

Chapter 1 : Glossary of Technical Theatre Terms “ www.nxgvision.com

Some Americans do make distinctions“for instance, that a theater is a venue while theatre is an art form, or that a theater is a movie theater while a theatre is a drama venue.

Dramatherapy and Psychodrama
Definition of Dramatherapy: It could be argued that the above definition of dramatherapy could include psychodrama, an action method created by Dr. Moreno in the 1930s and now recognised internationally as a form of psychotherapy. It deals with inter-personal relations and private worlds. These two creative action methods of therapy overlap and I use whichever techniques seem to be useful to a particular person at that stage in their therapy. However technique is the servant of the process: You will retain the right to say No to any technique or stop any activity or therapy when you choose. I conduct up to six assessment sessions before we agree on working together for any longer period. I will provide you with my usual confidentiality policy at our first meeting. In the twentieth century many creative workers have rediscovered the therapeutic value of drama and developed the related methods of dramatherapy and psychodrama. In counselling and other forms of therapy the basis of the work is in talking in a safe, supportive relationship. In dramatherapy this also is true: For many people the word drama is connected with theatre. There is a difference. Drama is a personal experience the word comes from the Greek *drao*: It can be helpful to show a therapist how we are struggling, to do so in action, not just in words. Sometimes we cannot act on our impulses: In the theatre of our lives we can feel lost, forget our lines, lose a role, feel frozen, unable to move or change: Acting can then enable us to move, to change. Each night we enter into the strange theatre of our dreams where we experience images and dramas that have meaning in our lives. In a dramatherapy session we can explore these images and discover their meaning. It is also possible to re-work nightmares and indeed in dramatherapy we can dream whilst still awake: Dramatherapy is the use of drama as a therapeutic method. It is not, as in theatre, a specialised skill which people can or cannot do. We are all acting and active every day. There is no standard of performance, no critic unless you bring your own. The dramatherapist will find a safe way of working that suits you. This may involve other activities such as music, drawing, using objects to represent things, movement and images. You will have the choice of methods and the right to say no to any technique or to stop when you choose. These methods are ways of helping you express what you need and find the strength to cope and change. Moreno, a psychiatrist working in Vienna, from about 1930 onwards. He emigrated to the USA in 1934 and had opened the first psychodrama theatre in his psychiatric clinic. He was the founder of group psychotherapy. Psychodrama encourages the spontaneity and creativity of clients for therapeutic purposes. It has very wide applications and allied disciplines of sociometry the measurement of group relations and sociodrama. Psychodrama is recognised by the United Kingdom Council for Psychotherapy as a Psychotherapy and has spread around the world. Psychodrama is classically structured as follows: Out of this phase one member of the group is chosen to become the protagonist whose story is explored or who wishes to work on some difficulty. Therapeutic goals are catharsis, action insight and intra-psychic and inter-personal change. Group members share with the protagonist what they recognise from their own lives in the drama. Psychodrama offers you an opportunity to explore things that trouble you. With the help of others you can review scenes from your life and express how you feel. Psychodrama can also be fun, empower you and help you gain confidence in relationships. Psychodrama is usually a group therapy. The method can also be used in individual therapy. Central to my practice, whichever method I use, is the empowerment of the person I am working with. What follows is a history of dramatherapy and psychodrama: This chronology is an attempt to trace the inter-weaving influences which have gone to make modern psychodrama and dramatherapy. The chronology is of historical references: I do not attempt here to look into the prehistory of healing through dramatic, shamanic ritual, which I have done elsewhere Casson, , , The recurring strands of theatre, psychology, drama and therapy, continue to develop a courtship dance until the marriage occurs mid 20th century simultaneously in the U. Moreno and Slade were original creators, autodidacts who through observation and experiment developed their methods and only later encountered other, complementary creators; so for example, Slade eventually met Laban but owed nothing to him, and disagreed with his

methods, yet both have influenced the Sesame dramatherapy training. We now have the fortune to learn from all and without an orthodoxy can keep the field wide open, fresh and always renewing itself in the play and imaginations of therapists and clients. Aristotle in his Poetics recognised catharsis as an effect of tragedy Fyfe , In his own home Sophocles had a shrine to Asclepius, the god of healing Sophocles , xv. For depression, see a comedy; for mania or hysteria, see a tragedy: The patient then progressed to delivering speeches. Nicholas Udall writes Ralph Royster Doister which is the first English comedy which is performed by school children at Eton and Westminster. Sir Thomas Elyot recommended dramatic dancing in education; Sir Francis Bacon values theatre in developing confidence: Later in the play Edgar uses a guided fantasy and enactment to help his suicidal father Gloucester. The doctor states that this is not an innovation but normal clinical practice: Corax uses drama to treat depression and grief. He stages several therapeutic dramas including The Masque of Melancholy. His search for satisfaction is unfulfilled. The Sun advises Raybright that he must resist Folly and Humor the latter in the old meaning of the word: They joined the other and persuaded him that modern ghosts were in the habit of eating and drinking, though which he was cured. The play is first performed in Reil publishes Rhapsodies on the application of psychic cure method of mental disorders, an entire program for the treatment of mental illness, recommends the establishment of a Therapeutic Theatre, Germany. Browne, former student at Charenton see encourages mental patients to perform plays including Twelfth Night at the Crichton Royal Institute, Dumfries, Scotland. Alexander, actor, begins to study his own use of himself to resolve voice difficulties and subsequently develops the Alexander technique, Australia. Alexander arrives in London. He does not publish this paper until and never referred back to this approach again. Eugen Bleuler introduces the term schizophrenia. He also works with Basilius Zenkowski on didactic educational drama. Jung develops Active Imagination as a method of encountering the unconscious using visualisation, conversations with inner figures, play with objects and painting, Switzerland. Wells publishes Floor Games: Lowenfeld see , took this as her play method with small toys and objects on the floor or in sand. Alexander starts a three year teacher training programme for his method and teaches in England and U. Alexander publishes The Use of the Self?. Noble, a psychiatrist at Sheppard-Pratt Hospital in Baltimore, USA, noticed that patients who had acted in the hospital plays were able to understand emotions better than other patients, could link their present emotional state and behaviour to their earlier trauma more easily, and were able to experiment with alternative modes of behaviour. He found drama was a vehicle for the discovery and expression of conscious and unconscious conflicts; that playing other characters helped patients release repressed emotions; that drama encouraged socialization. Woltman use puppets in psychotherapy with children, U. Kraemer a Jungian psychotherapist , London. Newton publishes Acting Improvised, refers to Stanislavsky, London. Moreno start to correspond and continue to be in touch until they meet in and in In the same hospital Marian Chace pioneers dance therapy during the s. Foulkes founder of group analytic therapy begins to experiment with psychodrama and sociodrama: Through their participation in drama, patients began to recover Schattner, ; Reiter, Buber, the encounter movement, R. Laing; they work with P. Goodman and influence F. Some Dutch leaders train with Slade. For 32 years, until , Elsie conducts play reading, theatre therapy and dramatherapy sessions with patients. Moreno again in England and meets Peter Slade. Workshop and from onwards creates community ritual dances, U. A new and effective method of group therapy, U. Germany, performing and running workshops for people with disabilities. Moreno and people from 26 countries attend. At this conference Moreno meets Iljine see

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Theatre and Drama Period-specific resources appear under the appropriate pages – Renaissance drama, for example, appears on the Renaissance page. But more general resources appear here.

See Article History African theatre, effectively, the theatre of Africa south of the Sahara that emerged in the postcolonial era – that is to say, from the mid 20th century onward. It is not possible to talk of much African theatre as if it fell into discrete historical or national patterns. Colonial boundaries ignored cultural and linguistic unities, and ancient movements throughout the continent – sometimes motivated by trade including the transatlantic slave trade, religion, or exploration – brought different ethnic groups into contact with each other and often influenced performance in a manner that is still evident in the 21st century. The richness of theatre in Africa lies very much in the interaction of all these aspects of performance. The broad subheadings under which theatre in Africa is considered should, therefore, be seen as an aid to access rather than as representing definite boundaries. This article aims to sketch the broadest patterns of work and highlight some landmarks in dealing with the extensive continentwide theatrical activity. Anglophone West Africa The countries of Ghana, Nigeria, and Sierra Leone and to a lesser extent The Gambia, plus the English-speaking areas of Cameroon, have produced a theatre of great richness since their political independence. They are examined individually below. Throughout the article, dates in parentheses are dates of publication rather than first performance, except where noted. Foriwa first performed and Edefu first performed dealt with political issues relevant to the challenges of independence. The Marriage of Anansewa is a witty but still politically relevant comedy in a form she described as *anansegoro* – that is to say, the creation in dramatic form of *anansesem*, the stories about Ananse the spider man, trickster, and entertainer. Sutherland was active as a director and created the Ghana Drama Studio in Accra to explore traditional performance spaces and styles. She is also known for plays she wrote for children such as *Vulture!* Aidoo, also a poet and novelist, wrote only two plays, *The Dilemma of a Ghost* and *Anowa*. Both, however, are works of great stature. *The Dilemma of a Ghost* is concerned with the arrival in Africa of a black American woman married to a Ghanaian and the struggle she has in coming to terms with her cultural past and with her new home. An unspoken but powerful presence in the play is the legacy of slavery, a theme that is more fully explored in *Anowa*. That play – based on a legendary source concerning a beautiful young woman who marries a handsome stranger – is a remarkable exploration of Ghanaian history, both colonial and postcolonial, with a powerful indictment of the temptations to which contemporary politicians succumb. With those two plays Aidoo established herself as a major presence in African theatre. In the 1980s de Graft moved to teach in East Africa, where he wrote and produced his play *Muntu*. Those plays variously concern themselves with the tensions and temptations of modern urban life. Another important Ghanaian playwright is Mohammed Ben-Abdallah. Concert Party theatre complemented the literary theatre with its particular kind of social commentary and its inventive use of both traditional and modern forms of entertainment. Nigeria Nigeria stands out in the continent for the vigour and range of its theatre. The rich cultural heritage of the nation, particularly of the south, made performance the natural means for political debate, social cohesion, celebration, and lament. The Nigerian playwright has grown up in a world where theatre literally takes place on the street, in the performances of such masquerade figures as the *Egungun*, or the festivals relating to trades, crafts, or seasonal rhythms, marriages and funerals. A vibrant tradition of popular theatre such as the Yoruba opera was also a resource that the literary playwright could be inspired by and draw upon. Popular theatre practitioners such as Hubert Ogunde, writing in Yoruba, created biblical and political dramas that toured the country in trucks, performing in hotel yards or community halls to enthusiastic audiences, with lavish ingredients of song, dance, and spectacle. Two titles of plays by Ogunde indicate the range of his writing: In addition to the troupes led by Ogunde, Ladipo, and Ogunmola, numerous other Yoruba theatre companies enjoyed great success well into the 1980s, though they were gradually overtaken by the popularity of videos for consumption at home, which diminished their audiences. Soyinka himself was part of a group of young playwrights who established their reputations in the years immediately before and after Nigeria gained its independence in 1960 and who are recognized as the formative creators of

modern Nigerian theatre. Clark later known as J. In many ways that complex though literally fantastic play may be seen as a source for much of his later work. Later, in , Clark was to record and translate into English an oral version of the saga, but his rich play drawn from this fascinating source is not only a powerful drama in its own terms but also an informative introduction to the imaginative dramaturgy of traditional festivals. With *The Disturbed Peace of Christmas* in , Sofola became the first woman playwright to establish herself in Nigeria. Of the quartet of early playwrights, the one who best compares to Soyinka is Rotimi. He worked generally on a large scale, incorporating many different ethnic influences in the performance structure of his plays in terms of song, dance, language, etc. He also was deeply concerned with the dynamics between actor and audience, going so far in that respect as to design his own performance spaces, of which the most significant was the Ori Olokun centre in Ife , western Nigeria. Kurunmi first performed *deals with the internecine wars of the Yoruba in the 19th century*; *Ovonramwen Nogbaisi* first performed *treats the British colonial punitive expedition to Benin* ; *Hopes of the Living Dead* first performed *examines the struggle in the s for the dignified treatment for lepers* ; *Akassa You Mi* “published posthumously” presents the conflict between the Nembe people and the Royal Niger Company. Whatever the historical reference, however, Rotimi draws a contemporary parallel. The radical power of his playwriting is also evident in the pessimistic play *If*: Rotimi had formal training in playwriting at Boston and Yale universities, and that training is reflected in his workmanship, but he created a very personal style of theatre, richly inventive and experimental. The example of the four playwrights mentioned above created an explosion of theatrical activity in Nigeria. A significant element of much of the new radical work was the use of pidgin “a language of mass communication accessible to a much-wider audience than the educated elite. The plays of actor and director Wale Ogunyemi should also be noted” dramas based in Yoruba lore and history, as well as an ingenious adaptation of *Macbeth* *Aare Akogun*, Two other major figures emerged in the latter part of the 20th century” *Tess Onwueme* and *Femi Osofisan*. Osofisan, however, is the colossus of Nigerian theatre in terms of output and popularity over the last decades of the 20th century. His plays have been frequently staged in Nigeria and Ghana, and in Britain and the U. His dramaturgy is characterized by provocative open-endings, as in *Once upon Four Robbers* first performed , where, at the end, the audience is asked to vote on whether the armed robbers should be punished or released. Osofisan said that he wished to speak to a young educated audience, as he felt that they were the people who could revolutionize society. He was hugely productive, with well over 20 plays to his name. His robust plays are often crusading but are always inventive and entertaining and engaging with real issues: Two plays by R. Sarif Easmon, *Dear Parent* and *Ogre* and *The New Patriots* , dealt “in a rather stilted way” with concerns of the newly emancipated elite. A major initiative was the creation of a Krio language drama, particularly through the work of linguist and writer Thomas Decker, who in the s translated *Julius Caesar* and *As You Like It* as *Udat di kiap* fit into the language that is widely spoken in the country. Maddy, author of one of the most-successful contemporary plays, *Big Berin* , and a writer-director committed to bringing traditional performance elements of dance and music into his plays to complement their realistic down-to-earth concerns, set up *Gbakanda Tiata* also in *Songhai Theatre* staged plays in Krio and English by its founders the playwrights *Clifford Garber* and *John Kolosa Kargbo*, and the *Balanga Dramatic group* was established in the mids. Since the s more than 20 other companies have been formed, often centred around one playwright or director, giving evidence of the vibrant theatrical culture of Freetown. Cameroon Cameroon is a predominantly French-speaking country, but it has a strong English-language theatre. *Sankie Maimo* established his reputation in with *I Am Vindicated* and wrote regularly into the s. *Victor Eleame Musinga* is an established popular theatre practitioner, and *Bate Besong* and *Hansel Ndumbe Eyoh* made important contributions to English-language theatre. But the most-substantial Anglophone playwright is *Bole Butake*, whose plays have a strong political presence and deal with contemporary events. East Africa Kenya In much of East Africa, especially Kenya , preindependence theatre was largely in the hands of the white settlers and reflected their tastes. Nairobi had a resident repertory theatre producing West End hits. Only an enterprising schools drama competition “which increasingly opened itself up to all races” offered a vehicle for indigenous writing and concerns. The often-violent struggle for independence in Kenya and elsewhere produced a powerful protest theatre, and it was carried on into

independence where the drama increasingly articulated the struggle against what was seen as neocolonial government. The eponymous hero was a leader of the Mau Mau revolution against the colonial forces, eventually captured and executed. The play imagines his trial and confronts Kimathi with symbolic representatives of both the colonial and the neocolonial world, from ordinary unpoliticized British soldiers urged to see their common cause against exploitation to bankers, collaborators, and priests representative of the new oppression. Two children symbolize the idealistic hopes for a better future for Kenya, with a particular strength given to the girl. The play with its imaginative pseudodocumentary style and use of militant song and dance reminiscent of the subversive use of those elements in the struggle for independence is one of the major political works of the modern African theatre. The play was created with Kikuyu performers at the Kamiriithu Arts Centre, based in a settlement for agricultural workers, and gave voice to the perceived betrayal of workers by local landowners and politicians, again using rich elements of indigenous song and dance to articulate its protest. The popular success of that work caused it to be banned by the authorities, and Ngugi was detained. When, upon his release, the same two writers collaborated again in with the Kamiriithu community to produce Maitu Njugira *Mother Sing to Me* – another play about colonial oppression that the independent Kenyan government significantly took as an attack upon itself – the authorities clamped down on the play and razed the open-air theatre to the ground. Ngugi went into exile. Micere Githae Mugo was also a playwright in her own right, championing the role of women in the independence struggle *Daughter of My People, Sing! Mbowa*, with her company, drew on the rich performance resources of the various ethnic groups of Uganda. The play also toured Europe and became symbolic of the vigour and relevance of contemporary Ugandan theatre. A number of male and female playwrights have established strong reputations – often producing work with their own companies and with central elements of dance, mime, and music. Serumaga himself left Uganda for the relative security of Kenya. After Amin was ousted, Ugandan theatre became freer. Alex Mukulu, playwright, director, and actor *Wounds of Africa*, first performed; *30 Years of Bananas*, first performed, worked in the same theatrically rich style as Serumaga on themes relevant to the contemporary social and political scene. He used Luganda as his basic language, but the expressiveness of his performers in the use of dance and mime reached beyond the language. Elvania Zirimu *Keeping Up with the Mukasas*, was a significant dramatist, her first prizewinning play dealing with the clash between modern and traditional values. Her *When the Hunchback Made Rain* makes a strong political statement about the corruption of power through discreet allegory. Toward the end of the 20th century, a younger generation of playwrights became more openly political and critical in their writing, including Fagil Mandy *Endless Night*; *Bush Trap*, and Patrick Mangeni *The Prince*. Farces and musical theatre also carried moral messages, and there were important plays on the topic of AIDS. Ugandan theatre artists often had to work in hazardous conditions, and that circumstance led them to an ingenious use of apparently innocuous folk tales or legends to offer courageous political messages. At the turn of the 20th century, there was a considerable inventive buoyancy in Ugandan theatre. Tanzania implemented an active Theatre for Development program that stemmed from the establishment of courses at the University of Dar es Salaam and the training of theatre artists at Bagamoyo College of Arts, where an annual festival makes an important contribution to the continuing energy of Tanzanian theatre. Since independence, under the leadership of Julius Nyerere, Tanzania has had a firm nationalist ideology, prioritizing indigenous art and performance. The Arusha Declaration of 1967, which set out the ideology for a free Tanzania specifically ujamaa – socialism, had major implications for the performing arts, not least in the matter of language, form, and function. A dramatic verse dialogue theatre, called Ngonjera, was particularly developed as a vehicle for performance pursuing the celebration and propagation of ujamaa. Kiswahili is the de facto national language of Tanzania, and much post-Arusha drama was written and performed in that language. Nyerere himself set an example by his translations of Shakespeare into Kiswahili. The leading dramatist of independent Tanzania is Ebrahim Hussein, whose plays have had either historical or present-day themes concerning the battle for the development of the country. His best-known play, *Kinjeketile* first performed, deals with a rising against the colonial German power in the early 20th century but uses its historical theme for contemporary comment. Penina Muhando has written prolifically for the stage since the early 1980s, plays with a strong political agenda and a special concern with the role of women in a liberated

country. She is a leading theorist and activist in the field of Theatre for Development. Various theatre companies were established in Dar es Salaam after independence to encourage new drama in terms of both content and form.

Chapter 3 : Dramatherapy and Psychodrama – www.nxgvision.com

The Theatre Y Ensemble. Theatre Y's 14 member ensemble has become a unified and sustaining team with the help of Georges Bigot - central to Ariane Mnouchkine's Théâtre du Soleil during the '80s and '90s and one of France's most celebrated actors.

Chapter 4 : African theatre | art | www.nxgvision.com

A theatre kid is much like a "drama kid", the only difference being that theatre kids are the EXTREME version of a "drama kid". They are the kids who can never watch a movie/play/tv show without picking out EXACTLY which role they would play, along with all the roles their friends would play as well.

Chapter 5 : Drama | Definition of Drama by Merriam-Webster

Cell Mates The Cellar and the Almond Tree audio J. Edgar! Rough for Theatre II.

Chapter 6 : Non-Western Theatre by Elizabeth Moreno on Prezi

Noun. the oldest theater in the city the theater district in New York City The film is now showing in theaters. We enjoyed a weekend of music, dance, and theater. He was very fond of the theater and had purchased tickets for several performances.

Chapter 7 : Theater | Define Theater at www.nxgvision.com

Published: Mon, 5 Dec In this paper, my aim is to give a brief introduction of existentialism and to show how the Theatre of the Absurd has derived from and is influenced by the existential philosophy of Sartre and Camus.

Chapter 8 : Literary Resources -- Theatre and Drama (Lynch)

The theatre of the absurd was a short-lived yet significant theatrical movement, centred in Paris in the s. Unusual in this instance was the absence of a single practitioner spearheading the form.

Chapter 9 : Elizabethan and Jacobean Drama Analysis - www.nxgvision.com

The political drama that surrounded the Vijay-starrer past week, anyway, was more entertaining than the movie. The government threatened to charge the filmmakers with sedition.