

Chapter 1 : The Christian Walk

*Christianity and the religious drama [Robert Henry Underwood Bloor] on theinnatdunvilla.com *FREE* shipping on qualifying offers.*

The relation of the early church to late Judaism Christianity began as a movement within Judaism at a period when the Jews had long been dominated culturally and politically by foreign powers and had found in their religion rather than in their politics or cultural achievements the linchpin of their community. In the Hellenistic Age bceâ€”3rd century ce , the dispersion of the Jews throughout the kingdoms of the eastern Mediterranean and the Roman Empire reinforced this universalistic tendency. But the attempts of foreign rulers, especially the Syrian king Antiochus IV Epiphanes in â€” bce , to impose Greek culture in Palestine provoked zealous resistance on the part of many Jews, leading to the revolt of Judas Maccabeus against Antiochus. In Palestinian Judaism the predominant note was separation and exclusiveness. Jewish missionaries to other areas were strictly expected to impose the distinctive Jewish customs of circumcision , kosher food , and Sabbaths and other festivals. Other Jews, however, were not so exclusive , welcoming Greek culture and accepting converts without requiring circumcision. The relationship of the earliest Christian churches to Judaism turned principally on two questions: Courtesy of the Master and Fellows of Corpus Christi College, Cambridge The Hebrew Scriptures presented history as the stage of a providential drama eventually ending in a triumph of God over all present sources of frustration e. The proper course of action leading to the consummation of the drama, however, was the subject of some disagreement. Among the diverse groups were the aristocratic and conservative Sadducees , who accepted only the five books of Moses the Pentateuch and whose lives and political power were intimately associated with Temple worship , and the Pharisees , who accepted the force of oral tradition and were widely respected for their learning and piety. The Zealots were aggressive revolutionaries known for their violent opposition to Rome and its polytheisms. Other groups were the Herodians , supporters of the client kingdom of the Herods a dynasty that supported Rome and abhorrent to the Zealots , and the Essenes , a quasi-monastic dissident group, probably including the sect that preserved the Dead Sea Scrolls. This latter sect did not participate in the Temple worship at Jerusalem and observed another religious calendar, and from their desert retreat they awaited divine intervention and searched prophetic writings for signs indicating the consummation. What relation the followers of Jesus had to some of these groups is not clear. In the canonical Gospels those accepted as authentic by the church the main targets of criticism are the scribes and Pharisees, whose attachment to the tradition of Judaism is presented as legalistic and pettifogging. The Sadducees and Herodians likewise receive an unfriendly portrait. The Essenes are never mentioned. Jesus probably stood close to the Pharisees. Under the social and political conditions of the time, there could be no long future either for the Sadducees or for the Zealots: The choice for many Jews, who were barred from Jerusalem after , thus lay between the Pharisees and the emerging Christian movement. Pharisaism as enshrined in the Mishna oral law and the Talmud commentary on and addition to the oral law became normative Judaism. By looking to the Gentile non-Jewish world and carefully dissociating itself from the Zealot revolutionaries and the Pharisees, Christianity made possible its ideal of a world religion, at the price of sacrificing Jewish particularity and exclusiveness. The fact that Christianity has never succeeded in gaining the allegiance of more than a small minority of Jews is more a mystery to theologians than to historians.

Chapter 2 : Christianity - The history of Christianity | theinnatdunvilla.com

While many religions included drama as an important part of religious observance, some religions (especially the Christian and Islamic) forbade theater. Even before Rome became a Christian empire in the late fourth century ce, the early Christian Church looked with disfavor on dramatic performance.

The notion popularized in the early twentieth century by the Cambridge School that drama springs directly from ritual has been largely discredited. However, religious practices and dramatic presentation often share many common elements: With that in mind, drama has had a long, sometimes intimate, sometimes adversarial relationship with religion. Scholars generally assign drama and religious ritual to a continuum with the following divisions: While this continuum cannot be used as a trajectory of theatrical development, it provides a useful tool with which to understand the many kinds of relationships theatrical performance has had with religious practice. Some societies developed rituals with advanced elements of performance but never developed anything approaching a secular drama. Conversely, some societies adopted a secular performance form independent of religious ritual. At the same time, many in Western society have assigned the secular theater a religious importance and power, particularly during the mid-twentieth century, when interest in so-called primitive cultures surged.

Ritual Comprising Performative Elements To understand the relationships between these various forms and concepts it is useful to examine the ritual practice of Egungun. Egungun ritual influenced later performance forms in Yorubaland and what came to be known as Nigeria. Yoruba religion centers on deities related to nature the orisha and ancestor worship. The followers of Yoruba believe human spirits travel back and forth to a spiritual plane between lives, and followers look to the spirits of their ancestors for guidance. The ancestor may appear to someone in material form embodied by a dancer from the Egungun secret society. The ancestor can be summoned at particular times of need or may appear regularly during cyclical rituals, such as the Egungun Festival. The dancer wears elaborate costumes, which consist of a mask and long strips or panels of fabric. The dancer whirls around so that the long strips of fabric fan out and create a breeze. This breeze is said to be a blessing passed from the ancestors to the living. No one may touch the dancers, however, and men with whips or sticks keep the dancers and the spectators separated. The Egungun ritual contains other performative elements, including songs of praise for the orisha and satirical sketches. The ritual does not possess the elements of a ritual drama in that it does not contain a set narrative, characters, or specific dialogue, but according to Joel Adedeji , Egungun had a direct influence in the development of dramatic forms such as the Yoruba Alarinjo theater and on the postcolonial drama of such writers as Wole Soyinka b. Ritual Drama The earliest known record of ritual drama comes from an Egyptian stele erected around bce. It is the account by Ikhnofret of his participation in the Mysteries of Osiris at Abydos. The stele reads like a list of heroic accomplishments: I celebrated the Great-Going-Forth, following the god at his going. I sailed the divine boat of Thoth. It is difficult to get an accurate idea of how elaborate or developed the performance may have been or where one might place it on the continuum between ritual and drama. Scholars have long studied the accounts of ritual warfare among the Mayans, but in the s Nikolai Grube deciphered the glyph for the word dance. Several precolonial dances have survived, including the Dance of Giants, a solstice ritual of the lunar gods in conflict with the solar gods, and a pole dance in which dancers attached to ropes wound tightly around a pole slowly descend fly to the ground from the top as the ropes unwind. The French priest-explorer Charles Brasseur de Bourbourg, after seeing a performance, convinced Zis to recite it to him. Cawek leaves the room and returns sometime later angry at the idea that anyone might have assumed that he had fled. He then bravely faces his sacrificial death. The drama was accompanied by music, and Brasseur included musical notation in his description. His version includes two trumpets probably European-style and a drum, although scholars assume that other native instruments were used in the precolonial performances. The anthropologist Georges Reynaud made special note of the "parallelism" of the dialogue. The ritualistic dialogue consists of "parallel" responses in which the second speaker repeats what the first speaker says before adding more dialogue to the conversation. The dialogue also contains ritualistic salutations and closings. Dancers continued to perform the ritual drama into the twenty-first

century, although as Carlos Escobar points out, some question how much the text must have changed through the ages, especially after the Spanish priests outlawed such rituals in Zis inherited the oral text in secret, and subsequent translations present an even greater filter of the text. Richard Leinaweaver noted that in a twentieth-century production the masks, costumes, and musical instruments were placed on a sacred altar the night before the drama was staged, a syncretic practice that performers of the sacred autos, the Catholic liturgical dramas, also occasionally observe Leinaweaver, , p. The Difference between Ritual and Secular Drama Ritual drama developed in many societies in large part because drama and religious ritual share so many elements and structural qualities. As Richard Schechner notes in *Between Theater and Anthropology* , both employ the use of "restored behavior," or behavior that is repeated. The repetition sets dramatic performance and ritual behavior apart from the behavior of everyday life. The distance of the performers from the behavior makes the behavior "symbolic and reflexive" in a way that regular behavior is not. Religious ritual and dramatic performance both employ the use of a "frame" to set these behaviors apart from everyday life. These may be as complex as the concentric circles of ritual sacrifice that separate the world of the sacred from the world of the profane or as simple as the rectangle of the proscenium arch in the Western theater. But herein lies the key difference between ritual and the performance of secular drama. Arnold van Gennep explained that in the ritual, such as the rite of passage, the ritual subject moves through three phases: The subjects pass through the ritual frame into a marginal, or liminal, state where their status is ambiguous. Then the subjects are restored to everyday life in a new state, with a new status. Henri Hubert and Marcel Mauss also defined ritual as "a religious act which, through the consecration of a victim, modifies the condition of the moral person who accomplishes it or that of certain objects with which he is concerned" Gennep, , p. As Victor Turner noted, while ritual behavior can be defined as obligatory, collective, integrated, and transformingâ€”or liminal â€”secular drama is optional, individual, removed, and although it may question the status quo or experiment with form, it is ultimately void of the transforming quality of ritual. It is, therefore, merely liminoid. Drama of Religious Festivals Of the secular dramatic traditions, many coincide with religious festivals, and many of those can be traced back directly to a ritual drama or a ritual practice. Nigerian scholars have traced the Egungun ritual origin of Alarinjo theater, the court theater of the Oyo Yoruba kingdom that predated colonialism. While the drama may be tied to religious practice, dramatic traditions such as Alarinjo demonstrate an elaborate theatrical practice in which artisans train for specific tasks within the theatrical art, such as acting, dance, costuming, mask making, set design, or music. Often a system of guilds and schools control the selection and training of the artists and oversee the production of the theatrical event. Sanskrit Drama Scholars know very little about the origin of Sanskrit drama, a performance form that remained popular from approximately the second century ce to the ninth century. While some say that Sanskrit drama has its origins in the popular traditions, others argue that it shares many elements with certain religious rituals. Regardless of its origins, the Sanskrit theater of India has a close relationship with Hindu temple festivals. The gods gave the priests the charge of creating and maintaining the dramatic tradition Richmond et al. While Sanskrit drama, in its ancient form, did not last past the ninth century, other forms grew up in its place. Wealthy families offer kathakali performances at temple festivals and other important events. Although it may have sprung from devotional worship, kathakali is an institution unto itself. The kathakali actor undergoes extensive training from a young age. Kathakali students learn elaborate makeup art specific to their character types. In addition to the dance steps, the actor must learn a series of hand gestures and complex facial expressions. It is through the face that the actor evokes the appropriate rasa and reflects the psychic state of the character. The Origins of Greek Drama Also associated with a religious festival, Greek tragedy supposedly evolved from dithyrambs, or choral dance drama, to honor the demigod Dionysos. To some extent, high school and college textbooks have oversimplified the relationship of tragedy to Dionysian worship, influenced perhaps by the century-old theory of Gilbert Murray that rituals of vegetation deities, specifically the Dionysian sparagmos ritual rending , were evident in the tragedies of Euripides. However, as William Ridgeway suggests and Herodotus before him , dithyrambic performance was not limited to religious worship as the people of Sicyon used the dithyramb as a tribute to ancestors and dead heroes. Also while the dithyramb may have influenced the development of tragedy, the dithyramb continued to develop as an independent form.

Scholars have begun to look at Greek dramatic forms as having a multitude of influences instead of looking for one ritualistic ur-drama that must have predated Aeschylus. In the sixth century bce Peisistratus established the Greater Dionysia. The festival included many activities celebrating wine and fertility, such as the procession of the phallus. Like two of the other Dionysian festivals, the Greater Dionysia included dramatic contests. According to the Marmor Parium, the first tragic contest occurred in bce. Although the priest of Dionysos occupied the central seat at the dramatic performance, the dramas themselves do not reflect a particular religious belief. Rather, they reinforce Athenian class and political ideology. Athenian playwrights of the fifth century bce seem particularly interested in analyzing the benefits of Athenian institutions, such as democracy or the courts. The plays were performed at a religious festival but other than that have very little connection with religious thought.

Religion and Drama at Odds While many religions included drama as an important part of religious observance, some religions especially the Christian and Islamic forbade theater. Even before Rome became a Christian empire in the late fourth century ce, the early Christian Church looked with disfavor on dramatic performance. Tertullian wrote *De Spectaculis* at the end of the second century ce, sometime after his own conversion to Christianity. He devoted his entire treatise to explaining why Christians should not attend any of the entertainments such as races, gladiatorial combat, Atellan farce, and tragedies. Christians should not take pleasure in watching others being harmed, nor should they witness licentious behavior. His thinking also reflects some of the complexities of early Christian thought. He noted that watching such entertainment aroused passions that could lead to sinful feelings and actions. Tertullian condemns the practice of acting itself, stating: Tertullian found the very idea of performing a role sinful. In the first half of the treatise, Tertullian lays out what seem to be the most vehement of his reasons for avoiding the entertainments: The fact that the theater of Rome was a temple of Venus and that the Greek theater came from the Dionysian festivals, Tertullian states, are reason enough to avoid theatrical entertainment. The theater became the site of conflict between Roman pantheism and emerging Christianity. The Catholic Church, in its quest for a monopoly on spectacle during the medieval period, continued to campaign against the theater, decreeing excommunication for anyone who attended theater instead of church and declaring that no plays should be performed on Sundays.

Medieval Ritual Drama In the late medieval period the Catholic Church began to develop a theatrical practice of its own. Many scholars believe that the liturgical drama grew out of the Mass in the form of a trope, or a lengthened musical passage used to elaborate some moment in the liturgy. The most widely cited trope is the *Quem Queritis*, the trope that accompanies the Easter Mass in the form of a dialogue between the three Marys and the angel at the tomb. This simple passage was accompanied by stage directions written in the tenth century by Bishop Ethelwold in the *Regularis Concordia*, instructing the monks to position themselves around the tomb "in imitation of the angel seated in the tomb, and of the women coming with spices to anoint the body of Jesus" Gassner, , p. The tropes were performed on the platea a flat space in the front of the church in front of a mansion a small structure that signified a location such as the sepulcher, manger, or Hellmouth. The theory of the development of liturgical drama holds that these miniature dramatic presentations in the form of tropes became more elaborate and developed into the later outdoor vernacular religious drama, following the ritual-to-drama trajectory.

Chapter 3 : The Aesthetics of Antichrist, From Christian Drama to Christopher Marlowe

By the 15th and 16th century the form had developed into the morality play. These were allegories, in which the protagonists met personifications of various moral attributes, the net effect being the encouragement to live a virtuous life.

I pray that the favor of God Almighty, will forever be upon you. Are you willing to let God finish chiseling you into His wonderful masterpiece? Now I must warn you -- you might have to give up some things that you will really miss. This skit brings attention to this fact, by using an example of how a pastor preach the Word of God to his flock, read the Word of God on a regular basis to his daughter; and then turned around in private -- sexually abused her. And because of this, the girl began to reject God, for what her father had done to her. Will she be able to make it back to the arms of her Heavenly Father? Will she ever become the light that she once was? Christian Drama Skit Ruin Ruin is a drama skit that deals with the constant let downs and disappointments of others. Christian Drama Skit Divorce Divorce is a drama skit that deals with the falling apart of a family. And sadly, more and more kids are having to deal with growing up in a broken home. Kids not knowing if their parents breakup or divorce was their fault or not; not knowing, if from this point forward, if their relationship with both parents will ever be the same again. I hope and pray, that if a family ever has to go through such a tumultuous season, that somewhere in the midst of the brokenhearted and chaos, that they will not harden their hearts when it comes to the One Person who will always be there for them, no matter what -- Jesus Christ. For they will need His love, wisdom and guidance, all the more. Christian Drama Skit Narrow Escape Narrow Escape is a drama skit that deals with the different viewpoints that people have when it comes to God and Christianity. Video Drama Skit The Stool The Stool is a drama skit that simply deals with a person finally making the decision, to surrender their life over to God. For surrendering your life over to God deals with more than just accepting Christ as your Savior -- but it also deals with, allowing yourself to trust God enough, to where you are willing to be lead by Him daily -- no matter what. Video Drama Skit Total Eclipse Total Eclipse is a drama skit, that deals with a person being shackled from within a state of sinful bondage. A bondage that reveals the dark world of being addicted to what the world has to offer. Thank God for His gift of grace and unconditional love. Video Drama Skit Headlock Headlock is a drama skit, that deals with being enslaved to sin; as in being shackled to the limits and vices of this world. I truly believe, that our only hope when it comes to being delivered and overcoming the wicked things of this world falls in the hands of Jesus. Thank you God, for loving us, no matter what.

Chapter 4 : Christian Drama Videos - Powerful Drama Skits that Bring Forth the Gospel

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Christians should always carry a tract as you can never tell when you will have the opportunity to share the gospel of Christ or invite someone to church. Bob is seated at the table. Walking up " can be inebriated Excuse me, but have you ever been in Bermuda? It must have been a couple of other guys. Say, is it all right if I join you? I just stopped in to have a little drink to settle my nerves before I go to work. What kind of work do you do? How did you get to be the captain of a Cruise ship? A lot of hard work. I started off as a bus driver. Because you have broad shoulders? No, because I always drove on the shoulders. Too many drunks on the road! What kind of ship do you have? Oh, one of those big metal things with whatchacallits sticking out of the top with smoke billowing out. Did you ever have any close calls at sea? I was on a cruise in the Caribbean a couple of weeks ago and the ship lost a rudder. And too that I happen to hold their lives right here in the palm of my hand. Takes a tract out of his billfold. Here read this tract from our church. I always carry one with me. When you get back to Tampa, come by and visit us. The times are listed. I think I will. Nervous Captain 2 Object Lesson: Never talk badly about your church. You may be talking to a lost person who needs Christ. Your negative testimony may end up leading them to hell instead of to the saving knowledge of Christ. Walking up Excuse me. Would it be okay if I sit here? Sits in 1st chair from right. This is my first time in church. I met a guy. I think we were in Bermuda and he gave me this piece of paper. Shows Sue the tract. Are you from here? I used to be a bus driver. I hope your nerves are settled. Bob sits in 1st chair from left. Did he tell you that? Is the bathroom close by? Yes, would you like me to show you where it is? What Bob meant is that a little boy accepted Jesus as his Savior. Bob gets really excited about that. We had a missionary here last week. He showed some slides of his work and Bob teared up like he was slicing an onion. A good beer commercial makes me cry. Do you teach Sunday School? I sing and sometimes play the piano. Everybody loves to hear me sing. Are you going to sing today? Off key, off timing. The music here is just as bad as the last church I attended. They all seem perfect at first. And then right after I join, something always happens to mess it up. Take the last church. I played the organ for them. But the music director always complained because I was late for service. It takes time to get the kids dressed and get my make-up on. Anyway, he wanted the key that I locked the organ with. So one morning, I got to the church and the music director had broken the lock and someone else was playing the organ. I was so humiliated. I never did go back there again. Then this morning, I found out they replaced my song with this other lady. That does it for me. Find yourself another church. But what about today? Just do like me " wear sunglasses and take a nap. No one will ever know. Say, can you show me where the bathroom is? Nervous Captain 3 Object Lesson: There are many reasons people attend church, but Jess said the Father is seeking those that worship Him in Spirit and truth. We should examine our motives. May I ask you a few questions? What do you do for a living? Do you go to church? Why do you go? Is it to help reassure you as you sail on stormy seas? Women really go for Cruise ship staff. So, how would you characterize a successful service? One that ends on time. I hate it when the Pastor and the invitation drags on and on. Thank you for your time. This will be fun! I like the activities. One where everybody is happy. Oh yeah, and one when everybody tells me how good of a job I did singing or playing a piano solo. I think of a good service as one in which attendance was good, the music was performed well, the Pastor had a good message, and someone made a decision.

Chapter 5 : Christian- Drama “ theinnatdunvilla.com Christian and Family Movies

That the Christian tradition should eventually baptize drama after getting off to a rocky relationship was, perhaps, inevitable since both are deeply religious and spiritual experiences.

Origins and Earliest Specimens. The religious drama, as setting forth events recorded in the Bible or moral lessons to be drawn from religious teaching, is distinctively medieval in character, and in origin is closely connected with the services of the Church. At a very early period a quasi-dramatic effect was given by the division of the choir into antiphonal semi-choruses and in the responses of the congregation to the clergy, though it was not until the tenth century that there was any approximation to dramatic action. Then, however, tropes, or texts interpolated during the service, as in the introit, were added, the oldest specimens being contained in a St. Gall manuscript of about 800. In many monasteries the crucifixion and resurrection were dramatically represented from Good Friday to Easter; and the custom thus inaugurated received accretion after accretion, such as a scene between Mary Magdalene and Christ, added in the twelfth century. In like manner the antiphon and the trope sung at Christmas gave rise to a little drama, probably modeled on the Easter playlet, the earliest Easter tropes extant dating from the eleventh century; and similar provision was made for the feasts of Holy Innocents and Epiphany. As a specimen the little drama acted on the latter feast may be described. Three of the clergy, robed as kings, came from three sides of the church and met at the altar, whence they solemnly proceeded, with a star swinging before them from a cord, to the crib, where they were received by two priests vested in dalmatica. Having offered their gifts, they were warned by an angel a white-robed boy to escape the wrath of Herod, whereupon they made their exit from the church through the transept. A combination of Christmas, Holy Innocents, and Epiphany was also effected by having the three kings brought before Herod while on their way to Bethlehem, the introduction of that king giving the moment of opposition and thus inaugurating true dramatic life in Christian drama. Yet another drama was evolved from a homily attributed to Augustine and read as a lesson on Christmas. Assailing the Jews for their stubborn refusal to hear their own prophets concerning the Christ, the opportunity was afforded, in the eleventh century, of presenting not only the prophets, but also Vergil on account of the fourth Eclogue, Nebuchadrezzar, and the Sibyl. The feasts of the Annunciation, Easter Monday, and the Ascension gave rise to minor dramas; while the dramatic representation of eschatological events, e. g. Gradual Extension of Action. In all this the Church endeavored not only to provide a substitute for pagan and secular plays, but also to teach the masses, who were ignorant of Latin, the lessons of Scripture and doctrine which they would not otherwise comprehend. The gradual extension of the text gave increasing independence of diction, and new passages in prose and poetry were gradually added to the mosaic of passages from the Bible and the chants of the Church which make up the oldest religious plays. Beginning with the twelfth century the Easter plays manifest a tendency to extend the time of action, one of the early thirteenth century beginning with the calling of Peter and Andrew, and, though now ending abruptly with the negotiations between Pilate and Joseph of Arimathea concerning the sepulcher of Christ, once evidently carried on to the resurrection. This is, accordingly, the oldest specimen thus far known of the Passion play, which was to become the chief theme of medieval drama; but this type was not developed from the liturgy for Good Friday in the same sense as the Easter play from the liturgy for Easter, the deep solemnity of Good Friday forbidding free play to dramatic imagination. The twelfth century also witnessed the rise of dramas dealing with the saints, although these seem to have been intended primarily for schools, since they all deal with St. Nicholas, the patron of younger pupils, with the exception of one, which is devoted to St. Catherine, the patron of the older scholars. The departure of the religious drama from its original limits was unpleasant to some of the more rigorous, and complaints were made as early as the twelfth century, when Gerhoh of Reichersberg and Abbess Harrod of Landsberg both attacked the drama as the work of the devil, the latter especially objecting that, while the plays were laudable and useful in their primary form, they had degenerated into irreligion and license. The production of plays in churches was finally forbidden, though the prohibition seems to have been aimed at unworthy productions rather than at religious dramas proper, the latter being expressly excepted from condemnation in the decretals of Gregory

"Decretals," book III. Rise of Objections; Vernacular Plays. The first traces of the use of the vernacular in religious dramas date from the twelfth century. In Germany this was effected by a spoken German paraphrase following the chanted Latin sentence, and with the triumph of the vernacular over Latin also went the gradual supremacy of spoken over chanted lines. The earliest extant specimen of the vernacular religious drama is the twelfth-century French Adam. A number of French dramas of the saints have also been preserved, the most important of which is the St. Nicholas of Jean Bodel of Arras c. A later cycle of dramas shows how the Virgin miraculously intervenes in time of need or danger to succor those who adore her. The grotesque element comes to the fore in certain fourteenth-century German Easter plays, especially in those scenes where Satan, having lost so many souls through the descent of Christ to hell, sends the devil to recoup, this affording an opportunity for the satirization of the most varied estates of man. To the same period belongs the play of The Wise and Foolish Virgins, an eschatological drama. No texts of religious dramas. Increasing Elaborateness of Production. Though numerous specimens have been preserved of the Latin drama, which may be said to have come to an end about , few examples survive of the national plays of the oldest period , so that their process of development must remain uncertain; yet the dramatic merit of even the earliest vernacular plays is far superior to the Latin mysteries of the closing medieval period. In the cities the presentations became more imposing and the casts larger; in the great squares were erected stages, the location permitting the action to proceed without needing change of scenery; above was the throne of God and heaven, whence angels could descend to aid the good; and at the end of the stage was the abyss of hell, from which figures of grotesque devils constantly ascended. Since such productions required fair weather, the time of presentation tended to abandon the seasons of Christmas and Easter; and with increasing frequency the time of action extended throughout the earthly life of Christ, or even from the creation to the last day, the actual time of presentation now covering several days. This growth also involved the increasing introduction of the laity, although the clergy jealously arrogated to themselves the preparation of texts and the training of actors. The presentation of a religious drama, moreover, was held to be essentially pleasing to God, and was often motivated either by thanksgiving for divine protection or to deprecate threatening calamity, while occasionally indulgences were attached to such presentations. While the educational purpose, already noted, was frequently stressed, there are only rare allusions to the moral influence of the plays, although it is once remarked that sinners would be terrified by the tortures of the damned or of those in purgatory represented on the stage. The cycles dealing with the saints often advocated openly the veneration of their heroes, and the Passion plays were designed to awaken a living sympathy with the agony of Christ and to call forth the grace of tears; while the plea was also advanced that man needs amusement, and that the religious drama was better adapted for this than many other forms of enjoyment. There is scant trace in the Middle Ages of the modern scruples against the dramatic representation of sacred themes, and the attitude in general toward them finds its modern counterpart in the Oberammergau Passion Play. Literary Style; Corpus Christi. In the psychology of the leading parts and in the evolving of motives, he was mainly dependent on the theologians, especially those of the contemplative school who had pondered long upon the Passion. From these sources are borrowed such pathetic scenes as that in which the Virgin intrusts Christ to the care of the traitor Judas, and also scenes of horror. The greatest originality is displayed in comic scenes, although the wit here was of a breadth that sometimes caused the clergy to interfere. Thus, in the scene of the crucifixion, the Jews executed a grotesque song and dance with exaggerated caricatures of contemporary Jewish characteristics; and the beggars and cripples on whom the saints worked miracles like wise came in for their share of satire. In criticizing medieval religious dramas, however, it must be borne in mind that their authors did not aim at literary style, but only at the conversion from narrative to drama of their Biblical and legendary themes. Yet even the weakest plays mirror forth the thought of their time; and the uniformity of development in various countries likewise finds its explanation in the common source, the Latin literature of the Church, as well as in the uniform religious conditions prevailing throughout Western Christendom, not in international communication. International communication did, however, have some part, and the people here most concerned were the French, among whom the religious drama, here called "mystery," attained its richest and highest development, aided by dramas of the legends of the saints, especially those in which their intercession aids those who venerate them, these dramas of the saints being

specifically termed "miracle plays. Here it became possible to represent the entire history of the world, the division of the presentation between the various guilds and parishes heightening the magnificence of the whole, especially as the different scenes were given at designated places along the route. This form of drama reached its zenith in England, as in the "York plays," Spain not coming to the fore until much later. The older Latin liturgical dramas still lingered on, though steadily declining until they disappeared altogether, except for a few modern attempts at revival. In addition to plots taken from the Bible and legend, the later Middle Ages developed the allegorical drama, or "morality. To this category belongs, for example, the English Everyman, showing how each one, in his progress to the judgment of God, is deserted by kindred, wealth, and friends, only Good Deeds clinging to him. A variant of the moralities was afforded by the dance of death, apparently first devised by a preacher, probably a Franciscan, to illustrate the power of death over all classes, each of which, represented by a character appropriately costumed, holds dialogue with death before passing to the grave. The spread of the Reformation naturally affected the religious drama. The adherents of the ancient faith redoubled their zeal in France in the production of mysteries, but the civil authorities no longer were as favorable as in the past; many points, such as the coarse jests of the comic scenes, were now regarded as exposed to Protestant attack; the Roman Catholics themselves, under the literary influence of the school of Ronsard, came to regard the medieval drama as barbarous and devoid of style; and there was apprehension of the faulty presentation of the doctrines of the Church. The attitude of the Calvinists was at first not unfavorable to the religious drama, but about the position changed, and the synods of Nimes and Figeac condemned them. In German Switzerland the Protestants took delight in religious dramas until late in the sixteenth century, and Luther, at least once supported by Melanchthon, expressly approved them if presented reverently and without unseemly levity. The numerous German dramas now written were modeled largely on Terence and on the Latin school-plays based on the Bible; and the best specimen of this type, the Acolastus of Gnapheus, based on the parable of the prodigal son, was produced in , while an English translation was published by John Palsgrave in . The Protestant religious drama likewise mingled polemic elements in its plots, the priests of Baal in Old-Testament plays being favorite covers for attacks on the Roman Catholic clergy. This spirit, however, was especially manifest in the moralities from the earliest decades of the Reformation Period. An entire cycle of French moralities represent sick faith seeking assistance in vain from a scholastic theologian, and find healing only from Text of Holy Writ; or permit Simony and Avarice to imprison Truth until she is freed by a layman versed in the Bible. The Roman Catholics long lacked, both in the drama and elsewhere, such determined protagonists as their opponents possessed, nor was the situation changed until toward the end of the sixteenth century, when the Jesuits began their dramatic propaganda with the aid of all the refinements of the Barocco style. In Spain, beginning with the middle of the sixteenth century, the Corpus Christi processions assumed the form of moralities rigidly Roman Catholic in spirit, filled with hatred of heresy, and usually exalting the mystery of transubstantiation. In the following century, through the genius of Calderon, they attained their zenith, and by their rich mysticism, allegory, and diction they impressed even the Protestant mind. The Oberammergau Passion Play. While dramas based on the Bible and on legends of the saints maintained their existence in Roman Catholic lands, and even spread to such countries as Poland and Croatia, they gradually retreated from the cities to the rural districts, where they may still be witnessed. By far the most famous of this type is the passion play of Ober-Ammergau q. In the play was entirely revised, at the request of the villagers of Ober-Ammergau, by a Benedictine friar, Ferdinand Rosner, who introduced scenic effects borrowed from the Jesuit stage as well as arias and choruses modeled on Italian opera. The most striking innovation, however, was the representation of prefiguration of New-Testament events in the Old Testament. This motive, apparently found in the Middle Ages only in the Heidelberg passion play manuscript of , which, for instance, prefigures Jesus and the woman of Samaria by Eliezer and Rebecca at the well, was a favorite device in the Jesuit drama, whence Rosner incorporated it in the Ober-Ammergau play. In the second half of the eighteenth century the mocking spirit of the Enlightenment caused the governments of Bavaria and Austria to assume an unfavorable position toward the religious drama, and the production of passion plays was forbidden. In , however, after "amendment" by the clergy of Ettal, the Ober-Ammergau play was excepted from the prohibition, and though again forbidden in , it was officially sanctioned after . By the text had again

been revised and the verse of the dialogue had been turned into prose, while it now contained clear traces of the influence of the sentimentalism of the eighteenth century and of the religious poetry of Klopstock. The play as now presented is exceedingly impressive and reverent; each actor is chosen in conformity with his character and is schooled both by tradition and practise; but the stage is no longer that of medieval times. The Christmas plays, still produced even among Protestants, are less ambitious. As already noted, the late Middle Ages witnessed a tendency to transfer the drama of the birth and childhood of Christ from Christmas to the Christmas summer, but the Christmas play proper still survived, though in simpler form: Among the German Christmas plays special interest attaches to one of the fifteenth century in the Hessian dialect, presenting many traits which became traditional in the cycle, such as the humorous character of the aged Joseph and the comic shepherd scenes with their allusions to contemporary peasant life. The scenes of the three kings and Herod are often reminiscent of the Entpfengnis und Geburt Johannis und Christi of Hans Sachs, and they were often amalgamated with the Christmas play, which was also sometimes combined with the Advent play, in which the Christ-child goes about to see whether the children have been good and industrious.

Chapter 6 : Other drama links

A Christian musical drama about the decisions people make about God, based on the Columbine tragedy. Light To The World Ministries Catalogue of around 30 Christian drama scripts.

Early Medieval theatre[edit] Hrosvitha of Gandersheim, the first dramatist of the post-classical era. Faced with the problem of explaining a new religion to a largely illiterate population, churches in the Early Middle Ages began staging dramatized versions of particular biblical events on specific days of the year. These dramatizations were included in order to vivify annual celebrations. These were extensive sets of visual signs that could be used to communicate with a largely illiterate audience. These performances developed into liturgical dramas , the earliest of which is the Whom do you Seek Quem-Quaeritis Easter trope, dating from ca. While surviving evidence about Byzantine theatre is slight, existing records show that mime , pantomime , scenes or recitations from tragedies and comedies , dances , and other entertainments were very popular. Constantinople had two theatres that were in use as late as the 5th century A. However, the true importance of the Byzantines in theatrical history is their preservation of many classical Greek texts and the compilation of a massive encyclopedia called the Suda , from which is derived a large amount of contemporary information on Greek theatre. Efforts were made in many countries through this period to not only convert Jews and pagans but to destroy pre-Christian institutions and influences. Works of Greek and Roman literature were burnt, the thousand-year-old Platonic Academy was closed, the Olympic Games were banned and all theatres were shut down. The theatre itself was viewed as a diabolical threat to Christianity because of its continued popularity in Rome even among new converts. They were forbidden to have contact with Christian women, own slaves , or wear gold. They were officially excommunicated , denied the sacraments , including marriage and burial , and were defamed and debased throughout Europe. For many centuries thereafter, clerics were cautioned to not allow these suddenly homeless, travelling actors to perform in their jurisdictions. As such, most organized theatrical activities disappeared in Western Europe. While it seems that small nomadic bands traveled around Europe throughout the period, performing wherever they could find an audience, there is no evidence that they produced anything but crude scenes. Hrosvitha was followed by Hildegard of Bingen d. The anonymous pagan play Querolus , written c. Other secular Latin plays were also written in the 12th century, mainly in France but also in England Babio. There certainly existed some other performances that were not fully fledged theatre; they may have been carryovers from the original pagan cultures as is known from records written by the clergy disapproving of such festivals. It is also known that mimes, minstrels, bards, storytellers, and jugglers traveled in search of new audiences and financial support. One of the most famous of the secular plays is the musical Le Jeu de Robin et Marion , written by Adam de la Halle in the 13th century, which is fully laid out in the original manuscript with lines, musical notation, and illuminations in the margins depicting the actors in motion. Adam also wrote another secular play, Jeu de la Fueillee in Arras , a French town in which theatre was thriving in the late 12th and 13th centuries. High and Late Medieval theatre[edit] Stage drawing from 15th-century vernacular morality play The Castle of Perseverance as found in the Macro Manuscript. As the Viking invasions ceased in the middle of the 11th century A. Only in Muslim-occupied Spain were liturgical dramas not presented at all. Despite the large number of liturgical dramas that have survived from the period, many churches would have only performed one or two per year and a larger number never performed any at all. The festival inverted the status of the lesser clergy and allowed them to ridicule their superiors and the routine of church life. Sometimes plays were staged as part of the occasion and a certain amount of burlesque and comedy may have entered the liturgical drama as a result of its influence. The use of vernacular enabled drama to be understood and enjoyed by a larger audience. The Mystery of Adam gives credence to this theory as its detailed stage direction suggest that it was staged outdoors. Economic and political changes in the High Middle Ages led to the formation of guilds and the growth of towns, and this would lead to significant changes for theatre starting in this time and continuing into in the Late Middle Ages. Trade guilds began to perform plays, usually religiously based, and often dealing with a biblical story that referenced their profession. These vernacular " mystery plays " were written in cycles of a large number of plays: York 48 plays , Chester 24 ,

Wakefield 32 and Unknown A larger number of plays survive from France and Germany in this period and some type of religious dramas were performed in nearly every European country in the Late Middle Ages. Many of these plays contained comedy, devils, villains and clowns. For example, at Valenciennes in 1500, more than 70 roles were assigned to 72 actors. Often providing their own costumes, amateur performers in England were exclusively male, but other countries had female performers. The platform stage, which was an unidentified space and not a specific locale, allowed for abrupt changes in location. Morality plays emerged as a distinct dramatic form around 1400 and flourished until 1600. Though Everyman may possibly be the best known of this genre, it is atypical in many ways. Along the way, he is deserted by Kindred, Goods, and Fellowship - only Good Deeds goes with him to the grave. Secular drama was also staged throughout the Middle Ages, the earliest of which is The Play of the Greenwood by Adam de la Halle in 1374. It contains satirical scenes and folk material such as faeries and other supernatural occurrences. Farces also rose dramatically in popularity after the 13th century. The majority of these plays come from France and Germany and are similar in tone and form, emphasizing sex and bodily excretions. However, farce did not appear independently in England until the 16th century with the work of John Heywood. A significant forerunner of the development of Elizabethan drama was the Chambers of Rhetoric in the Low Countries. These masques were especially popular during the reign of Henry VIII who had a house of revels built and an office of revels established in 1545. All medieval stage production was temporary and expected to be removed upon the completion of the performances. Actors, predominantly male, typically wore long, dark robes. Medieval plays such as the Wakefield cycle, or the Digby Magdalene featured lively interplay between two distinct areas, the wider spaces in front of the raised staging areas, and the elevated areas themselves called, respectively, the locus and the platea. Scenery, stage machinery and costumes enabled a more realistic depiction of the message the play was trying to promote. First, the Protestant Reformation targeted the theatre, especially in England, in an effort to stamp out allegiance to Rome. In Wakefield, for example, the local mystery cycle text shows signs of Protestant editing, with references to the pope crossed out and two plays completely eliminated because they were too Catholic. However, it was not just the Protestants who attacked the theatre of the time. The Council of Trent banned religious plays in an attempt to rein in the extrabiblical material that the Protestants frequently lampooned. A revival of interest in ancient Roman and Greek culture changed the tastes of the learned classes in the performing arts. Greek and Roman plays were performed and new plays were written that were heavily influenced by the classical style. A change of patronage also caused drastic changes to the theatre. Finally, the construction of permanent theaters, such as The Theatre signaled a major turning point. Permanent theaters allowed for more sophisticated staging and storytelling. Contributions to modern theatre[edit] Many components of theatre that developed during the Middle Ages continue to be incorporated in productions around the world to this day, such as use of the vernacular, spectacle, stage direction and the use of farce. Performances that were spoken in the vernacular provided opportunities for larger audiences, who included members of lower socio-economic status, who would have otherwise been excluded from understanding the performances. In addition, it presented various actions on stage in time and space and presented a combination of the sublime with detailed realism. The spectacle of the later Medieval theatre made it necessary to have detailed stage directions. A sample of documented staging drawings and directions remain from the 15th-century morality play The Castle of Perseverance. The evolution to the dependence on detailed stage direction made possible the great Shakespearean stage. The surviving texts of this oral tradition were recorded in the 18th century, at a time when the industrial revolution began to break up the rural communities in which the plays were performed. Mystery plays[edit] Mystery Plays are still produced regularly throughout the United Kingdom. The local cycles were revived in both York and Chester in 1951 as part of the Festival of Britain, and are still performed by the local guilds. These productions differed from past performances in that women were cast in the title role, rather than men. Film adaptations of the version of the play appeared in 1913 and 1928, with the film being presented with an early color two-process pioneered by Kinemacolor. Frederick Franck published a modernised version of the tale entitled "Everyone", drawing on Buddhist influence. The reenactment of the Passion of Christ is performed throughout the world in the late Lenten season.

Chapter 7 : Dramatix Scripts

FREE CHRISTIAN SHORT SKITS Christianity Oasis Ministry has provided you with this Free Christian Short Skits lesson on Free Christian Short Skits verses. This. Free Christian Short Skits book on Free Christian Short Skits meaning looks at Free Christian Short Skits message and asks what do Free Christian Short Skits mean, what is the Free Christian Short Skits source, what is the Free.

How can I get free shipping? We will ship your package through the United States Postal Service. We are unable to offer free shipping for orders shipping to outside of the USA. When will you ship my order? Your order will be shipped from our warehouse in Mora, Minnesota within 1 business day M-F. When will I get my order? Orders shipped with free shipping arrive in an estimated 5 business days M-F depending on your location. What shipping options do you have? We have 3 options: Delivery time is approximately 5 business days for all orders shipping to a USA address. We also ship to Canada. Please check our shipping rates page for further detail. Our policy is to treat overseas orders on a case-by-case basis. Just call ext: Will I be able to track my package? Yes, your shipping confirmation e-mail will contain a tracking number. Will I have insurance? Packages shipped with Priority Mail are insured. We do that too! We will instruct you how to proceed. Our goal is your satisfaction. Who are you guys? A family company located in Mora MN. Our founder, Dr Enis Sakirgil is from the city of Antioch, which is mentioned in the Books of Acts, has a profound love for supporting and seeing the Gospel proclaimed to many nations! We have been in business since Is there anything else I can do to help? Please tell your friends about us! You get the idea! How can I stay in touch? We would be thrilled if you stay in touch! You can sign up for our newsletter, like us on Facebook, or follow us on Twitter. All links are located at the bottom of our pages. We are thrilled to serve you!

Chapter 8 : Drama | Fools4Christ

According to most philosophers, God in making the world enslaved it. According to Christianity, in making it, He set it free. God had written, not so much a poem, but rather a play; a play he had planned as perfect, but which had necessarily been left to human actors and stage-managers, who had since made a great mess of it.

Chapter 9 : Lillenas Drama - Downloadable Scripts

The opening chapter of the Bible begins with these words, "In the beginning, God created the heavens and the earth." (NIV) This sentence summarizes the drama that was about to unfold. We learn from the text that the earth was formless, empty, and dark, and God's Spirit moved over the waters.