

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.

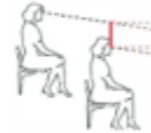
My personal interpretation is **entirely appropriate** to the **play as a whole**.

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

Use your creativity but remember to remain appropriate to the context

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>			

Knowledge Organiser - GCSE – Theatre stages, roles & responsibilities

STAGES & KEY VOCABULARY



A Proscenium Arch stage is a very traditional stage usually with an ornate archway that frames the stage. All of the audience sit on one side.



A Traverse theatre is also known as the 'catwalk' because the audience sit on two sides with all the action taking place down the middle.



An End On stage is the most commonly used. All the audience sit on one side with either a raised or flat stage.



A Thrust stage has the audience sat on three sides of the performing space making it feel like the audience are part of the action.



An In The Round theatre is where the audience sit all around the stage. There is either two or four entrances and exits and these are through the seating on opposite sides of the stage.



A Promenade theatre has no set stage and the audience follow the actors around as they perform in open spaces.

KEY QUESTIONS

Can you name and recognise the six different types of stage?
 Could you identify the different areas on the stage?

ALWAYS REMEMBER



The fly space is above the stage



The apron is at the front of the stage and it usually sticks out in front of the curtains



The wing space is at the sides of the stage



A box set has three complete sides of the stage



A site specific performance is not in a theatre but a chosen location



The fourth wall is an imaginary wall between the actors and the audience

Your questions will all be multiple choice so always read the options carefully before you make a decision



ROLES, RESPONSIBILITIES & KEY VOCABULARY



PLAYWRIGHT

Writing the script of the play, including the dialogue and stage directions. This is done **before** rehearsals start



UNDERSTUDY

Learning a part, including lines and movements, so they are able to take over a role for someone if needed when there is a planned or expected absence. This is done **during** rehearsals



SET DESIGNER

Designing the set of the play and the set dressing (objects placed on the stage). Providing sketches and other design materials before overseeing the creation of the set. This is **done** before rehearsals



PERFORMER

Appearing in a production, for example by acting, dancing or singing. Creating a performance or assuming a role on stage in front of an audience



SOUND DESIGNER

Designing the sound required for the performance, which may include music and sound effects. Considering if amplification, such as the use of microphones, is needed, and creating a sound plot. This is done **before** rehearsals and a plot sheet is created **during**



STAGE MANAGER

Running the backstage elements of the play and supervising the backstage crew. Organising the rehearsal schedule and keeping lists of props and other technical needs. Creating a prompt book and calling the cues for the performance. This is done **during** rehearsals



PUPPET DESIGNER

Designing the puppets for a production, taking into account the style of puppets and how they will be operated. This is done **before** rehearsals



LIGHTING DESIGNER

Designing the lighting states and effects that will be used in a performance. Understanding the technical capabilities of the theatre and creating a lighting plot. This is done **before** rehearsals with a plot sheet created **during**



COSTUME DESIGNER

Designing what the actors wear on stage. Making sure that costumes are appropriate for the style and period of the piece. Ensuring the costumes fit the actors. Design done **before** rehearsals, fitting done **during**



DIRECTOR

Overseeing the creative aspects of the production. Developing a 'concept' or central unifying idea for the production. Liaising with designers, rehearsing the actors and ensuring that all technical elements of the play are ready. Giving 'notes' to the actors to help improve their performances and agreeing the blocking (or movements) of the actors. Responsibilities **before** and **during** rehearsals



TECHNICIAN

Operating the technical equipment, such as the lighting and sound boards, **during** the performance.



THEATRE MANAGER

Running the theatre building, including overseeing the Front of House staff (ushers) and the box office staff who sell tickets. This is **during** performance



Could you describe the different responsibilities each role has within the theatre and when they do their job?
 Could you give examples of advantages and disadvantages that come with each type of stage?

Knowledge Organiser – Live Performance Study

KEY VOCABULARY

- Analyse** – Examine something in detail.
- Evaluate** – Form an idea on something.
- Communication** – How ideas/ information is shared successfully.
- Plot** – The sequence of the main events.
- Genre** – The style of the drama.
- Context** – The previous circumstances that form the setting.
- Sub-text** – An underlying theme or message.
- Conventions** – The way the drama is put together.
- Configurations** – An arrangement of elements in a particular form.
- Exemplification** – To make something clear with an example.
- Traits** – The qualities of the character/person.

Always Remember



To get a better understanding try to watch the whole play not just the sections you will write about



You **CANNOT** write about Blood Brothers for this



Character **includes**: age, gender, status, relationships & attitudes

You will get 12 marks for describing your response to the performance and skills used

12

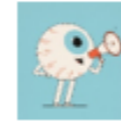
You will 20 marks for investigating how and why specific approaches were used

20

Decide between one or more actors in one or more scenes



Skills **includes**: voice, physicality, costumes, props, interaction, delivery of lines & use of space



You must focus on how meaning is communicated



Always consider how lighting, sound and set design influence the outcome

You must focus on the success of the production team



Always start your answer with an introduction detailing the name of the play, where and when it was performed.



PROCESS



WATCH

Repeatedly watch the performance



RESEARCH

Research the plot, characters, style, **genre** and context



UNDERSTAND

Understand how the performance is created and the effect on the audience

KEY TERMS

INTERPRET & COMMUNICATE

Conventions, use of space, stage configurations, relationship between performers and audience, set design, costume, lighting, sound, performers use of voice, performers use of physicality.



CHECK YOUR PROGRESS

- I have demonstrated **excellent** knowledge and understanding of how theatre is developed and performed.
- I have referred to an **extensive** range of skills that are **appropriate** to the question.
- I use **exact**, **well developed** and **supported** description throughout with **precise** detail.
- I demonstrate highly developed skills in identifying and investigating how successfully theatre makers communicate meaning.
- My response shows highly developed skills in assessing the merit of approaches.
- My response is critical and insightful.
- My points are fully explored and supported with thorough exemplification



BREAKDOWN

- Introduction** on the play – narrative, context, characters, when it was performed and where. General description of the style and presentation of the production.
- Describe in detail** the vocal and physical skills used by each actor (if chosen more than one) in each of the scenes (if chosen more than one).
- Analyse and evaluate** each of the above actors and scenes for their success in communicating their ideas and emotions to the audience.