Drama Knowledge Organiser

'Greek Theatre' Year 8 – TERM 1

Subject Vocabulary

Historical Genre	Structure
Amphitheatre	Body as a prop
In the round	Heroes and Villains
Physical	Chorus
Storytelling	Legend





THEATRE **©EDUCATION**







Learning Journey - What will I learn?

The **history** of ancient **Greeks**:

Amphitheatre, masks and origins, Gods and Mortals

Storytelling of 'Theseus and the **Minotaur**' through the medium of **TIE** (Theatre in Education)

How to use **Narration** to address the audience and tell a clear story

How to use your **Body as a Prop** in order to develop **physical** skills

How to use a **Greek Chorus** within a performance with focus on **unison**, timing and voice work

The difference between **Comedy** and **Tragedy** and how to **devise** your own work from this

The aspect of the **designer** role within drama – How to create your own Greek God **costume design**









Drama Knowledge Organiser

'Commedia dell'arte' Year 8 – Term 2

Subject Vocabulary

Commedia dell'arte	Stereotypes
Research	Comedy
Mask	Grotesque
Street Theatre	National Theatre
Characterisation	Non-naturalism















Learning Journey - What will I learn?

The **history** of Commedia dell'arte:

Italy, street theatre, **COMEDY**, 16th – 18th century, **servants and masters**

The difference between naturalism and **non-naturalism** by using exaggeration

'Grotesque theatre'

Characterisation through Stock characters and Stereotypes. Focusing on Commedia characters:

- Zanni,
- Dottore (The Doctor)
- Pantalone

How **masks** were used in Commedia dell'arte and their various representations

Social status, wealth and hierarchy

How to use vocal and physical skills in order to portray the style of Commedia through **body language**, **posture and vocal expression**









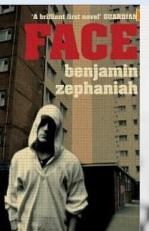




Drama Knowledge Organiser Y8 Contemporary Theatre – TERM 3

Subject Vocabulary

Performance Devices	Script
Semiotics	Naturalism
Non-naturalism	Monologue
Social References	Contemporary
Cultural References	Proxemics



Benjamin Zephaniah





The three Martins walk on stage, face each other. look closely. They circle as they put up a hand to touch the skin on their faces, suddenly recoil. Their movements happen in perfect time with A sound montage builds: school voices, feet in corridors, school bell, car tyres screech, crash, broken glass, sirens, heart monitor. Then sudden MARTINS (turning to face the rest of the cast) What?

All cast take a sharp intake of breath on seeing the face and turn away, except Mum and Dad.

Past Martin walks off and takes up a carefree still-

s is a street story. Urban, capital, Eastside No green fields, no cattle grazing, just trees

Image with Mark and Matthew. Present Martin lakes up a place on a hospital bed.

Act One

STREET VOICES This is a story of grey cracked paving slabs 3 & 4 and charcoal tarmac. Seasons of winte pale-slate skies and summer sun her

STREET VOICES But there is colour here, in the people, the 5 & 6 voices, the accents, the clothes, the smells,

STREET VOICE 1 This place has an edge, a lust for life, a speed, a pace, a passion.

This is the story of how I learned more when the final bell on the final lesson on the final day of term rang out, than I did in the found. I changed - inside and out. I grew.

Yeah ... this is the story of how I went from the gang of three - to the gang of me. How I went from that (indicates the carefree image) to that (the hospital bed) like that (clicks his

Mum called us -

'A bunch of saints."

But saints we were not. But we weren't devils either. Just lads. East London lads.

Scene 1

FORM TUTOR (calling to keep control) Now just because the bell has gone, that does not mean you can

Learning Journey - What will I learn?

The historical, cultural and social context of the play

The playwrights **intentions** and vision

The characters within the play and their motivations/intentions. Explore characterisation through practical exercises

The value of assessment and performing to an audience 'off script'. Using the **skill re-enactment** in groups

How to **block** a scene and formulate ideas as an actor/director

Script work:

- How to read with expression and sight read with confidence
- How to follow stage directions
- Understand the importance of punctuation for an actor (beat, pause, rhetorical questioning, ellipsis, italics etc.)

How **proxemics** is used in theatre and what they suggest about relationships and characters motivations on stage

'The Power of People and Positioning'

This planet is for everyone, borders are for no one. It's all about freedom.

Benjamin Zephaniah



Italics – Information for the actor

Ellipsis ... - Dramatic pause/Cliff-hanger

Rhetorical Questions – Questions that do not require an answer

Beat - Pause/break in the script

