

Rehearsal Techniques:

- **Observation** - watching other, usually professional, actors performing your role, either on film or as a live performance. **OR** Watching real people who are similar to your character.
- **Research** - finding out more information about issues surrounding the character or about the time period in which they exist.
- **Role on the Wall** - a diagram used by actors to represent and explore the character they are playing. Around the outside you include information about the external facts about their life, on the inside of the diagram you include information about the character's personality, thoughts, feelings and emotions.
- **Analysing Subtext** - looking at the difference between what a character says and does and what they actually think and feel.
- **Hot-seating** - when an actor is questioned about their character's background, behaviour and motivation and they answer in role as that character would.
- **Off-text Improvisation** - taking the characters you already know and improvising scenes with them in unfamiliar places/scenarios, away from the existing scenes.
- **Role Swap** - swapping roles with another actor. Allows the actor to observe someone else perform their role, which may inspire new ideas as they gain a different perspective on how the role could be played.
- **Forum Theatre** - while acting out a scene, the group watching is encouraged to stop the performance when they think it necessary, to suggest a different action. At other times, the actors themselves can stop the action, and ask for help. Sometimes someone else can step in and take over a role - or even introduce a new one.
- **Emotion Memory** - an acting technique in which the actor summons up the memory of a particular emotional experience they have had and transfers those feelings to the character they are playing.
- **Voice Work** - experimenting with accent, pace, pitch, pause, volume, clarity, emphasis and tone to find a voice that is suitable for the character being played.
- **Movement Work** - experimenting with movement, gesture, facial expression and proxemics to find a way of moving that is suitable for the character being played.

Character Status:

The position or rank of a character when compared to others in a group/society. Your character might be **high status** or **low status** depending on how much **power** they have.



Year 10/11 Drama
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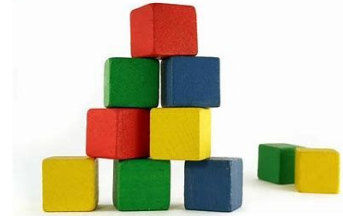
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Improvisation:

Creating and performing content 'on the spot' with no time to prepare. Use 'Yes, and . . .' to encourage creativity.

Structuring a Performance:

- **Sequencing** - the order of events/scenes - this can be varied to create interest.
- **Linear Narrative** - when a story is told in chronological order (the order that the events happened in).
- **Non-linear Narrative** - when a story is told out of chronological order (not in the order that the events happened).
- **Exposition** - the opening scene of a play in which the characters/situation/context are introduced.
- **Flashback** - moving the action backwards in time to explain or reveal something.
- **Flash Forward** - moving the action forwards in time to suggest or foreshadow something.
- **Foreshadowing** - a warning/indication/hint of a future event.
- **Dramatic Tension** - a feeling the story is building up towards something exciting or important happening.
- **Dramatic Irony** - when the audience of a play knows something that the characters on stage **do not** know.
- **Montage** - a series of short scenes put together to show the passing of time.
- **Juxtaposition** - when two things are placed side by side for comparison or contrast.
- **Subplot** - smaller stories that allow the audience to follow the journey of different characters and events within the plot.
- **Cliffhanger** - an ending that leaves the audience in suspense.
- **Cyclical Structure** - repeating the same events or patterns at the beginning and the end of a play/scene/act.



Style and Genre Key Words:

- **Style** - a distinctive appearance - the way something looks - in drama this is the way a performance is presented on stage, e.g. Epic Theatre, Physical Theatre, Melodrama.
- **Genre** - the type of story being told - this is decided by the playwright, e.g. tragedy, comedy.
- **Naturalism** - drama that presents events on stage **exactly as they would happen in real life** - e.g. in real time and in chronological order.
- **Non-naturalism** - drama that uses creative techniques to present events on stage **in ways that do not mirror real life** - e.g. uses freeze frames, split-staging, thought tracking, physical theatre.
- **Devised Drama** - original drama created by a group of actors working together, usually starting from a stimulus material.
- **Stimulus Materials** - any material/item used to begin discussion and spark ideas - the inspiration.
- **Verbatim Theatre** - theatre made using real people's exact words in the performance.
- **Symbolism** - the use of symbols to represent deeper meanings or themes.



Character Objective:

A goal or aim to be achieved
- the thing your character
wants.



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Character Development:

Changes a character undergoes
over the course of a story as a
result of their actions and
experiences.

Creative Drama Techniques:

- **Freeze Frame** - when the actors freeze in position on stage creating a still image presenting a scene/moment as though someone has pressed pause.
- **Tableau** - when the actors freeze in position on stage creating a still image presenting an abstract idea.
- **Breaking the Fourth Wall** - when the audience are directly addressed by the actors on stage - this may be to ask the audience questions, present facts and figures, narrate the action or deliver thought tracking (when a character stops a scene and steps out of it to talk to the audience about how they're feeling).
- **Split Staging** - when the stage is split into two or more different locations.
- **Cross Cutting** - directing the audience's attention to action on the different sides of a split stage, perhaps by freezing one side.
- **Subtext** - a deeper, hidden meaning in things we say (underneath the words) - subtext often reveals the real feelings of those who are speaking.
- **Physical Theatre** - a form of theatre that emphasises the use of physical movement for expression, to create shapes/objects and tell a story.
- **Mime** - acting through body movement without the use of speech. Demonstrating an action with an object that doesn't exist - pretending.
- **Chorus/Unison** - a group of actors performing synchronised movement and/or speaking/singing together - the same thing at the same time.
- **Repetition** - when a movement, gesture or line is delivered more than once.
- **Canon** - when a group complete the same movement one after another, (e.g. Mexican Wave).
- **Soundscape** - a collection of sounds which are used together to set a scene and create an atmosphere.
- **Line Story** - when the characters perform their actions and dialogue out to the audience instead of facing each other.
- **Stage Combat** - a specialised technique in theatre, it is designed to create the illusion of physical combat without causing harm to the performers and is always choreographed.
- **Monologue** - a long speech delivered to other characters or directly to the audience.
- **Soliloquy** - a long speech where a character talks to themselves or voices their thoughts aloud for the benefit of the audience - as though we are reading their thoughts.

