

Nov. 5-9

LIVE THEATER VS. TV AND FILM

Name _____

Date 11/10/98

Drama plays a central role in film and television as well as in the live theater. However, there are important differences between experiencing a live performance and a film or television show.

Because drama in the theater is an immediate, shared experience, there is a direct communication between the audience and the actors, as well as among audience members as they experience the drama together. The performance is directly affected by the moment-to-moment response of the audience.

Of course, if you are with an audience in a movie theater, or even in your living room, the reactions of others can affect how you respond. But on film and TV, the performance is "frozen." The performers on the screen are unaffected by the reaction of those who are watching, no matter how much they enjoy what they are viewing.

A second important difference is that the stage performance happens in "real time." Within acts, the play is performed continuously, and scene follows scene without interruption. In contrast, film and pre-recorded TV programs are often edited. The performances of their actors are reconstructed by putting together "shots," often photographed out of sequence, creating an artificial reality.

A third difference is that at a live performance, spectators are free to look at any part of the stage, choosing for themselves how they want to view the action. On film and TV, however, the camera "eye" controls the viewer's point of view. Even on a live TV show, someone other than the spectator determines what the spectator sees at any one moment.

Reading Review

1. What does it mean when we say that performances on film or TV are "frozen"? How is this different from live theater?
2. Describe the effects of editing on drama acted on film or TV. What makes this different from a theater experience?
3. Describe how film and TV cameras manipulate the spectator's point of view. How is this different from drama experienced in a theater?

Follow-Up Activities

1. Of course, television and film can do many things that live theater *cannot* do. List as many as you can.
2. If you were to stage the same story, "Little Red Riding Hood," for theater, film, and TV, how would your choices differ for each medium? What approaches would you emphasize in each?

Name _____ Period _____ Date _____

List 5 TV/Film Effects that Theatre cannot produce discussed in class.

1. _____
2. _____
3. _____
4. _____
5. _____

FILM PRODUCTION PROCESS EXERCISE

1. Select a film (appropriate for school) you own or know well.
2. Give the title. _____
3. Describe in complete sentence the concept that provided the origin of the film. How did the writer get the idea for the film? _____

4. Name the screenwriter. _____
5. Name the director. _____
6. Name a producer. _____
7. Name the production studio. _____
8. Name two major actors/actresses in the film.

9. In three to five sentences, tell the story of the film from start to finish. _____

10. Select a film effect that this film employed. Name it and tell how it was used. This may be a film effect applied during the production or post-production stage. _____

PLOT

Name _____

Date _____

Like the plot of a short story or novel, the plot of a play is its "story." Plot is the structure of important events that occur during the course of the play.

A good plot must have *dramatic unity*. All the actions of the play relate to the central conflict. The beginning contains the root of the problem; the middle develops it; and the conclusion ends the conflict, finishing what was started in the beginning.

A good plot also follows strict cause and effect. Each dramatic incident must believably follow from the one before it. The action must make logical sense.

Plot almost always involves change, action, and movement. If a play begins on a quiet note, something usually happens very soon to set the plot in motion. Whatever the changes, things are usually not the same at the end as they were at the beginning.

There are many kinds of dramatic change. For example, characters may change physically during the course of the play (getting older, getting injured or sick, or even dying). The relationships between characters may change (falling in or out of love.) Sometimes the change is in a character's attitude. (He learns the truth about something important, or understands something he did not understand in the beginning.)

Finally, in order to be truly effective, a plot must have a compelling story that is true to life.

Reading Review

1. Write a definition for the term *plot*.
2. Explain why a good plot is said to have dramatic unity.
3. List three kinds of change that plots can dramatize.

Follow-Up Activities

1. Think about episodes of three different TV shows you have watched recently. (Shows can be either drama or comedy.) Explain which kind of dramatic change each plot contained. How is the situation different at the end of the program compared to how it started?
2. List some of your favorite stories, novels, plays, films, or TV programs that you think have good plots. In your opinion, what makes each of these plots good? Do your favorite plots have elements in common?

PLAY STRUCTURE

Name _____

Date _____

The way that a story is told affects how listeners respond. In the same way, the dramatic impact of a play's plot depends a great deal on how a play is structured.

A major element of structure is how the playwright introduces, complicates, and resolves the major conflict(s) of the plot over the length of the play. The following terms are often used to describe a play's dramatic parts.

Exposition is the means by which the playwright communicates to the audience information about the background of the characters, such as events that have occurred before the start of the play, or characters' relationships to each other.

The *point of attack* is the moment in the plot when the chain of events that leads to the eventual climax is actually set in motion. For example, a character makes a momentous decision, or acts in a way that allows for "no going back."

The *complication* introduces a new plot element that affects the course of action of the play, such as the introduction of an important new character, or the sudden revelation of a secret.

The *crisis* is that moment (or series of moments) when the conflict comes to a head. For example, a blackmail victim finally confronts the character who has been secretly blackmailing him.

The *resolution* is the moment or scene at the end of the play which contains the final solution to the problem. (The police come and take away the blackmailer.) In the best-structured plays, the resolution follows logically from the exposition and point of attack at the beginning of the play.

Reading Review

1. What is *exposition*?
2. Define dramatic *point of attack* and dramatic *complication*.
3. Explain the difference between the *crisis* and the *resolution* of a dramatic structure.

Follow-Up Activity

Retell the plot of a play, film, or TV program by making a list of all important events in the order that they occur. Then mark on your list the places in the plot sequence where the following occur: exposition; point of attack; complication; crisis; and resolution.

Name _____

Period _____

PLOT PACKET

WHAT IS PLOT & THEME?

Define plot. _____

Define theme. _____

Describe the plot of Little Red Riding Hood. _____

Identify a theme of Little Red Riding Hood. _____

PLOT ELEMENTS

Exposition _____

Point of Attack _____

Complication _____

Climax _____

Resolution _____

WHAT IS CONFLICT?

Define Conflict. _____

WHAT TYPES OF CONFLICT ARE THERE?

Man vs. _____

Man vs. _____

Man vs. _____

PLOT SUMMARY FOR "CARS"**EXPOSITION**

1. Lightning McQueen ties with chick hicks and the king for the piston cup.
2. Lightning McQueen has one week to get to cali for the tiebreaker race.
3. Lightning McQueen stumbles into radiator springs by mistake and wrecks their road.

POINT OF ATTACK

1. Lightning McQueen is forced to stay in radiator springs until he can fix their road, keeping him from reaching Cali to race in the piston cup.

COMPLICATIONS

1. Lightning McQueen hates fixing the road and does it poorly. In a race with Doc Hudson that could mean his release, he loses because he can't turn on dirt.
2. Lightning McQueen befriends Mater, falls for Miss Sally, and learns of radiator springs history, including the fact that Doc is the famous Hudson Hornet, a 1950s legend who was quickly forgotten. Consequently, Doc insists that racing in the piston cup is just a selfish venture - one that McQueen has succumb to.
3. After Lightning McQueen fixes the road and helps each town member the media discovers him and takes him away from radiator springs to race in the

CLIMAX

1. During the race, the King is tragically forced off the track by Chick Hicks offering Lightning McQueen the opportunity to win his first piston cup. He stops before reaching the finish line, however, to help the King finish the race because he realizes that winning isn't everything. The King says, "Boy, you just gave up your first piston cup." To which He says, "An old racecar one told me 'it's just an empty cup'."

RESOLUTION

1. Lightning McQueen doesn't win the race but is offered a contract by Dinoco. He turns it down. However, he does ask if his friend Mater can ride in a helicopter.
2. Lightning McQueen returns to radiator springs to announce he will be building a racing headquarters there.
3. Radiator springs is seen receiving customers from all over the world.

Name _____

Period _____

Plot: Attack of the Pom-Pom Zombies

EXPOSITION - _____

- 1.
- 2.
- 3.

POINT OF ATTACK - _____

- 1.

COMPLICATIONS - _____

- 1.
- 2.
- 3.

CLIMAX - _____

- 1.

RESOLUTION - _____

- 1.
- 2.
- 3.

Name _____

Period _____

Plot your favorite TV Show/Movie

EXPOSITION - _____

- 1.
- 2.
- 3.

POINT OF ATTACK - _____

- 1.

COMPLICATIONS - _____

- 1.
- 2.
- 3.

CLIMAX - _____

- 1.

RESOLUTION - _____

- 1.
- 2.
- 3.

Name _____

Period _____

HOW TO PLOT Scooby Doo

DEFINITIONS

Please write the meaning of each plot element below.

EPISODE 3

Please record each event that occurs during "A Gaggle of Galloping Ghosts"

EXPOSITION	EXPOSITION 1. 2. 3.
POINT OF ATTACK	POINT OF ATTACK 1.
COMPLICATIONS	COMPLICATIONS 1. 2. 3. 4. 5.
CLIMAX	CLIMAX 1.
RESOLUTION	RESOLUTION 1. 2. 3.

Name _____

Period _____

HOW TO PLOT Scooby Doo

DEFINITIONS

Please write the meaning of each plot element below.

EPISODE 2

Please record each event that occurs during "That's Snow Ghost"

EXPOSITION	EXPOSITION 1. 2. 3.
POINT OF ATTACK	POINT OF ATTACK 1.
COMPLICATIONS	COMPLICATIONS 1. 2. 3. 4. 5.
CLIMAX	CLIMAX 1.
RESOLUTION	RESOLUTION 1. 2. 3.

ENSEMBLE ACTING
Performance Evaluation

Name _____ Date _____
Title _____

MEMORIZATION 5 pts

Were lines memorized?

1 2 3 4 5

DELIVERY 15 pts.

Were appropriate voices used?

1 2 3 4 5

Were appropriate gestures & facial expressions used?

1 2 3 4 5

Was appropriate stage movement performed?

1 2 3 4 5

CHARACTERIZATION 15 pts.

Was the character convincing?

1 2 3 4 5

Did the actor stay in character?

1 2 3 4 5

Did actors show an understanding of the characters?

1 2 3 4 5

PRESENTATION 10 pts.

Were appropriate costumes/props/furniture used?

1 2 3 4 5

Did the actor listen and respond to others onstage?

1 2 3 4 5

AUDIENCE APPEAL

How would the audience rate the performance?

5 pts.

1 2 3 4 5

COMMENTS: