

**WRITE. ACT. PERFORM**

*Virtual!*

# JABBERWOCKY

## *BY LEWIS CARROLL*

'Twas brillig, and the slithy toves  
Did gyre and gimble in the wabe:  
All mimsy were the borogoves,  
And the mome raths outgrabe.

“Beware the Jabberwock, my son!  
The jaws that bite, the claws that catch!  
Beware the Jubjub bird, and shun  
The frumious Bandersnatch!”

He took his vorpal sword in hand;  
Long time the manxome foe he sought—  
So rested he by the Tumtum tree  
And stood awhile in thought.  
And, as in uffish thought he stood,  
The Jabberwock, with eyes of flame,  
Came whiffling through the tulgey wood,  
And burbled as it came!

One, two! One, two! And through and through  
The vorpal blade went snicker-snack!  
He left it dead, and with its head  
He went galumphing back.

“And hast thou slain the Jabberwock?  
Come to my arms, my beamish boy!  
O frabjous day! Callooh! Callay!”  
He chortled in his joy.

’Twas brillig, and the slithy toves  
Did gyre and gimble in the wabe:  
All mimsy were the borogoves,  
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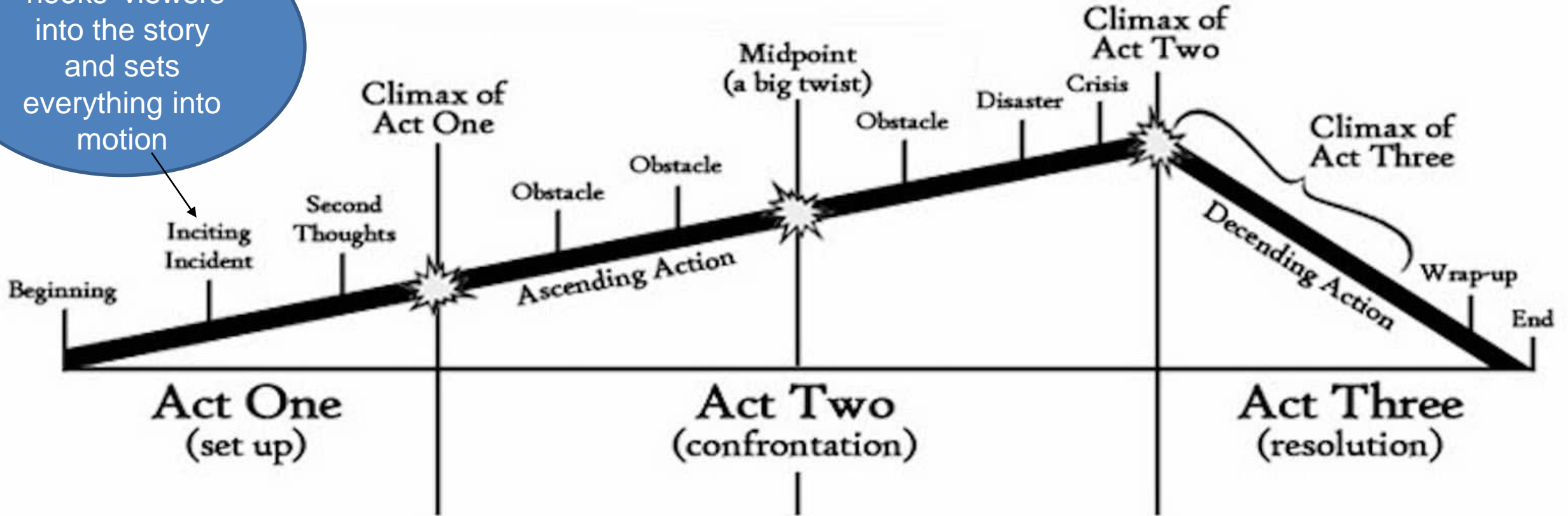
**Jabberwockish /Jabberwocky:**  
Invented or made up speech or writing

**Onomatopoeia:**  
Using words that imitate the sounds associated with that word  
Example: 'Bang', 'Buzz', 'gargle'

**Portmanteaus:**  
Blending two or more words to create another  
Example: 'Brunch', 'Motel', 'smog'

# Three-Act Structure

The event that 'hooks' viewers into the story and sets everything into motion



Helpful video explaining the three  
act structure!

<https://www.youtube.com/watch?v=HIFkyeUgbwk>

Character name indicating dialogue

## Example script page taken from 'The Insect Play' by Karel Kapek

Stage positions

### The Marauders and Scavengers

A sandy hillock sparsely covered in blades of grass as thick as tree trunks. On the left is **Ichneumon-Fly's** tunnel, on the right a deserted Cricket's nest. The **Traveller** lies asleep at front of stage. **Chrysalis**, attached to a blade of grass, is being attacked by a horde of scavenging insects. A frail-looking **Beetle** darts out from **stage-left** and unfastens **Chrysalis** from her blade. Another scavenging **Beetle** runs out from **stage-right**, chases away the first and tries to drag **Chrysalis** away. A third jumps up from the prompt-box, chases the second away and drags off **Chrysalis**.

**Mayfly Chrysalis** Me, me, me!

The third scavenging **Beetle** dashes into the prompt-box. The first rushes on from the left, the second from the right, and they battle together for **Chrysalis**. The third runs from the prompt-box, chases them off and continues dragging **Chrysalis** away.

**Mayfly Chrysalis** The whole earth is splitting! I am being born!

**Traveller** *(raising his head)* What's up?

Third **Beetle** dives back into the prompt-box.

**Mayfly Chrysalis** Great things are about to happen!

**Traveller** That's good. *(Rests his head on the ground.)*

Pause.

**Male voice** *(behind the scenes)* Move, you old bag!

**Female voice** You talking to me?

**Male voice** Who d'you think, clumsy hornet?

**Female voice** Ant!

**Male voice** Horsefly!

**Female voice** Slug!

**Male voice** Death-head!

**Female voice** Shitgrub!

**Male voice** Toe-rag!

**Female voice** Stinkbag!

**Male voice** Hey, mind our little dungball!

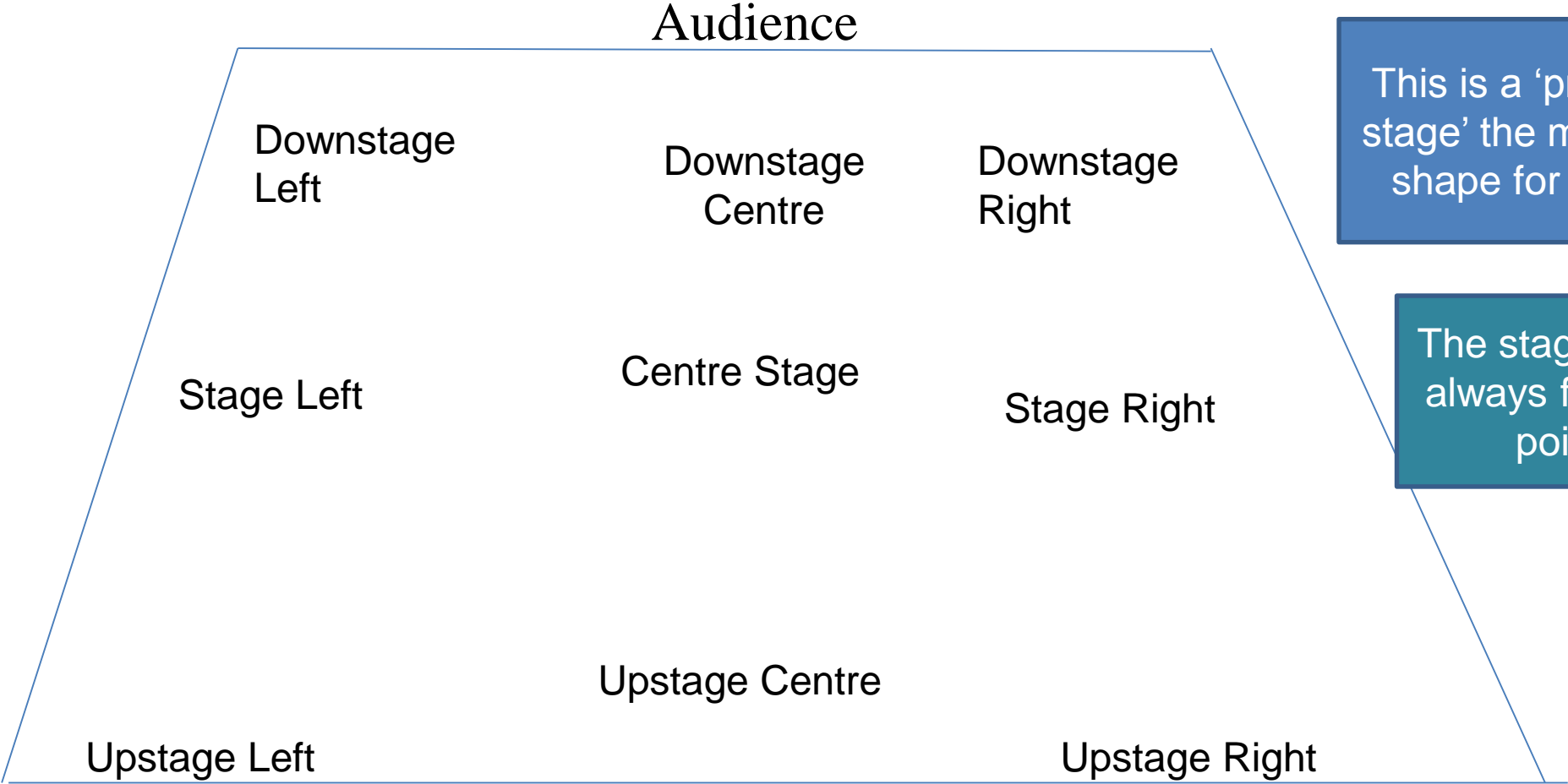
**Female voice** Careful!

An enormous ball of manure rolls slowly onstage, pushed by two **Dung-Beetles**.

Stage directions

Parenthetical

# THE STAGE POSITIONS



This is a 'proscenium stage' the most typical shape for a theatre

The stage positions are always from the actors point of view



# THE INGREDIENTS FOR CREATING A PLAY!!

- **The Script:**

The starting point of the theatrical journey; when the playwright puts pen to paper and makes some magic!

- **The Process:**

The coordination of the creative efforts (can you name some?!). These are headed up by the director in order to create the final product.

- **The Product:**

AKA the play; when all the combinations of creativity are brought together and something wonderful happens. (Can you name a play you saw and loved—why?)

- **The Audience**

Theatre needs an audience in order to set it apart from other art forms (name some). Their presence helps inspire actors and allows the piece to breathe and come alive.

# MONOLOGUES and SOLILOQUIES!

- A long speech by one actor in a play or a film.
- The thoughts of a character expressed out loud by the character themselves.
- Written in ‘1<sup>st</sup> person narrative’
  
- How are they different? A **monologue** will always be delivered *to* another character or to multiple characters.
  
- A **soliloquy** is a speech that a character will give to him/herself. They are thinking out loud! They are useful as they allow the audience to better understand how a character feels internally.

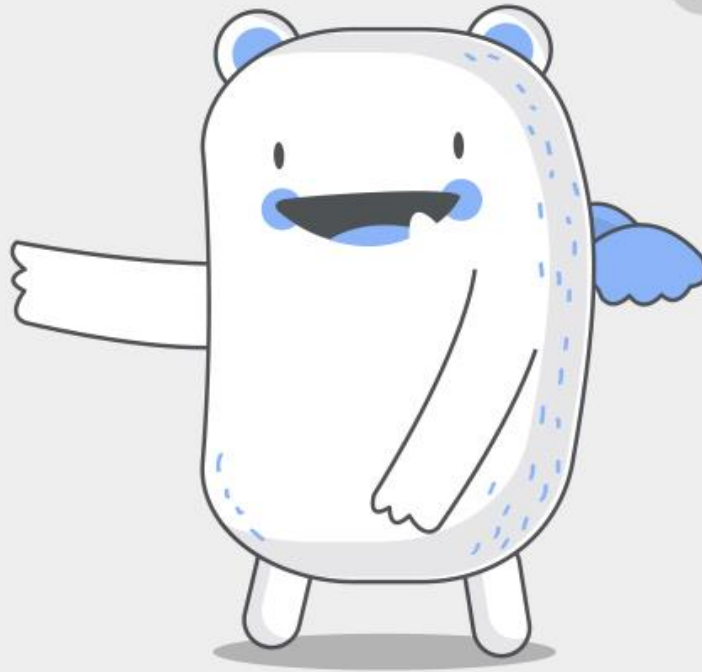
# First Person

I, We



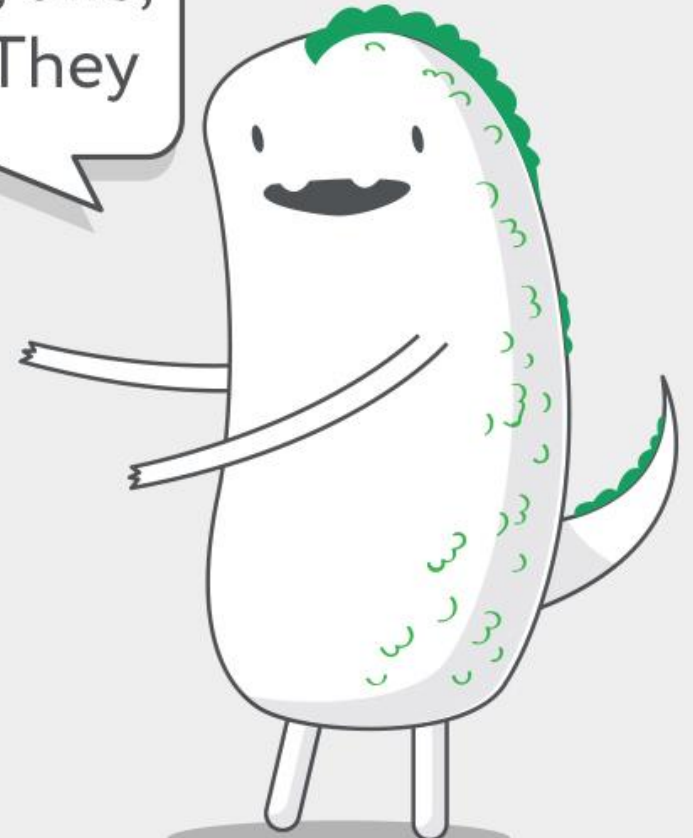
# Second Person

You



# Third Person

He, She,  
It, They



- A) What is a monologue? Helpful video
- <https://www.youtube.com/watch?v=XJASNomboyA>
- 
- B) Monologue performance—taken from ‘Diary of a Wimpy Kid’
- <https://www.youtube.com/watch?v=-A8MXbk0zN4>
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# Monologue example taken from the play 'Holka Polka' by D.M. Larson

- **HILDA:** All right, you witches. We've got ourselves a PR problem here. Witches have got a seriously bad reputation here in Fairy Tale Land and it's only getting worse since the Hansel and Gretel incident. I mean, come on people. Eating children. That's just low. The fairies are thinking of getting rid of all magic. They can and they will unless we turn things around and prove we can handle having it. They gave it to Fairy Tale Land in the first place. And now they want it all back because they think we can't handle it. We have a crisis here. I mean, what's a witch without her magic? We're nothing, I tell you. Nothing! We'll be just a bunch of creepy old hags with bad hair and skin. We have to do a major PR thing. Good deeds and stuff. No? Then say "poof" to your magic and learn to use chopsticks because that's all our wands will be good for. We need to do a good deed. Not just any good deed, but a whopper of a good one. We're going to save the Prince... Aka Sleeping Handsome. But think of the PR. Witches saving the Prince who has been put under a sleeping spell. And we must do it before some bubble headed princess manages to beat us to it.

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# Try Your own!

- Step inside a characters mind and write like it's them speaking!
- *--How do they speak? Do they have an accent? Do they say 'um' or 'ah' a lot?!*
- Maybe you could write from the point of view of the character you would have played in our collaborative play?!
  
- This exercise is similar to when we wrote PERSONA POEMS...remember those?!
- Try to keep it present and active so the character is not just recounting a story that they remember.





# Theatre History: Greek theatre

- During the 6<sup>th</sup> century B.C in Ancient Athens our first examples of western public performance took place
- First dramatic festival was the festival of ‘city Dionysia’ worshipping the Greek God Dionysus (Wine, fertility and theatre)
- Theatre competitions took place in outdoor amphitheatres attracting crowds of 15,000 people per performance!
- Festivals were designed to unite the city and its people eventually spread from Athens to other towns and cities.
- 3 types of plays: Tragedy, Comedy, Satire
- Tragedy in Greek means ‘Goat Song’



# Greek plays

- All of the actors wore masks which were made of linen and had hair attached!
- They also wore robes and platform shoes
- One actor would take on multiple roles.
- Plays explored and questioned what it meant to be part of a family, nation, about divided loyalties, what it means to be a good person...
- Greek plays always had a 'chorus' a bit like a narrator but also interacted with the actors. They sang and danced but did not speak.
- Only male actors
- Generally based on Greek mythology



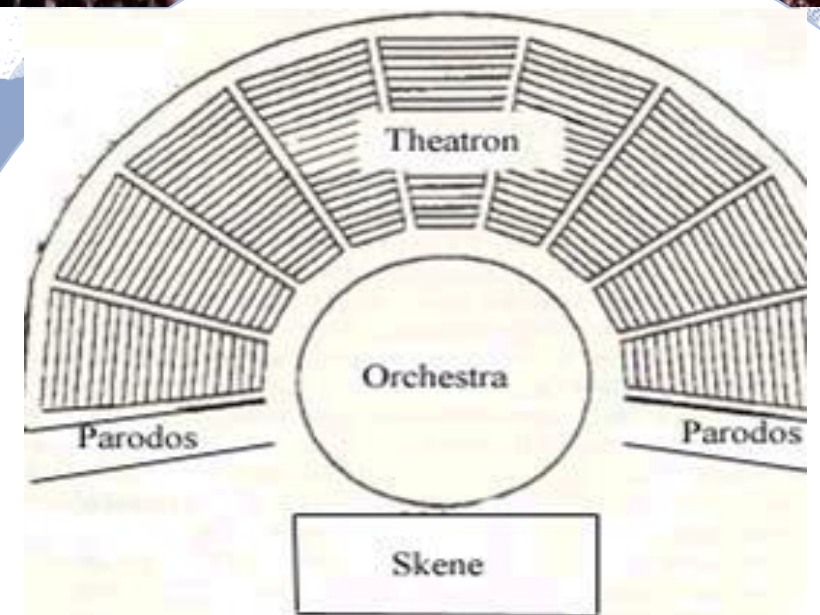


# Aristotle and his theories

- Aristotle who wrote 'Poetics' believed Theatre and poetry could be useful to society. He wrote mainly about Tragic plays.
- Aristotle believed Tragedies were composed of 6 things: Plot, Character, Thought, Diction, Song, Spectacle
- Believed that a tragic plot had to have three main things: Reversal, Recognition and a Scene of Suffering
- Catharsis: To release your body of feelings such as pity, fear and anger. Providing relief from these strong emotions.
- Do you agree with Aristotle that action is more important than character?

# Greek theatre today

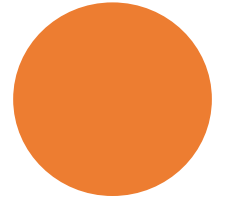
- Our modern 'proscenium' stage has its roots in the ancient Greek amphitheatres
- The viewing area of the ancient Greek theatre was called the 'Theatron' ...
- The chorus performed in a flat part called the orchestra, there was a dressing hut for the actors called a Skene above the skene was another platform where actors playing Gods could appear from—this was called the 'Deus Ex Machina'
- What English word do you think Skene sounds like?
- The most famous actor in all of Greece was called Thespis--- Have you heard the word Thespian today?
- The three main Greek playwrights (which we know of today) were Euripedes, Sophocles and Aeschylus. Only about 30 plays remain..



Parts of a Greek Theater

# Task

- Try and write a tragic or comic scene in the style of the ancient Greeks, including a ‘chorus’ or a ‘narrator’ role!
- You can use the class collaborative project as your starting point if you want!



**Here are the seven elements and the questions you should ask and answer for yourself:**

1. **A protagonist.** Who has the “most dramatic need” in the scene? In other words, what does this character want in the scene.
2. **An antagonist.** Who opposes the dramatic need in the scene? Ironically, this has the same meaning as the protagonist’s—what does this character want in the scene? They should oppose in order to create conflict. If each wants the same thing, then they must disagree on how to get it. Otherwise, your scene will bore the reader (and ultimately, the viewer).
3. **Pivotal character(s).** Who is for or against the protagonist and/or the antagonist in a scene? These characters have two purposes in a scene: keep the protagonist and antagonist engaged in conflict and/or provide a different point of view about the problem in the scene.
4. **Dialogue.** How do the characters communicate with each other: through the spoken word, non-verbally (through actions, reactions or pure silence) or both? For example, a character can say “I love you,” then turn her back and, by her expression, reveal to the audience that she’s lying.
5. **Intentions.** Why is each character in the scene? Actors call it “motivation.” This is the driving force behind creating conflict in a scene.
6. **Subtext.** What emotions bubble underneath the scene? What is the scene really about? This element gets its cue from the theme of the screen story.
7. **Context.** How does the scene relate to what came before it and what comes after it? This element gives the writer the ability to give the same scene intense suspense or create comedic tone without even rewriting it.