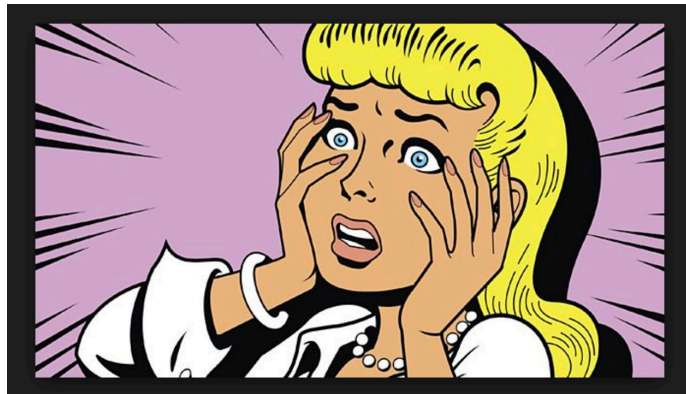


SWINBURNE
SENIOR SECONDARY COLLEGE

Drama

HOLIDAY HOMEWORK

Year 12, 2021



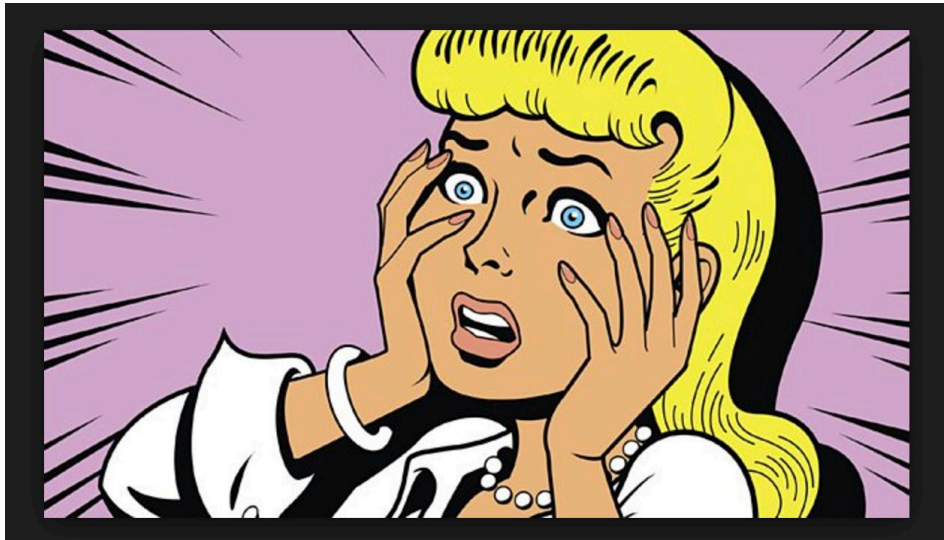
Teacher:	Meiki.Apted@sssc.vic.edu.au Google Classroom: "Yr 12 Drama 2021"
Work required in preparation for start of 2021:	<ol style="list-style-type: none">1. Read the article on "Eclectic Theatre"2. Watch a live play or musical or some street theatre AND/OR Watch a recording of a play designed for the stage eg.<ul style="list-style-type: none">• "Hamilton" on Disney+• ANY full length play on the National Theatre Youtube channel (free)• ANY play on the Australian National Theatre website (these cost)3. Answer the questions about this play using detailed, descriptive examples.4. Memorise the terms in this booklet and be ready to be tested on them*.5. Learn one new foreign accent eg. Californian, New York, UK Posh, UK broad, Russian, French, German, Very Broad Australian... YOUTUBE clips will help... at least 3 key phrases... and be ready to show us!!
Textbooks and other resources:	Recommended but not essential: Bird, J & Sallis, R 2019, Acting Smart: VCE Drama , 8th edn. Filling this out will enhance your work. OUTSTANDING Youtube clips from National Theatre Youtube Channel on building a character, choreography, devising, production areas, performance styles (eg. Commedia, physical theatre...) and more. Aim to watch as many as possible and take notes. https://www.youtube.com/user/ntdiscovertheatre
Key Links:	*VCAA Study Design (pages 9-12 have definitions of all the key terms): https://www.vcaa.vic.edu.au/Documents/vce/drama/DramaSD_2019.pdf OUTSTANDING Performance Styles info : https://theatrelinks.com/
Due date:	First class of 2021

Year 12 Drama Holiday Homework

See a live performance (play, musical etc.) or a recording of a live performance and answer the questions. The questions relate to the key terms from the 2019-2023 study design.

Visit https://www.vcaa.vic.edu.au/Documents/vce/drama/DramaSD_2019.pdf

NOTE: PAGES 9-12 have definitions of all the terms used! Look them up!!



Name of play/production:

Year released:

Where did you find it?

Director:

Company:

Style/Genre (eg. romance, horror):

Themes:

Plot (summarise what it's about):

Circle your goal

Basic pass: Describe what is happening with at least **2 clearly written dot points** for each box, And **five** boxes written with a lot of descriptive detail.

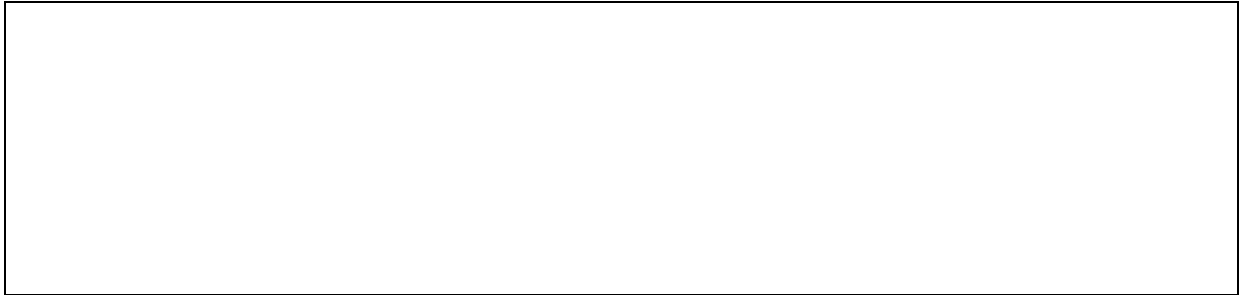
Intermediate: Include specific examples with descriptive detail and diagrams for at least $\frac{1}{2}$ the Qs

Advanced: Analysis using specific examples with descriptive detail for all questions. Annotated images support key ideas where appropriate (eg. for costume or set design). An evaluation is also included (eg. were the elements effective?).

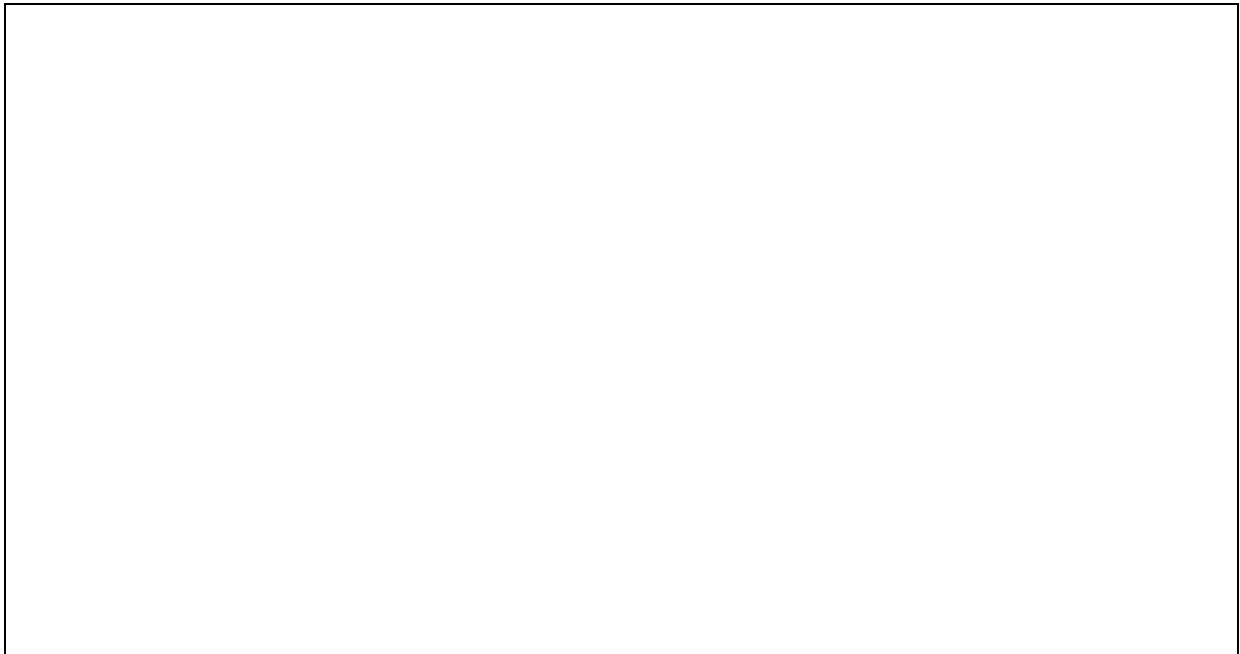
Production areas

There are nine production areas in VCE drama (MCM PPS LST 9)

- **make-up**



- **costume**



- **Mask**



- **Props**



- **Puppets**

- **set pieces** (any set design elements including naturalistic outdoor settings etc.)

- **Lighting**

- **Sound Design** (eg. sound track, sound effects)

- **Theatre Technologies** (eg. multimedia, special effects)

Dramatic elements (8)

The 2019 VCE Drama Dramatic Elements are MR T SS CCC

- Mood
- Rhythm
- Tension
- Sound
- Space
- Contrast
- Conflict
- Climax

Mood

Rhythm

Tension

Sound (this is sound made by the actors eg. birdsong, siren, body percussion)

Space (levels AND depth. Eg. High/medium/low and down stage vs. upstage)

Contrast

Conflict

Climax

It's not over... keep reading

Expressive Skills

Tip: search on google images for stills of the play. This will help you find the detail you need.

Name of one actor:

Name one character they play:

Voice

Movement (GPS -> Gait (way of walking), Posture (eg. slouched or upright), Stance (eg. way of standing eg. feet together is a narrow stance, feet apart is a wide stance)

Gesture

Facial Expression

Performance Skills (“FETA”)

How do the following enhance the actors performances at key moments of the production?

Focus (how does the actor direct the audience’s attention?)

Energy

Timing

Actor-Audience Relationship (eg. making them feel sad/angry/laugh)

Analyse the use of symbol in the production (anything symbolic)

- this could be symbolic language (eg. metaphors, similes, idioms)
- it could also be symbolic gestures (eg. symbols of religion, violence, sex...)
- it could be dramatic metaphor (eg. doing something to represent doing something else)
- It could be symbolic costume (eg. white represents purity, gold represents wealth)

Transformation Techniques (9+++)

Snapping, morphing/melding, giving and taking, action and reaction, use of production areas, use of a sound/word, use of an action or gesture, use of heightened language, and repetition. Actors also explore the speed of the transition, for example slow-motion, fast-forward or reverse. Symbol may also be applied. **YOU CAN ALSO USE OTHER TRANSITIONS, AND COMBINATIONS!!**

Choose one transition and describe how you could use this in a Solo Performance of “Little Red Riding Hood”. You can transform Character, Time, or Place.

Playmaking techniques

Play-making techniques (7)

The 2019-2023 VCE Drama play-making techniques are

- researching
- brainstorming
- improvising
- scripting
- editing
- rehearsing
- refining

Research what the actors, scriptwriter, or director have to say about their use of any ONE of these play-making techniques (interviews on youtube or in magazines will help):

Technique _____

Finally,

How much time did you spend on this task (4-10 hours is appropriate):

From memory, what are the 9 production areas:

From memory, what are the 8 dramatic elements:

From memory, what are the 4 expressive skills:

From memory, what are the 4 performance skills (HINT: FETA):

From memory, what are the 7 play-making techniques:

From memory, name three ways of transforming:

The Rise of Eclectic Theatre in the 20th Century

BY [JUSTIN CASH](#) · PUBLISHED JULY 13, 2018 · UPDATED JUNE 28, 2020



It is argued up until the turn of the 20th century, standard theatre practice dictated each type of play was given roughly the same theatre treatment¹. At odds with this was now a new concept of handling each type of dramatic work in a unique way, according to the style of the script. Non-realistic theatre forms emerging at the start of the 20th century aided in the demand for a more diverse application of directing, acting and production.

And so theatre became eclectic. Works by different playwrights and from different eras were produced on their merits. A Medieval morality play was performed in a dissimilar manner to a Jacobean tragedy. Dramas by the same playwright began to be treated separately. For example, Eugene O'Neill's *The Hairy Ape* was performed in an expressionist style, while his play *A Long Day's Journey Into Night* was directed with the sordid naturalism in which it was first written. Taking this concept one step further, a single play such as Arthur Miller's *Death of a Salesman*, was directed in rehearsal with a mix of both realism and expressionism, making *one* piece of theatre eclectic in itself². *Eclectic: deriving ideas, style, or taste from a broad and diverse range of sources*³

The mainstream stages of Britain and America were dominated for much of the 19th century by over-the-top [melodramas](#)⁴ where sensational plots and spectacle in production were the norm. But the latter part of the 19th century saw a reaction against melodrama towards a more authentic style of playwriting and theatre-

making. [Naturalistic and realistic](#)⁵ dramas by Ibsen, Chekhov and others were demanding a different execution of acting, direction and stagecraft in rehearsal and production.

By the 1910s, another reaction occurred in the theatre. [Expressionism](#)⁶ was born in Germany out of its impact in the visual arts, and later film. Georg Kaiser and Ernst Toller spearheaded a school of playwriting that was often episodic in form, including clipped dialogue, a nightmarish atmosphere, and non-realistic movement. While a new type of direction was needed in rehearsal, expressionistic scenic design asked for distortion in shape, colour and mass ... a sharp contrast to the realistic sets that preceded it.

In the 1920s, [surrealism](#)⁷ evolved in the theatre out of the Dada movement. As with expressionism, surrealism was more significant in the visual than performing arts. Surrealistic plays often included grotesque and unsavoury characters, intense satire, mechanical movement, and nondescript scenic design. Around the same time, visionary theatre practitioner Antonin Artaud developed his [theatre of cruelty](#)⁸, a largely movement-based style of theatre that was eclectic all on its own. Theatre of cruelty works were akin to "total theatre" performances with elements of dance, piercing music, ritualistic movement, and non-conventional use of stage lighting. Traditional theatre spaces were dispensed with, Artaud often preferring to stage theatre of cruelty productions with the audience in the centre and the performers surrounding them, sometimes from above.

Bertolt Brecht was influenced by German expressionism and this is most evident in the episodic nature of many of his plays. Brecht's was a didactic theatre, asking the spectator for a largely intellectual response to the action of the play. Brecht made no secret of how he loathed the theatre of realism. Works in the [epic theatre](#)⁹ style often deliberately broke the fourth wall of naturalistic theatre with conventions such as direct audience address, signs used to convey messages, innovative use of projection, incomplete costumes, open white light and visible stage equipment. These types of works could hardly be performed with the same theatre treatment given to the plays of years gone by.

By the middle of the 20th century, [absurdism](#)¹⁰ emerged in Paris via a disconnected group of literary artists writing works loosely based around the theory of existentialism. Bleak storylines were presented with characters living in a meaningless world, often speaking illogical dialogue with a comic tone. Plots were sometimes circular, infuriating theatre-goers by ending right where they began. Yet out of this movement came one of the most critically acclaimed plays of the 20th century in Samuel Beckett's *Waiting for Godot*. This was a form of theatre demanding an application of direction that had never been required in the theatre before.

The 1960s and 70s witnessed a golden age in experimental theatre. Avant-garde theatre was the very antithesis of bourgeoisie theatre. Non-traditional theatre spaces

became the norm and ensemble theatre-making was preferred over the more conventional playwright-director model. After witnessing the emergence of the Off-Broadway theatre movement in the 1940s, the 1960s saw the blossoming of a more avant-garde Off-Off-Broadway theatre in New York City, where “many of these groups explored ritual, sexuality, primitivism, and political conflict in productions that sought to challenge the barriers between actor and audience”¹¹

Advertisements

It was at this time in Europe that Polish theatre practitioner Jerzy Grotowski developed a cult following in his home country, and later Italy and America. Grotowski was a true guru of experimental theatre, developing what is probably the most complete system of actor training since Stanislavski¹². Considered foremost a theorist and director, Grotowski preferred to re-work traditional theatre scripts into avant-garde masterpieces. In his [poor theatre](#)¹³ style, the actor was prominent, the stage dispensed with, the costumes deliberately nondescript, and like Artaud before him, ritual was at its epicentre. Grotowski’s “theatre” was an abandoned warehouse one day and the back room of your own house, the next.

Today, most cities of the world have mainstream commercial theatre productions and avant-garde shows existing side by side. Different audiences demand different tastes. Conservative theatre-making happily co-exists alongside more experimental theatre. Add to this, many contemporary theatre pieces consist of a mixture of theatre styles in the one show. Eclecticism in the theatre is everywhere. The stage curtain has all but gone. Stage hands have disappeared with them. The three-act, two and a half hour play is dead, replaced by the 23-scene, one-act, no interval 80-minute drama.

It is near-impossible for a theatre-goer today to label a show as being written or performed in a single style. Playwrights, directors, actors, scenic, costume, lighting and sound designers have resources and technology at their fingertips like never before in the history of theatre. Subsequently, these artists draw inspiration for their craft from a wide variety of historical periods, theatrical movements, styles, fashions and cultures. The fusion of all these disparate sources ultimately creates concepts that result in a truly eclectic contemporary theatre.

L. Crawford J. *Acting, in Person and in Style*. William C. Brown; 1983.

Gross Brockett O. *The Theatre*. New York : Holt, Rinehart and Winston; 1979.

Google -. Eclectic definition. Google

Search. <https://www.google.com.au/search?q=define%3Aeclectic&oq=define%3Aeclectic>.

Accessed July 13, 2018.

1. 1.

2. 2.

3. 3.

4. 4.
Cash J. 19th Century Melodrama. The Drama Teacher. <https://www.thedramateacher.com/19th-century-melodrama/>. Accessed July 13, 2018.
5. 5.
Cash J. Realism and Naturalism Theatre Conventions. The Drama Teacher. <https://www.thedramateacher.com/realism-and-naturalism-theatre-conventions/>. Accessed July 13, 2018.
6. 6.
Cash J. German Expressionism Theatre Conventions. The Drama Teacher. <https://www.thedramateacher.com/german-expressionism-theatre-conventions/>. Accessed July 13, 2018.
7. 7.
Cash J. Surrealism Theatre Conventions. The Drama Teacher. <https://www.thedramateacher.com/surrealism-theatre-conventions/>. Accessed July 13, 2018.
8. 8.
Cash J. Theatre of Cruelty Conventions. The Drama Teacher. <https://www.thedramateacher.com/theatre-of-cruelty-conventions/>. Accessed July 13, 2018.
9. 9.
Cash J. Epic Theatre Conventions. The Drama Teacher. <https://www.thedramateacher.com/epic-theatre-conventions/>. Accessed July 13, 2018.
- 10.10.
Cash J. Theatre of the Absurd Conventions. The Drama Teacher. <https://www.thedramateacher.com/theatre-of-the-absurd-conventions/>. Accessed July 13, 2018.
- 11.11.
Rhea K G. Western theatre – Theatre of the 20th century and beyond. Encyclopaedia Britannica. <https://www.britannica.com/art/Western-theatre/Theatre-of-the-20th-century-and-beyond>. Accessed July 13, 2018.
- 12.12.
Burton B. *Living Drama*. Pearson Education Australia; 2011.
- 13.13.
Cash J. Poor Theatre Conventions. The Drama Teacher. <https://www.thedramateacher.com/poor-theatre-conventions/>. Accessed July 13, 2018.