

<b>Devising Log Knowledge Organiser</b>		
<p><b><u>Section 1 – Response to stimulus (20 marks)</u></b></p> <ul style="list-style-type: none"> <li>• Start by describing the stimulus you were given/ chosen.</li> <li>• What was your first response to the stimulus?</li> <li>• What were the different ideas, themes and settings you considered and how and why you reached your final decision. What did you discuss as a group?</li> <li>• What YOU discovered from your research. Where did you collect your research from?</li> <li>• What YOUR own dramatic aims and intentions are – what do you want to achieve with your character?</li> <li>• What are the overall aims and objectives of the piece – what message would you like to convey?</li> <li>• What style did you choose to present your drama in and why?</li> </ul>	<p><b><u>Section 2 – Development and Collaboration (20 marks)</u></b></p> <ul style="list-style-type: none"> <li>• How did you develop and refine your ideas and those of the others in your group?</li> <li>• How did you develop your piece in rehearsals?</li> <li>• How did you structure your rehearsals? Did you have natural leaders? Did you have different responsibilities?</li> <li>• How did you develop and refine your own theatrical skills during the devising process?</li> <li>• What problems did you encounter during rehearsals and how did you overcome them?</li> <li>• What drama conventions (techniques) did you decide to use and why?</li> <li>• What structure did you decide for your drama and why?</li> <li>• How did you give and receive feedback throughout?</li> <li>• How did you respond to feedback throughout the process?</li> <li>• How you used your refined theatrical skills in the final performance.</li> </ul>	<p><b><u>Section 3 – Analysis and Evaluation (20 marks)</u></b></p> <ul style="list-style-type: none"> <li>• How far did you develop your theatrical skills?</li> <li>• What benefits did you bring to the group and in what way did you help to shape the final piece?</li> <li>• What was the overall impact you personally had on the devising, rehearsals and performance of your drama?</li> <li>• Which areas of devising did not go as well as you would have hoped or could have been developed further?</li> <li>• What did you hope to achieve from your performance? Were you successful? How do you think you achieved this? If you weren't successful why not? What would you change?</li> <li>• Choose an aspect of your contribution to the final piece to write about in more detail – what you did, what was successful about it and what could have been improved?</li> <li>• What feedback did you get from the audience about your work? Did they understand your work? Would you change anything they suggested?</li> </ul>
<p><b><u>Checking your devising log</u></b></p> <p>Have you written three sections with the appropriate headings?          Are the sections roughly the same length?          Have you stayed within the final word count length? (2500 words)          Have you provided evidence of research?          Have you stated your dramatic aims and intentions?          Have you shown how you developed and refined ideas?          Have you explained how you helped the group?          Have you shown how you responded to feedback?          Have you demonstrated that you developed your theatrical skills?          Have you explained how you positively shaped the final piece?          Have you used correct theatrical terminology to explain your thoughts?          Have you given specific examples to back up your points?          Have you analysed and evaluated your work?</p>		
<p><b><u>Challenge</u></b></p> <p>In order to succeed at a high level, you need to provide precise details and an impressive amount of creativity. Check your work to make sure your creative journey is clear and that you have backed it up with specific details.</p>		

**GCSE DRAMA- TERM ONE- KNOWLEDGE ORGANISER**

**KEY VOCABULARY**

**Intentions** – This is your aim or plan.

**Stimulus** – A resource used to start a creative process.

**Constructive** – Something that is useful and intended to improve.

**Analyse** – Looking at something in detail.

**Blocking** – When you dismiss the ideas of others preventing the work from progressing.

**Theatrical skill** – The level at which you develop and perform your character.

**Range of skill** – Using a number of different techniques and skills appropriate to your ideas.

**Contribution** – The impact you have during the devising and rehearsal process making sure it is positive.

**Inventiveness** – Including original ideas and structure in your drama.

**Artistic intention** – What you, as an actor want to achieve with your work, what you want the audience to understand.

**PROGRESS CHECK**

Have you **highly developed** your use of theatrical skill?

Are you demonstrating an **extensive** range of skills?




Have you shown **outstanding** contribution to the overall effectiveness of your piece?



Is your work **highly inventive** throughout?



Are you **highly successful** in realising your individual artistic intentions?

The success of your group depends on each individual

**Always Remember**

Keep reflecting on how you are working as a group and make sure everyone contributes  Stay positive! This is a vital part of being a successful group  Don't block the process by being unwilling to listen or try out the ideas of others. Be a leader not a boss! 

Don't forget to keep notes throughout the process, any diagrams or comments as you will need these for your devising log  Research as much as you can on your chosen theme. This will help with the devising process  Never think your work is done! The more you rehearse the better the outcome

 Only include techniques that are going to improve your work and help the audience understand your intentions  Hot seating is a fantastic way of developing your character. Sit in role and get the members of your group to ask you questions and you have to answer them as your character

**DEVISING TECHNIQUES**

<i>Still Images</i>	<i>Exposition</i>	<i>Sound scape</i>	<i>Split Screens</i>
<i>Spoken Thoughts</i>	<i>Essence Machines</i>	<i>Choral Speaking</i>	<i>Cross Cutting</i>
<i>Narration</i>	<i>System of movements</i>	<i>Proxemics</i>	<i>Flashbacks</i>
<i>Mime</i>	<i>Physical Theatre</i>	<i>Chair Duets</i>	<i>Slow Motion Movement</i>
			<i>Mask Work</i>

TYPES OF STIMULUS	CONSIDERATIONS	AUDIENCE & PURPOSE	PERFORMANCE SPACE
Themes	Target audience	To educate	End on
Props	Structure of work	To inform	In the round
Time and place	Style and genre	To entertain	Thrust
Issues	Creative intentions	To celebrate	Traverse
Historical events	Timing	To challenge viewpoints, to provoke, to raise awareness	Promenade
Existing repertoire	Performance space		Proscenium Arch
<b>Contribution</b>	<b>Responding</b>	<b>Reliability</b>	<b>Supporting</b>
Be imaginative	Let everyone speak	Be punctual and prepared	Trust and support each other
Check your ideas meet the requirements	Discuss every idea suggested	Be committed & consistent	Be respectful & listen
		Be positive	

## GCSE Knowledge Organiser – Drama Techniques

**Explorative Techniques** – These are used during the rehearsal process and the devising of the drama to build on ideas and develop deeper characterisation.

**Naturalistic Techniques** – These are included when you want the audience to believe what you are presenting them with, when you want them to make connections with the action on stage or feel a particular way towards a character.

**Abstract Techniques** – These are structured into the work when you want to make a statement. Either a strong start to the piece or convey a strong message to the audience or to show the range of skills and disciplines, you as an actor, can display.

### Always Remember

You need to have a firm decision before you start the devising process of what the purpose of your drama is. This will always influence how you structure it and what techniques you use.

Experiment with techniques, don't just always use the same ones. The technique you pick might not necessarily be the right one at that point so always have as many ideas as you can.

Always make sure you have included the key features of each technique you use. This will ensure you have the most effective piece and shows your discipline as an actor.

Listen to the ideas and suggestions of others, they may be really great! Using techniques is all about trial and error and learning from experience.

The more techniques you use, the more you will remember. The more you remember the more you will use, which will lead to a better piece of drama!

## Key Techniques and Glossary

Explorative Techniques	Naturalistic Techniques	Abstract Techniques
<p><b>Conscience Alley</b> - Students form two lines that face each other. A character walks down the middle and the sides shout opposing opinions, ideas, thoughts etc </p>	<p><b>Hot Seating</b> – A character is questioned on their motivation, decisions, <u>behaviour</u> or background. The method is used to develop a role </p>	<p><b>Role on the wall</b> – This is a written document that explores the facts and feelings of a character throughout the piece </p>
<p><b>Forum Theatre</b> – The observers are encouraged to stop the action when they feel necessary and suggest different actions. The actors can also ask for help </p>	<p><b>Role Play</b> - The imitating of characters, <u>behaviour</u>, <u>locations</u> and situations that are different from yourself </p>	<p><b>Still Image</b> - This is a static picture that is used to represent people, objects, situations but also abstract concepts like emotions or atmospheres </p>
<p><b>Spoken Thoughts</b> - When the action freezes and a character <u>speaks</u> his/her <u>thoughts</u> aloud in order to add tension, provide information, or for some other purpose. </p>	<p><b>Narration</b> - The act or process of telling a story or describing what happens. This is usually directed at the audience and can fill gaps between events/scenes. </p>	<p><b>Slow Motion</b> - To move your body at a slow rate and maintain this slow pace for a <u>period of time</u>. </p>
<p><b>Marking the Moment</b> - A dramatic technique used to highlight a key moment in a scene or role play. This can be done in a number of different ways: for <u>example</u> through slow-motion, a freeze-frame, narration, thought-tracking or music. </p>	<p><b>Choral Speaking</b> - A group of actors narrating a poem or dramatic piece. This is often using various voice combinations and contrasts to bring out the <u>meaning</u>. </p>	
<p><b>Sound Scape</b> - A combination of sounds and/or words that try to create a location or environment by being performed with a variety of skills EG volume, repetition, pace. </p>	<p><b>Essence Machine</b> - Using simple repetitive sounds and movements that builds a picture of a location, <u>event</u> or situation. Each member of the group repeats one sound and one action three times. </p>	
<p><b>Physical Theatre</b> - Where you use your own body or group of bodies to physically create a prop. Focusing on using physical movement to tell a story. </p>	<p><b>System of Movement</b> - Each member of the group has a series of actions conveying a character or location. Each action is held for four seconds before the actor moves to another position on the stage. This is usually done in silence in time with music. </p>	
<p><b>Cross Cutting/ Split Screen</b> - Two or more scenes are present on the stage at the same time and are intercut to develop a story or characters. Whichever action is moving the others remain still. </p>	<p><b>Flashback/ Flash forward</b> - Is a short scene in the story, earlier or later than the main idea, that interrupts the normal chronological order of the story. </p>	
<p><b>Mime</b> - A technique where action, character and emotion are suggested, without words using only expression, <u>gesture</u> and movement. </p>	<p><b>Exposition</b> - Is performed in role as the character and is designed to give important information to the audience quickly. Usually a character's name, age and information on the plot, other characters, past <u>events</u> or a back story. </p>	
<p><b>Direct Address</b> - Where the actor in or out of character speaks directly to the audience to create irony, inform them of <u>off stage</u> action or involve them in the drama. </p>	<p><b>Chair Duets</b> – A choreographed number of movements put together to explore a theme, <u>story</u> or relationship. It must involve the chairs or be in <u>close proximity</u> throughout. </p>	



## Knowledge Organiser – Scripted Drama

### KEY VOCABULARY

**Pitch** – How high or low your voice is.

**Pace** – The speed at which you speak or move.

**Tone** – How you want to sound, usually an emotion or feeling.

**Emphasis** – Drawing attention to a word, phrase or movement by adjusting it.

**Interpretation** – Your end product based on how you understood the meaning.

**Intention** – This is what you aim to achieve.

**Established** – Something well thought out, planned and consistent.

**Demeanor** – The way your character behaves to convey feeling or emotion.

**Refine** – To improve something with minor changes.

**Dramatic aim** – Choices you make to communicate meaning or ideas.

**Impact** – A strong effect or influence.

### CHECK YOUR PROGRESS

I have demonstrated an **extensive range** of skills.

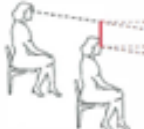


My skills are deployed **precisely** and in a **highly effective** way.



My personal interpretation is **entirely appropriate** to the play as a whole.



My personal interpretation is **highly sensitive** to the context.



I have **entirely achieved** my artistic intentions.

## Always Remember

The sightline is the view of the audience  You are always assessed as an individual  You get separate marks for each performance in your exam 

 You must learn all of your lines you cannot adlib.  To get a better understanding try to read the whole play not just the sections you perform

Split your character's aims up into the extract, smaller sections and even each line to achieve the best impact  Try improvising around your script to explore your character and the context of the scene  Experiment with a range of performance skills to create the most effective and appropriate character

Demonstrate internal and external energy throughout no matter how many times you have done it before  The examiner is a stranger and you will only get to perform once! 

### YOUR OBJECTIVES

- Remember all your lines.
- Remember all your movements.
- Understand the play from which the excerpts come.
  - Project and vary your voice.
- Stay in character even when you are not speaking.
  - Listen and react to others.
  - Be confident about what comes next.
- Maintain your focus and energy throughout your performance.
  - Establish your character by the way you speak and move.
- Create the world of the play through your use of the performance space.
  - Achieve your artistic intentions for the role.

### KEY QUESTIONS

- Where do your extracts fit in the play as a whole?
- What is the purpose of your character?
- How will you create the setting?
- Are your props and costume essential and appropriate?
- What effect are you creating for your audience?
- How far removed is your character from yourself?
- Have you experimented with your vocal, facial and physical expression?
- Are your character's reactions accurate?
- Are you making the most of your staging?
- Are you supporting your fellow performers?
- Have you thought about drama techniques?

### SKILLS TO CONSIDER

<i>Pitch</i>	<i>Pace</i>	<i>Emphasis</i>	<i>Tone</i>	<i>Volume</i>	<i>Pause</i>
<i>Accent</i>	<i>Facial Expressions</i>	<i>Posture</i>	<i>Gait</i>		
<i>Mannerisms</i>	<i>Eye Contact/ Withdrawal</i>	<i>Movement</i>			
<i>Proxemics</i>	<i>Actions/ Gestures</i>	<i>Direct Address</i>			
<i>Status</i>	<i>Setting the Scene</i>	<i>Open/ Closed Expression</i>			