



ManorAcademy
Aspire Achieve Excel

**Y11 Drama
Component 3
KNOWLEDGE ORGANISER**



Contents

Unit Sheets	3-5
Powerful Knowledge	6-13
Practice Pages	14-20
Revision Pages	21-26

UNIT SHEETS

This section of your Knowledge Organiser contains the unit sheets for each topic. Use them to make sure you know what is required at each stage of your learning.

Component 3 Responding to a Brief - Subject Knowledge

BTEC Tech Award Level 2 Performing Arts

Component 3 - Responding to a Brief

Below are the key terminology, skills and techniques you need for this Component. Please highlight where you feel you are at throughout the Component.

☺ = you understand, can apply & identify the area.

☹ = you can recognise this area, but are not fully confident yet.

☹ = you do not understand this area and require more time.

Knowledge	Component Start	Component Middle	Component End
Chosen style	☺ ☹ ☹	☺ ☹ ☹	☺ ☹ ☹
Target audience	☺ ☹ ☹	☺ ☹ ☹	☺ ☹ ☹
Themes	☺ ☹ ☹	☺ ☹ ☹	☺ ☹ ☹
Purpose	☺ ☹ ☹	☺ ☹ ☹	☺ ☹ ☹
Practitioner	☺ ☹ ☹	☺ ☹ ☹	☺ ☹ ☹
Influence	☺ ☹ ☹	☺ ☹ ☹	☺ ☹ ☹
Stimulus	☺ ☹ ☹	☺ ☹ ☹	☺ ☹ ☹
Staging	☺ ☹ ☹	☺ ☹ ☹	☺ ☹ ☹
Blocking	☺ ☹ ☹	☺ ☹ ☹	☺ ☹ ☹
Proxemics	☺ ☹ ☹	☺ ☹ ☹	☺ ☹ ☹

Component 3 - Skills Required

Skills	Component Start	Component Middle	Component End
Body Language	😊 😐 😞	😊 😐 😞	😊 😐 😞
Gestures	😊 😐 😞	😊 😐 😞	😊 😐 😞
Improvisation	😊 😐 😞	😊 😐 😞	😊 😐 😞
Creative intentions of your piece	😊 😐 😞	😊 😐 😞	😊 😐 😞
Characterisation	😊 😐 😞	😊 😐 😞	😊 😐 😞
Collaborative Skills	😊 😐 😞	😊 😐 😞	😊 😐 😞
Expressive Skills	😊 😐 😞	😊 😐 😞	😊 😐 😞
Interpretive Skills	😊 😐 😞	😊 😐 😞	😊 😐 😞
Energy	😊 😐 😞	😊 😐 😞	😊 😐 😞
Focus	😊 😐 😞	😊 😐 😞	😊 😐 😞
Concentration	😊 😐 😞	😊 😐 😞	😊 😐 😞
Group Interaction	😊 😐 😞	😊 😐 😞	😊 😐 😞
Performance Interaction	😊 😐 😞	😊 😐 😞	😊 😐 😞
Commitment	😊 😐 😞	😊 😐 😞	😊 😐 😞

POWERFUL KNOWLEDGE

In this section you can find the key information your teachers want you to know, understand and be able to recall.

Powerful Knowledge

Styles of acting

Practitioner

Definition

Naturalism	Konstantin Stanislavski	Where the performance is staged in a real life setting with believable characters, costumes, themes and storylines. There would be no jumps in time (flash forwards or back) and nothing magical.
Theatre of Cruelty	Antonin Artaud	a type of theatre advocated by Antonin Artaud that seeks to communicate to its audience a sense of pain, suffering, and evil, using gesture, movement, sound, and rather than language
Physical Theatre	Steven Berkoff	A method of acting where you don't need dialogue to express ideas. It uses techniques such as movement, mime, gesture and dance and can be used to explore social and cultural issues.
Verbatim	Alecky Blythe	A verbatim (word-for-word) style of theatre uses documented words from interviewees or records, such as court transcripts, to construct the play.

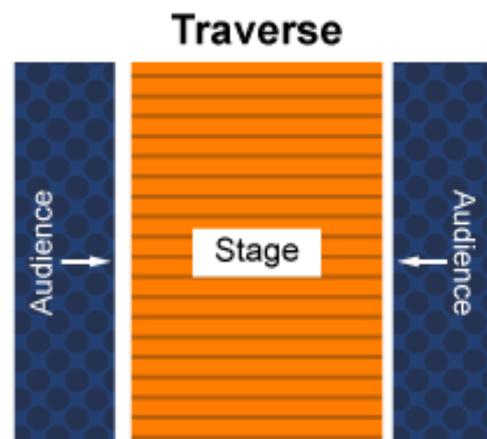
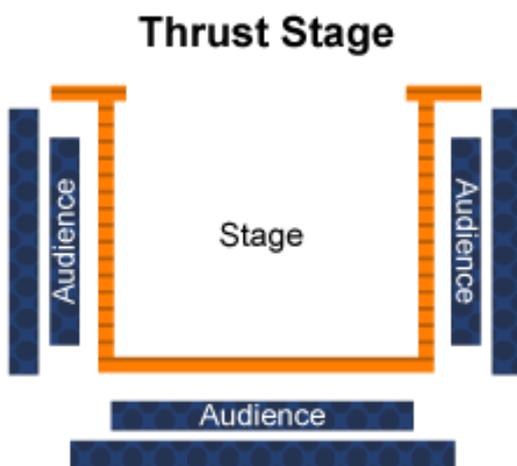
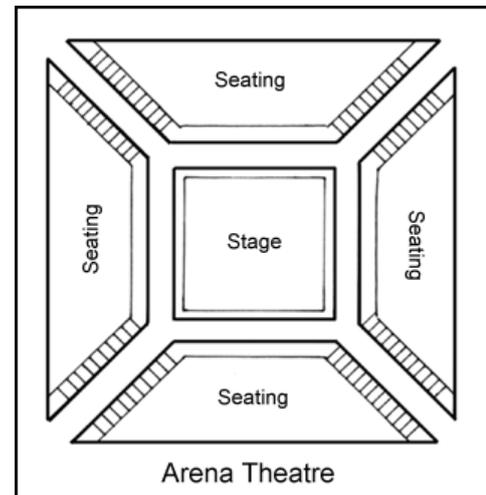
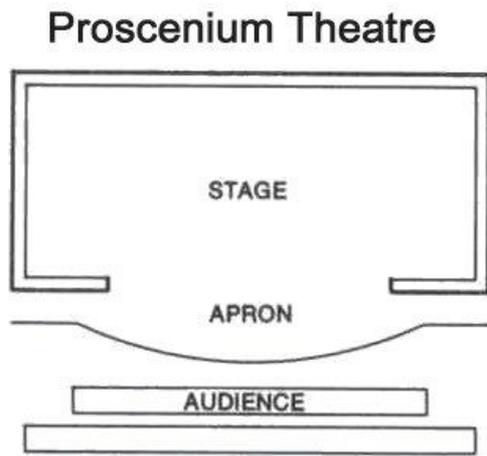
Musical Theatre	Andrew Lloyd Webber	A collaboration of song, dance and acting to tell a story. Often flamboyant and over-the-top. Usually performed in a theatre setting.
Epic Theatre	Bertolt Brecht	<p>Stage set is simple, open-ended episodes, projecting photographs or using placards during scenes.</p> <p>Using a narrator or actors to directly address the audience.</p> <p>"Distancing" or "alienation" effect in acting style, has these same goals. Brecht wanted actors to strike a balance between "being" their character onstage and "showing the audience that the character is being performed."</p>
Theatre of the Absurd	Samuel Beckett	This style focuses largely on ideas of personal/human freedom and express what happens when human existence lacks meaning or purpose and communication breaks down.

Key Vocabulary

Practitioner	A theatre practitioner is a person or theatre company that creates practical work or methods. This could be a director or choreographer for example.
Creative Intention	Artistic intention in drama refers to the decisions made by theatre makers to communicate meaning through their work. Without an artistic intention a piece of drama lacks a purpose or a message for its intended audience. Artistic intention in theatre is mostly the responsibility of the director.
Articulation	Clarity of voice
Exploration	Experimenting with different ideas to see which words and which are more effective.
Cueing	When to speak or move.
Responsibilities	Taking ownership for an aspect of the performance. This could be learning lines, attending rehearsals, organising props, set, costume or music.
Collaboration	Working together to share ideas.
Rehearsal	Practising the performance, making changes and improvements.
Reflection	Looking at the performance and forming opinions about its success. Setting targets for improvement and development.
Focus	Staying on character and fully committing to the performance or rehearsal process.
Projection	Enables audience to hear the voice.

Emphasis	Choosing to stress particular words to convey meaning.
Style	The way in which the performance is conveyed. For example: Comedy, naturalism, physical theatre, theatre of cruelty, horror.
Accent	The way in which the character speaks particular to a country/society/culture.
Dialogue	Written or spoken conversation.
Blocking	Decisions about where actors enter, exit and stand on the stage.
Proxemics	The amount of distance or space between actors, the amount of space between actors and audience.
Proscenium Arch	A traditional theatre setting where there is a stage and the audience are at the front.
Transverse	When the audience is placed on either side of the actors' playing space or stage, facing each other. This staging form is also called corridor.
In the Round / Arena	Where the audience sit all the way around the space so the performance is seen from every angle.
Thrust	A thrust stage is one that extends into the audience on three sides and is connected to the backstage area by its upstage end.
Site Specific	A performance that does not take part on a stage.

Performance Spaces



Things to consider when exploring your ideas:

What do you want to achieve? Why?

What is the purpose? Why?

What style would be most suitable? Why?

How will you demonstrate the style?

Which acting techniques are most appropriate? Why?

What do you already know about the subject matter?

What questions do you have about the subject matter?

How do you plan to conduct your research?

What will be your role?

What will be the moral or themes?

Which practitioner will influence your work? How?

Planning of rehearsals?

Structure of the performance.

The time of day

The setting

Examples of rehearsal strategies.

Annotating the text

As you read the text highlight and annotate each line your character says to show your characters emotions.

Character motivation and gesture

Improve your understanding of your character by identifying in the text and your actions the characters motivation. Find ways of emphasis or making that motivation clear through movement, gestures, proxemics etc...

Entrances and exits

As you add technical elements to your performance you should also rehearse entrances and exits. In most cases and plays, the characters aren't going off or coming on stage, but they are going to other locations or places. Where are those locations and can the audience get this from your actions?

Experiment with different props

Experiment with different props as you perform, making decisions on what would be best and why. Remember everything you place on stage is communicating something to the audience.

Sit Down, Stand Up and Lean

To give you ideas when you start blocking, experiment with putting characters at different levels (standing, sitting, leaning etc...). Then play with it by saying things like "every time you say a line you have to change your position with someone else". This will just give you an early idea for blocking that you can develop later.

Hotseating

Ask a character to sit and respond to questions about themselves. Characters have to answer as themselves and use their knowledge of the text to answer the questions by either referring to what they know of the text or making reasonable inferences based on the text.

Experimenting with Proxemics

Develop your initial blocking by experimenting with proxemics. Do things like take a step closer when your character is angry.

Experimenting with emphasis and intonation

Develop your performance further by experimenting with details of your voice work. Look to see how you can improve the emphasis you place on words or your intonation to make sure you are communicating to your audience.

Speed Reads

A really useful idea to do when your play is nearly ready to perform is to do a speed read, or speed run through. This is when you go through as quickly as possible to make sure your blocking is secure in your mind.

PRACTICE PAGES

In this section of your Knowledge Organiser you will be able to work on practice examples – in class and at home as independent tasks.

Practice Pages
Notes for Activity 1

Activity 1: Ideas

You must tell us about:

- the concept and style of performance
- your selection of target audience
- the resources needed (during development and performance)
- your contribution to the exploration and development of ideas
- how the work of practitioners has influenced your ideas.

A large, empty rectangular box with a thin black border, intended for students to write their responses to the activity questions.

Practice Pages
Notes for Activity 2

Activity 2: Skills

You must tell us about:

- your role in the group
- the skills and techniques you selected
- how you developed your skills and techniques
- your individual contribution to the rehearsal/development process
- how the work of practitioners has influenced your development of skills and techniques.

Practice Pages
Notes for Activity 4

Activity 4: Evaluation Report

You must tell us about:

- how the outcome met the requirements of the brief
- the development process as an individual and as a group
- the performance/design outcome
- the key strengths of your work
- areas for further development

REVISION TOOLS

Use this section of your Knowledge Organiser to support you with revision.

Test yourself and then use the revision resources to help you fill the gaps in your knowledge.

Revision Pages

Fill the boxes below with everything you know about the Practitioners

Konstantin Stanislavski	Bertolt Brecht
Alecky Blyth	Samuel Beckett
Antonin Autaud	Andrew Lloyd Webber

Revision Pages

Explain the term Characterisation.

The different aspects of Characterisation.

List all of the responsibilities of a Director.

What do you know about Naturalism?

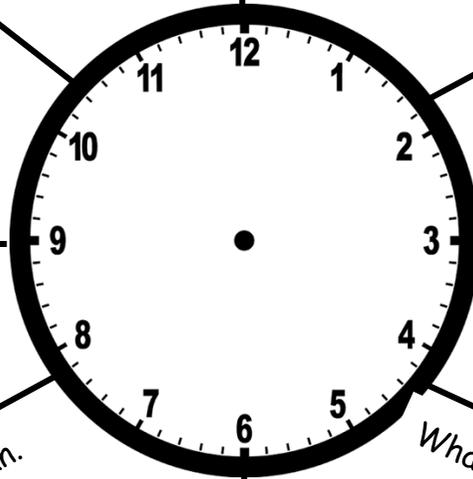
What do you know about Physical Theatre?

List all of the responsibilities of an Actor.

What do you know about Musical Theatre?

List as many rehearsal strategies as you can.

What is meant by the term 'Purpose'? Give examples



Observe the following clips and take the tests

Responding to a stimulus:

<https://www.bbc.co.uk/bitesize/guides/zk6gscw/revision/1>

What did you learn? Make notes below:

Theatre roles: <https://www.bbc.co.uk/bitesize/guides/zmf8gwx/revision/1>

What did you learn? Make notes below:

Rehearsing a performance:

<https://www.bbc.co.uk/bitesize/guides/zm3j47h/revision/1>

What did you learn? Make notes below:

Revision Questions

Name 3 different types of staging.

.....

Give a definition for the following acting styles:

Physical Theatre

Theatre of the Absurd

Naturalism.....

Musical Theatre

Epic Theatre

What is blocking?

What are proxemics?

What is dialogue?

What is Hotseating?

What is thought tracking and why is it used?

.....

.....

Explain the technique 'conscience corridor' and why it is used.

.....

.....

What is meant by themes, morals and purpose?

Why are themes and morals used?

Themes, Purpose and Morals

How are themes, morals and purpose shown? How do they do this? Give examples of different themes and morals that could be used and the different reasons a performance might be created.

Who is responsible for ensuring that the themes, morals purpose are clear within a performance? How do they do this?