

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

## 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