

Drama & Theatre: Course Study Guide

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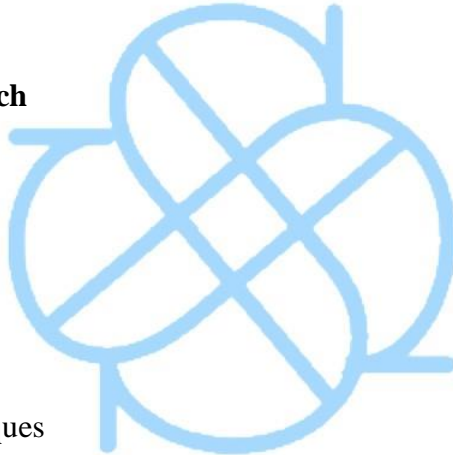
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- 4.1 Terms and Vocabulary

Unit 1- Introduction to Drama and Theatre

1.1 'Aristotle's' Key Elements of Drama

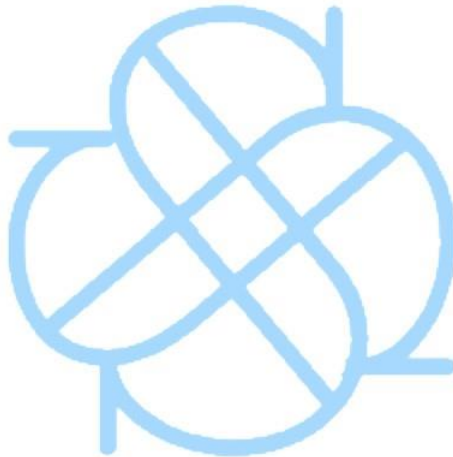
- The foundation of drama and theatre are Aristotle's six key elements
- Aristotle:
 - Greek scientist and philosopher
 - One of the first people to ever analyze the foundations of dramatics and theatre
 - His work and ideologies are still widely expected in drama today
 - His six key elements are the basis for great dramatic literature
- There are **six elements**: plot, character, thought/theme, language/diction, music, and spectacle
- **Plot:**
 - The story behind the piece
 - Journey or the protagonist/main character
 - The main point of the story, usually being the conflict between the protagonist and the antagonist
 - On stage, the events that are not shown are talked about in the exposition
 - Parts of the plot: exposition, inciting accident, conflict, rising action, climax, falling action, and the resolution
 - *Exposition*: the introduction of a plot which introduces us to the setting, characters, date, time, and extra information that relates to the plot line.
 - *Inciting incident*: a point in the plot that draws the reader/viewer in. At this point of the story line, the main character is usually introduced to the conflict. This incident is what sets the events of the story in motion.
 - *Conflict*: the struggle between the two battling forces in the story.
 - *Rising action*: the rising action is the suspenseful events that lead up to the climax.
 - *Climax*: the point of the story with the most suspense and intensity.

1.1 'Aristotle's' Key Elements of Drama (continued)

- **Characters:**
 - Carry out the plot and act out the events within the plot
 - Characters are faced with problems, obstacles, etc.
 - Characters can be an idea, object, or person portrayed by actors on stage
- **Thought/Theme:**
 - Theme or idea behind the play
 - The reason why the writer wrote the play (e.g. to tell a story of heartbreak, loss, happiness, sickness, coming of age stories, etc.)
- **Language/Diction:**
 - Dialogue can be broken down into two parts: narrative and dramatic
 - Dramatic dialogue: the audience gets to see what the character's innermost thoughts and feelings are
 - Narrative dialogue: direct dialogue spoken out loud by the characters
 - Style of speaking sometimes is different and rhythm of the words/how they are said is changed depending on what the director wants you to know or feel
 - Diction: words chosen specifically to convey the message of the story
 - Diction in plays is used to subtly give us more about the character without explicitly saying it in the play (e.g. we can tell which characters are educated or not based on the choice of words and how they speak. For example, the educated businessman speaks eloquently: "Thank you, madam", while the illiterate man swears in every sentence.)
- **Spectacle:**
 - Audio/visuals of the play
 - Spectacle includes the actors, makeup, effects, scenery, lighting, costumes, etc.

1.2 Styles of Drama

- The director of a play chooses to use a certain style of drama, depending on what the storyline of the play is.
- The **seven main styles** are: representational, presentational, realism, symbolism, romanticism, constructivism, expressionism.



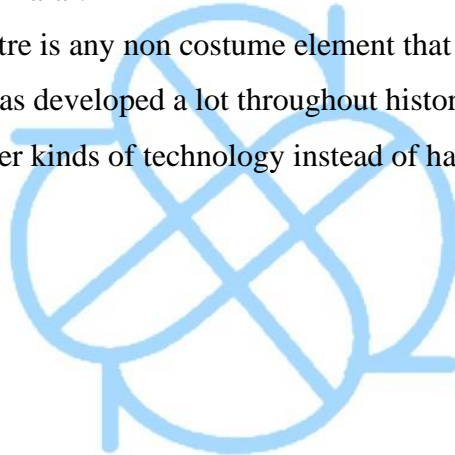
1.2 Styles of Drama (continued)

- This table will break them down further...

Style	Definition
Representational/naturalism	Drama/theatre that aims to recreate or produce an illusion of reality. The actors try to convince the audience that what they are watching is reality.
Presentational	Presentational drama is the exact opposite of representational. It uses surreal characters, set pieces, and props to make the audience aware of the theatrical conventions.
Realism	This style is similar to representational but it differs because the actors do not need to produce an illusion of reality, their actions are real. For example, in realism, actors act out common everyday scenarios, like walking a dog or brushing one's teeth. The audience does not need to be convinced, they know this is a real, everyday act. Plays use realism when the story line deals with common everyday problems, and shows things as they really are.
Symbolism	Props, actors, costumes, effects, and set design are used as symbols that represent something with a deeper meaning than what it is at face value. Usually, these symbols are prominent and stand out, so the audience remembers them throughout the play.
Romanticism	Plays that appeal to emotion more than common sense and intellect. Plays that use romanticism heavily emphasize the beauty of nature, heros/heroines, and are extremely melodramatic.
Constructivism	Plays that teach, encourage ideas, learning, and critical thinking. Often, plays that incorporate symbolism will also have some features of constructivism.
Expressionism	Expressionism in plays is not identifiable by only one thing; it is made up of many significant features. An expressionist play allows the plot to entertain the audience instead of using bright sets, props, and extravagant costumes. Sets are plain and made from irregular shapes. The plot of the actual play is usually broken up into many 'episodes'. The characters are often nameless and the audience only knows what they need to know about them. For example, a family won't be called by their names. Instead, they would be 'Father', 'Mother', and 'Daughter'.

1.3 Design and Technicalities

- Drama and theatre is much more than just actors on a stage. There is a lot of behind the scenes work that happens to make sure everything works cohesively.
- Props, costumes, scenery, and set design are part of the technicalities and design of theatre
 - Props and sets are used to reflect the story/plot. They also enhance the play as a whole and make the scenes look more believable and realistic. Too many props can affect a performance so it is important for actors to be able to balance and work with the props they have.
 - Costumes are an integral part of drama. They add character and flair to the actors and help the audience distinguish them from each other. They are especially important in larger productions, where you won't always be able to make out the actors faces from afar.
 - Scenery in theatre is any non costume element that is used to show the setting of a play. Scenery has developed a lot throughout history because now you can use screens and other kinds of technology instead of hand building scenery components.



1.4 Staging

- Staging: how a play/dramatic performance is presented.

- The typical stages you see today were evolved throughout the years, dating all the way back to the Middle Ages.
 - Middle Ages:
 - The stage was typically known as a mansion, and the area actors performed in was known as the playne
 - Mansion: a type of medieval staging where individual mansions represented different parts of the play.
 - Church buildings were often used as stages too, for larger audiences.
 - Choirs took up most of the stage, and actors performed in smaller sections of the stage.
 - 12th Century Stage:
 - By tis time, drama had grown and expanded, so more people were coming to watch plays. More space was needed to house more people.
 - It started becoming a common thing to have a play outdoors, where passerby can come and watch as well.
 - Stationary Setting:
 - In this type of staging, mansions were placed next to each other and placed in a straight or curved line. This was done so the scenery in all of them was visible to as much of the audience as possible.
 - Because of this type of staging, plays lasted much longer than they do today. Each mansion was a new section of the play and they went on for hours.
 - Arena Stage
 - Stage was divided into mansions and placed in a semi circle.
 - Members of the audience sat in the centre of the stage and watched the play from all angles.
 - Actors would prepare, change, switch props, and more behind the stage where they were not visible to the audience.


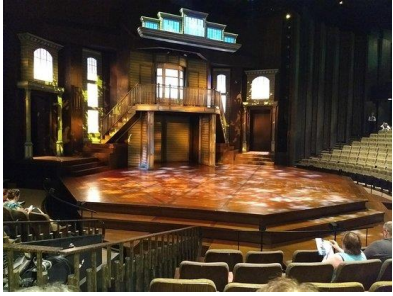
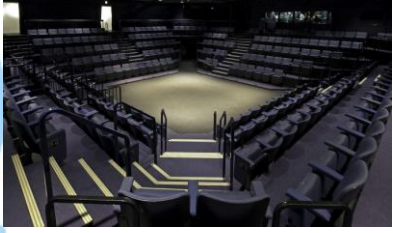


1.4 Staging (continued)



- Processional Staging:

- This type of stage was a moving one. Actors would travel around towns along a specific route and stop at predetermined points. They carried portable mansions which were called pageant wagons.
- The audience was stationary and could only see one side of the stage.
- Processional stages were portable, so it allowed the actors and the crew to move to different locations and put on the same play multiple times, to different audiences.
- Curtained Platform:
 - This was a type of staging that was introduced closer to the end of the Middle Ages.
 - Actors didn't need much space or scenery behind them.
 - They performed with a simple red or black curtain behind them, much like the kind of stage you see in puppet shows.
- These kinds of stages are more outdated and are rarely used anymore. The more common, modern stages are the proscenium stage, thrust stage, round stage, promenade theatres, platform stage, open air stages, and black box or studio stages.

1.4 Staging (continued)

- This table provides a description, example, and picture of each kind of stage.

Stage Type	Description	Image
Proscenium stage	<ul style="list-style-type: none"> Prominent arch known as the proscenium arch Deep and can hold hundreds of people Stage is raked, meaning it is slightly sloped away from the audience. 	
Thrust stage	<ul style="list-style-type: none"> Front of the stage thrusts into the audience Actors can get closer to the audience. Front half of the stage is often an irregular shape. 	
Round stage	<ul style="list-style-type: none"> Audience on all sides of the stage. Scenery is limited to ensure it does not block audience members' view. Long aisles between the audience seats for actors to enter. 	
Promenade theatre	<ul style="list-style-type: none"> No established stage. Audience follows the actors around as they perform. Also known as the "moving stage" 	
Platform stage	<ul style="list-style-type: none"> Stage is a raised rectangular or square platform. Audience members are seated on the left, right, and in front of the stage. No curtains, 	

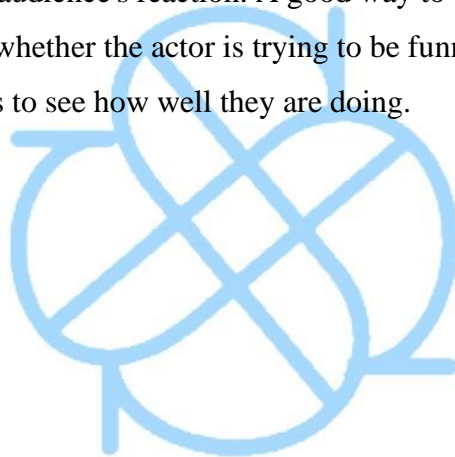
	<ul style="list-style-type: none"> • Open stage with no barriers between the audience and actors. 	
Open air stage	<ul style="list-style-type: none"> • Outdoor theatres • No roofs, sometimes the audience and stage is partially covered. 	
Black-box/studio stage	<ul style="list-style-type: none"> • Simple studio rooms used as stages. • Stage and audience are at the same level. • Simple wall behind the stage. 	

Unit 2 - Movement and Speech

2.1 Improvisation

- A core technique used by actors

- A form of theatre where the plot and the lines are made up in that moment by the actors
- A unique form of expression -- since it is not written down in a script, it can never really be recreated
- Improvisation is spontaneous and encourages creativity in actors and keeps them on their feet
- The ability to come up with a storyline and act it out at the spur of the moment is a skill that takes time to master.
- When improvising, actors must make sure they are doing three important things:
 - Engage with other actors to bounce off of each other well.
 - Actors must ensure that they do not overthink what they are saying. If they do, their words and actions lose the uniqueness of improvisation.
 - Draw from the audience's reaction. A good way to tell if what the actor is saying has an impact, whether the actor is trying to be funny, solemn, etc., is to watch the crowd reactions to see how well they are doing.



2.2 Tableau

- Tableau is a form of expression in drama
- It is unique from other kinds of theatre because it involves no words, even though the majority of drama is expression through words.
- When acting using tableau, actors use their bodies to make frozen images to represent scenes from books, stories, movies, etc.

- Tableau is usually used to show moving or particular important scenes in the play. Actors freeze so that the audience can fully take in what is going on for a moment.

What Makes a Good Tableau?

- To make an effective tableau, use every part of your body to emphasize the message you are trying to send. A simple rule of thumb is to not leave any of your limbs limp. They must all be engaged in some way.
- Clear and understandable. Too much going on will distract from the point of the tableau.

Example...



Students performing a play have frozen in this one scene.

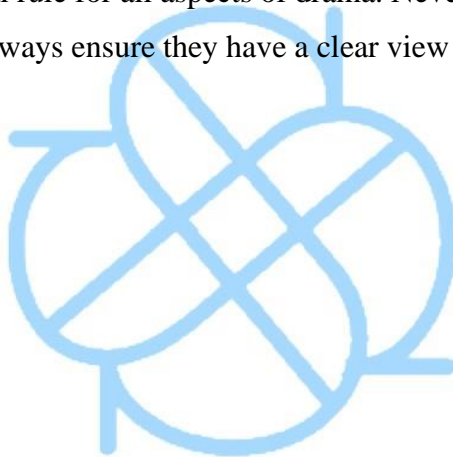
2.3 Mime

What is Mime?

- Mime is a type of silent drama, similar to tableau in a way.
- Mime uses exact gestures and movement to tell a story.
- Facial expressions and clear, purposeful movement make mime a really compelling form of art.

Key Elements of Mime

- **Exaggerate energy:**
 - Make every action and gesture exaggerated to really get the point across. Mimes need to make sure it is clear that they are performing a certain action, because they cannot speak to explain that to the audience.
- **Facial expressions:**
 - Usually, you can tell what someone is feeling through the tone of their voice and the facial expressions. In mime, the ability to speak is taken away, so your facial expressions must be exaggerated and clear. Mimes facial expressions are almost like a clown's: big, goofy, and always exaggerated so even children can comprehend what is happening.
- **Direct actions towards the audience:**
 - This is a general rule for all aspects of drama. Never turn your back to the audience and always ensure they have a clear view of your movements and actions.



2.4 Vocal Techniques

- **13 main vocal techniques** are used to achieve maximum effectiveness in drama.
- Pitch, pace, pause, projection, volume, articulation, tone, cueing, inflection, accent, breathing, repetition, and emphasis
 - **Pitch:**
 - How high or low your voice is
 - Useful when portraying different characters (e.g a man's voice would be lower than a woman's)

- **Pace:**
 - How fast or slow you are saying your words
 - It is important to pace yourself when speaking so the audience can clearly understand what you are saying.
 - Pace in speech can also indicate emotion: a worried, upset person would speak faster than one who is calm.
- **Pause:**
 - How long you stop talking/acting
 - Used for dramatic effect (e.g. “He paused as he waited for the clock to strike twelve.”)
- **Projection:**
 - How loud or quiet your voice is
 - In any kind of production, you want your voice to carry to ensure the audience can hear your voice.
 - Actors use breathing exercises to maximize their projection skills.
- **Emphasis:**
 - Putting more stress on certain words or phrases to convey a message
- **Repetition:**
 - Repeating certain words or phrases to convey a message
 - Actors will repeat words/phrases so the audience can recognize their significance in the plot.

2.4 Vocal Techniques (continued)

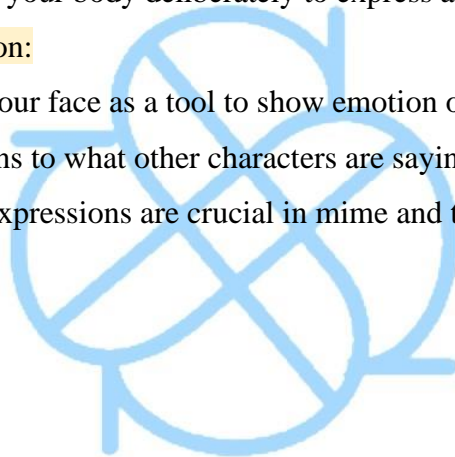
- **Accent:**
 - Pronouncing words in a distinctive way to indicate your character comes from a specific culture, society, or country.
 - Enhances the act, makes it more real and believable. For example, if someone is playing the part of a British woman, it would make the performance better if she put on an English accent.
- **Breathing:**

- Controlling your breath to convey a certain feeling.
- Specific examples of controlling your breath: shocked gasp, a sigh of relief, a scream, etc.
- Cueing:
 - A countdown or indicator that lets you know when it is your time to speak.
 - Cues can be a countdown, a symbol with a body part, or a sound
- Tone:
 - A way of speaking that indicates a general mood or feeling.
 - Examples: a happy person has a cheerful tone of voice, a principal of a school has an authoritative tone of voice.
- Inflection:
 - Rising and falling of your voice
 - Similar to tone and pitch
- Articulation:
 - How clear your words and sentences are pronounced
 - Articulation is very important because you want your audience to be able to understand and hear what you are saying clearly.
 - Mumbling and slurred speech are examples of bad articulation.

2.5 Body Techniques

- **5 main body techniques** used in drama
- Body techniques are important in acting, especially in forms like tableau and mime where usage of the voice is limited and you have to rely on your body to tell the story.
- **Techniques:** eye contact, body awareness, posture, gesture, and facial expression.
 - Eye contact:
 - Looking directly at your fellow actors as well as the audience
 - Fosters intimacy between actors establish a connection with the audience
 - Body awareness:

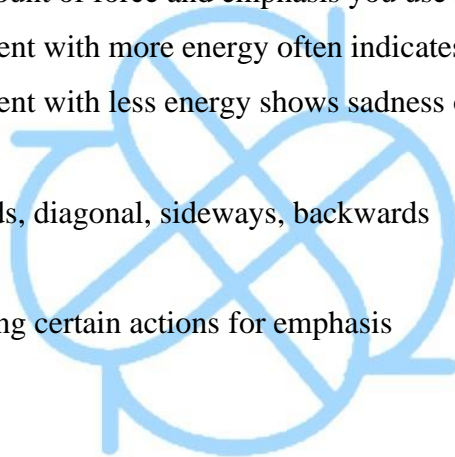
- Using your body appropriately and effectively on stage
- Being aware of your surroundings
- Expressing emotion with your body parts (e.g. when you are frustrated, you throw your arms in the air, or slam your palms on a desk.)
- Posture:
 - Stance on the stage
 - Good posture shows confidence and that you are comfortable with your surroundings
 - Bad posture shows nervousness, awkwardness, and uncomfortability
 - Both good posture and bad posture are elements used to tell a story
- Gesture:
 - Moving your body deliberately to express an idea or emotion
- Facial expression:
 - Using your face as a tool to show emotion or feelings
 - Reactions to what other characters are saying
 - Facial expressions are crucial in mime and tableau



2.6 Movement Techniques

- **Movement in drama:** the way actors move around stage and interact with the different component like other actors, set, scenery, and props
- **Elements of movement:** timing, ensemble awareness, pathways, energy, direction, and repetition
 - Timing:
 - Duration of movement (how long your movement takes)
 - When you move (usually cued in)
 - How fast or slow you move
 - Ensemble awareness:
 - Ensemble = together

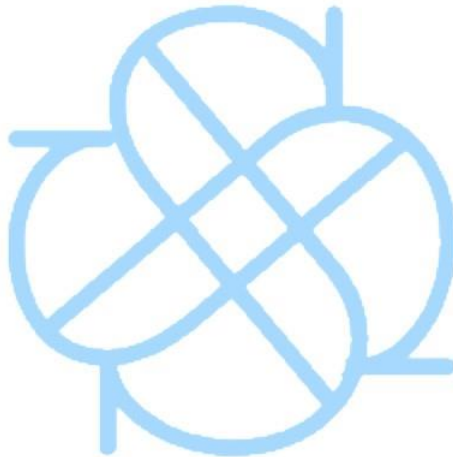
- Ensemble movement is when a group moves together
- Ensemble awareness is when the group of actors are aware of each other and how fast or slow other actor are going in the group
- Ensembles usually move together in unison, so timing and body awareness in this element is especially important
- Pathways:
 - Patterns you create while moving around
 - Pathways could be zigzagged, crooked, straight, or curved
 - Dynamic movement such as walking in a zig zag instead of just straight are often more effective.
- Energy:
 - The amount of force and emphasis you use in your movements
 - Movement with more energy often indicates happiness or frustration.
 - Movement with less energy shows sadness or fatigue.
- Direction:
 - Forwards, diagonal, sideways, backwards
- Repetition:
 - Repeating certain actions for emphasis



2.7 Space Techniques

- Spacing tells the audience a lot about the relationship between the actors on stage
- Spacing is important to make sure everything is in the right place and the play flows well
- The **elements of spacing** are: levels, general space, proximity, personal space, and architecture
 - Levels:
 - How high or low you are, relative to the stage
 - Personal space:
 - The space around your body
 - General space:
 - The space around you that is not your personal space

- Proximity:
 - The distance between you and other elements on the stage such as other actors, scenery, and props
- Architecture:
 - The physical elements around you and how you interact with them
 - These elements could include the stage itself, props, and your own costume



Unit 3 - Theatre History

3.1 Ancient Greek Theatre

Characteristics of Ancient Greek Theatre

- This time period was from around 400 to 500 B.C.
- Athens was the epicentre of theatre in Greece
- Plays were important social and political gatherings. They were performed once or twice a year. They were always performed for a purpose, not just for entertainment.
- Plays were almost always put on during the festival honouring the Greek god, Dionysius. The Greeks put on these plays in hopes of impressing the god so he would bless them with wealth, land, food, and children.
- Aristotle, the Greek philosopher, wrote the book *The Poetics*, which went into detail about Ancient Greek Theatre. He also discussed concepts like plot, theme, character, etc. in his book.
- Plays often included contests for best actor or comedian. The first of these contests is thought to have happened in 534 B.C.
 - The winner of this contest was named Thespis, which is where the word *thespian* comes from.
 - *Thespian* is used to refer to actors today.
- The most famous of Greek plays is the play by Sophocles called *Oedipus the King* and *Lysistrata* by Aristophanes.

Masks and the Greek Chorus

- Greek actors wore masks which made it easier for them to change between characters.
- The first Greek actors were all male, so if they wanted to portray women, it made their act more believable.
- Young men would make up the *chorus*, which was a group of actors who would sing and dance during the plays.
- Thespis was the first person to ever step out from the chorus and recite solo lines, which technically made him the first actor ever.

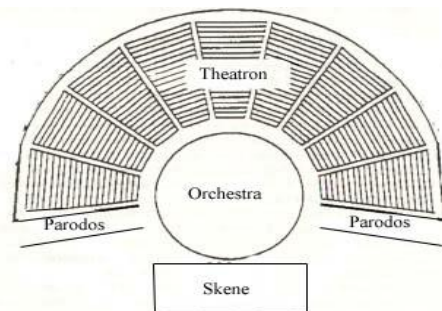
3.1 Ancient Greek Theatre (continued)

Greek Mythology

- Greeks strongly believed in the existence of multiple gods, each which had the power to give them access to different things in life.
- These **gods** included...
 - Dionysus: god of wine
 - Posiedon: god of the sea
 - Hera: god of marriage and family
 - Ares: god of war and battle
 - Athena: god of wisdom
- Greek mythology is the legends and stories behind these gods.
- Many plays at this time were based on these myths, and these gods were often big characters in their plays.

Greek Amphitheatre

- Before drama and theatre really took off in Ancient Greece, plays were often performed in public areas outdoors with no distinction between the audience and the stage.
- Towards the 3rd and 4th centuries B.C., the Greeks began to build elaborate theatre structures. They increased in size and became more and more grand, but the original structure of the Greek amphitheatre remained the same.



Parts of a Greek Theater

Diagram of the structure and layout of a Greek amphitheatre.

3.1 Ancient Greek Theatre (continued)

- **Orchestra:**
 - Also known as the dancing and singing area
 - About 60 feet in diameter because the chorus was usually very large
 - Housed the chorus members
 - In the centre of the orchestra, there was an altar called a *thymele*
- **Theatron:**
 - Also known as the “viewing area”
 - Where the audience and spectators sat and watched the play
 - Overlooked and wrapped around the orchestra
 - Stone/marble seats were originally used but then changed to cushion seats for more comfortability
- **Skene:**
 - Skene = tent
 - The area directly behind the stage and orchestra
 - The skene had access to the roof of the amphitheatre, so actors who were playing god characters could appear at the top for more dramatic effect
 - Skene was usually decorated to look like a temple or palace, depending on the play that was being performed
 - About 25 feet wide and 10 feet in depth
- **Parados:**
 - Parados = passageways
 - The pathways the chorus and actors would use to enter and exit the orchestra and stage
 - The audience would use these passageways to get to their seats or leave the theatre

3.1 Ancient Greek Theatre (continued)

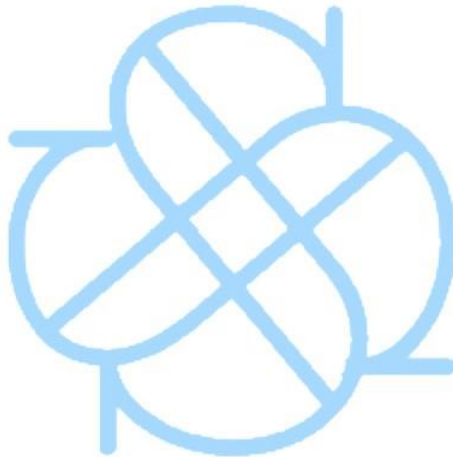
- Overall, the Greek amphitheatre was very large because many people would come to see these plays that would only be out on every once in a while
- These theatres could fit up to 30,000 spectators at a time, and were about 400ft long and 200 ft wide,
- Much of the amphitheatre was just audience seats, and the audience seats usually took up more space than the orchestra, parados, and the skene.

Important Figures in Ancient Greek Theatre

- **Menander (342 BC - 291 BC)**
 - Greek dramatist
 - The face of Athenian comedy drama
 - In his lifetime, he wrote more than 100 comedies
- **Choerilus (546 BC - 460 BC)**
 - Athenian tragedy poet
 - Started writing plays (mostly tragedies) at about 20 years of age, and by the end of his career, he had put on more than 150 plays,
 - All of his plays have been lost through time except for one called *Alope*.
- **Sophocles (496 BC - 406, Athens)**
 - An important greek tragedian because he is one of the few whose works have survived over time
 - Wrote the famous plays about Oedipus
- **Euripides (484 BC - 406, Macedonia)**
 - Greek tragedian
 - Along with Sophocles, his work was one of the few that are still here today
 - Scholars estimate that he was the author of more than 90 plays
- **Agathon (448 BC - 400 BC)**
 - Athenian tragedy poet/playwright
 - A prominent character in many comedies and tragedies written by other poets and playwrights

3.1 Ancient Greek Theatre (continued)

- **Aristophanes (460 c - 380 BCE)**
 - Athenian comic playwright (comedy dramas)
 - The greatest representative of comedy plays in Ancient Greek times
 - Famous for his rhythmic poetry he used in all of his works
- **Aeschylus (525 BC - 456 BC)**
 - Greek tragedian
 - Famously known as the “father of tragedy”
 - Majority of understating of tragedies written in Ancient Greek comes from his writings and work, as well as inferences drawn from his surviving plays



3.2 Roman Theatre

- In 146 B.C., Rome had completely conquered Ancient Greece
- They gradually took Greek dramas, plays, and theatre culture and adapted it into their own
- The roman empire was vast, and many people were rich
- Rich = more free time, so the Romans turned to plays to entertain themselves
- They enjoyed Greek theatre, short comedies which are comparable to today's sitcoms, music festivals, dance contests, chariot races and more.
- Unlike Ancient Greek, comedies were more popular among the Romans than tragedies.

Roman Plays

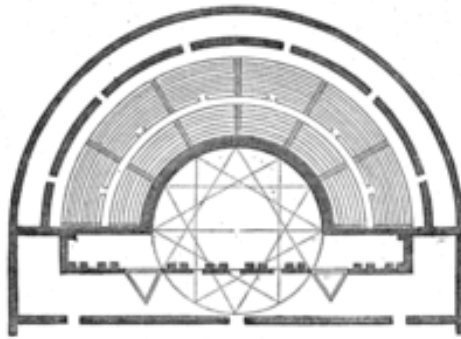
- Not many Roman tragedy plays have survived over time, but of the number we do have, all of them but one are by the playwright Seneca.
 - Seneca (5 B.C. - 65 B.C.)
 - Nine of his plays have survived to this day
 - Some of these titles include *Agamemnon*, *The Trojan Women*, and *Medea*.
- Comedy plays that we still have today are all by Titus Plautus or Publius Terentius.
- Many of these surviving plays are not original Roman plots or ideas and are based on the storylines of pre existing Greek plays.

Changes

- The Romans made some significant changes to the Greeks' style of theatre
- They got rid of the chorus and instead added music (singers and instrument players) that went along with the dialogue (similar to soundtracks in movies)
- The Greeks also had a smaller cast and crew and limited the number of people who could act in a play. The Romans liked to put on larger productions and did not limit the amount of actors in each play.

3.2 Roman Theatre (continued)

Roman Theatre Structures



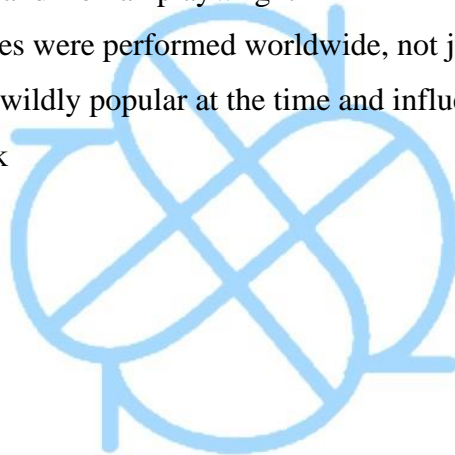
Roman theatre diagram (colosseums).

- Semi circle shape, made from concrete and very large
- **Scaenae frons:**
 - Back wall of the stage
 - Higher than the rest of the stage
 - Large columns supported it
- **Podium:**
 - Concrete beneath the columns of the scaenae frons
 - Ornately decorated to match the rest of the theatre
- **Cavea and orchestra:**
 - Seating section for the audience
 - Usually sloped upwards away from the main stage (inspiration from Greek theatres)
 - Orchestra was the area where the main stage was

3.2 Roman Theatre (continued)

- **Vomitoria:**

- Passageways for people in the audience to move around and exit and enter the theatre
- Also used by actors for grand entrances
- Most **influential people** in Ancient Rome theatre:
 - Plautus (254 BC - 184 BC)
 - Roman playwright
 - His comedies are some of the earliest literary works from Ancient Rome to have survived
 - Author of many influential books and plays at the time
 - Terence (185 B.C. - ca. 159 B.C.)
 - African and Roman playwright
 - Comedies were performed worldwide, not just in Rome
 - He was wildly popular at the time and influenced other playwrights with his work



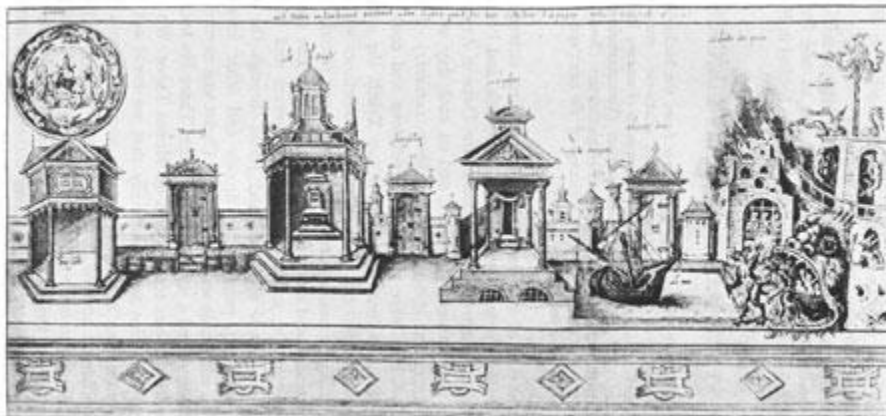
3.3 Medieval Theatre (Theatre of the Middle Ages)

Characteristics of Medieval Theatre

- Time period - approximately 500-1500 A.D
- During this time period, the church had a lot of power, so they used theatre as a way to communicate religion and piety to the public.
- Plays during the Medieval period were based on stories from the Bible.
- Multiple plays would be performed at one time, called **a cycle of plays**.
- The genre of plays at this time was mystery plays. They were called this because the theme of these plays focused on the mysterious nature of god.
- As this time period went on, the church began to change the style of plays that were put on.
- Newer plays came to the scene called **morality plays**.
 - Morality plays were used to teach a lesson to the audience through the characters and their actions throughout the play.

Structure of Medieval Plays

- Staged in churches or the area outside of the church (for outdoor plays)
- **Mansions**: small houses decorated to represent different locations during the play. One play often used multiple 'mansions' to symbolize that the location had changed.
- **Platea**: shared central acting area



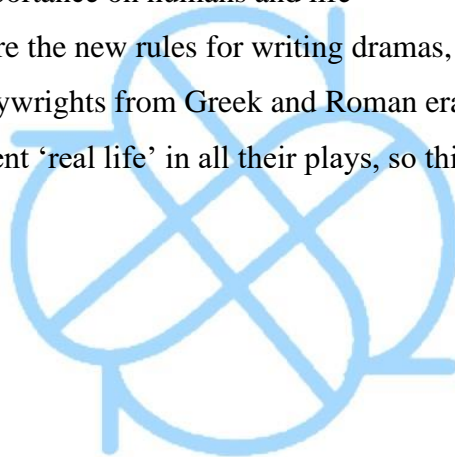
Medieval theatre where 'mansions' were used to symbolize a different location in the play.

3.4 Italian Renaissance Theatre

- Time period: late 1300's to the early 1600's, mostly based around Italy, because it was the cultural centre of Europe at the time
- Renaissance theatre was a part of a huge advancement in culture, arts, and entertainment known as the Renaissance period.
- During this time, plays were put on for the sole purpose of entertainment, and there was an emphasis on plays for families and children.
- **Patronage:** merchants sponsoring playwrights to create plays and other forms of art for the purpose of entertaining their friends and family.

Neoclassical Ideals

- The main theme of plays was humanism.
- **Humanism:** prime importance on humans and life
- Neoclassical ideals were the new rules for writing dramas, and based on rediscovering the plays and works of playwrights from Greek and Roman eras.
- They wanted to represent 'real life' in all their plays, so this is where the theme of humanism came from.



3.4 Italian Renaissance Theatre (continued)

Architecture and Structure of the Renaissance Theatre

- The architects that designed Renaissance theatres were arguably the most important people of this time period.
- In the 1600's, the proscenium arch became common for most large theatres.
- The proscenium arch and the facade (fake building at the front of the stage) were the most prominent parts of this design.
- Plays used painted scenery which took months to build and paint by hand.
- Unlike the medieval era, this type of theatre only used one kind of scenery at a time.



Classic proscenium arch of the Renaissance period.

3.5 Elizabethan Theatre

- Time period named after **Queen Elizabeth**, who was ruler of Great Britain from 1558-1608.

- During her reign, language and literature was becoming more and more popular and it was flourishing throughout Britain.
- Acting became considered a professional career, allowing theatre to thrive. Because of this, more theatres were being built, and more people were coming to watch actors perform.
- The *Globe Theatre* is a famous theatre of this period, because it is where Shakespeare performed many of his plays.
- Use of poetry was very popular in plays.
- Plays written in Britain vastly differed from the plays being produced in Italy and the rest of Europe.
- Plays were structured into brief scenes, where the location would frequently change and allow new characters to switch in and play their roles.
- Stages were very simple with not a lot of dramatics and scenery and props. The audience would know the scene was changing when one group of actors would switch with the next. It was a very simple but captivating style of theatre.

William Shakespeare (1564-1616)

- The most influential playwright of the Elizabethan era.
- English playwright, actor, and a very talented poet.
- One of the world's greatest dramatists, and his works are still used today.
- Often referred to as "England's national poet".

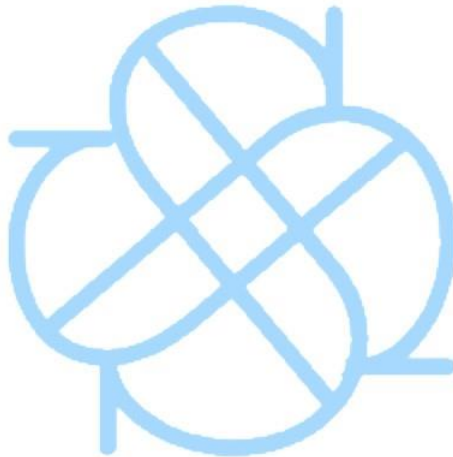
Unit 4 - Terms and Vocabulary

4.1 Terms and Vocabulary

- **Exposition:** the introduction of a plot which introduces us to the setting, characters, date, time, and extra information that relates to the plot line.
- **Inciting incident:** a point in the plot that draws the reader/viewer in.
- **Conflict:** the struggle between the two battling forces in the story.
- **Rising action:** the rising action is the suspenseful events that lead up to the climax.
- **Climax:** the point of the story with the most suspense and intensity.
- **Pitch:** how high or low your voice is
- **Pace:** how fast or slow you are saying your words
- **Pause:** how long you stop talking/acting
- **Projection:** how loud or quiet your voice is
- **Emphasis:** putting more stress on certain words or phrases to convey a message
- **Repetition:** repeating certain words or phrases to convey a message
- **Accent:** pronouncing words in a distinctive way to indicate your character comes from a specific culture, society, or country.
- **Breathing:** controlling your breath to convey a certain feeling.
- **Cueing:** a countdown or indicator that lets you know when it is your time to speak.
- **Tone:** a way of speaking that indicates a general mood or feeling.
- **Inflection:** rising and falling of your voice
- **Articulation:** how clear your words and sentences are pronounced
- **Levels:** how high or low you are, relative to the stage
- **Personal space:** the space around your body
- **General space:** the space around you that is not your personal space
- **Proximity:** the distance between you and other elements on the stage such as other actors, scenery, and props
- **Architecture:** the physical elements around you and how you interact with them

4.1 Terms and Vocabulary (continued)

- **Thespian:** used to refer to actors today.
- **Cycle of plays:** multiple plays would be performed at one time
- **Morality plays:** were used to teach a lesson to the audience through the characters and their actions throughout the play
- **Patronage:** merchants sponsoring playwrights to create plays and other forms of art for the purpose of entertaining their friends and family.



4.2 Image Sources

- <http://www.theatretrust.org.uk/discover-theatres/theatre-faqs/170-what-are-the-types-of-theatre-stages-and-auditoria> (proscenium stage, black box studio stage, round stage, and open air stage)
- https://www.tripadvisor.com/LocationPhotoDirectLink-g155015-d729966-i329058231-Stratford_Festival-Stratford_Ontario.html (thrust stage)
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