



KS4 Drama Knowledge Organiser – Component 1 Devising

Key words		What is a stimulus?
Abstract Blocking Catharsis Character Chorus Climax Comedy Contrast Development Dynamic Ensemble Epic Theatre Exposition Farce Flashback Form Forum theatre Fourth wall Genre Irony Melodrama Mood Monologue Naturalism	Parody Plot Realism Resolution Role Satire Scene Setting Staging Style Stock characters Stimulus Storyline Structure Suspense Tempo Tension Theatre maker Theatre of Cruelty Theatre of the Oppressed Tragedy Turning point	<p>A stimulus is a starting point to generate ideas. It may be a picture, song, poem, short story, object, or even just a word! It is meant to be explored, discussed and used to create an original piece of drama. The final piece of drama does NOT need to resemble any starting stimulus – the stimulus is simply the starting point in order to generate ideas to explore.</p> 
		<p>Portfolio questions:</p> <ul style="list-style-type: none"> ○ What was your initial response to the stimuli and what were the intentions of the piece? ○ What work did your group do in order to explore the stimuli and start to create ideas for performance? ○ What were some of the significant moments during the development process and when rehearsing and refining your work? ○ How did you consider genre, structure, character, form, style, and language throughout the process? ○ How effective was your contribution to the final performance? ○ Were you successful in what you set out to achieve? <p style="text-align: center;">(Make sure you keep your notebook up to date! Spend a few minutes each lesson)</p> 
		<p>Assessment Objectives – In this component, you will be assessed on your ability to...</p> <p>AO1 – Create and develop ideas to communicate meaning for theatrical performance. AO2 – Apply theatrical skills to realise artistic intentions in live performance. AO4 – Analyse and evaluate your own work and the work of others.</p> 

Explorative Strategies for devising – Which of these could you use in your devising to create your scenes?

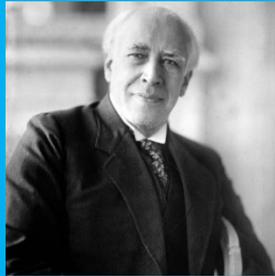
Still image/Tableau Thought track Hot seating Flashbacks/Flashforwards Cross-cutting Marking the moment
 Soundscape/Sound collage Narration Conscious alley Role on the Wall Mirroring Chair duet Forum theatre



If you are doing **LIGHTING** for this component, ask your teacher for a lighting sheet

Practitioners – Which ones will you be most influenced by?

Constantin Stanislavski
1863 - 1938



'The actor must use his imagination to be able to answer all questions (when, where, why, how).'

Believed that the audience should emotionally connect with the characters.

Actors should use their own experience to make their characters as believable as possible.

Terminology and techniques:

- The fourth wall
- Emotional memory
- The magic 'if'
- Sense memory
- Objectives
- Given circumstances
- Subtext
- Method of physical actions

Naturalism

Bertolt Brecht
1898 - 1956



'Art is not a mirror to reflect reality, but a hammer with which to shape it.'

Believed that theatre should be used to spread a message and comment on society.

The audience should always be aware they are watching a play and constantly questioning what they see.

Terminology and techniques:

- Breaking the fourth wall
- Alienation (Verfremdungseffekt)
- Gestus
- Use of placards
- Narration
- Multi-role
- Minimal set/costume/props
- Masks

Epic theatre

Augusto Boal
1931 - 2009



'The theatre is a weapon, and it is the people who should wield it.'

Believed that theatre gave people the ability to take control and make changes.

Well known for Forum Theatre, in which the audience can stop a piece of drama and step in to change the outcome.

Terminology and techniques:

- Forum theatre
- Improvisation
- Public theatre
- Audience participation
- 'Spect-actor'
- Exploring social issues

Theatre of the Oppressed

Jacques Lecoq
1921 - 1999



'The body knows things about which the mind is ignorant.'

Believed theatre was about using the body to tell stories.

Focus on physical theatre, movement and mime.

Movement generates the emotion (muscle memory)

Levels:

1. Catatonic (jellyfish)
2. Relaxed (Californian)
3. Neutral (no story)
4. Curious/alert (Mr Bean)
5. Reactive/Suspense (melodrama)
6. Passionate (opera)
7. Tragic (petrified)

Seven levels of Tension

Frantic Assembly
1994 - Present

FRANTIC ASSEMBLY

'We began with little more than a fierce work ethic and a desire to do something different and to do it differently.'

World-renowned theatre company who use physical theatre to devise performance.

Wanted to create non-realistic pieces of theatre through the use of movement and music.

Terminology and techniques:

- Chair duet
- Hymn hands
- Lifts
- Walk the grid
- Mirroring
- Round-By-Through

Physical theatre

