

## Year 9 Drama Workpack 3- Language for Learning Project

Here you will find a list of terminology and definitions that are relevant during practical exploration work in Drama. In a format of your choice (poster, booklet, factfile, Powerpoint) create a display of some of these key definitions.



ARTEFACT An object which might be used as a starting point in a drama activity.  
Artefacts

(which on stage become props) can signify context, actions and meaning.

BACK STORY Providing a history to a character or plot before the events in the play, scene or drama begin.

CROSS-CUTTING This involves changing back and forth between scenes or episodes of action. The first scene runs up to a selected point and the action freezes or the lights fade out on it. As this happens, the second scene starts and runs up to another 'cutting point'. The action reverts (cuts) to a section of the first scene. The process of switching between scenes continues.

FREEZE FRAME A technique for allowing a character to 'step out' of a scene and reveal something to the audience, while the rest of the action freezes.

HOT SEATING A technique used to gain a deeper understanding of a character or role. An individual sits in a chair designated as the 'hot seat'. The rest of the group asks the person in the hot seat relevant questions about their feelings, thoughts, actions or circumstances. The person in the hot seat answers the questions in role or as they think the character they are playing would answer.

IMPROVISATION Performing quickly in response to something or acting without previous planning. Spontaneous improvisation refers to making up a role as you go along. Prepared/planned improvisation refers to working and reworking within a structure of ideas and roles agreed in advance.

ROLE PLAY Pretending to be someone (or something) else. Role play is generally confined to taking on a clearly defined role such as a doctor, a bus driver or teacher without any attempt at in-depth psychological analysis or understanding. What distinguishes it from acting is that role play is not intended for performance to an audience.

ROLE REVERSAL/ROLE TRANSFER When, during an improvisation or rehearsal for a scene, the actors swap the roles/characters they are portraying to gain a different view or understanding of their own role.

ROLE-ON-THE-WALL A life-sized outline of a figure is drawn on the wall to represent a character or role being developed or explored. Members of the group take it in turns to write facts and information about the character/role within the outline. Physical details might all be written in the head area, for example, whereas things the character likes might be written in the right leg. Opinions and views from other people or characters can be added around the outside of the figure.

STILL IMAGE Creating a picture to represent a frozen moment or to sum up what is happening in a drama. It is a useful technique for exploring the effects of positioning characters in relation to one another in terms of levels and proximity and to demonstrate non-verbal communication. It is often used with sculpting and thoughts in the head. (See also Tableau)

STIMULUS An artefact used as a starting point for devising original drama and theatre performances.

STORYBOARDING A series of images and/or text showing the sequence of the action planned for a play.

TABLEAU(X) A dramatic grouping of characters. A tableau may not necessarily be a still or frozen image. It can be a general 'stage picture' during a sequence in a scene where dialogue may be spoken and gestures used. In tableau vivant, the performers are positioned to represent a picture or 'fresco', and props and costumes are often used as an integral part of the stage picture. 'Tableau' can also be used to describe a pause on stage where all performers briefly freeze in position. This can typically be found at the end of scenes in Victorian melodramas. (See also STILL IMAGE)

TEACHER-IN-ROLE When a class or group of participants in a drama accepts that the teacher (or leader) is going to play a role to which they are going to react and respond. The participants may or may not be in role.

TECHNIQUE Used here to refer to drama forms, exercises, strategies and conventions that are widely used to develop understanding and explore meaning through the drama process. In a broader context, techniques encompass the whole range of physical and psychological processes and exercises that an actor might use to develop their skills as a performer.

THOUGHT TRACKING An exercise that allows the inner thoughts of a character or role to be heard out loud. It is often used with freeze frame or still image, where a participant is asked to say what they are thinking at that point in time.

WRITING IN ROLE An exercise where, for example, a letter, a diary or journal is written as if by the character or role being portrayed. It is a useful technique in work on building character.