



*9/10 Drama Work*

Weeks 9-11

Miss Nott

Overview:

*This program goes for 8 lessons.*

*Your first task is to join our Google Classroom. The code is below:*

## Google Classroom - phl6xjn

*Each lesson will have an overview; however, you should log into the Google Classroom every lesson to stay up to date. We will have class discussions in this space and discuss future plans.*

### **Lessons 1-2:**

Play design.

You are to write a short play based on the following information.

Your play will be based around the costumes we have in the drama storeroom.

These costumes are:

- COW
- BUNNY
- SANTA
- WITCH HAT
- SPARKLING CAPE

The rules for your play are:

- Must be written as script using dialogue.
- MUST HAVE 6 ROLES (one for each member of the class)
- Following our normal rules in class about killing off characters...
- 2-3 ACT PLAY
- Characters must have different personalities – you may choose to follow Melodrama Stock Characters listed below

### **Hero:**

The hero is moral, manly, [brave, courageous](#) and handsome. He believes in justice and fights against evil and injustice. He also saves the heroine from danger and defeats the villain.

### **Heroine:**

The heroine is beautiful, kind, gentle and innocent. She is in love with the hero. She is often in some distress or danger and needs to be saved (Damsel in distress). At the end of the story, she has her happily ever after with the hero.

### **Villain:**

The villain is the main enemy of the hero. He is evil, powerful, dishonest, vengeful, corrupt and rich. He hates the hero. In most melodramas, the villain tries to kidnap or marry the heroine.

**Villain's accomplice:**

Villain's accomplice helps the villain, but he often gets in the way of the villain. He or she is rather idiotic and stupid and provides comic relief.

**Faithful servant:**

The faithful servant is the accomplice of the hero. However, this character is also often portrayed as clumsy and idiotic. He is not as brave, courageous or handsome as the hero. This character often provides comic relief to the audience, just like the villain's accomplice.

**Lesson 3:**

Using the play and characters you have developed, complete a detailed profile on one of the characters. Use the scaffold and pictures.

### Character Profile

Name:	
Gender:	
Goal/objective: What does she/he want?	
Age:	
Appearance: Costume, hair, any pertinent props etc.	
Movement:	
Voice/Speech: Pitch, pace, tone etc.	
Personality: Any dominant thoughts/emotions.	
Background: Where he/she grew up, their	

home life, family, education etc.	
Personal Life: A typical day in the life of your character.	
Private Life: What your character thinks about when she/he is alone.	
Strengths: What is she/he good at?	
Weaknesses: What is she/he not so good at?	

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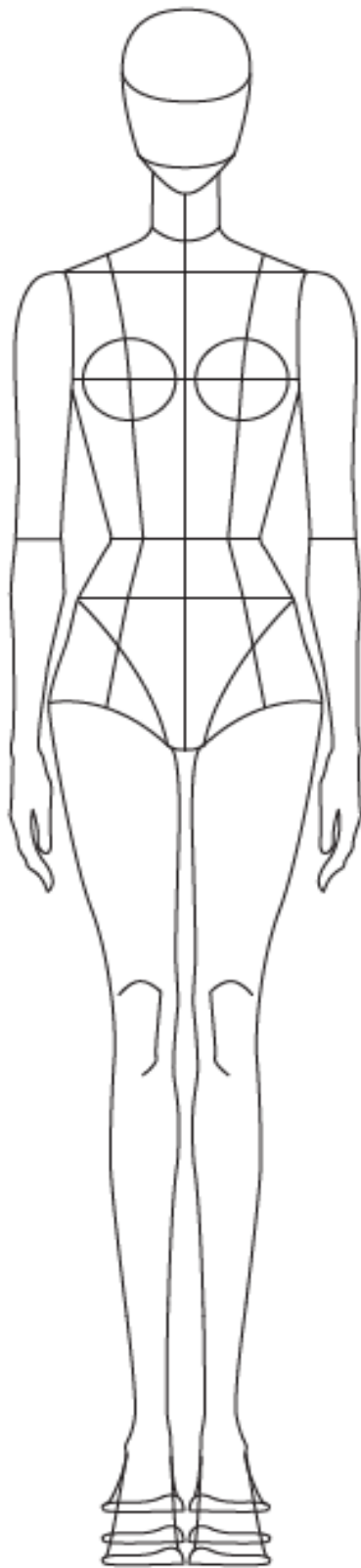


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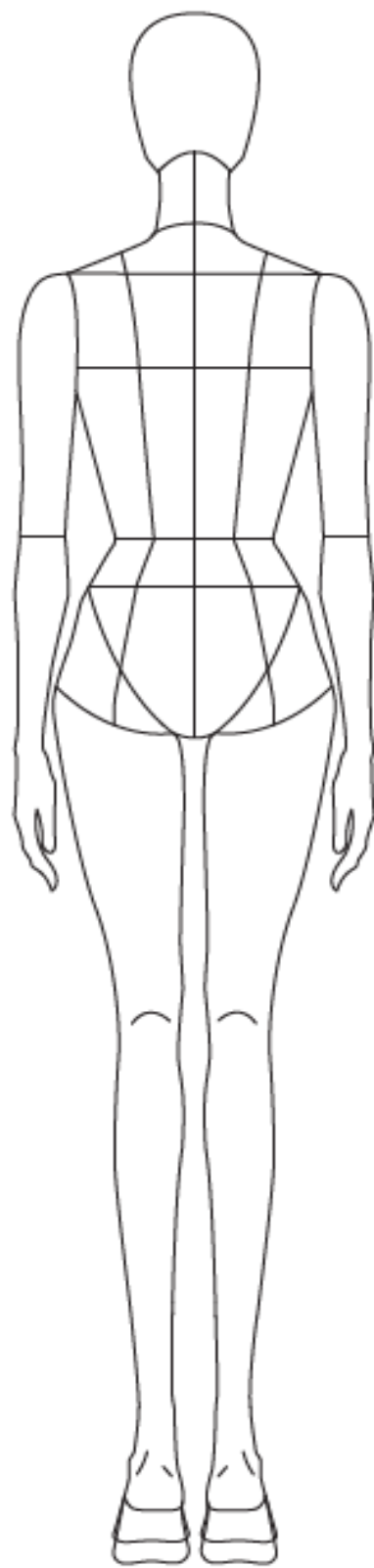
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**Lesson 4:**

Logbook activity:

On Netflix, DVD, or whatever you are using to stave off boredom at the moment, watch an episode of a series or movie that you think could be related to the topic of melodrama.

Write a reflection based on how a TV series or movie aligns with the elements of melodrama.

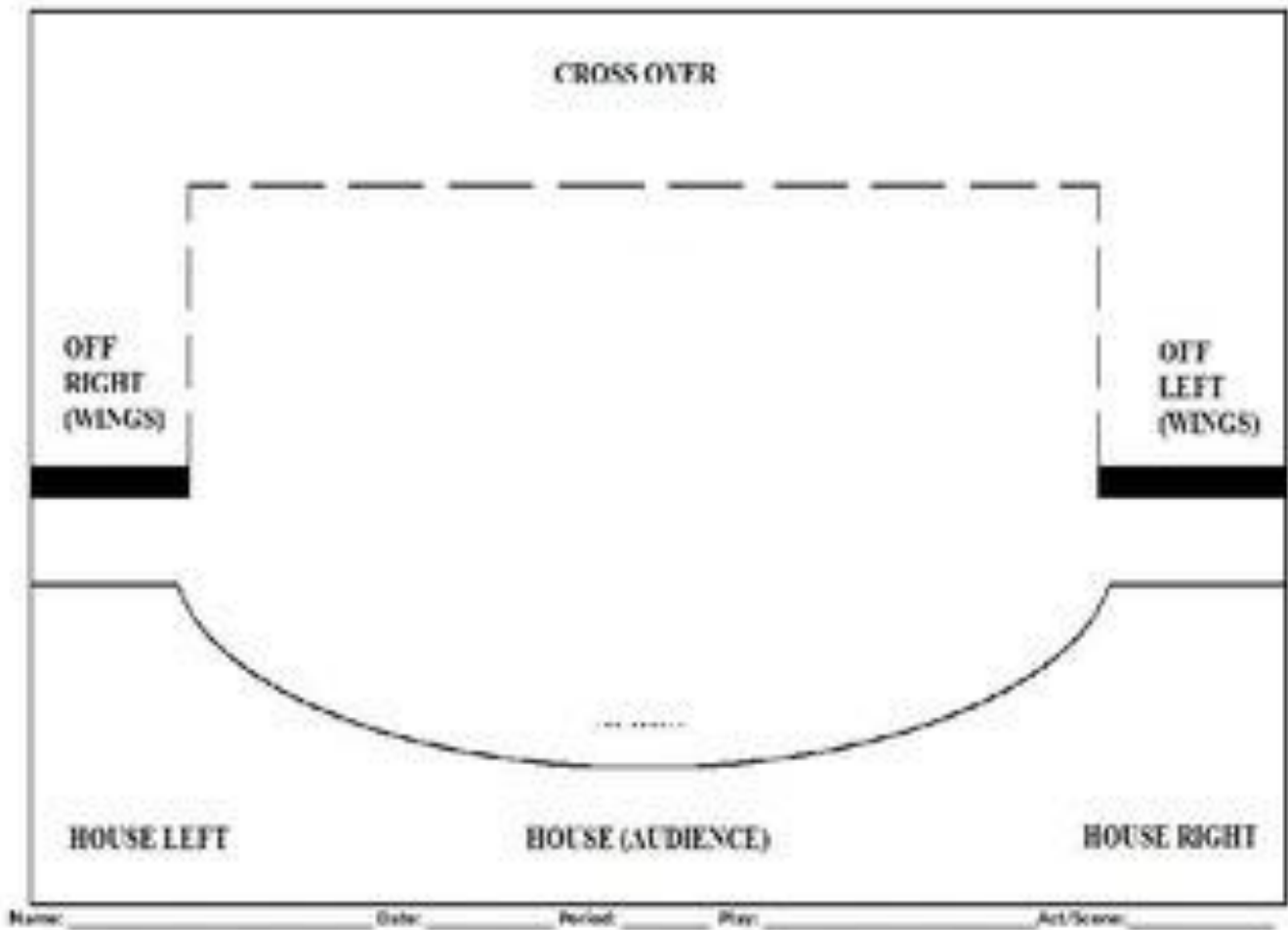
Focus on the use of stock characters, themes and any elements we have learned about in class.

**Lesson 5:**

Creative activity:

Plan, describe and draw a set based on the play you designed in lesson 1 and 2.

You may use the template below, or use another page in a book, or alternatively you may complete this online.



## **Lesson 6-7:**

Using the information below, and any extra research you need to complete, choose one character from your play and write a detailed monologue from their perspective.

If you can, type this and submit it to the Google Classroom so I can have a look.

Monologue info:

## **Explanation of basic rules how to write a monologue**

When you write a monologue script, try keeping it simple and easy. There are various monologues, and each has its specifications regarding presentation and style. Therefore, when writing, those are simple steps to be considered. For example, dramatic monologues are somehow tricky to write as details of characters should be clearly stated. You may write a monologue to add details to the play or to increase the quality of the play overall.

### **These are the various steps to follow while you write your play:**

- Figure out the monologue perspective.

To find that distinct of your character's voice, the monologue should be written with an angle or the idea of only one voice being superior to the audience or another actor in your play. That is how you give purpose to a monologue; just by focusing on the point of one voice.

Monologues have two important purposes; you either write it to give your weak character in your play that position of expression or to be seen and heard at last or giving that main voice to have their say in a play. The reason for a monologue presentation could be; a story, secret, an answer to a question or an emotional release by a character.

- Determine the purpose of the monologue.

As said earlier, the purpose of a monologue includes; a story, secret, an answer to a question or an emotional release by a character. Determining the monologue's purpose gives a clear revelation to the audience that can't be determined via dialogue or through character interaction.

The monologue however done solo should add tension or that emotion to the audience to create liveness or a new insight into an existing issue. This is a major part as it creates that touch of affection from the speaker or character to his or her audience.

For example; if a character does not speak in the first part of the play, it is important for him or her to give an explanation why the play did not involve him in the first part. That serves an important part in the monologue.

- It is also important for you to discover who will be addressed in your monologue.

Framing a monologue involves you figuring out your speaker's audience or who your character will be specifically addressing in the play. If the speaker will be addressing himself, the better for you as the writer. But mostly the speaker addresses himself or herself in the play. Both of these important details enable you to easily structure your monologue. When a monologue is purposed to address a specific character, this is often considered when the speaker wants to express his or her feelings or thoughts about an experience to the audience.

- The beginning, middle and end of monologue should be considered.

For a monologue to be really good; it's beginning, middle and end should be distinct. Just like every other story, a monologue should also include aspects like shifting of beginnings to end of stories that should be clear. Every beginning and end of your monologue should be purposed. Here are several ways you can achieve a beautiful monologue;

You can clearly outline your monologue including each stage; the beginning, middle, and the end. Clearly outlining means noting what happens in every stage of your monologue.

Alternatively, you can also write the first and last lines as your beginning and end of your monologue; then you pick from there by building upon your content between to frame ideas and thoughts for the monologue.

- Try going through other monologues.

Just like writing any other piece, writing a monologue requires experience, and were not to find it but to go through already written articles. This gives you a better and wider scope of aspects in monologue writing such as structure and many other things that should be considered.

Writing a monologue is a difficult and time-consuming task. Choose one of the writing partners to cope with this problem:



## Lesson 8:

### *Personal reflection:*

Write a detailed personal reflection about yourself as a student of drama.

Explain what you feel comfortable with, what you still need to work on, and areas you would like to know more about.

Try to keep your response focused on the elements of drama, these are listed below.

You may like to choose 3 or 4 and explore these in detail.

#### **. Focus**

Focus is often used interchangeably with the terms concentration and engagement, assisting the performer in the portrayal of believable characters. This also implies memorisation of text (including word, moves and gestures). Furthermore, focus requires the channelling (focusing) of all the performer's energies into achieving the given goals or objectives of a character in a scene (otherwise known as 'wants').

#### **2. Tension**

Tension can sometimes be used as an interchangeable term with conflict. But where it differs, lies in the development of suspense in a performance. As the audience anticipates certain outcomes in the plot, the tension builds. An obvious example of rising tension is in a mystery or whodunit. The development of tension usually parallels the advancement of the plot, leading to a crisis or climax. Tension is closely linked with timing.

#### **3. Timing**

Timing in performance refers to dramatic timing of movements and gestures. We often take our movements for granted in everyday life, but when performing, the use of our body must be carefully considered. Timing can be manipulated to create contrast in a scene or simply to demonstrate robotic, stylised and non-naturalistic movements. Rhythm and pace are affected by timing.

#### **4. Rhythm**

Rhythm refers to the timing and pace of the drama. It also means the beat or tempo of the performance. As a rule, rhythm should never be the same throughout the drama, regardless of its length. Rhythm can follow the emotional state of one or more characters or the atmosphere of the performance at particular moments.

#### **5. Contrast**

Without the careful use of contrast a performance is boring and lacks tension. An obvious example of contrast is a sad scene followed by a happy one. But contrast can be created in subtler and sophisticated ways, such as manipulating the drama to create a change in setting, use of space or rhythm. The pace of scenes can also be altered, as can various dramatic elements within one small section of a performance.

#### **6. Mood**

Mood is the feeling or tone of a performance. It refers to ambience or aura and is often created through a combination of several dramatic and stagecraft elements working in harmony with each other. The mood of a performance is closely linked with everyday feelings such as pity, anger, desire or frustration. Mood in drama can be created via sound, lighting, movement, setting, rhythm, contrast, conflict and more.

#### **7. Space**

This dramatic element refers to the effective use of available space in a performance. Different levels of space are utilised by the performer, such as sitting, bending over, lying down or crawling. Of course, using the space around you can mean downstage and upstage or walking in or on a stage set. In order to use the space effectively, movement becomes an important factor. Use of space also implies clearly communicating to the audience where the action is taking place. This may include any changes in location that may occur in the performance (particularly if little or no sets and/or props are being used and there is a heavy reliance on the audience's imagination).

## **8. Language**

The use of language in performance can be verbal, vocal or non-verbal. Language is the spoken text. It is the written script realised in performance. While normally spoken by the actor, language can also be chanted or sung. It can also be deliberately nonsensical (gibberish) for dramatic effect. The choice of language in performance is crucial, as it forms a major means of communicating the story of the drama to the audience. Exactly how the actor in performance uses language is usually determined by the expressive skill of voice. However, language can also be non-verbal, commonly referred to as body language.

## **9. Sound**

Modern theatrical practice relies on sound to assist in a number of ways. It can be useful in creating atmosphere or mood. Actors and their bodies can construct effective sound in performance. Small props can also create sound effects that can be used live during a show. Other uses of sound involve the implementation of technology, such as instrumental recordings and sound effects on CDs and mp3 players (though this use of sound is technically a stagecraft element in the theatre, not a dramatic element).

## **10. Symbol**

The use of symbol in dramatic performance can be one of the simplest and also most complicated of all techniques. Essentially, symbolism implies a greater meaning than the literal suggestion. Props are the easiest to work with because objects in everyday life are symbols in society (for example a rose symbolises love; a cross symbolises Christianity). Symbols can also be found in the use of colour. We often symbolise purple with royalty, red with anger or desire, black with evil and darkness or white with purity and innocence. Colour association can be worthwhile symbols with costumes, sets and props. But the most sophisticated use of symbol occurs with the application of gesture and movement. A particular gesture performed by a character early in a performance can be repeated later under different circumstances (context) and have a very different meaning. Used only once, a gesture can also be a powerful symbol. Of course, all of the above examples can be combined for better effect.

## **11. Conflict**

Playwright George Bernard Shaw (who wrote *Pygmalion*, which was later adapted to become the film *My Fair Lady*) once said 'No conflict, no drama'. How right he was! Drama that lacks conflict is normally dull and uninspiring. As a rule, conflict should always be considered an essential ingredient for all dramatic performances. Conflict can be between two or more characters, or simply one (inner conflict). Many Elizabethan soliloquies contain inner conflict ('To be or not to be...' is an excellent example). Conflict on stage can be verbal, physical or non-verbal (psychological). Conflict differs from tension in that it is often a fixed part of the structure of a play, with characters destined to clash with one another from the outset.

## **12. Climax**

Most drama will have one or more crises in the development of the plot. A crisis is a key moment of dramatic tension and conflict in the play, usually occurring between two or more characters and having serious implications for the outcome of the plot. The ultimate crisis, or highest peak, is usually called the climax and often (but not always) occurs toward the end of a performance. There can also be more than one climax, although this is uncommon.

Extension activities:

- Research and compile a list of drama games we could perform in class.
- Even further: come up with some games, outlining the rules and limits of the game.
- Engage in further script writing activities. Check back to the Google Classroom for this one.