

WRITING IN DRAMA

VOICE

Pitch	Pace	Volume	Tone	Accent
High, Low, Squeaky, Husky, Deep, Whiny, Croaky, Brittle, Grating, Gravelly.	Fast, Slow, Halting, Abrupt, Stuttering, Stilted, Hesitant, Controlled.	Soft, Quiet, Loud, Whisper, Shout.	Harsh, Gentle, Sarcastic, Forceful, Firm, Trusting, Derogatory, Cold, Angry, Persuasive, Authoritative, Proud, Assertive, Submissive, Sly, Abrasive, Quivery, Warm, Cheeky, Anxious, Seductive, Enthusiastic, Timid, Assured, Cautious, Fierce, Fond, Nervous, Joking, Sensitive.	Liverpudlian, Northern, West country, Cockney, Upper Class British, Scottish, Irish, Australian, American.

FACIAL EXPRESSIONS

Emotion	Eyes	Eyebrows	Mouth
Happy, Cheerful, Upset, Hurt, Eager, Anxious, Untrusting, Fearful, Rejected, Smug, Defiant, Distressed, Thoughtful, Sly, Seductive, Distraught, Spiteful, Aggressive, Friendly .	Wide, Glaring, Squinting, Teary, Hopeful, Suspicious, Tightly Shut.	Raised, Lowered, Furrowed, Inquisitive, Frown.	Opened, Jaw-dropped, Closed, Smile, Quivering, Lip-biting, Pursd Lips, Clenched.

KEYWORDS

Actor, Appropriate, Atmosphere, Audience, Believable, Character, Creativity, Dialogue, Effect, Emphasize,, Genre, Impact, Improvisation, Interaction, Interpretation, Monologue, Non-Naturalistic, Original, Performance, Piece, Physical, Rehearsal, Scene, Status, Tension, Tone.

BODY LANGUAGE

Posture	Gesture	Gait	Mannerisms
Upright, Slouched, Relaxed, Grotesque.	Clenched Fists, Pointing, Open handed, Closed, Strong, Measured, Hesitant, Energetic.	Rapid, Sluggish, Gentle, Smooth, Direct, Rushed, Purposeful, Hasty.	Twitchy, Decisive, Indecisive, Formal, Jerky, Secretive, Wild, Controlled, Dismissive, Aggressive, Nervous, Informal.

IMPACT

Atmosphere	Audience Response	Believability
Tense, Dangerous, Intriguing, Awe, Amazement, Anticipation, Surprising, Shocking, Awareness of Society, Comic, Pathos.	Applause, Laughter, Sympathy, Anger, Disappointment, Anti-climax, Amusement, Admiration, Distaste, Contempt, Delight, Horror, Empathy, Irritation.	Natural, Believable, Realistic, Exaggerated,

PEED — SENTENCE STARTERS

<u>Point</u>	<u>Evidence</u>	<u>Explanation</u>	<u>Development</u>
<ul style="list-style-type: none"> • I was particularly proud of the way I.... • One strength of my acting skills was.... • In rehearsals I felt very pleased with.... • The most effective aspect of my acting skills was... • One of the highlights of my performance was.... • In rehearsals I used..... 	<ul style="list-style-type: none"> • I did this by..... • I showed this by.... • This was evident when.... • It was clear when • I developed this by..... • This was clearly shown when... • This was demonstrated when.... • I presented this by.... 	<ul style="list-style-type: none"> • This impact of this was..... • This had the effect on the audience of... • This really showed... • This made my character more believable because... • This showed the audience that... • This added to the appropriate mood / atmosphere because... • This was effective because... • The effect of this on the final performance was... • This really worked because... • I feel this was effective because... 	<ul style="list-style-type: none"> • Therefore... • In addition... • Furthermore.. • Consequently • As a result from this... • However

REHEARSAL STRATEGIES

Hot seating
 Improvisation
 Role-on-the-wall
 Emotion Memory
 Writing in Role
 Tension Graph
 Thought tunnel

STAGE POSITIONING

Upstage Right (USR)	Upstage Centre (USC)	Upstage Left (USL)
Centre Stage Right (CSR)	Centre Stage (CS)	Centre Stage Left (CSL)
Downstage Right (DSR)	Downstage Centre (DSC)	Downstage Left (DSL)

AUDIENCE VIEWPOINT



NON NATURALISTIC TECHNIQUES

Tableau / Freeze Frame
 Thought-Tracking
 Chanting
 Split-Staging
 Soundscape
 Narration

STAGING FORMATS

End on
 Audience on 1 side

Traverse
 Audience on 2 opposite sides

Thrust
 Audience on 3 sides

In the Round
 Audience on all sides