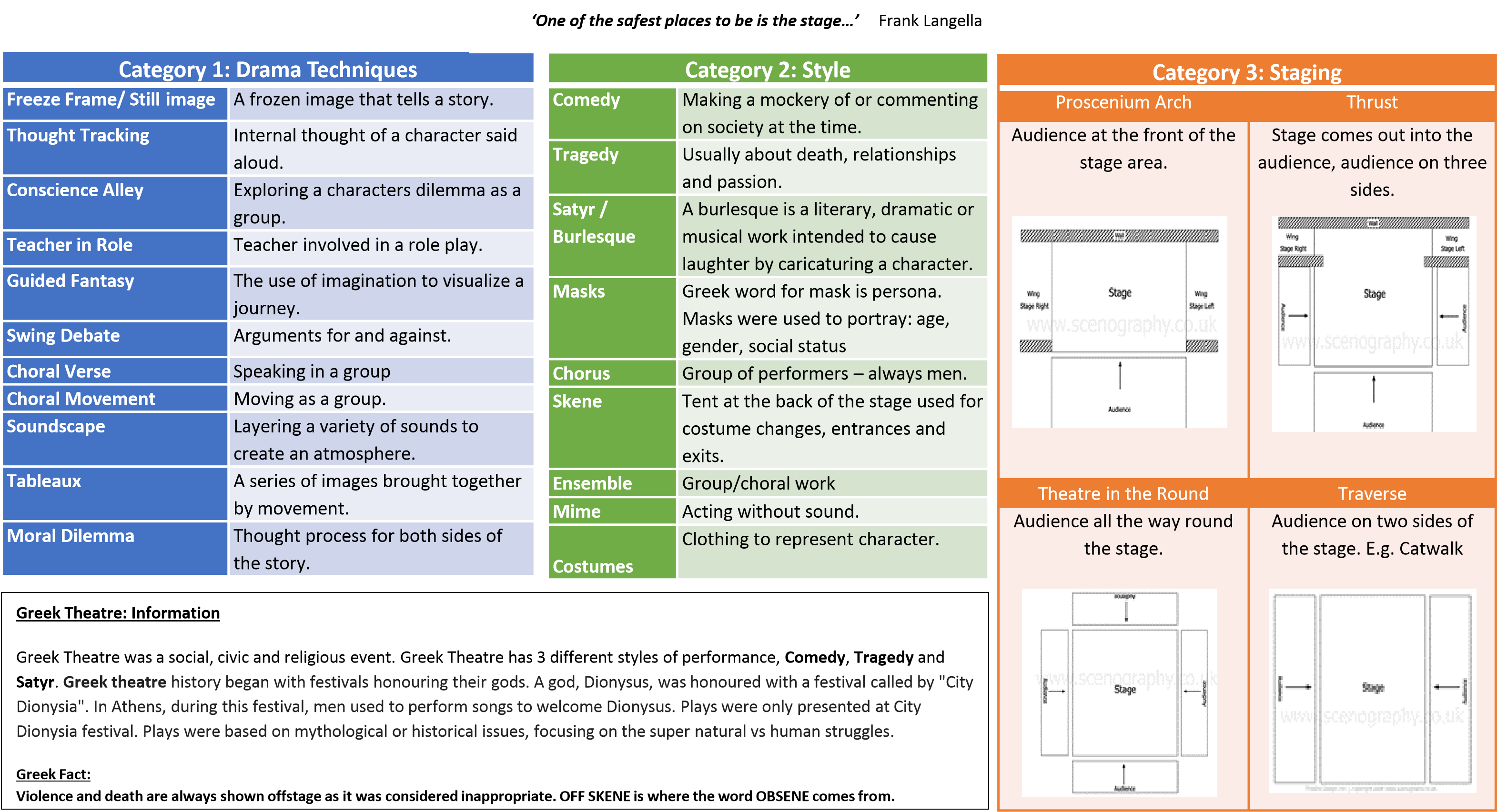


|  |
| --- |
| **PERFORMING ARTS**  **KNOWLEDGE ORGANISERS** |

# GREEK THEATRE Year 7 Autumn Term



# COMMEDIA DELL’ARTE Year 7 Spring Term

***“The actor never works alone, there must be a constant awareness of the whole cast, they are literally in it together.”*** Mazzoni

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Category 1:Commedia Dell’Arte** | |  | **Melodrama** | |  | **Category 2: Pantomime Information** | |
| 1. Italian Comedy 16thto 18th Century– strong sense of ensemble. 2. Commedia Dell’Arte means comedy of artists. 3. Use of masks means emotion needs to be shown through body language. 4. Minimal set. 5. Props used – food, furniture, weapons etc. 6. Leaps, tumbles, slapstick used. 7. Stock characters and archetypes: Villain, Soldier, Pompous doctor, clown, the lovers, gossipy old woman, ballerina servant | | 1. Melodrama is a genre that emerged in France during the revolution period. 2. Melodrama means music drama. 3. Popular in the 19th Century 4. Stereotypical characters (hero, heroine, villain, villain’s sidekick,) interpersonal conflict. 5. Over-the-top- and melodramatic! Sensationalises events. 6. Dramatic work that exaggerates plot and characters in order to appeal to the emotions. | | 1. Pantomime is based on a fairy-tale. 2. Usually performed at Christmas time. 3. Pantomime ‘dame’ is a man in drag. 4. Lots of audience participation ‘it’s behind you...oh no it isn’t’! Breaking of the 4th Wall to entertain. 5. Heroes enter stage right (heaven), villains enter stage left (hell) 6. Use of slapstick, music and dance – very over the top. 7. Comedy and h[umour used to engage and en](http://www.google.co.uk/url?sa=i&rct=j&q=silent+movie+stills&source=images&cd=&cad=rja&docid=25MTV437Lepp1M&tbnid=URto6tRvSzKnrM:&ved=0CAUQjRw&url=http://www.moviemail.com/film/dvd/The-Lodger-2012-Restoration-Nitin-Sawhney-Score/&ei=FAKvUfDJDsOwhAfFnoDoBA&psig=AFQjCNEMdk4uKOizJiYlpXH4rqV7xVb8tw&ust=1370510173604248)tertain the audience. | |
| **Key Skills & Techniques** | | **Key Skills & Techniques** | | **Key Skills and Techniques** | |
| **1. Characterisation** | Facial Expressions, Posture, Body language, Gestures, and  Stance. | **1. Characterisation** | Facial Expressions, Posture, Body language, Gestures, and  Stance. | **1. Vocal skills** | Articulation, volume, tone, pitch |
| **2. Audience**  **Participation** | Speaking to the audience, involving the audience, call and response. |
| **2. Ensemble** | Working as a group | **2. Melodramatic** | Exaggerated movements and voice |
| **3. Movement** | Travelling across the space |
| **3. Slapstick** | Over exaggerated silly humour. |
| **3. Mannerism** | An action specific to character |
| **4. Improvisation** | Acting on the spot without preparation. | **1. Vocal skills** | Articulation, volume, tone, pitch | **4.Characterisation** | Facial Expressions, Posture, Body language, Gestures, and Stance. |
| **http://www.nationaltheatre.org.uk/backstage/comme dia-dellarte** | | **http://www.youtube.com/watch?v=xAf-6JDw1eU** | | **http://www.youtube.com/watch?v=adb3Sfo\_\_nE** | |

# SHAKESPEARE Year 7 Summer Term

***“…and though she be but little, she is fierce”*** Shakespeare

## Category 1: Drama Techniques

**Freeze Frame/ Still image** A frozen image that tells a story.

**Thought Tracking** Internal thought of a character said aloud.

**Hot Seating** Asking questions to explore

character.

**Teacher in Role** Teacher involved in a role play.

**Guided Fantasy** The use of imagination to visualize a journey.

**Swing Debate** Arguments for and against.

**Choral Verse** Speaking in a group **Choral Movement** Moving as a group.

**Soundscape** Layering a variety of sounds to create an atmosphere.

**Tableaux** A series of images brought together by movement.

**Whoosh** Performance format to explore

characters

**Shakespeare Information**:

|  |  |
| --- | --- |
| **Category 3: Skills** | |
| **Physical Acting Skills** | **Vocal Skills** |
| Facial Expressions (Face)  Posture (Shoulders)  Body Language (Emotion)  Gestures (Hands)  Stance (Legs)  Movement (Walk) | Tone (Emotion)  Volume (Loud)  Pitch (High or Low)  Accent (Location)  Pace (Speed |

## Category 2: Style

**Comedy** Always has a good ending

**Tragedy** Usually about death, relationships and passion.

**Trap Door** In the floor of the stage to allow actors to disappear.

|  |
| --- |
| **Category 4: Stage Directions** |
| Upstage  Right  Upstage  Left  Downstage  Centre  Downstage  Right  Downstage  Left  Centre  Stage  Centre  stage  Right  Centre  Stage  Left  Upstage  Centre  AUDIENCE |

**Backstage** An area where actors would be hidden.

**Chorus** Group of performers

**Ensemble** Group/choral work

**Proxemics** Space to show relationships

**Levels** Heights to show status or power **Costumes** Clothing to represent character.

**Script** A written text to be physically performed.

**William Shakespeare** (baptised 26 April 1564 – 23 April 1616)was an English poet, playwright and actor, widely regarded as the greatest writer in the English language and the world's greatest dramatist. He is often called England's [national poet.](https://en.wikipedia.org/wiki/List_of_national_poets)

Shakespeare was born and raised in [Stratford-upon-Avon,](https://en.wikipedia.org/wiki/Stratford-upon-Avon) [Warwickshire.](https://en.wikipedia.org/wiki/Warwickshire) At the age of 18, he married [Anne Hathaway,](https://en.wikipedia.org/wiki/Anne_Hathaway_(wife_of_Shakespeare)) with whom he had three children: [Susanna](https://en.wikipedia.org/wiki/Susanna_Hall) and twins [Hamnet](https://en.wikipedia.org/wiki/Hamnet_Shakespeare) and [Judith.](https://en.wikipedia.org/wiki/Judith_Quiney) Sometime between 1585 and 1592, he began a successful career in London as an actor, writer, and part-owner of a [playing company](https://en.wikipedia.org/wiki/Playing_company) called the [Lord Chamberlain's Men.](https://en.wikipedia.org/wiki/Lord_Chamberlain%27s_Men)

His plays include, The Tempest, Macbeth, Hamlet and Romeo and Juliet.

# NATURALISM Year 8 Autumn Term

***‘The language of the body is the key that can unlock the soul’*** Konstantin Stanislavski 1863- 1938

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| |  |  |  |  |  | | --- | --- | --- | --- | --- | | **Category 1: Skills** | |  | **Category 2: Rehearsal Techniques** | | | **Volume** | How loud or quiet you speak | **Emotional memory** | An actor recalls own experiences of a physical, mental or emotional time and uses this in character | | **Tone** | Matching mood or emotion | | **Pace** | How fast or slow you speak | **Circle of**  **Attention** | The more focused the actor is on the stage, the more focused the audience are on the play | | **Pitch** | How high or low you speak | | **Body Language** | How you use your body to show something | **Improvisation** | Created spontaneously or without preparation | | **Gestures** | How you use your hands to communicate | **Magic if / imagination** | Think about what you would do if you were in the characters situation | | **Facial Expressions** | How you use your face to communicate an emotion | **Given circumstance** | What, Who, When, Where, How and why of the character | | **Super Objective** | What are you trying to show about the character? What’s their objective | | **Stage directions** | Where on the stage you are positioned | | **Relaxation** | Used to remove tension and relax muscles, in preparation for acting | | **Movement** | Using the whole stage | |  | | | |  |  | | --- | --- | |  | **Category 3: Staging** | | **1.Lighting** | The use of lights to create a particular atmosphere | | **2.Sound** | Adding sound or music to create an effect | | **3.Costume** | What the character would wear | | **4.Props** | Items used within the performance | | **5.Set** | Backdrops and items to create an atmosphere | | **6.4th Wall** | A naturistic production will be solid, three dimensional, and most often in a proscenium theatre that enhances the sense of that fourth wall, creating the illusion of real life being played out. | |
|  |
| |  | | --- | | **Category 4: NATURALISTIC ACTING**  Konstantin Stanislavski is one of the greatest and most influential of modern theatre practitioners. The main thing to remember is that he takes the approach that the actors should really **inhabit** the role that they are playing. So the actor shouldn’t only know what lines he needs to say and the motivation for those lines, but also every detail of that character’s life offstage as well as onstage. In this way we can establish Stanislavski as a director and practitioner whose productions are naturalistic. Lee Strasberg was inspired by Stanislavski to develop his Method acting techniques!  **STANISLAVSKI Fact- Many actors use his Naturalistic techniques when preparing for film roles, for example: Angelina Jolie,**  **Scarlett Johansson and Steve Buscemi** | |

# EPIC THEATRE Year 8 Spring Term

***‘Show the character; don’t be the character’*** BERTOLT BRECHT 1898- 1956

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| |  |  | | --- | --- | | **Category 1: Skills** | | | **Articulation** | How you pronounce your words | | **Tone** | Matching mood or emotion | | **Stance** | How you stand in role as a character | | **Posture** | The position of a person's body when standing or sitting | | **Body Language** | How you use your body to communicate feelings | | **Gestures** | How you use your hands to communicate | | **Facial Expressions** | How you use your face to communicate an emotion | | **Mannerisms** | A character trait, repeated action | | |  |  | | --- | --- | | **Category 2: Rehearsal Techniques** | | | **Educate** | A message within the play that comments upon society | | **V Effect** | Distance the audience from the characters so they can see what is happening; they can think | | **Gest** | An attitude to convey an emotion expressed in words | | **Direct**  **Address** | Speaking directly to the audience breaks the fourth wall and destroys any illusion of reality. | | **Montage** | The juxtaposition of ideas, images, scenes back to back to provoke thought | | **Spass (FUN)** | Brecht introduced songs and comical elements into his plays | | **Slow motion** | Actors move around the stage at a reduced speed- to highlight key moments | | |  |  | | --- | --- | |  | **Category 3: Staging** | | **1.Lighting** | The use of lights to create a particular atmosphere | | **2.Sound** | Adding sound or music to create an effect | | **3.Costume** | What the character would wear | | **4.Props** | Items used within the performance | | **5.Set** | Backdrops and items to create an atmosphere | | **6.4th Wall** | A naturistic production will be solid, three dimensional, and most often in a proscenium theatre that enhances the sense of that fourth wall, creating the illusion of real life being played out. | | **7. Placards** | A **placard** is a sign or additional piece of written information presented onstage. Using placards might be as simple as holding up a card or banner. | |

**Category 4: EPIC THEATRE**

Bertolt Brecht was a **theatre practitioner**. Modern theatre owes a lot to his methods. When naturalistic theatre was at its height and acted as a mirror to what was happening in society, he decided to use it as a force for change. He wanted to make his audience think and famously said that theatre audiences at that time “hang up their brains with their hats in the cloakroom”.

He wanted his audiences to remain objective and distant from emotional involvement so that they could make considered and rational judgements about any social comment or issues in his work. To do this he used a range of theatrical devices or techniques so that the audience were reminded throughout that they were watching theatre; a presentation of life, **not** real life itself. His kind of theatre was called **Epic theatre**. He called the act of distancing the audience from emotional involvement the **verfremdungseffekt** or **V Effect**

# PHYSICAL THEATRE Year 8 Summer Term

*‘****We began with little more than a fierce work ethic and a desire to do it differently.’*** Frantic Assembly

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| |  |  |  |  |  | | --- | --- | --- | --- | --- | | **Category 1: Skills** | |  | **Category 2: Rehearsal Skills** | | | **Balance** | An even distribution of weight enabling the performer to stay stable. | **Unison/**  **Choral Movement** | When actors move at the same time to create a bigger effect. | | **Exaggeration** | To make movements bigger and ‘over the top’. | | **Stamina** | The ability to sustain prolonged physical or mental effort. | | **Contact** | Eye contact to either look at each other or physically touch. | | **Pace** | How fast or slow you move. | | **Spatial awareness** | Being aware of what’s around you whether its actor or set. | **Lift Work** | To direct or carry from a lower to a higher position; raise: lift one's eyes; lifted the suitcase. | | **Body Language** | How you use your body to communicate an emotion . | | **Repetition** | To repeat move again and again to create emphasis. | | **Gestures** | How you use your hands to communicate. | | **Canon, ripple** | To use the same movement and have another actor copy, (Domino) | | **Facial Expressions** | How you use your face to communicate an emotion. | | **Symbolism** | A symbol implies a greater meaning than the literal suggestion. Symbolism in the theatre can be achieved via characters, colour, movement, costume and props. | | **Stage directions** | Where on the stage you are positioned. | | **Movement** | Travelling creatively around the space or changing position. | |  | | | |  |  | | --- | --- | | **Category 3: Practitioners** | | | **1.Steven Burkoff** | Extreme physicality | | **2.Frantic Assembly** | Devising process | | **3.Jacques Lecoq** | Mime | | **4.DV8** | Social, Political messages | |
|  |
| |  | | --- | | **Category 4: Physical Theatre**  Physical Theatre is **genre** of theatrical performance that encompasses storytelling primarily through **physical movement**. Although several performance theatre disciplines are often described as "physical theatre," the genre's characteristic aspect is a reliance on the performers' **physical motion rather than, or combined with, text to convey storytelling**. Performers can communicate through various body gestures (including using the body to **portray emotions** or **objects**. | |

## Category 1 – Performance Skills

**Emphasis** Exaggerating one movement more

than the rest, bigger and louder

**Projection** Making movements and voice louder

and clearer

**Focus** Concentration – on task.

Using eye contact to show emotion

**Accurate** Portray a piece with accuracy of **interpretation** context, style and theme.

**Use of space** Using all of the space in performance area

**Musicality** Being sensitive to music

**Facial expression** Using your face to portray an emotion

**Timing** Judgment of when something should

be done

**Body Language** Using your body to communicate an emotion

**Category 4: Devising Keywords**

# KEY TERMINOLOGY Year 9

## Category 2: Acting Skills

**Spatial Awareness** Being aware of what and who is in the space.

**Characterisation** Creating an other person through body and voice.

**Posture** Using your shoulders to portray a character **Gesture** Using hands to communicate

**Stance** The way to stand to portray a

character/power

**Movement** Travelling from one place to another

creatively

**Physical Contact** Connecting with another through the body

**Pitch** How high or Low – could show age of

character

**Tone** Using your voice to portray an emotion

**Pace** Speed to speak or move

**Volume** How loud of quiet

**Accent** Your pronunciation of words to suggest a

location

**Stamina** Sustaining energy for a period of time

**Proxemics** Using space to show relationships

**Levels** Using heights to character or power

## Category 3 – Dance Skills

**Actions** Jumps, Rolls,

**Posture** Rolling your shoulders back

**Balance** Remaining stable throughout the body

**Alignment** The relationship of lines within the body

**Coordination** Reflection of one body part in the whole body.

**Flexibility** The range of movement in a joint or muscle.

**Strength** The force you can create or hold in a movement

**Stamina** Sustaining energy for a period of time

**Extension** Stretching and tensing a limb to the end.

**Spatial awareness** Being aware of what and who is in the space.

**Contraction** Where a body part becomes smaller.

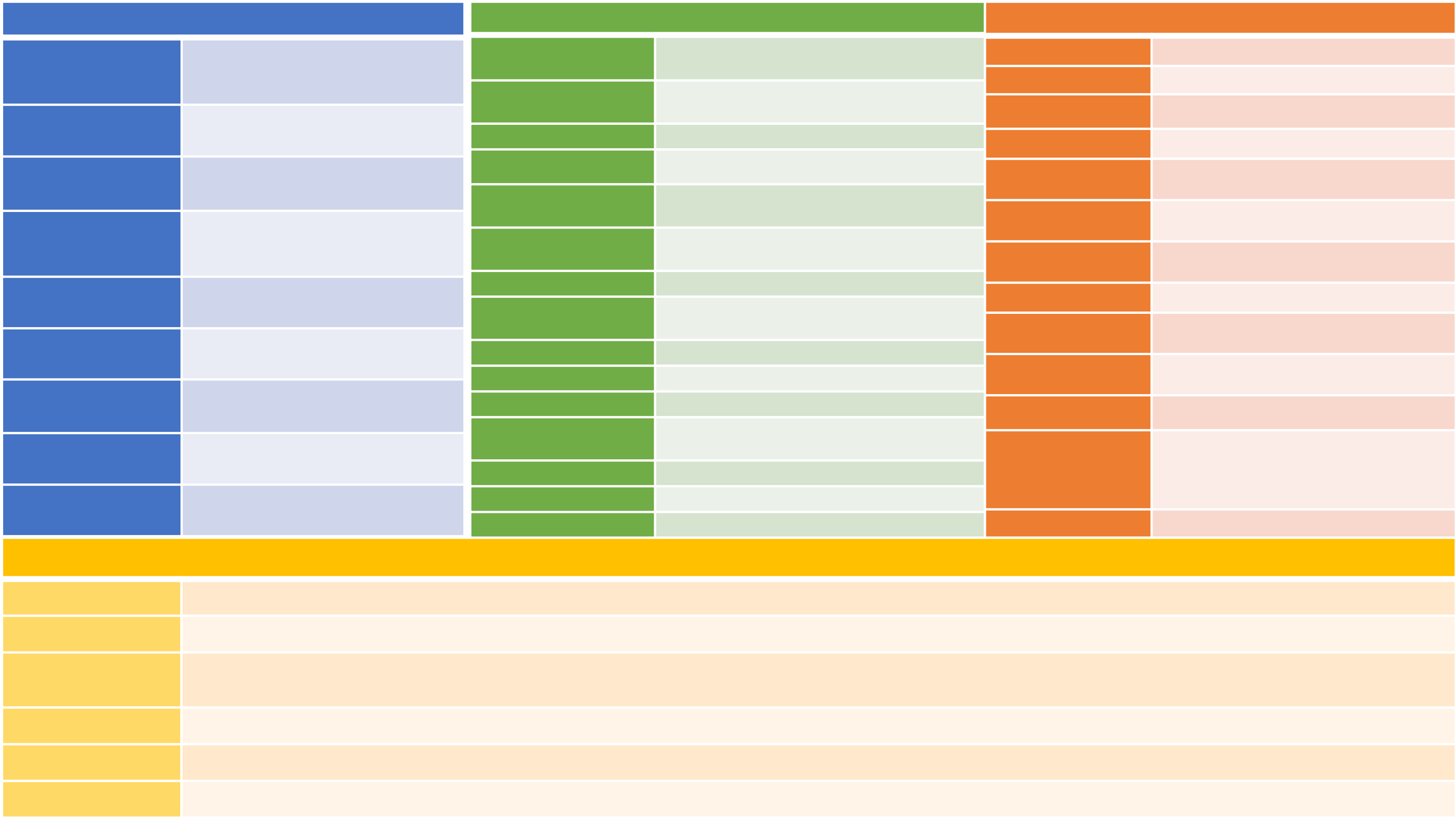
**Reproduce** Learning choreography as it is taught.

### movement accurately

**Isolation** Moving a single body part on its own

Stimulus Starting point for a performance. This could be a script, poem, image, object, theme, or keyword.

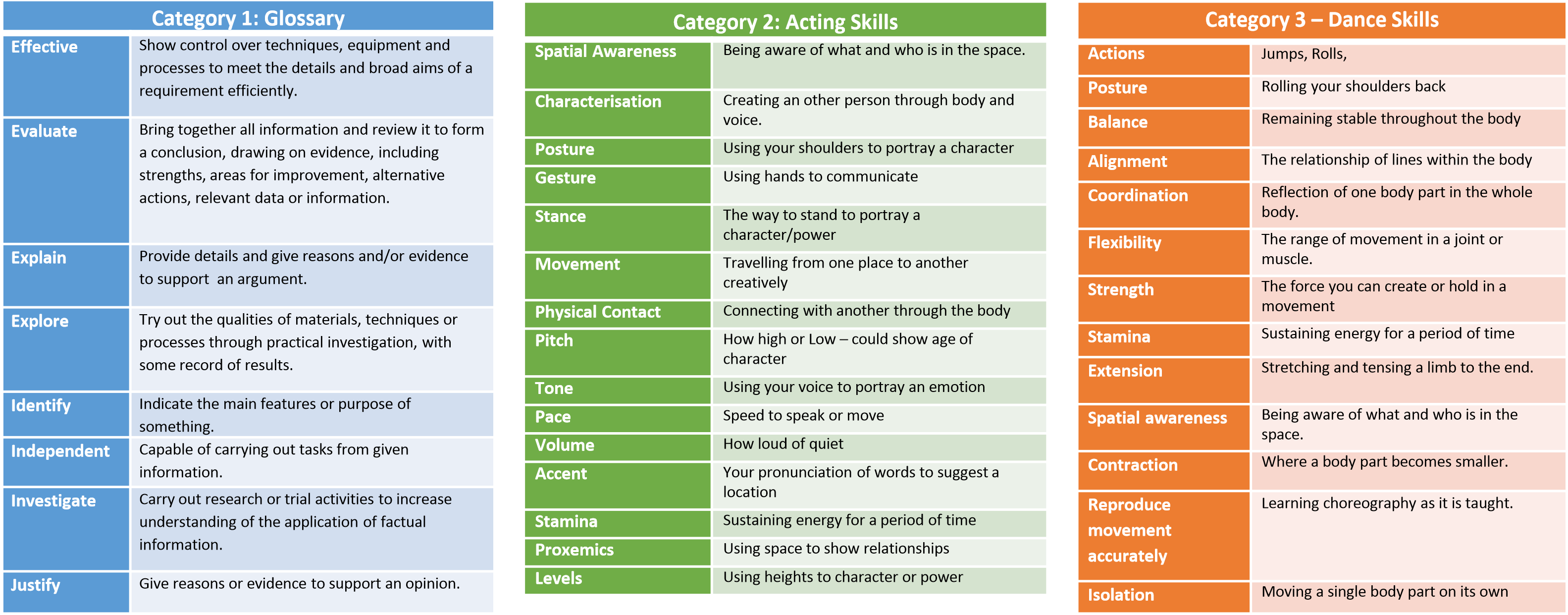
Motivation Motivation is the reason for people's actions, desires and needs.

Scripts Starting point for the development of new ideas as the groundwork or story is already there for you to build on. There’s a plot, established characters, relationships and themes running throughout the play.

Movement An act of moving- to go to a specified direction or manner, change of position Themes The subject of a talk, piece of a writing, exhibition, play.

Environment Site-specific theatre is any type of theatrical production designed to be performed at a unique, specially adapted location other than a standard theatre.

# REPETOIRE Year 9



|  |  |
| --- | --- |
| **Keywords** |  |
| **1. Acting styles & Genres** | Epic, Melodrama, Naturalism, Symbolism, Theatre of Cruelty, Verbatim. |
| **2. Creative intentions** | Theme, issue, response to stimulus, style/genre, contextual influences, collaboration with other practitioners, influences by other practitioners. |
| **3. Purpose of performance** | To educate, to inform, to entertain, to provoke, to challenge viewpoints, to raise awareness, to celebrate. |
| **4.Performance roles** | Actor, Dancer, Singer |
| **5.Non performance roles** | Choreographer, Director, Writer, Designer, Costume, Props |
| **6.Responsibilities** | Rehearsing, performing, devising, choreographing, directing, writing, managing self. |
| **7.Processes** | Responding to stimulus to generate ideas, exploring & developing ideas, discussion with performers, setting tasks, sharing ideas, teaching material, organising and running rehearsals. |

**PERFORMANCE**

# Year 9

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| |  |  | | --- | --- | |  | **Category 1 – IDEAS** | | **1. Antagonist** | A person or a situation that opposes another character’s goals or desires | | **2. Blocking** | The planning and working out of the movements of actors on stage. | | **3. Conflict** | Opposition of persons or forces giving rise to dramatic action. | | **4. Crisis** | A decisive point in the plot of a play on which the outcome of the remaining action depends | | **5. Character** | A personality or role an actor/actress re-creates. | | **6. Devising** | Creating drama from a stimuli | | **7. Dialogue** | The conversation between actors on stage. | | **8. Soliloquy** | Speech delivered by a character who is alone on the stage; utters thoughts aloud, a way to inform the audience of his/her motivations and state of mind. | | **9. Epilogue** | A summary speech delivered at the end of a play that explains or comments on the action | | **10. Interpretation** | How the director or actor portrays the script | | **11. Levels** | Gives status/ Power to an actor ie; A king would also sit higher than a servant | | **12. Scene** | The section/s of the play | | **13. Protagonist** | The main character or hero | | **14. Cue** | A signal, either verbal or physical, that indicates something else, such as a line of dialogue or an entrance, is to happen. A cue is also used by stage or tech crews. | | **15. Prologue** | A speech which introduces the play | | **16. Plot** | The events of the play (the storyline) | | **17. Climax** | The point of greatest dramatic tension or transition in a theatrical work. | | **18. Adlib** | To improvise lines that are not part of the written script; also refers to the improvised line | | |  |  | | --- | --- | |  | **Category 2 – EVALUATION** | | **Idea:** | The concept and style of performance, your selection of target audience, how the ideas meet the requirements of the brief, the resources needed  (during development and performance), for the exploration and development of ideas, your contribution to the exploration and development of ideas and how the work of practitioners has influenced your ideas. | | **Skills:** | Your role in the group, the skills and techniques you selected, how your skills meet the requirements of the brief, how you developed your skills and techniques, your individual contribution to the rehearsal/development process, how the work of practitioners has influenced your development of skills and techniques. | | **Evaluation:** | How the outcome met the requirements of the brief, the development process as an individual and as a group, the performance/design outcome, the key strengths of your work, areas for further development. | |
| |  |  | | --- | --- | |  | **Category 3 – Choreography Techniques** | | **Canon** | Like a Canon on a boat, one dancer begins routine, at a certain point the 2nd dancer begins routine from the beginning and so on. | | **Unison** | In time, In sync – all dancers as one | | **Levels** | Completing choreography at different levels | | **Accumulation** | One dancer begins and in turn the rest join in | | **Dynamics** | Changing the speed and the fluidity in a movement | |