



PiXL Gateway: Progression – Drama

Year 12-13 Drama



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I. Drama Vocabulary

DRAMA:

Currently, within the Drama section of the app, we have the following units:

- Devising
- Performing
- Theatre in Practice

Devising Keywords and Definitions

Word	Definition
catastrophe	In drama, the catastrophe is the final resolution in a narrative plot which brings the piece to a close.
subplot	In drama, the subplot is a secondary strand of the plot that supports the main story arc.
recognition	In drama, recognition refers to dramatic moments in different genres that typify the works.
ritual	In drama, a ritual is a sequence of activities involving gestures, words, and objects, performed in a sequestered place, and performed according to set sequence.
collaboration	Collaboration refers to the process of working with others to produce an end result.
interpretive strategies	In drama, interpretive strategies relate to strategies used to explore ideas while engaging others in the creative process.
fluidity	In drama, fluidity relates to smooth movement of people on stage or a clear story arc.
rationale	In drama, rationale relates to the reasons behind decisions made during the creative process.
inspiration	Inspiration relates to the mental stimulation to try something creative.
cue-sheets	In drama, cue-sheets relate to the recording of the triggers for a change in lighting, music or set.
specialism	In drama, the word specialism relates to a theatre worker's main area of expertise.
catharsis	Catharsis is the purification of emotions through art.
refinement	Refinement refers to the process of making small changes to improve a finished performance.
innovation	Innovation relates to the process of bringing new ideas and methods to a specialism.
denouement	In drama, the denouement relates to the resolution of the main narrative.
dynamics	In drama, dynamics relate to the rhythm and pace of a scene.
falling action	Falling action refers to the elements of the plot following the climax when the main problem of the narrative is resolved.
episodic	The word episodic refers to a plot structure where scenes are linked by character but not by plot or purpose.
conventions	In drama, conventions are rules which the actors and audience are familiar with.
interplay	Interplay relates to the way in which two or more characters or actions affect each other.

pathos	In drama, pathos is when you connect with an audience on an emotional level.
proxemics	In drama, proxemics is how characters are placed within a scene to communicate status, relationships and situation.
experimentation	In drama, experimentation relates to the process of trying unique and radical ways to convey meaning to an audience.
suspension of disbelief	Suspension of disbelief is when an audience is willing to accept and believe in something surreal and unusual.
synchronisation	Synchronisation relates to the coordination of movement to occur at the same time.
perspective	A perspective is a particular attitude or point of view.

Performing Keywords and Definitions

Word	Definition
empathy	Empathy is the ability to understand how someone else may be feeling.
physicality	In drama, physicality refers to the way in which a character moves and behaves in order to communicate their emotional state.
practitioner	A practitioner is someone actively engaged in their chosen art form.
protagonist	The protagonist is the leading character in the play.
reversal	The reversal is the unravelling of the plot at the conclusion of a performance.
stock character	A stock character is an overused, instantly recognisable stereotype.
production values	Production values refer to the lighting, sound, scenery and props used in a performance.
impact	In drama, impact refers to the degree of influence a drama element can have on a performance or an audience.
soundscape	In drama, soundscape is an explorative strategy in which performers use their voice and body to create the sounds of a specific setting.
split focus	In drama, split focus is an explorative strategy which allows two or more scenes to be performed on stage at the same time.
stance	In drama, stance refers to how a character uses their body whilst in the standing position.
Aristotle's Poetics	Aristotle's Poetics refers to the philosopher's dramatic theory.
accent	In drama, accent refers to a specific way in which a character speaks depending on their nationality or social standing.
complication	In drama, the complication is the element of the narrative that causes greatest conflict.
spatial relationships	In drama, spatial relationships refer to the distance between characters on stage.
exodus	In Greek theatre, the exodus was the final scene in the performance.
flat characters	Flat characters are two-dimensional and don't change their perspective throughout a play.

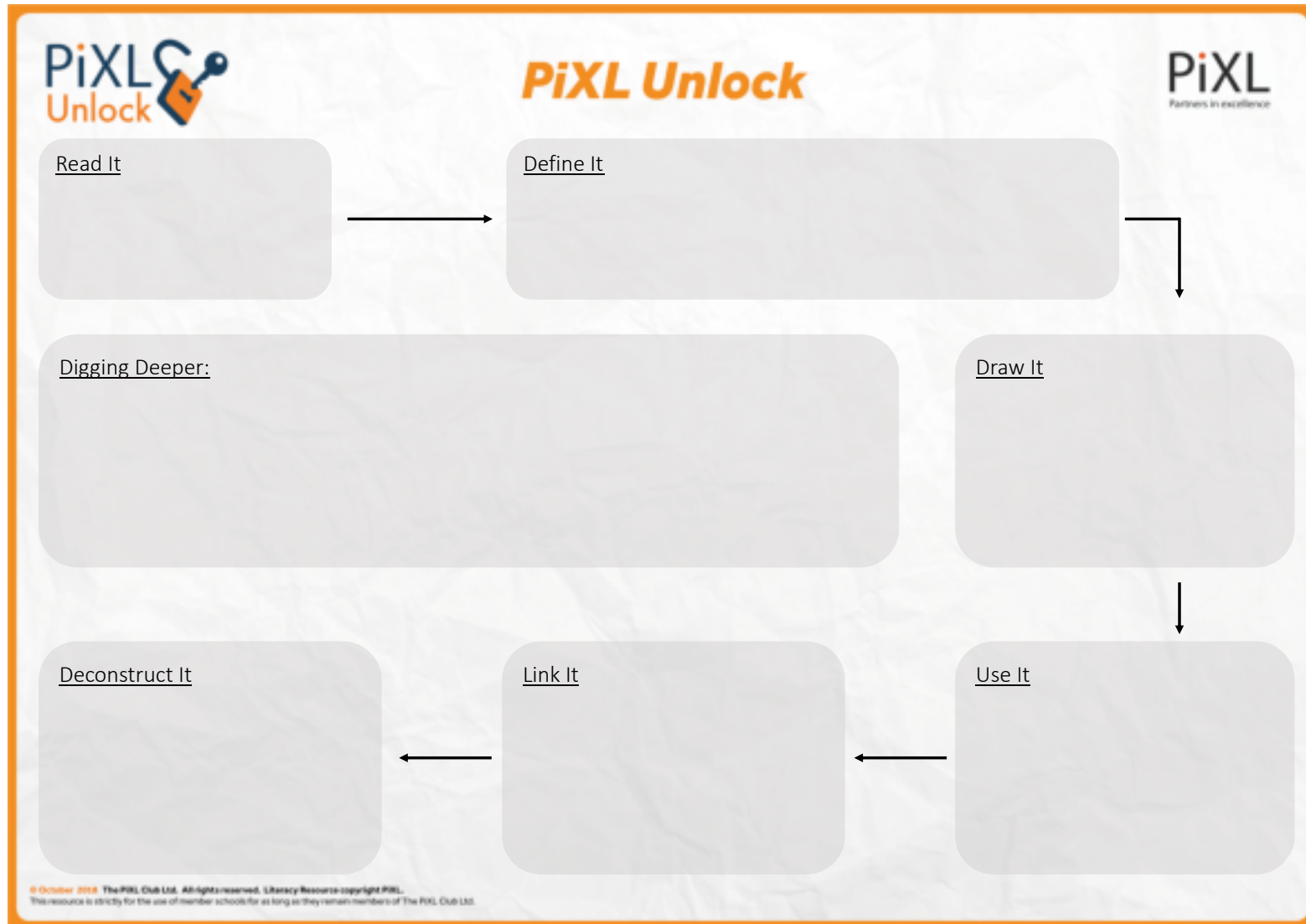
antagonist	In drama, the antagonist refers to the character who is at odds with the protagonist.
intonation	Intonation refers to the different stress or tone in words when speaking.
tragic flaw	In drama, a tragic flaw is the protagonist's main weakness of character.
dynamism	In drama, dynamism is the strength and energy a performer brings to their performance.
inflection	Inflection refers to the change in volume or pitch of a performer's vocal delivery.
exposition	The exposition is the beginning of the play which establishes the world of the story.
hubris	Hubris is the tragic flaw of pride and arrogance that results in a character receiving their comeuppance.
foil	In drama, a foil refers to a character whose traits contrast with those of the protagonist.
vignette	A vignette play refers to a series of short scenes on a specific theme, concept or idea.
resolution	The resolution is the point in the play where the main problem or dilemma is worked out.
foreshadowing	In drama, foreshadowing refers to the technique of making the audience aware of what is to come later.
repertory	In drama, a repertory refers to the plays that an acting group are experienced with and regularly perform.
peripeteia	In drama, peripeteia refers to a character's sudden reversal of fortune.

Theatre in Practice Keywords and Definitions

Word	Definition
annotation	An annotation is a note added to a script.
faultless	Faultless refers to a performance that cannot be improved.
suitability	In drama, the word suitability refers to how well an actor is matched to a role.
farce	A farce is a comedy play that relies on ridiculous events and scarcely believable plot twists.
promenade	In drama, promenade refers to a staging style wherein the performance may take place in a variety of locations throughout a venue, including scenarios where the actors mingle with the audience.
configuration	In drama, configuration refers to the form and layout of the stage area.
design fundamentals	Design fundamentals refer to the principles on which key ideas are based.
theatre in education	Theatre in education is the use of performance skills in schools to teach specific values and ideals.
multiculturalism	Multiculturalism refers to the amalgamation of beliefs, values and ideals from a variety of different cultures and countries.
substance	In drama, substance relates to a performance that includes great depth and detail.

sensitivity	In drama, sensitivity refers to the degree of common decency within a performance so as not to hurt people's feelings when confronting difficult topics.
logical	If something is logical, it is rational and well thought out.
systematic	Systematic refers to the methodical process of following a plan or outline of ideas.
Commedia dell'arte	Commedia dell'arte refers to a 16th century, Italian, comedic theatrical style that was completely improvised.
deus ex machina	Deus ex machina refers to the technique of adding in an extra character to help solve a difficult issue in a convoluted plot.
epic theatre	Epic theatre is a 20th century political movement in drama.
minimalistic	Minimalistic refers to theatre design that is stark and simple.
naturalistic	The word naturalistic refers to a performance style that closely imitates real life.
non-naturalistic	In drama, non-naturalistic refers to performances that do not represent everyday life in a realistic way.
in media res	In media res refers to the technique of beginning a performance in the middle of the story.
Theatre of the Absurd	Theatre of the Absurd is a drama form that is nonsensical, confusing and lacking in realism or logical plot development.
critique	In drama, critique refers to the analytical assessment of drama theory or practice.
methodology	In drama, methodology refers to the philosophical and theoretical analysis of theatre practice.
Theatre of Cruelty	Theatre of cruelty is a drama form which aims to shock and intimidate its audience.
Theatre of the Oppressed	Theatre of the Oppressed was developed in the 1950s and utilised many interactive drama techniques.
expressionism	In drama, expressionism refers to a European, modernist movement which aimed at distorting recognisable elements of the world for emotional effects.
ensemble theatre	Ensemble theatre refers to a close group of actors who work together to produce dramatic productions.
constructivism	In drama, constructivism relates to an interpretive approach to the processes used in drama in education.
socio-political	In drama, socio-political refers to the combination of social and political factors in a performance.
theoretical	Theoretical refers to the study of drama rather than using it in a practical sense.
consonance	In drama, consonance refers to the compatibility and harmony between ideas and actions.
compatibility	Compatibility refers to how well two or more things are able to work alongside each other without friction or tension.
verbatim theatre	Verbatim theatre is a form of documentary theatre in which plays are devised from the exact words spoken by those interviewed about a particular topic.

II. The PiXL Unlock Template



III. Summer Reading list

Routledge Performance Practitioners (Routledge, Taylor and Francis Group)

Theatre Practitioners and Genres (British Library)

The Theatre of the Absurd – Martin Esslin (Methuen Drama)

Antonin Artaud and the Theatre of Cruelty (British Library)

Theatre in Practice – Nick O'Brien (Routledge)

The Frantic Assembly Book of Devising Theatre – Scott Graham (Routledge)

The Complete Brecht Toolkit – Stephen Unwin (Nick Hern Books)

The Complete Stanislavski Toolkit – Bella Merlin (Nick Hern Books)

Stanislavski in Practice – Nick O'Brien (Routledge)

Stephen Berkoff and the Theatre of Self-Performance – Robert Cross (Manchester University Press)

A Practical Guide to Working in Theatre – Gill Foreman (Bloomsbury)

Essentials of Stage Management – Peter Maccoy (Bloomsbury)

Fundamentals of Theatrical Design – Karen Brewster/Melissa Shafer (Allworth Press)

Theatre: Its Art and Craft – Cynthia M Gendrich/Stephen Archer (Rowman and Littlefield)

Physical Theatres: A Critical Introduction – Simon Murray/John Keefe (Routledge)

Through the Body – a Practical Guide to Physical Theatre – Dymphna Callery (Nick Hern Books)

IV. Links to TED Talks/Articles/Documentaries/Books/Journals

Exploring Drama and Theatre Studies as a Career

<https://icould.com/explore/subject/Drama+and+theatre+studies?gclid=EAlaIQobChMIqtbBgZ3S4QIVYbvtCh0fuAbkEAMYASAAEgIhe D BwE>

Alternative Careers in the Theatre Industry

<https://www.voicemag.uk/feature/4609/alternative-careers-in-the-theatre-industry?gclid=EAlaIQobChMIrv-R9Z3S4QIVypTtCh1zsw4HEAAYAyAAEgIIPD BwE>

The ABCs of Acting

<https://www.youtube.com/watch?v=W4eza6wT7A>

Drama School v University – Pros and Cons

<https://actinginlondon.co.uk/drama-school-vs-university-for-acting/>

A Beginner's Guide to applying for Drama School

<https://www.thestage.co.uk/advice/2017/a-beginners-guide-to-applying-for-drama-school/>

Successful Actors talk about their Training

<https://www.backstage.com/magazine/article/successful-actors-talk-training-55312/>

Studying Drama and Theatre Studies at University

<https://university.which.co.uk/subjects/drama-and-theatre-studies>

Five-step plan on how to start an Acting Career

<https://actinginlondon.co.uk/how-to-start-an-acting-career/#>

V. Knowledge Organiser Template



VI. Thinking Hard Revisit Template

PiXL Revisit: Transform

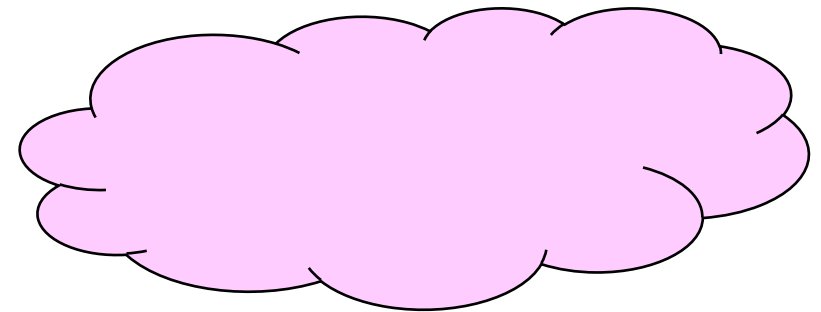
Unit / Topic:

PICTURE/ SOURCE/ INFO/ RESOURCE



Key Points

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.



VII. A Model of the Thinking Hard Revisit document

PiXL Revisit: Transform

Unit / Topic: Unit / Topic: Review of "Come from Away" Phoenix Theatre, Covent Garden
Time Out

PICTURE/ SOURCE/ INFO/ RESOURCE

<https://www.timeout.com/london/theatre/come-from-away-review>



<https://www.cbc.ca/news/canada/newfoundland-labrador/broadway-gander-9-11-new-york-musical-theatre-documentary-1.4777839>

Key Points

1. The unexpectedly uplifting nature of the subject matter.
2. Skilful interweaving of the different personal stories.
3. Effective multi-roling by the cast.
4. Impact on the audience, causing them to think/empathise.
5. Rousing, energetic score.
6. Based on genuine interviews with local people.



Most important + WHY:

The most important point made by the writer is the warmth of human spirit effectively captured by the writers, actors and director and its impact on the audience.

VIII. Cornell Notes Template

Name	Date
Topic	Subject

Main Ideas	Notes
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Summary

IX. A Model of the Cornell Notes document

Name	Date
Topic: The role of theatre in society	Subject: Why theatre is essential to democracy
<p>Main Ideas</p> <ol style="list-style-type: none">1. Origins of theatre/democracy2. Conflict in Drama3. Audience involvement/empathy4. Theatre as a 'shared' experience5. Culture for everyone6. Issue based theatre	<p>Notes:</p> <p>Both theatre and western democracy were born in Athens in 6th century BC – they stem from the same roots. Although democracy was both partial and flawed, the main premise was that power should stem from the 'consent of the governed' i.e. flowing from below to above. During the festival of Dionysus, the entire community would gather on the side of the Acropolis to watch dancing, listen to music and hear stories. It is traditionally held that an actor named Thespis was the first to introduce the notion of dialogue.</p> <p>With only one actor addressing the audience directly, the relationship between actor and audience was strictly one-way. When a second actor was introduced, different viewpoints became apparent. Opinions were shared and contested creating conflict. "The truth can only emerge in the conflict of different points of view" – this is the basis of democracy.</p> <p>The audience were now encouraged to empathise – to see the world through the eyes of the character(s) and appreciate their different points of view rather than simply listening to a story. "The collision of different ideas and the emotional muscle of empathy are the necessary tools for democratic citizenship."</p> <p>Live theatre is a 'collective', experience where we respond to each other as well as the performance, sharing laughter, tears etc.</p> <p>Joe Papp founded the New York Shakespeare Festival (Shakespeare in the Park) in 1954 with intention of making the best theatre accessible to all as it was free. Years later, in 1967, he took this a step further by not just bringing the classics to people but involving them. He opened the Joseph Papp Public Theatre attracting a whole new audience. Clive Barnes (New York Times) wrote of his first production, "Hair" 'It was as if Mr Papp took a broom and swept up all the refuse from the East Village streets onto the stage.' It wasn't meant as a compliment, but Papp had it displayed in the theatre lobby!</p> <p>Plays dealt with important issues such as suicide, the AIDs crisis, sexuality etc. They were informative, encouraged conversation and in many cases 'changed the dialogue' on major issues. There was a cultural shift with theatre 'doing its bit' to change opinion.</p>

7. Bringing theatre to a wider audience

8. Audience participation

9. Hamilton

10. Alienation of the deindustrialised Rust Belt

11. Inclusion

Eventually, Shakespeare in the Park became a victim of its own success. Although originally formed to bring accessibility to all, it was becoming almost impossible to get a ticket. The mobile unit was reintroduced, taking Shakespeare into prisons, homeless shelters and community centres. Directors learned (although they knew intuitively) that people's need for theatre was as powerful as their need for food and drink.

There was a drive to re-involve the audience in the process, redefining theatre as a two-way experience. As part of the Public Works Programme, amateurs and members of the public performed alongside well-respected actors. This was not only a social programme, however. It consolidated the idea that artistry is not just the possession of the few – it is inherent in all of us.

This reworking of the story of the founding fathers, translated into verse/music by Lin-Manuel Miranda, is told through the eyes of the only one of the founding fathers who was an illegitimate, immigrant orphan from the West Indies – Alexander Hamilton. Like Shakespeare, Lin-Manuel elevates the voice of the people and, in doing so ennobles the language and the people who spoke it. His choice to cast entirely with black and brown actors serves to revive people's great aspirations for America and the concept of the great American Dream. When Vice-President Pence attended, he was booed by the audience and, after the finale, a speech was read from the stage which led to a petition and boycott of the show and a storm of outrage on social media by people who felt he had been disrespected.

Eustis points out that the people who signed the petition were highly unlikely to ever see Hamilton anyway. "They weren't boycotting us. We were boycotting them." The political map of the US illustrates how theatre (and culture generally) like the economy, education system, technology etc. has turned its back on a large part of the country.

Inclusion has to be a priority for theatre to do its job properly. In the Autumn, "Sweat", the Pulitzer prize-winning play by Lynn Nottage which deals with the deindustrialisation of Pennsylvania when the loss of jobs in the steel industry unleashed a torrent of rage and racism, will tour rural areas of Pennsylvania, Ohio, Michigan, Minnesota and Wisconsin, partnering with community organisations to find ways to not only reach these communities but also to listen to them.

Summary

Culture is for everyone (as it was in 6 BC Athens.) The role of theatre is to hold up a vision to society ('a mirror up to nature') that shows not only who we all are individually, but what joins us together as a society.

What links can you make with the current political situation in the UK?

https://www.ted.com/talks/oskar_eustis_why_theater_is_essential_to_democracy



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