to ensure learners practise effectively.



Value-added response: Outstanding learners may design schedules that integrate peer feedback, flexible timing, and cross-role collaboration to maximise confidence and teamwork.

16. Basic response: Readiness ensures learners are prepared for performance.

Value-added response: It ensures performances are organised, confident, and educationally meaningful.

17. Basic response: Evaluation measures learner growth in skills such as creativity, communication, empathy, and discipline.

Value-added response: It ensures both process and performance outcomes are assessed, strengthening educational impact.

Answers to Pilot Questions 2

Answers to Pilot Questions 2.1

1. Suitability means how appropriate a play is for learners' age, maturity, cultural background, and educational needs.
2. Two factors influencing suitability are learners' age and cultural background.
3. Educational value refers to the lessons, skills, or moral insights learners gain from a play.
4. Entertainment is important because it keeps learners motivated and audiences engaged.
5. Educational.

Answers to Pilot Questions 2.2

1. Roles and responsibilities refer to the specific parts and tasks assigned to learners in a play, such as acting or stage management.
2. An example of a responsibility is managing props during a performance.
3. Collaboration in drama is learners working together towards a shared goal.
4. Discipline is important during rehearsals because it ensures focus, respect for timing, and productive practice.
5. Shared.

Answers to Pilot Questions 2.3

1. A rehearsal schedule is a planned timetable outlining when and how rehearsals will take place.



2. One component of an effective rehearsal schedule is warm-up activities.
3. Rehearsals help learners build confidence by reducing performance anxiety.
4. Teamwork is developed during rehearsals through collaboration and peer support.
5. Performance.

Answers to Pilot Questions 2.4

1. Readiness means learners are confident, disciplined, and capable of presenting a polished performance.
2. One element of readiness is teamwork.
3. Evaluation in educational drama means assessing learners' progress in skills such as creativity, communication, empathy, and discipline.
4. Two skills that can be assessed are creativity and communication.
5. Empathy.

References and Attributions 2

Textual Source

- THA 303: Educational drama and theatre. (Unpublished course document).
-

Illustrations (AI-generated placeholders and prompts)

- Figure 2.1 Factors influencing suitability of plays for secondary school learners

Prompt used: "Create a diagram showing factors influencing suitability of plays for secondary school learners, including age, culture, language, maturity, and educational goals."

Suggested OER search string: "criteria for play selection educational drama OER."

- Box 2.1 Balancing educational value and entertainment in play selection

Prompt used: "Create a text box listing how educational value and entertainment are balanced in play selection."

Suggested OER search string: "educational value vs entertainment in drama OER."

- Figure 2.2 Roles and responsibilities in play participation



Prompt used: “Create a diagram showing different roles in a school play, including actors, stage managers, costume designers, and technical crew.”

Suggested OER search string: “roles responsibilities school play educational drama OER.”

- Box 2.2 Collaboration and discipline in play participation

Prompt used: “Create a text box listing collaboration and discipline principles in play participation.”

Suggested OER search string: “collaboration discipline educational drama OER.”

- Figure 2.3 Components of an effective rehearsal schedule

Prompt used: “Create a diagram showing components of a rehearsal schedule, including warm-ups, scene breakdowns, review sessions, and timing balance.”

Suggested OER search string: “rehearsal schedule educational drama OER.”

- Box 2.3 Benefits of rehearsals in educational drama

Prompt used: “Create a text box listing the benefits of rehearsals in educational drama.”

Suggested OER search string: “benefits of rehearsals educational drama OER.”

- Figure 2.4 Elements of readiness for end-of-year productions

Prompt used: “Create a diagram showing elements of readiness for end-of-year productions, including confidence, discipline, teamwork, and adaptability.”

Suggested OER search string: “readiness for school drama productions OER.”

- Box 2.4 Evaluating learner growth through drama activities

Prompt used: “Create a text box listing key areas for evaluating learner growth in drama activities.”

Suggested OER search string: “evaluation learner growth educational drama OER.”



Series 3: Rehearsals, Run, And Strike In Educational Theatre

Outline for Series 3

- Part 3.1 Planning and Conducting Rehearsals
 - 3.1.1 Structuring rehearsal stages (initial, intermediate, final)
 - 3.1.2 Techniques for effective learner engagement during rehearsals
- Part 3.2 Managing the Run of a Performance
 - 3.2.1 Coordinating stage cues and transitions
 - 3.2.2 Supporting learners during live performance
- Part 3.3 Executing Strike and Post-performance Activities
 - 3.3.1 Understanding strike in educational theatre (removal of set, props, and equipment)
 - 3.3.2 Reflecting on Performance Outcomes and Learner Growth

Introduction

In the last Series, we explored play selection and preparation with secondary school students, focusing on how to choose suitable plays and prepare learners for participation. Building on that foundation, this Series takes you into the practical stage of rehearsals, the live run of performances, and the strike process. These stages are vital because they transform preparation into real experiences, helping learners develop confidence, discipline, and teamwork while ensuring that productions are successfully executed and concluded.

The aim of this Series is to equip you with the knowledge and skills needed to plan and conduct rehearsals, manage live performances effectively, and carry out strike and post-performance activities in educational theatre.

We shall commence this Series by examining how to plan and conduct rehearsals, looking at the stages of rehearsal and techniques for engaging learners. Next, we will move on to managing the run of a performance, focusing on coordinating stage cues and supporting learners during live presentations. Finally, we will wrap up by exploring strike and post-performance activities, where you will learn how to dismantle sets and reflect on learner growth after productions.



Series Learning Outcomes 3

Upon completing this Series, you should be able to:

SLO 3.1 design rehearsal plans that include initial, intermediate, and final stages.

SLO 3.2 demonstrate techniques for engaging learners effectively during rehearsals.

SLO 3.3 apply strategies to coordinate stage cues and transitions during live performances.

SLO 3.4 explain how to support learners throughout the run of a performance.

SLO 3.5 define strike in educational theatre and describe its key processes.

SLO 3.6 evaluate learner growth and performance outcomes through post-production reflection.

3.1 Planning and Conducting Rehearsals

3.1.1 Structuring rehearsal stages

Rehearsals in educational theatre are best organised into stages, which are distinct phases that guide learners from initial preparation to final performance readiness. The initial stage focuses on familiarising learners with the script, characters, and basic blocking. The intermediate stage involves refining delivery, integrating movement, and coordinating group interactions. The final stage is dedicated to polishing performances, ensuring timing accuracy, and simulating the conditions of the actual run. Structuring rehearsals in this way helps learners progress steadily and reduces performance anxiety.

Fill in the blank: The final stage of rehearsals is dedicated to _____ performances, ensuring timing accuracy, and simulating the conditions of the actual run.

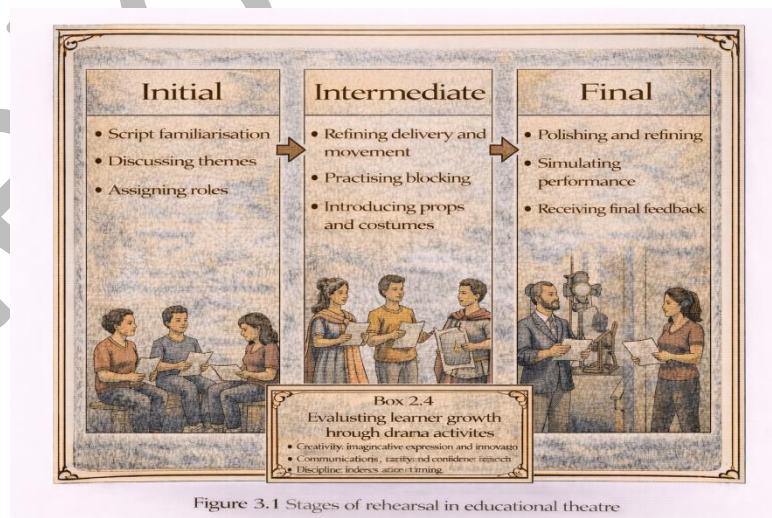


Figure 3.1 Stages of rehearsal in educational theatre



3.1.2 Techniques for effective learner engagement during rehearsals

Effective rehearsals depend on learner engagement, which refers to the active involvement and motivation of learners throughout the process. Techniques for engagement include using warm-up exercises to build energy, incorporating improvisation to encourage creativity, and providing constructive feedback to boost confidence. Teachers should also vary rehearsal activities to maintain interest and ensure that learners remain focused. Engagement strategies help learners internalise their roles and develop teamwork skills that are essential for successful performances.

Fill in the blank: Learner engagement refers to the active _____ and motivation of learners throughout the rehearsal process.

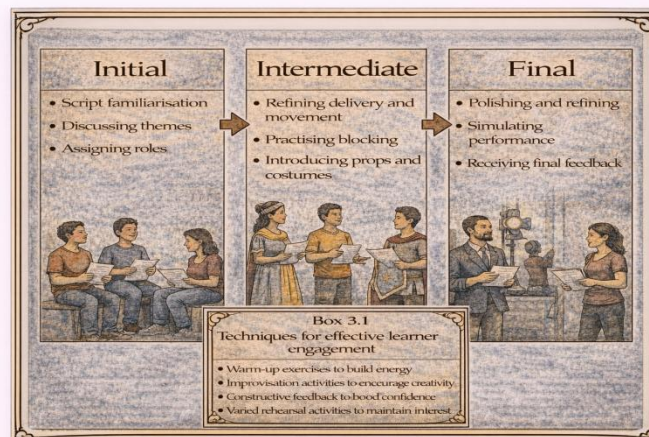


Figure 3.1 Stages of rehearsal in educational theatre

Box 3.1 Techniques for effective learner engagement

Pilot questions 3.1

1. What are the three main stages of rehearsals in educational theatre?
2. State one key activity in the initial stage of rehearsals.
3. What is the focus of the final stage of rehearsals?
4. Define learner engagement in the context of rehearsals.
5. Name two techniques that can be used to engage learners effectively during rehearsals.

3.2 Managing the Run Of A Performance

3.2.1 Coordinating stage cues and transitions



During the live run of a performance, one of the most important responsibilities is managing stage cues, which are signals that guide actors, stage crew, and technical staff to perform specific actions at the right time. Transitions refer to the smooth movement from one scene to another, ensuring continuity and maintaining audience engagement. Effective coordination requires clear communication, rehearsal of cues, and the use of prompt books or cue sheets. Teachers should train learners to recognise and respond to cues promptly, as this prevents confusion and keeps the performance flowing seamlessly.

Fill in the blank: Stage cues are signals that guide actors, stage crew, and technical staff to perform specific _____ at the right time.

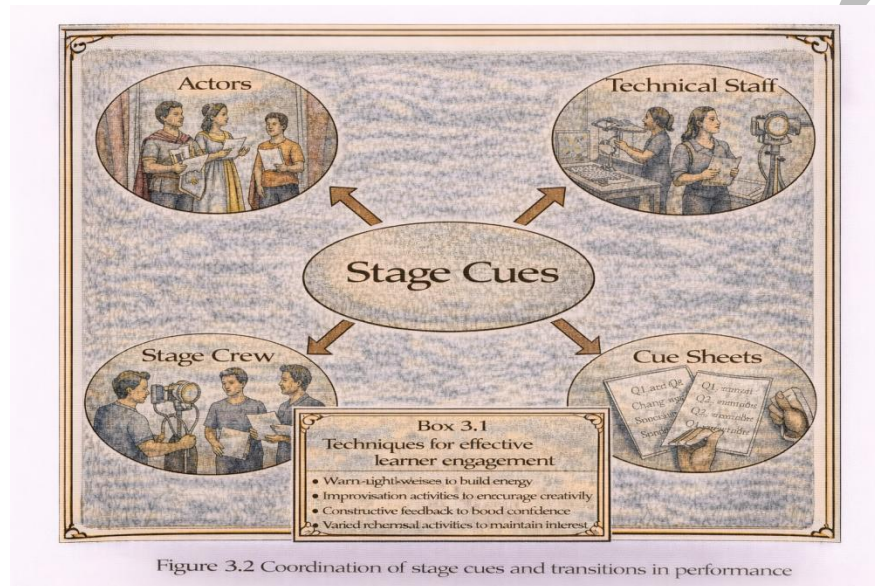


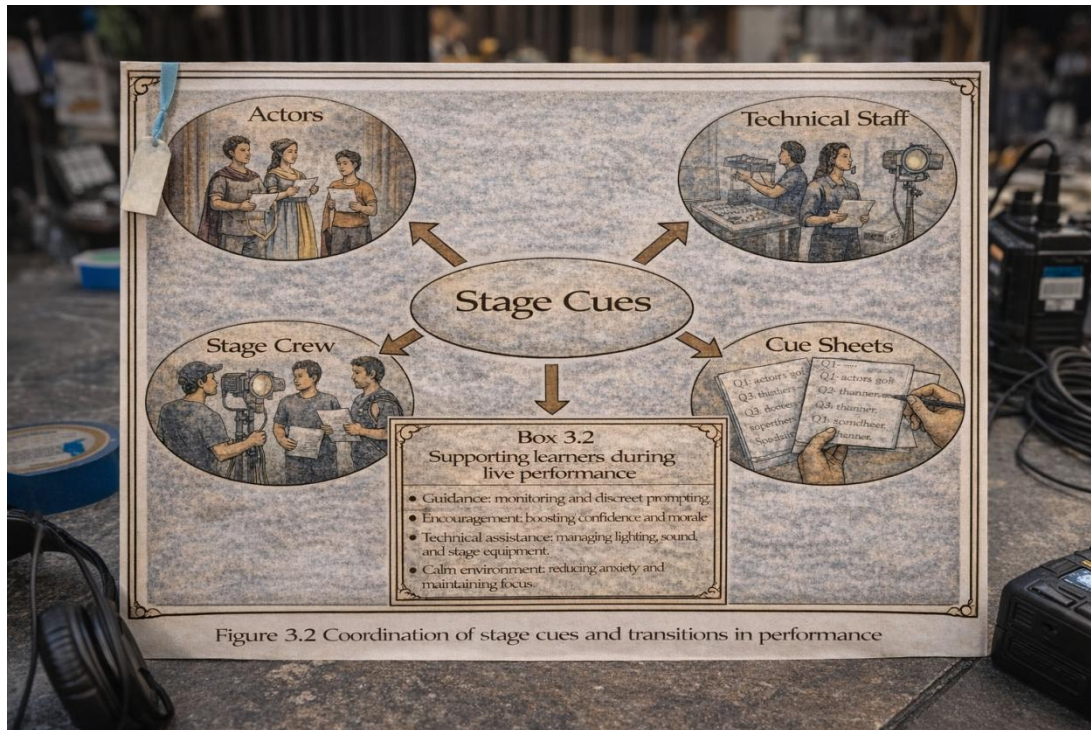
Figure 3.2 Coordination of stage cues and transitions in performance

3.2.2 Supporting learners during live performance

Supporting learners during live performance involves providing guidance, encouragement, and technical assistance to ensure they remain confident and focused. Teachers and stage managers should monitor learners' performance, offer discreet prompts when necessary, and maintain a calm backstage environment. Support also includes helping learners manage stage fright, reinforcing discipline, and ensuring that technical aspects such as lighting and sound are properly handled. By offering consistent support, educators help learners deliver polished performances and gain valuable experience in teamwork and resilience.

Fill in the blank: Supporting learners during live performance involves providing guidance, encouragement, and _____ assistance to ensure they remain confident and focused.





Box 3.2 Supporting learners during live performance

Pilot questions 3.2

1. What are stage cues in a performance?
2. Define transitions in the context of live theatre.
3. Why is coordination of stage cues important during a performance?
4. State one way teachers can support learners during live performance.

3.3 Executing Strike and Post-Performance Activities

3.3.1 Understanding strike in educational theatre

In theatre, **strike** refers to the process of dismantling and removing sets, props, costumes, and technical equipment after a performance has ended. In educational theatre, strike is not only a practical necessity but also a learning opportunity for students. It teaches responsibility, teamwork, and respect for shared resources. Strike should be carefully planned to ensure safety, efficiency, and accountability, with learners assigned specific tasks such as packing costumes, dismantling stage structures, or storing props.

Fill in the blank: In theatre, strike refers to the process of dismantling and removing _____, props, costumes, and technical equipment after a performance has ended.



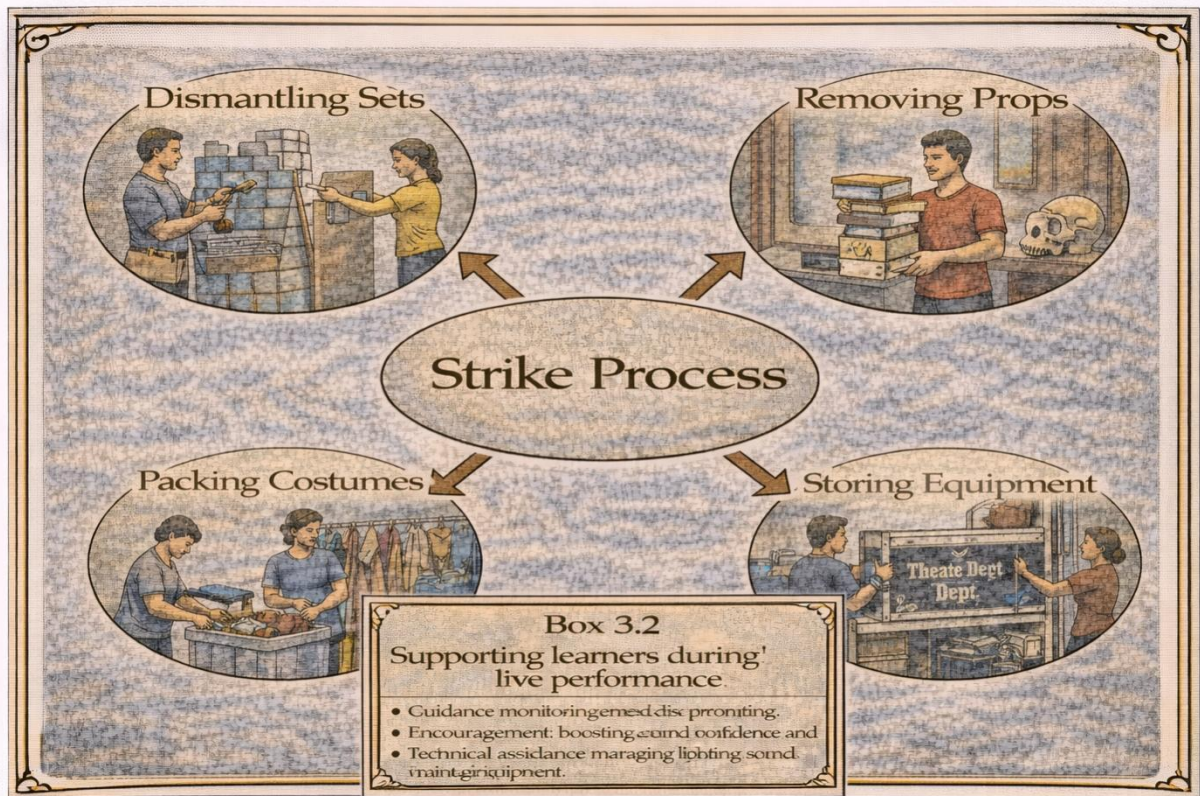


Figure 3.3 The strike process in educational theatre

Figure 3.3 The strike process in educational theatre

3.3.2 Reflecting on performance outcomes and learner growth

After the strike, reflection is an essential step in educational theatre. **Reflection** refers to the process of reviewing the performance and identifying what learners achieved, what challenges they faced, and how they grew through the experience. Teachers can guide learners in discussing their strengths, areas for improvement, and lessons learned. Reflection also helps learners connect drama activities to broader educational goals such as confidence, communication, and discipline. By encouraging honest and constructive reflection, educators ensure that the theatre experience contributes meaningfully to learners' personal and academic development.

Fill in the blank: Reflection refers to the process of reviewing the performance and identifying what learners _____, what challenges they faced, and how they grew through the experience.



Box 3.3
Reflection after performance

 Review achievements and challenges

 Identify strengths and areas for improvement

 Connect drama activities to broader educational goals

 Encourage constructive discussion and feedback



Box 3.3 Reflection after performance

Pilot questions 3.3

1. What does strike mean in educational theatre?
2. State one task learners may carry out during strike.
3. Define reflection in the context of post-performance activities.
4. Name two benefits of reflection after a performance..

3.4 Series Wrap-Up

This final section brings together the key ideas explored in Series 3: *Rehearsals, Run, And Strike In Educational Theatre*. We began by examining how rehearsals can be structured into stages, moving learners from initial script familiarisation through refinement to final polishing. We then considered techniques for engaging learners during rehearsals, highlighting the importance of warm-ups, improvisation, and constructive feedback. Following that, we explored the live run of performances, focusing on the coordination of stage cues and transitions, as well as the ways



teachers can support learners during live presentations. Finally, we looked at strike and post-performance activities, emphasising the dismantling of sets and props, and the value of reflection in consolidating learner growth.

Together, these elements show how preparation, execution, and closure form a complete cycle in educational theatre. By the end of this Series, you should now be able to design rehearsal plans, apply strategies for managing live performances, and evaluate learner growth through strike and reflection. This ensures that drama activities are not only well-organised but also meaningful, equipping learners with confidence, discipline, and collaborative skills that extend beyond the stage.

Series Summary 3

This Series has focused on rehearsals, the live run of performances, and strike in educational theatre, showing how these stages form the practical cycle of drama production. We began by looking at how rehearsals can be structured into initial, intermediate, and final stages, and explored techniques for engaging learners effectively. We then moved on to managing the run of a performance, highlighting the coordination of stage cues and transitions as well as the importance of supporting learners during live presentations. Finally, we examined strike and post-performance activities, emphasising both the dismantling of sets and props and the value of reflection in consolidating learner growth.

By completing this Series, you should now be able to design rehearsal plans (SLO 3.1), demonstrate learner engagement techniques (SLO 3.2), apply strategies for stage coordination (SLO 3.3), explain how to support learners during live performance (SLO 3.4), define strike and describe its processes (SLO 3.5), and evaluate learner growth through reflection (SLO 3.6).

These outcomes ensure that you can guide learners through the full cycle of theatre practice, from preparation to execution and closure, while reinforcing confidence, discipline, and teamwork.



Glossary of Terms 3

Engagement: The active involvement and motivation of learners during rehearsals, ensuring they remain focused and creative.

Reflection: The process of reviewing a performance to identify achievements, challenges, and areas of learner growth.

Rehearsal stages: The phases of rehearsal, typically initial (script familiarisation), intermediate (refining delivery and movement), and final (polishing and simulating performance).

Stage cues: Signals that guide actors, stage crew, and technical staff to perform specific actions at the correct time during a performance.

Strike: The process of dismantling and removing sets, props, costumes, and technical equipment after a performance has ended.

Transitions: The smooth movement from one scene to another during a performance, ensuring continuity and audience engagement.

Concept Check Questions 3

Objective questions (multiple choice)

Objective Questions

1. Which of the following best describes rehearsal stages? (Linked to SLO 3.1)
 - a) A list of costumes for the play
 - b) Phases of rehearsal from initial to final preparation
 - c) The number of learners in a performance
 - d) The technical equipment used on stage



2. Learner engagement during rehearsals refers to: (Linked to SLO 3.2)

- a) The number of rehearsals scheduled
- b) The active involvement and motivation of learners
- c) The costumes and props used in rehearsals
- d) The teacher's role in directing

3. Stage cues are: (Linked to SLO 3.3)

- a) Notes in the script for actors only
- b) Signals guiding actors, crew, and technical staff to act at the right time
- c) The transitions between scenes
- d) The lighting effects used during performance

4. Strike in educational theatre means: (Linked to SLO 3.5)

- a) The final rehearsal before performance
- b) The dismantling and removal of sets, props, and equipment after a performance
- c) The audience leaving the theatre
- d) The teacher's evaluation of learners

Short-answer questions

- 1. Define rehearsal stages in educational theatre. (Linked to SLO 3.1)
- 2. State one technique for engaging learners during rehearsals. (Linked to SLO 3.2)
- 3. What is meant by transitions in a performance? (Linked to SLO 3.3)
- 4. Explain one way teachers can support learners during live performance. (Linked to SLO 3.4)
- 5. Define strike in the context of educational theatre. (Linked to SLO 3.5)



6. What does reflection involve after a performance? (Linked to SLO 3.6)

Long-answer questions

7. Analyse the importance of structuring rehearsals into stages for learner development. (Linked to SLO 3.1)
8. Evaluate how learner engagement techniques contribute to effective rehearsals. (Linked to SLO 3.2)
9. Discuss the role of stage cues and transitions in ensuring a smooth performance run. (Linked to SLO 3.3)
10. Explain how teachers can support learners during live performance and why this support is crucial. (Linked to SLO 3.4)
11. Assess the significance of strike in educational theatre. (Linked to SLO 3.5)
12. Evaluate how reflection consolidates learner growth after performance. (Linked to SLO 3.6)

Answers to Concept Check Questions 3

Objective questions

1. b) Phases of rehearsal from initial to final preparation
2. b) The active involvement and motivation of learners
3. b) Signals guiding actors, crew, and technical staff to act at the right time
4. b) The dismantling and removal of sets, props, and equipment after a performance

Short-answer questions

5. Rehearsal stages are phases of rehearsal, typically initial (script familiarisation), intermediate (refining delivery and movement), and final (polishing and simulating performance).
6. One technique is using warm-up exercises to build energy.



7. Transitions are the smooth movement from one scene to another during a performance.
8. Teachers can support learners by offering discreet prompts to help them stay focused.
9. Strike refers to dismantling and removing sets, props, costumes, and technical equipment after a performance.
10. Reflection involves reviewing achievements, challenges, and areas for improvement after a performance.

Long-answer questions

11. *Basic response:* Structuring rehearsals into stages helps learners progress steadily from script familiarisation to polished performance.

Value-added response: Outstanding learners may also note that staged rehearsals reduce anxiety, build confidence, and allow teachers to monitor growth systematically.

12. *Basic response:* Engagement techniques such as warm-ups and feedback keep learners motivated and focused.

Value-added response: They also foster creativity, teamwork, and resilience, making rehearsals more effective and enjoyable.

13. *Basic response:* Stage cues and transitions ensure continuity and prevent confusion during performances.

Value-added response: They also enhance professionalism, maintain audience engagement, and teach learners discipline in timing and coordination.

14. *Basic response:* Teachers support learners by monitoring performances, offering encouragement, and managing technical aspects.

Value-added response: This support is crucial because it reduces stage fright, reinforces discipline, and ensures learners deliver polished performances.



15. *Basic response:* Strike ensures resources are properly dismantled and stored, while reflection helps learners identify achievements and challenges.

Value-added response: Together, they consolidate learning, encourage responsibility, and connect drama experiences to broader educational goals such as confidence and communication.

Answers to Pilot Questions 3

Answers to Pilot Questions 3.1

1. The three main stages of rehearsals are initial, intermediate, and final.
2. A key activity in the initial stage is familiarising learners with the script and characters.
3. The focus of the final stage is polishing performances and simulating the conditions of the actual run.
4. Learner engagement in rehearsals is the active involvement and motivation of learners throughout the process.
5. Two techniques are warm-up exercises and constructive feedback.

Answers to Pilot Questions 3.2

1. Stage cues are signals that guide actors, stage crew, and technical staff to perform specific actions at the right time.
2. Transitions are the smooth movement from one scene to another during a performance.
3. Coordination of stage cues is important because it prevents confusion and ensures continuity in the performance.
4. One way teachers can support learners is by offering discreet prompts during live performance.

Answers to Pilot Questions 3.3

1. Strike means dismantling and removing sets, props, costumes, and technical equipment after a performance.
2. One task learners may carry out during strike is packing costumes.
3. Reflection in post-performance activities is the process of reviewing achievements, challenges, and learner growth.



4. Two benefits of reflection are identifying strengths and connecting drama activities to broader educational goals.



References and Attributions 3

Textual Source

THA 303: Educational drama and theatre. (Unpublished course document).

Illustrations (AI-generated placeholders and prompts)

- *Figure 3.1 Stages of rehearsal in educational theatre* Prompt: “Create a diagram showing rehearsal stages in educational theatre: initial (script familiarisation), intermediate (refining delivery and movement), final (polishing and simulating performance).” Suggested OER search string: “stages of rehearsal educational theatre OER.”
- *Box 3.1 Techniques for effective learner engagement* Prompt: “Create a text box listing techniques for effective learner engagement during rehearsals.” Suggested OER search string: “learner engagement techniques drama rehearsal OER.”
- *Figure 3.2 Coordination of stage cues and transitions in performance* Prompt: “Create a diagram showing coordination of stage cues and transitions in performance, including actors, stage crew, technical staff, and cue sheets.” Suggested OER search string: “stage cues transitions educational theatre OER.”
- *Box 3.2 Supporting learners during live performance* Prompt: “Create a text box listing ways to support learners during live performance.” Suggested OER search string: “supporting learners live performance educational theatre OER.”
- *Figure 3.3 The strike process in educational theatre* Prompt: “Create a diagram showing the strike process in educational theatre, including dismantling sets, removing props, packing costumes, and storing equipment.” Suggested OER search string: “strike process educational theatre OER.”
- *Box 3.3 Reflection after performance* Prompt: “Create a text box listing key aspects of reflection after a performance in educational theatre.” Suggested OER search string: “reflection performance educational drama OER.”



Outline for Series 4

- Part 4.1 Theatre for Addressing Deviance in Learners

4.1.1 Understanding deviance in educational contexts

4.1.2 Using theatre techniques to correct and redirect behaviour

Part 4.2 Theatre for Enhancing Creativity

4.2.1 Stimulating imagination through role-play and improvisation

4.2.2 Encouraging innovation and problem-solving through drama activities

Part 4.3 Integrating Theatre into Pedagogy

4.3.1 Designing drama-based lessons for classroom use

4.3.2 Evaluating the impact of theatre on learner behaviour and creativity

Introduction

In schools, learners often face challenges such as disruptive behaviour or lack of creative expression. Theatre provides a unique way of addressing these issues by combining discipline with imagination. Through role-play, improvisation, and structured drama activities, educators can guide learners to redirect deviant behaviour while also stimulating creativity. This makes theatre not only a form of entertainment but also a powerful pedagogic tool within education.



The aim of this Series is to show you how theatre can be applied to address deviance among learners and to enhance creativity, equipping you with strategies to integrate drama into teaching and learning.

We shall commence this Series by exploring how theatre can be used to address deviance in learners, focusing on understanding deviance and applying corrective techniques. Next, we will move on to theatre for enhancing creativity, where we will examine how role-play, improvisation, and problem-solving activities stimulate imagination and innovation. Finally, we will wrap up by considering how theatre can be integrated into pedagogy, looking at the design of drama-based lessons and evaluating their impact on learner behaviour and creativity.

Series Learning Outcomes

Upon completing this Series, you should be able to:

SLO 4.1 define deviance in educational contexts.

SLO 4.2 apply theatre techniques to redirect deviant behaviour constructively.

SLO 4.3 analyse how drama techniques stimulate creativity and innovation among learners.

SLO 4.4 design drama-based lessons that align with curriculum objectives.

SLO 4.5 evaluate the impact of theatre on learner behaviour and creativity.

4.1 Theatre for Addressing Deviance in Learners

4.1.1 Understanding deviance in educational contexts

In education, **deviance** refers to behaviours that go against expected norms, rules, or values within the learning environment. Examples include persistent disruption in class, refusal to



participate, or negative peer influence. While deviance can be challenging, it is important to recognise that such behaviours often signal unmet needs, lack of engagement, or difficulties in self-expression. Theatre provides a safe and creative space where learners can explore these behaviours, reflect on their consequences, and practise positive alternatives.

Fill in the blank: In education, deviance refers to behaviours that go against expected _____, rules, or values within the learning environment.

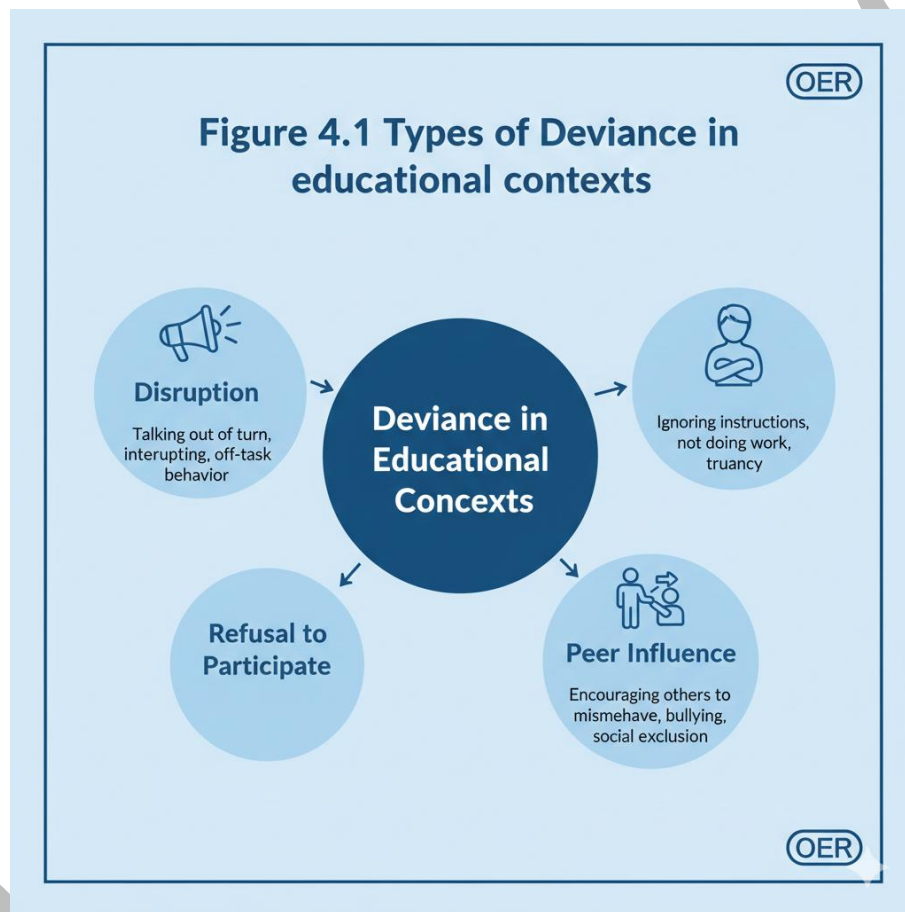


Figure 4.1 Types of deviance in educational contexts



4.1.2 Using theatre techniques to correct and redirect behaviour

Theatre can be used as a **pedagogic tool**, meaning a structured method of teaching that helps learners develop new skills and attitudes. Techniques such as role-play, improvisation, and dramatisation allow learners to step into different perspectives, understand the impact of their actions, and practise constructive behaviour. For example, role-play can help a disruptive learner experience the role of a teacher or peer affected by their behaviour, encouraging empathy and self-awareness. Improvisation activities can redirect energy into creativity, while dramatisation of real-life scenarios can provide opportunities for problem-solving.

Fill in the blank: Role-play can help a disruptive learner experience the role of a _____ or peer affected by their behaviour, encouraging empathy and self-awareness.

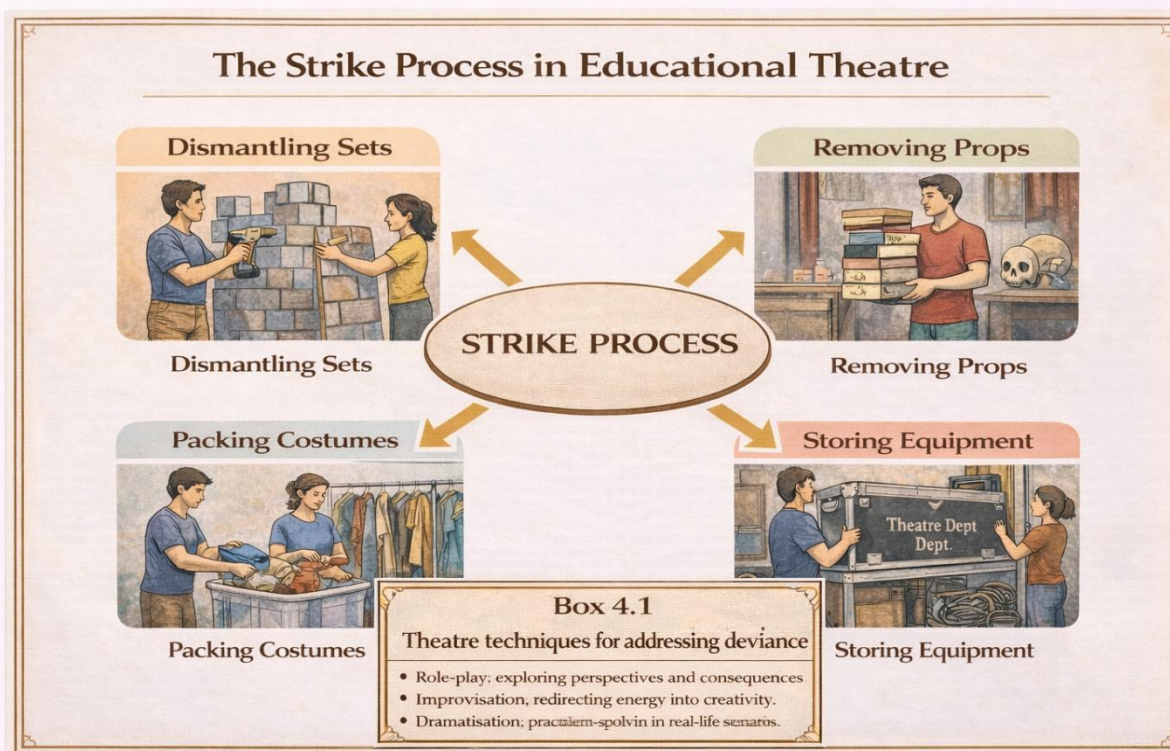


Figure 3.3 The strike process in educational theatre

Box 4.1 Theatre techniques for addressing deviance



Pilot questions 4.1

1. Define deviance in the context of education.
2. State one example of deviant behaviour in the classroom.
3. What does it mean to use theatre as a pedagogic tool?
4. Name two theatre techniques that can help redirect deviant behaviour.
5. Fill in the blank: Role-play can help a disruptive learner experience the role of a _____ or peer affected by their behaviour.

4.2 Theatre for Enhancing Creativity

4.2.1 Stimulating imagination through role-play and improvisation

Creativity in education thrives when learners are given opportunities to explore ideas freely.

Role-play is a drama technique where learners act out specific roles or scenarios, allowing them to imagine perspectives beyond their own. **Improvisation** refers to unscripted performance activities that encourage learners to think quickly, adapt to new situations, and generate original ideas. Both techniques stimulate imagination by removing rigid boundaries and inviting learners to experiment with language, movement, and emotions.

Fill in the blank: Improvisation refers to unscripted performance activities that encourage learners to think quickly, adapt to new situations, and generate _____ ideas.



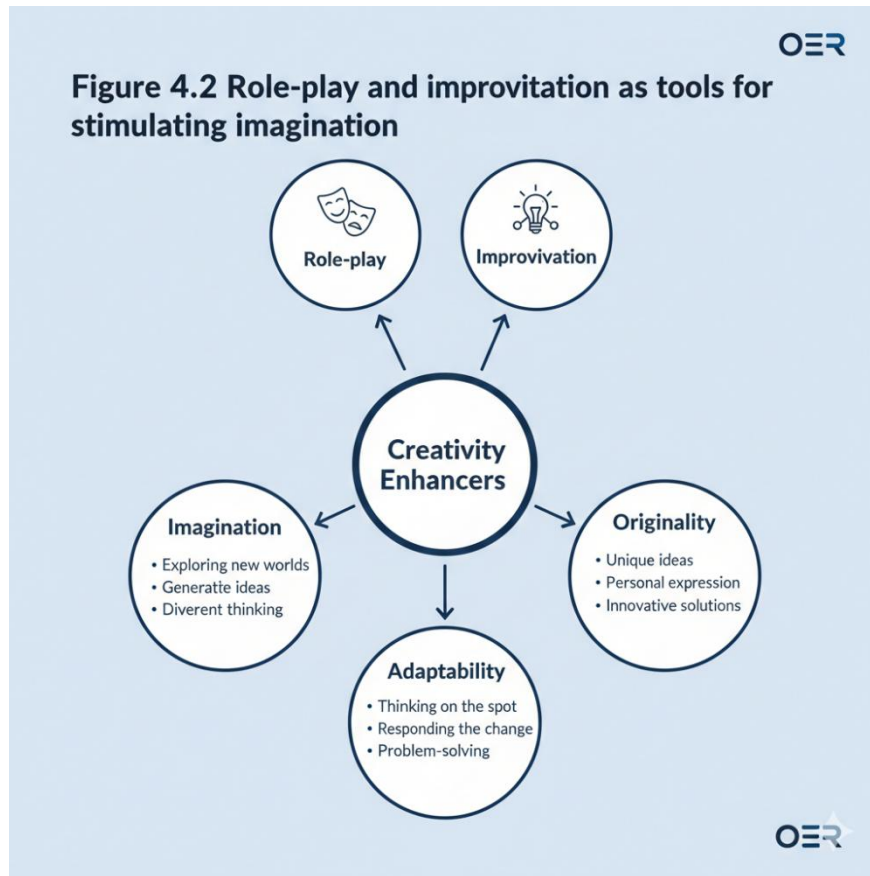


Figure 4.2 Role-play and improvisation as tools for stimulating imagination

4.2.2 Encouraging innovation and problem-solving through drama activities

Drama activities can be designed to foster **innovation**, which means creating new ideas or approaches, and **problem-solving**, which refers to finding effective solutions to challenges. Activities such as group storytelling, devising original plays, or exploring alternative endings to familiar stories encourage learners to think critically and creatively. These exercises help learners to collaborate, negotiate, and test different possibilities, thereby strengthening their ability to innovate and solve problems in both academic and real-life contexts.

Fill in the blank: Drama activities such as group storytelling and devising original plays encourage learners to think critically and _____.



Box 4.2

Drama activities for innovation and problem-solving



Group storytelling: building collaborative creativity



Devising original plays: generating new ideas collectively



Exploring alternative endings: testing possibilities and solutions

Box 4.2 Drama activities for innovation and problem-solving

Pilot questions 4.2

1. Define role-play in the context of educational theatre.
2. What is improvisation, and how does it stimulate imagination?
3. State one drama activity that encourages innovation.
4. Explain how exploring alternative endings to familiar stories supports problem-solving.
5. Fill in the blank: Drama activities such as group storytelling and devising original plays encourage learners to think critically and _____.

4.3 Integrating Theatre into Pedagogy

4.3.1 Designing drama-based lessons for classroom use

Integrating theatre into pedagogy requires careful planning so that drama activities align with learning objectives. A **drama-based lesson** is a teaching session where drama techniques such as role-play, improvisation, or dramatisation are used to achieve specific educational goals.

Teachers should begin by identifying the topic or skill to be taught, then select an appropriate drama activity that supports it. For example, role-play can be used in social studies to explore historical events, while improvisation can be applied in language classes to build communication



skills. The key is to ensure that the activity is purposeful and directly connected to the curriculum.

Fill in the blank: A drama-based lesson is a teaching session where drama techniques such as role-play, improvisation, or dramatisation are used to achieve specific _____ goals.

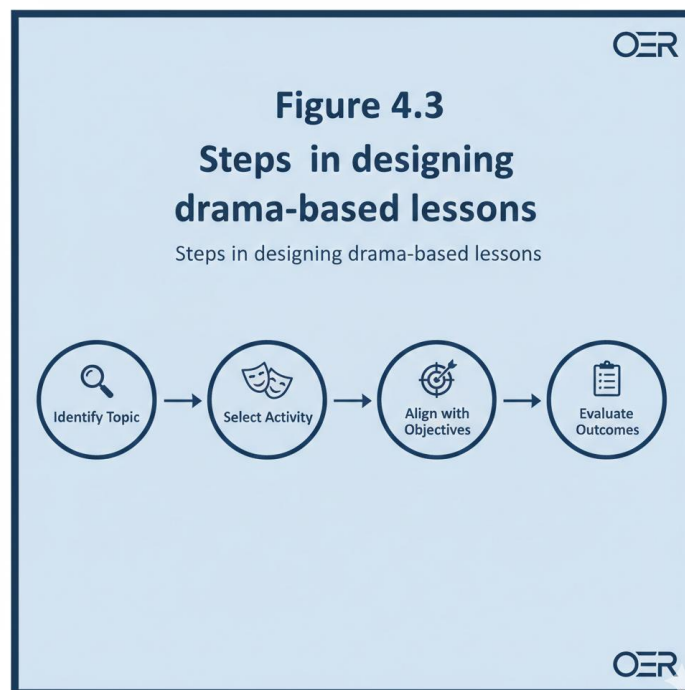


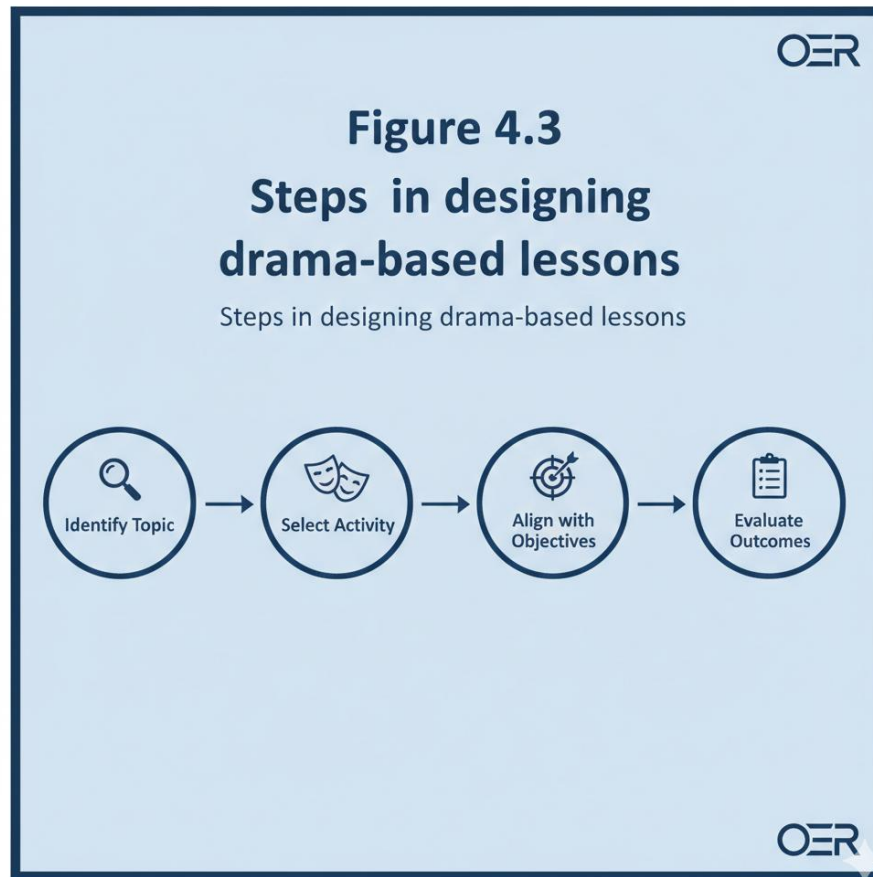
Figure 4.3 Steps in designing drama-based lessons

4.3.2 Evaluating the impact of theatre on learner behaviour and creativity

Evaluation is essential to determine whether drama activities are achieving their intended outcomes. **Evaluation** refers to the process of assessing the effectiveness of teaching strategies and their impact on learners. Teachers can use observation, learner feedback, and performance reviews to measure changes in behaviour and creativity. For instance, a reduction in disruptive behaviour or an increase in imaginative contributions during class discussions may indicate positive impact. Evaluation also helps teachers refine their methods, ensuring that theatre remains a relevant and effective pedagogic tool.



Fill in the blank: Evaluation refers to the process of assessing the effectiveness of teaching strategies and their impact on _____.



Box 4.3 Methods of evaluating theatre's impact

Pilot questions 4.3

1. What is a drama-based lesson?
2. State one step in designing a drama-based lesson.
3. Define evaluation in the context of pedagogy.
4. Name two methods teachers can use to evaluate the impact of theatre on learners.
5. Fill in the blank: Evaluation refers to the process of assessing the effectiveness of teaching strategies and their impact on _____.



Series Summary 4

This Series has explored how theatre can be applied as a pedagogic tool to address deviance and enhance creativity in learners. We began by examining deviance in educational contexts and considered how drama techniques such as role-play, improvisation, and dramatisation can redirect behaviour constructively. We then moved on to creativity, highlighting how role-play and improvisation stimulate imagination, and how drama activities encourage innovation and problem-solving. Finally, we looked at integrating theatre into pedagogy, focusing on designing drama-based lessons and evaluating their impact on learner behaviour and creativity.

By completing this Series, you should now be able to define deviance in education (SLO 4.1), apply theatre techniques to redirect behaviour (SLO 4.2), demonstrate how drama stimulates imagination and innovation (SLO 4.3), design drama-based lessons that align with curriculum goals (SLO 4.4), and evaluate the impact of theatre on learners (SLO 4.5). These outcomes reinforce the role of theatre as a powerful tool for discipline, creativity, and holistic learner development.

Glossary of Terms 4

Creativity: The ability to generate new ideas, approaches, or expressions, often encouraged through drama activities such as role-play and improvisation.

Deviance: Behaviours in education that go against expected norms, rules, or values within the learning environment, such as disruption or refusal to participate.

Drama-based lesson: A teaching session where drama techniques like role-play, improvisation, or dramatisation are used to achieve specific educational goals.

Evaluation: The process of assessing the effectiveness of teaching strategies and their impact on learner behaviour and creativity.

Improvisation: An unscripted performance activity where learners create dialogue and action spontaneously, stimulating imagination and adaptability.



Innovation: The act of generating new ideas or approaches, often developed through drama activities that encourage creative thinking.

Pedagogic tool: A structured method or strategy used in teaching to help learners develop knowledge, skills, or attitudes.

Role-play: A drama technique where learners act out specific roles or scenarios, allowing them to explore perspectives beyond their own.

Reflection: The process of reviewing a performance or activity to identify achievements, challenges, and areas for learner growth.

Transitions: The smooth movement from one scene or activity to another in a performance or lesson, ensuring continuity and engagement.

Concept Check Questions

Objective Questions

1. Deviance in education refers to: (Linked to SLO 4.1)

- a) Learners showing creativity in class
- b) Behaviours that go against expected norms, rules, or values
- c) Teachers designing drama-based lessons
- d) Improvisation activities in drama

2. Which of the following is a theatre technique for redirecting behaviour? (Linked to SLO 4.2)

- a) Memorisation
- b) Role-play
- c) Silent reading
- d) Note-taking



3. Improvisation in drama is best defined as: (Linked to SLO 4.3)

- a) Acting out a scripted role
- b) Creating dialogue and action spontaneously
- c) Designing costumes for a play
- d) Following stage cues

4. A drama-based lesson is: (Linked to SLO 4.4)

- a) A teaching session where drama techniques are used to achieve educational goals
- b) A rehearsal for a school play
- c) A lesson focused only on theatre history
- d) A technical session for lighting and sound

Short-Answer Questions

5. Define deviance in the context of education. (Linked to SLO 4.1)

6. State one theatre technique that can help redirect deviant behaviour. (Linked to SLO 4.2)

7. What is improvisation, and how does it stimulate imagination? (Linked to SLO 4.3)

8. Give one example of a drama activity that encourages innovation. (Linked to SLO 4.3)

9. What is meant by a drama-based lesson? (Linked to SLO 4.4)

10. Explain one method teachers can use to evaluate the impact of theatre on learners. (Linked to SLO 4.5)

Long-Answer Questions

11. Analyse how theatre techniques such as role-play and dramatisation can help address deviance in learners. (Linked to SLO 4.2)



12. Evaluate the role of improvisation in stimulating imagination and creativity among learners.
(Linked to SLO 4.3)
13. Discuss how drama activities encourage innovation and problem-solving skills in education.
(Linked to SLO 4.3)
14. Explain the steps involved in designing a drama-based lesson and why alignment with curriculum goals is important. (Linked to SLO 4.4)
15. Assess the significance of evaluating theatre's impact on learner behaviour and creativity.
(Linked to SLO 4.5)

Answers to Concept Check Questions 4

Objective Questions

1. b) Behaviours that go against expected norms, rules, or values
2. b) Role-play
3. b) Creating dialogue and action spontaneously
4. a) A teaching session where drama techniques are used to achieve educational goals

Short-Answer Questions

5. Deviance refers to behaviours that go against expected norms, rules, or values in the learning environment.
6. One technique is role-play.
7. Improvisation is unscripted performance where learners create dialogue and action spontaneously, stimulating imagination by encouraging adaptability and originality.
8. Creating alternative endings to stories.
9. A drama-based lesson is a teaching session where drama techniques are used to achieve specific educational goals.
10. Teachers can use observation of learner behaviour during activities.

Long-Answer Questions



11. *Basic response:* Role-play and dramatisation allow learners to explore perspectives and consequences, redirecting disruptive behaviour.

Value-added response: They also build empathy, self-awareness, and teamwork, helping learners internalise discipline and positive social behaviours.

12. *Basic response:* Improvisation stimulates imagination by encouraging learners to create dialogue and action spontaneously.

Value-added response: It also develops adaptability, resilience, and communication skills, preparing learners for real-life problem-solving.

13. *Basic response:* Drama activities encourage innovation by requiring learners to generate new ideas and problem-solving approaches.

Value-added response: They also foster collaboration, critical thinking, and creativity, equipping learners with skills transferable to academic and personal contexts.

14. *Basic response:* Designing a drama-based lesson involves identifying the topic, selecting suitable drama techniques, aligning with objectives, and evaluating outcomes.

Value-added response: Alignment with curriculum goals ensures that drama activities are purposeful, reinforcing subject knowledge while enhancing creativity and discipline.

15. *Basic response:* Evaluating theatre's impact helps teachers assess changes in behaviour and creativity.

16. *Value-added response:* It also provides feedback for refining teaching strategies, ensuring theatre remains an effective pedagogic tool for holistic learner development.

Answers to Pilot Questions 4

Answers to Pilot Questions 4.1

1. Deviance in the context of education refers to behaviours that go against expected norms, rules, or values within the learning environment.
2. One example of deviant behaviour in the classroom is persistent disruption.



3. Using theatre as a pedagogic tool means applying drama techniques in a structured way to teach skills, attitudes, or knowledge.
4. Two theatre techniques that can help redirect deviant behaviour are role-play and improvisation.
5. Role-play can help a disruptive learner experience the role of a teacher or peer affected by their behaviour.

Answers to Pilot Questions 4.2

1. Role-play in the context of drama is when learners act out specific roles or scenarios to explore perspectives beyond their own.
2. Improvisation is unscripted performance where learners create dialogue and action spontaneously, stimulating imagination by encouraging adaptability and originality.
3. One benefit of role-play for learners is that it builds empathy and communication skills.
4. An example of a drama activity that encourages innovation is creating alternative endings to stories.
5. Drama activities such as creating alternative endings to stories encourage learners to think critically and creatively.

Answers to Pilot Questions 4.3

1. A drama-based lesson is a teaching session where drama techniques are used to achieve specific educational goals.
2. One step in designing a drama-based lesson is identifying the topic or skill to be taught.
3. Evaluation in the context of pedagogy is the process of assessing the effectiveness of teaching strategies and their impact on learners.
4. Two methods teachers can use to evaluate the impact of theatre on learners are observation of learner behaviour and feedback from learners.
5. Evaluation refers to the process of assessing the effectiveness of teaching strategies and their impact on learners.

References and Attributions 4

Textual Source

THA 303: Educational drama and theatre. (Unpublished course document).



Illustrations (AI-generated placeholders and prompts)

- *Figure 4.1 Types of deviance in educational contexts*

Prompt used: “Create a diagram showing types of deviance in educational contexts: disruption, refusal to participate, peer influence.”

Suggested OER search string: “types of deviance in education OER.”

- *Box 4.1 Theatre techniques for addressing deviance*

Prompt used: “Create a text box listing theatre techniques for addressing deviance in learners.”

Suggested OER search string: “theatre techniques addressing deviance OER.”

- *Figure 4.2 Role-play and improvisation as tools for stimulating imagination*

Prompt used: “Create a diagram showing role-play and improvisation as creativity enhancers in educational theatre, highlighting imagination, adaptability, and originality.”

Suggested OER search string: “role-play improvisation creativity educational theatre OER.”

- *Box 4.2 Drama activities for innovation and problem-solving*

Prompt used: “Create a text box listing drama activities that encourage innovation and problem-solving.”

Suggested OER search string: “drama activities innovation problem-solving OER.”

- *Figure 4.3 Steps in designing drama-based lessons*

Prompt used: “Create a diagram showing steps in designing drama-based lessons: identify topic, select activity, align with objectives, evaluate outcomes.”

Suggested OER search string: “designing drama-based lessons OER.”



- *Box 4.3 Methods of evaluating theatre's impact*

Prompt used: “Create a text box listing methods of evaluating theatre’s impact on learner behaviour and creativity.”

Suggested OER search string: “evaluation drama pedagogy learner creativity OER.”



Series 5: Stage Management in Educational Theatre

Outline for Series 5

5.1 Fundamentals of Stage Management in Educational Theatre

5.1.1 Definition and scope of stage management

5.1.2 Roles and responsibilities of a stage manager

5.2 Planning and Organising Stage Resources

5.2.1 Scheduling rehearsals and performances

5.2.2 Managing sets, props, and costumes

5.3 Coordinating Performance Operations

5.3.1 Cueing actors and technical crew

5.3.2 Ensuring smooth transitions during performances

5.4 Evaluating Stage Management in Educational Contexts

5.4.1 Assessing effectiveness of stage management practices

5.4.2 Linking stage management to learner outcomes

Introduction

In educational theatre, performances do not succeed by chance. Behind every smooth transition, well-timed cue, and organised rehearsal lies effective stage management. Stage management ensures that learners, teachers, and technical crew work together harmoniously, making the performance both disciplined and creative. For learners, understanding stage management is vital because it teaches responsibility, organisation, and collaboration, all of which are transferable skills beyond the theatre.

The aim of this Series is to introduce you to the principles and practices of stage management in educational theatre, equipping you with the knowledge and skills to plan, organise, and evaluate stage operations effectively.

We shall commence this Series by exploring the fundamentals of stage management, including its definition, scope, and the roles of a stage manager. Next, we will move on to planning and



organising stage resources, where we will consider scheduling rehearsals and managing sets, props, and costumes. Following that, we will examine how to coordinate performance operations, focusing on cueing actors and ensuring smooth transitions. Finally, we will wrap up by evaluating stage management in educational contexts, assessing its effectiveness and linking it to learner outcomes.

Series Learning Outcomes

Upon completing this Series, you should be able to:

SLO 5.1 define stage management in educational theatre.

SLO 5.2 describe the scope of stage management within educational theatre.

SLO 5.3 describe the roles and responsibilities of a stage manager.

SLO 5.4 demonstrate how to plan and organise stage resources such as rehearsals, sets, props, and costumes.

SLO 5.5 apply techniques for coordinating performance operations, including cueing actors and managing transitions.

SLO 5.6 evaluate the effectiveness of stage management practices in relation to learner outcomes.

5.1 Fundamentals of Stage Management in Educational Theatre

5.1.1 Definition and scope of stage management

Stage management refers to the organisation and coordination of all aspects of a theatrical production to ensure smooth rehearsals and performances. In educational theatre, stage management goes beyond professional practice to include teaching learners discipline, teamwork, and responsibility. The scope of stage management covers planning rehearsals, managing resources, cueing actors, and ensuring that performances run seamlessly. It acts as the backbone of theatre, linking creative vision with practical execution.



Fill in the blank: Stage management refers to the organisation and coordination of all aspects of a _____ production to ensure smooth rehearsals and performances.

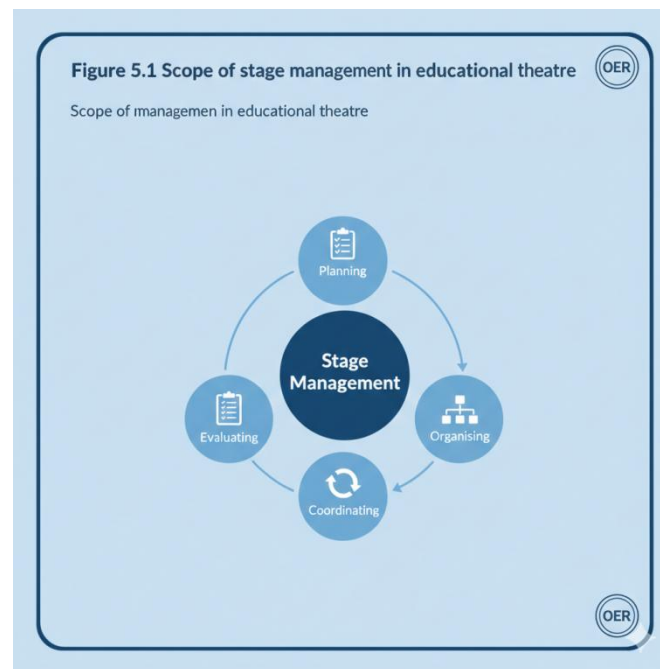


Figure 5.1 Scope of stage management in educational theatre

5.1.2 Roles and responsibilities of a stage manager

The **stage manager** is the individual responsible for overseeing the entire production process. Their role includes scheduling rehearsals, maintaining communication between the director and cast, managing technical aspects such as lighting and sound, and ensuring that performances run according to plan. In educational theatre, the stage manager also supports learners by teaching them organisational skills and guiding them in collaborative work. Responsibilities may vary depending on the size of the production, but the central focus remains on coordination and problem-solving.

Fill in the blank: The stage manager is responsible for overseeing the entire _____ process, ensuring rehearsals and performances run according to plan.



Box 5.1 Key responsibilities of a stage manager

-  Scheduling rehearsals and performances
-  Communicating with directors, cast and crew
-  Managing: technical aspects with cast (lighting, sound, props)
-  Ensuring smooth transitions during performances
-  Supporting learners in organisational skills and teamwork skills

OER

Box 5.1 Key responsibilities of a stage manager

Pilot questions 5.1

1. Define stage management in educational theatre.
2. State one area covered by the scope of stage management.
3. Who is responsible for overseeing the entire production process?
4. Name two responsibilities of a stage manager.
5. Fill in the blank: The stage manager is responsible for overseeing the entire _____ process.

5.2 Planning and Organising Stage Resources

5.2.1 Scheduling rehearsals and performances

Scheduling refers to the process of arranging rehearsals and performances in a structured timetable to ensure that all participants know when and where they are required. In educational theatre, effective scheduling helps learners develop time management skills and ensures that



rehearsals progress smoothly towards the final performance. A well-prepared schedule should include rehearsal dates, performance times, and deadlines for completing tasks such as set construction or costume preparation.

Fill in the blank: Scheduling refers to the process of arranging rehearsals and performances in a structured _____ to ensure that all participants know when and where they are required.

Box 5.1 Key responsibilities of a stage manager

-  Scheduling rehearsals and performances
-  Communicating with directors, cast and crew
-  Managing: technical aspects with cast (lighting, sound, props)
-  Ensuring smooth transitions during performances
-  Supporting learners in organisational skills and teamwork skills

OER

Figure 5.2 Sample rehearsal and performance schedule

5.2.2 Managing sets, props, and costumes

Sets are the physical structures or scenery used to create the environment of a play. **Props** are objects handled by actors during a performance, while **costumes** are the clothing worn to represent characters. Managing these resources involves organising, maintaining, and ensuring they are available when needed. In educational theatre, learners often participate in designing



and handling sets, props, and costumes, which teaches them responsibility and creativity. Proper management prevents delays, reduces stress, and enhances the overall quality of the production.

Fill in the blank: Props are objects handled by _____ during a performance, while costumes are the clothing worn to represent characters.

Box 5.2 Key resources in stage management

-  Sets: physical structures or scenery
-  Props: objects handled by actors
-  Props: objects handled by
-  Costumes: clothing worn to represent characters

OER

- **Box 5.2 Key resources in stage management**

Pilot questions 5.2

1. What does scheduling mean in the context of stage management?
2. State one benefit of effective scheduling in educational theatre.
3. Define sets, props, and costumes.
4. Why is proper management of sets, props, and costumes important?
5. Fill in the blank: Props are objects handled by _____ during a performance.



5.3 Coordinating Performance Operations

5.3.1 Cueing actors and technical crew

Cueing refers to the process of signalling actors and technical crew to perform specific actions at the right time during a production. In educational theatre, cueing ensures that learners know when to enter or exit the stage, deliver lines, or operate technical elements such as lighting and sound. Effective cueing requires clear communication, often through verbal signals, hand gestures, or technical equipment like headsets. A stage manager must remain attentive and precise, as mistimed cues can disrupt the flow of the performance.

Fill in the blank: Cueing refers to the process of signalling actors and technical crew to perform specific _____ at the right time during a production.

Figure 5.3

Cueing actors and technical crew in educational theatre

Cueing actors and technical in educational theatre

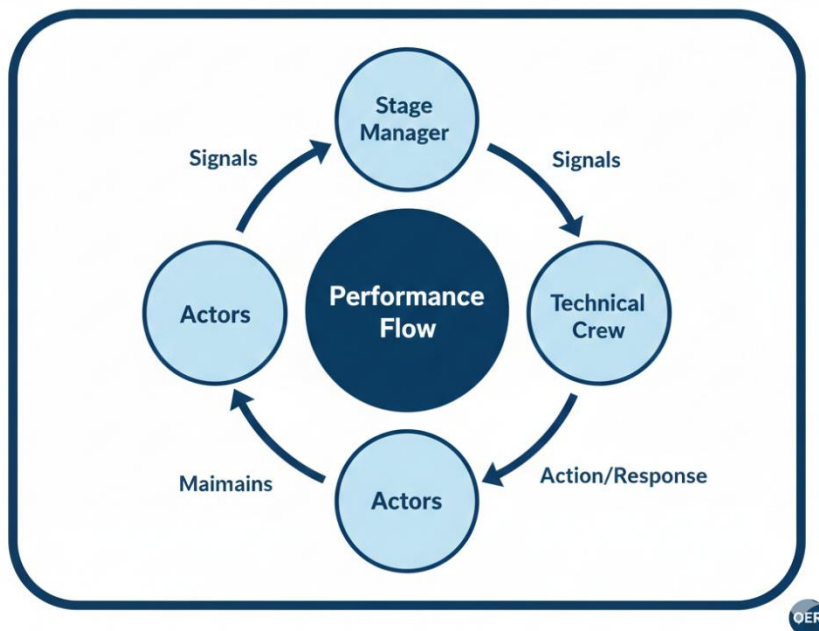


Figure 5.3 Cueing actors and technical crew in educational theatre



5.3.2 Ensuring smooth transitions during performances

Transitions are the changes between scenes, acts, or performance segments. Smooth transitions are vital to maintaining audience engagement and ensuring the production flows naturally. In educational theatre, transitions may involve moving sets, changing costumes, or adjusting lighting and sound. The stage manager coordinates these elements to avoid delays or confusion. Learners benefit from practising transitions because it teaches them teamwork, timing, and adaptability. A well-managed transition enhances the professionalism of the performance and reduces stress for both cast and crew.

Fill in the blank: Transitions are the changes between _____, acts, or performance segments, and they must be managed smoothly to maintain audience engagement.

Box 5.3 Strategies for smooth transitions



Plan scene changes in advance



Assign clear responsibilities to crew members



Rehearse transitions alongside dialogue and action



Use cues to synchronize technical and acting elements

OER

Box 5.3 Strategies for smooth transitions

Pilot questions 5.3



1. What does cueing mean in stage management?
2. State one method a stage manager can use to cue actors or crew.
3. Define transitions in the context of performances.
4. Why are smooth transitions important in educational theatre?
5. Fill in the blank: Transitions are the changes between _____, acts, or performance segments.

5.4 Evaluating Stage Management in Educational Contexts

5.4.1 Assessing effectiveness of stage management practices

Effectiveness in stage management refers to how well organisational and coordination strategies achieve smooth rehearsals and performances. In educational theatre, assessing effectiveness involves observing whether rehearsals run on time, whether sets and props are ready, and whether transitions occur without disruption. Teachers and learners can use checklists, feedback forms, and performance reviews to measure success. This process helps identify strengths and areas for improvement, ensuring that stage management contributes positively to both the production and the learning experience.

Fill in the blank: Effectiveness in stage management refers to how well organisational and coordination strategies achieve smooth _____ and performances.



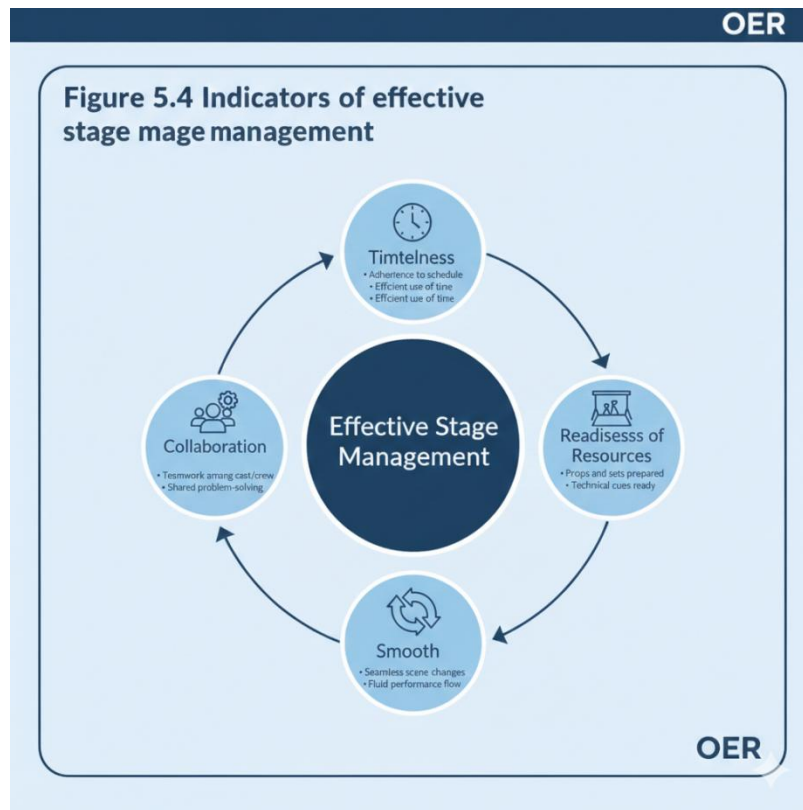


Figure 5.4 Indicators of effective stage management

5.4.2 Linking stage management to learner outcomes

Stage management in educational theatre is not only about producing a successful performance but also about shaping learner outcomes. **Learner outcomes** are the skills, attitudes, and knowledge gained through participation. Effective stage management teaches learners discipline, teamwork, problem-solving, and responsibility. It also enhances creativity by involving learners in decision-making and resource management. By linking stage management to learner outcomes, educators can demonstrate how theatre contributes to holistic development, preparing learners for both academic and real-life challenges.

Fill in the blank: Effective stage management teaches learners discipline, teamwork, problem-solving, and _____.



Box 5.4 Learner outcomes linked to stage management

-  **Discipline:** adhering to rehearsal schedules and performance rules
-  **Teamwork:** collaborating with cast and crew
-  **Problem-solving:** addressing challenges during rehearsals and performances
-  **Responsibility:** managing tasks and resources effectively
-  **Creativity:** contributing ideas to sets, props, and transitions

OER

Box 5.4 Learner outcomes linked to stage management

Pilot questions 5.4

1. What does effectiveness in stage management mean?
2. State one method of assessing stage management practices.
3. Define learner outcomes in the context of educational theatre.
4. Name two learner outcomes linked to effective stage management.
5. Fill in the blank: Effective stage management teaches learners discipline, teamwork, problem-solving, and _____.

Series Summary 5

This Series has focused on stage management as a vital component of educational theatre, showing how it supports both successful performances and learner development. We began by defining stage management and outlining its scope, before examining the specific roles and responsibilities of a stage manager. We then explored how to plan and organise stage resources, including scheduling rehearsals and managing sets, props, and costumes. Following that, we



considered the coordination of performance operations, focusing on cueing actors and ensuring smooth transitions. Finally, we looked at evaluating stage management practices and linking them to learner outcomes such as discipline, teamwork, and creativity.

By completing this Series, you should now be able to define stage management and explain its scope (SLO 5.1), describe the responsibilities of a stage manager (SLO 5.2), demonstrate how to plan and organise stage resources (SLO 5.3), apply techniques for coordinating performance operations (SLO 5.4), and evaluate stage management practices in relation to learner outcomes (SLO 5.5). These outcomes reinforce the role of stage management as both a practical and pedagogic tool, ensuring that educational theatre is well-organised, collaborative, and impactful.

Glossary of Terms 5

Costumes: Clothing worn by actors to represent characters in a performance.

Cueing: The process of signalling actors and technical crew to perform specific actions at the right time during a production.

Effectiveness: The extent to which stage management practices achieve smooth rehearsals and performances.

Learner outcomes: The skills, attitudes, and knowledge gained by learners through participation in educational theatre.

Props: Objects handled by actors during a performance to support storytelling and characterisation.

Scheduling: The process of arranging rehearsals and performances in a structured timetable to ensure participants know when and where they are required.

Sets: Physical structures or scenery used to create the environment of a play.

Stage management: The organisation and coordination of all aspects of a theatrical production to ensure smooth rehearsals and performances.



Stage manager: The individual responsible for overseeing the entire production process, including rehearsals, technical elements, and communication between cast and crew.

Transitions: The changes between scenes, acts, or performance segments that must be managed smoothly to maintain audience engagement.

Concept Check Questions 5

Objective Questions

1. Stage management in educational theatre refers to: (Linked to SLO 5.1)
 - a) Acting out scripted roles
 - b) Organising and coordinating all aspects of a production
 - c) Designing costumes only
 - d) Directing the play

2. Which of the following is a responsibility of the stage manager? (Linked to SLO 5.3)
 - a) Writing the script
 - b) Scheduling rehearsals
 - c) Performing as the lead actor
 - d) Selling tickets

3. Scheduling in stage management is best defined as: (Linked to SLO 5.4)
 - a) Assigning costumes to actors
 - b) Arranging rehearsals and performances in a structured timetable
 - c) Designing sets and props
 - d) Cueing actors during performances



4. Cueing actors and crew involves: (Linked to SLO 5.5)

- a) Giving signals for specific actions at the right time
- b) Designing the stage set
- c) Writing dialogue for characters
- d) Evaluating learner outcomes

Short-Answer Questions

5. Stage management in educational theatre is the organisation and coordination of all aspects of a production to ensure smooth rehearsals and performances.

6. One responsibility of a stage manager is scheduling rehearsals.

7. Scheduling means arranging rehearsals and performances in a structured timetable.

8. One example of a resource managed by the stage manager is props.

9. Cueing means signalling actors and technical crew to perform specific actions at the right time.

10. One learner outcome linked to effective stage management is discipline.

Long-Answer Questions



11. Analyse the scope of stage management in educational theatre and explain why it is considered the backbone of production. (Linked to SLO 5.2)

12. Evaluate the importance of the stage manager's role in ensuring smooth rehearsals and performances. (Linked to SLO 5.3)

13. Discuss how effective scheduling and resource management contribute to successful stage management. (Linked to SLO 5.4)

14. Explain how cueing and managing transitions enhance the professionalism of a performance. (Linked to SLO 5.5)

15. Assess how stage management practices can be linked to learner outcomes such as discipline, teamwork, and creativity. (Linked to SLO 5.6)

Answers to Concept Check Questions

Objective Questions

1. b) Organising and coordinating all aspects of a production
2. b) Scheduling rehearsals
3. b) Arranging rehearsals and performances in a structured timetable
4. a) Giving signals for specific actions at the right time

Short-Answer Questions



5. Stage management in educational theatre is the organisation and coordination of all aspects of a production to ensure smooth rehearsals and performances.

6. One responsibility of a stage manager is scheduling rehearsals.

7. Scheduling means arranging rehearsals and performances in a structured timetable.

8. One example of a resource managed by the stage manager is props.

9. Cueing means signalling actors and technical crew to perform specific actions at the right time.

10. One learner outcome linked to effective stage management is discipline.

Long-Answer Questions



11.

Basic response: The scope of stage management includes planning, organising, coordinating, and evaluating all aspects of a production.

Value-added response: It is considered the backbone because it connects creative vision with practical execution, ensuring discipline, organisation, and learner engagement.

12.

Basic response: The stage manager ensures rehearsals and performances run smoothly by scheduling and coordinating tasks.

Value-added response: They act as a communication hub and problem-solver, fostering collaboration and reducing stress for learners.

13.

Basic response: Effective scheduling and resource management ensure rehearsals are timely and resources are ready.

Value-added response: These practices teach responsibility and time management while contributing to production success.

14.

Basic response: Cueing and managing transitions keep performances flowing naturally and avoid disruptions.

Value-added response: They enhance professionalism by synchronising technical and acting elements and maintaining audience engagement.

15.

Basic response: Stage management practices support learner outcomes such as discipline, teamwork, and creativity.



Value-added response: Involving learners in planning and coordination fosters problem-solving, responsibility, and holistic development.

Answers to Pilot Questions 5

Answers to Pilot Questions 5.1

1. Stage management in educational theatre is the organisation and coordination of all aspects of a production to ensure smooth rehearsals and performances.
2. One area covered by the scope of stage management is planning rehearsals.
3. The stage manager is responsible for overseeing the entire production process.
4. Two responsibilities of a stage manager are scheduling rehearsals and managing technical aspects such as lighting and sound.
5. The stage manager is responsible for overseeing the entire production process.

Answers to Pilot Questions 5.2

1. Scheduling in stage management means arranging rehearsals and performances in a structured timetable.
2. One benefit of effective scheduling is that it helps learners develop time management skills.
3. Sets are physical structures or scenery, props are objects handled by actors, and costumes are clothing worn to represent characters.
4. Proper management of sets, props, and costumes is important because it prevents delays and enhances the quality of the production.
5. Props are objects handled by actors during a performance.

Answers to Pilot Questions 5.3

1. Cueing means signalling actors and technical crew to perform specific actions at the right time.
2. One method a stage manager can use to cue actors or crew is verbal signals.
3. Transitions are the changes between scenes, acts, or performance segments.
4. Smooth transitions are important because they maintain audience engagement and ensure the production flows naturally.
5. Transitions are the changes between scenes, acts, or performance segments.



Answers to Pilot Questions 5.4

1. Effectiveness in stage management means how well organisational and coordination strategies achieve smooth rehearsals and performances.
2. One method of assessing stage management practices is using observation checklists.
3. Learner outcomes are the skills, attitudes, and knowledge gained through participation in educational theatre.
4. Two learner outcomes linked to effective stage management are discipline and teamwork.
5. Effective stage management teaches learners discipline, teamwork, problem-solving, and responsibility.

References and Attributions 5

Textual Source

THA 303: Educational drama and theatre. (Unpublished course document).

Illustrations (AI-generated placeholders and prompts)

- *Figure 5.1 Scope of stage management in educational theatre*

Prompt used: “Create a diagram showing the scope of stage management in educational theatre: planning, organising, coordinating, evaluating.”

Suggested OER search string: “scope of stage management educational theatre OER.”

- *Box 5.1 Key responsibilities of a stage manager*

Prompt used: “Create a text box listing key responsibilities of a stage manager in educational theatre.”

Suggested OER search string: “roles responsibilities stage manager educational theatre OER.”

- *Figure 5.2 Sample rehearsal and performance schedule*

Prompt used: “Create a diagram showing a sample rehearsal and performance schedule with dates, times, and tasks.”



Suggested OER search string: “educational theatre rehearsal schedule OER.”

- *Box 5.2 Key resources in stage management*

Prompt used: “Create a text box listing sets, props, and costumes as key resources in stage management.”

Suggested OER search string: “sets props costumes educational theatre OER.”

- *Figure 5.3 Cueing actors and technical crew in educational theatre*

Prompt used: “Create a diagram showing the cueing process in educational theatre: stage manager signals actors and technical crew to maintain performance flow.”

Suggested OER search string: “cueing actors technical crew educational theatre OER.”

- *Box 5.3 Strategies for smooth transitions*

Prompt used: “Create a text box listing strategies for smooth transitions in educational theatre.”

Suggested OER search string: “smooth transitions stage management educational theatre OER.”

- *Figure 5.4 Indicators of effective stage management*

Prompt used: “Create a diagram showing indicators of effective stage management: timeliness, readiness of resources, smooth transitions, learner collaboration.”

Suggested OER search string: “effective stage management indicators educational theatre OER.”

- *Box 5.4 Learner outcomes linked to stage management*

Prompt used: “Create a text box listing learner outcomes linked to stage management in educational theatre.”

Suggested OER search string: “learner outcomes stage management educational theatre OER.”

