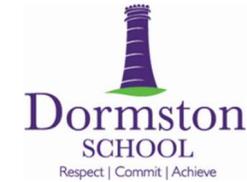




'Friendships' Knowledge Organiser



Y7 – Devising - Autumn

AUDIENCE AWARENESS This means, being aware of where your audience is positioned and making sure your drama is presented towards them so they can appreciate it. Often, we encourage actors to face the audience (although sometimes it can be effective to decide to have your back to the audience). It can also be useful to think of the **80/20 rule**: imagine you're standing in the middle of a circle, straighten your arms and move them behind you until you can only just see your fingertips in your peripheral vision. **80% of the circle – in front of your body between your hands – is visible to the audience, whilst 20% of the circle is behind you and cannot be seen.**

This term is a basic introduction to drama skills. You will be introduced to many of the skills that you will use throughout drama lessons in Year 7, 8 and 9, and perhaps beyond to GCSE. The aim of the first term is to make you familiar with these skills and how to use them when working collaboratively with others, leading to performances of your work.

NATURALISTIC THEATRE

Russian practitioner, Konstantin Stanislavski's ideas are very influential. He believed in naturalistic performances that were as realistic as possible, and invented techniques that you can use.



He takes the approach that the actors should really become 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.

We specifically look at **objectives**: what the character wants to achieve.

DRAMA STRATEGIES

Still image: This is a frozen picture which communicates meaning. It's sometimes called a **freeze frame** or **tableau**. It can provide insight into character relationships with a clear focus upon use of space, levels, body language and facial expression.

Thought-tracking: A thought-track is when a character steps out of a scene to address the audience about how they're feeling. Sharing thoughts in this way provides deeper insight into the character for an audience.

Cross-cutting: Cross-cutting is a device to move between two or more scenes staged in the space at the same time. It's important that the audience know which part of the action they should follow so one part of the action remains in still image while another scene is played out, directing the audience's focus.

Narration: Narrating is adding a spoken commentary for the audience about the action onstage. A narrator is like a storyteller informing the audience about the plot.

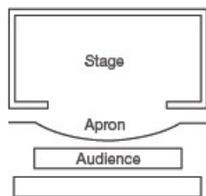
PHYSICAL THEATRE

Physical theatre shows that you don't have to use words to express ideas. It uses techniques such as movement, mime, gesture and dance and can be used to explore complex social and cultural issues.

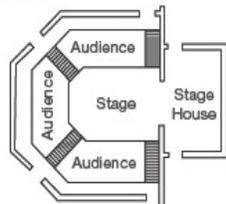


Four types of stage

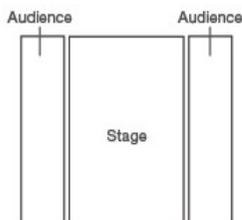
Proscenium arch



Thrust



Traverse



In the round

