

KS4 Drama Knowledge organiser Component 2 Devising

Improvisation- Improvisation involves creating drama spontaneously or without preparation in front of an audience. It allows actors to explore different themes and ideas instantly and on the spot, changing when an actor suggests a new idea. To create a god flowing improv, actors must always 'accept' and not 'block'

Accepting and blocking- when improvising actors must always accept. This means that whatever another actor is trying to present, you must always accept and go along with it. A way to remember this is to always think 'yes and...' when given a new idea. You accept and then add more on. Blocking involves stopping the other actors ideas, this can bring your improvisation to a halt and ruin the flow of your performance .

documenting ideas and how they have developed over the devising process- its really important that you keep note of all your ideas from the start of your rehearsal process to the end, this way you have a clear plan of how you got from your starting point to the end and shows development of your ideas and performance.

Stimuli's interpretation: A Stimulus (plural stimuli) is something which causes a response to create a performance. From the given stimulus we can then interpret it and form our own ideas as to what it may mean/represent.

creating plot/story lines:

Ensuring all plots/story lines have a clear beginning, middle and end. Ensuring your piece links back to the given stimulus.

Feedback/responding to feedback-

throughout rehearsals and after a performance it is important to listen to feedback given to you by peers and your teacher. This allows you to develop your piece and develop as a performer. Its also important to self reflect creating measurable targets for improvement



stimulus

For example:



The blue jigsaw piece is standing out from the others.

This could show someone being singled out and bullied.

A educational piece on how bullying can effect someone in school.

Key skills-Facial expressions/body language/levels/gestures/commitment/physicality/energy/focus/passion/i mprovisation

Ks4 Drama Knowledge organiser Stanislavski and Devising styles

Stylised movement: this involves actors using precise and intentional movement to communicate a theme or abstract movement to an audience. For example stylised movement would be perfect to present something such as a car crash would be hard to re create on a stage but could be done in an abstract movement piece .



Cross cutting: Cross-cutting is a device to move between two or more scenes staged in the space at the same time. It's important that the audience know which part of the action they should follow so one part of the action remains in still image while another scene is played out, directing the audience's focus. Using this technique you can move backwards and forwards between separate locations and time frames.

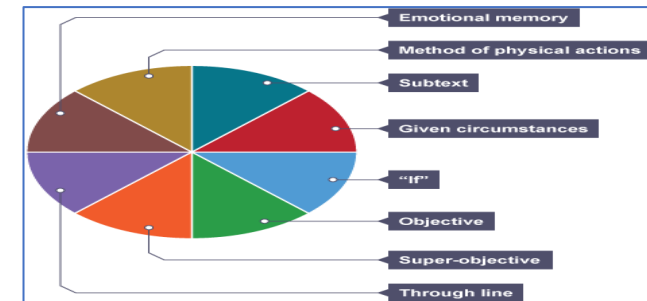
Naturalism/naturalistic acting: performing/acting that is realistic and true to life.

Stanislavski's acting technique: a technique in acting by which an actor strives to empathize with the character being portrayed to create a realistic interpretation on stage.

How to create documentary theatre: we create documentary theatre by firstly exploring real life stories. Then research news papers/interviews/journals for quotes and different sides to the story. Then these are reproduced in a performance being as true to the factual story as we can. This can sometimes include actual quotes.

Documentary theatre: Documentary theatre is theatre that uses pre-existing documentary material (such as newspapers, government reports, interviews, journals, and correspondences) as source material for stories about real events and people, frequently without altering the text in performance.

Magic If: Stanislavski said that the character should answer the question, 'What would I do if I was in this situation?' Also known as the 'magic if', this technique means that the actor puts themselves into the character's situation. This then stimulates the motivation to enable the actor to play the role.



Emotion memory: this is when an actor uses a time in their life to remember how a character may be feeling. e.g. the actor thinks of a time in their life when they may have been sad and try's recreating that in the character

KS4 Drama Knowledge organiser Devising

Devising:

Devising is a group collaboration in response to a stimulus leading to the creation of an original performance. Devising in drama demands inventiveness, an understanding of the rules of structuring a piece of theatre and a readiness to collaborate with others



Plot and story line:

Its important the devised work has a clear beginning, middle and end. This makes it easier for the audience to follow and avoids confusion.

Design: when creating and devising your piece its important to consider lights/costume/set/sound to emphasize and improve your performance

Group work: when rehearsing working as a designer/director is important to fully develop your piece and understanding of your performance.

Reflections: it is vital you use the ability to reflect on your performance commenting on success and developments and also reflecting upon application of theatrical skills within your piece. You must self assess and take on feedback from your audience.

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Application of the performance skills: Focus, energy, commitment and sustainability.

Exploration of stimulus: when given a stimulus you must explore it in depth. This includes doing in depth research into themes and ideas, storyboarding initial ideas to ensure your plot and story line is clear and also investigation into themes.

Theatre practitioners: we use theatre practitioners and their ideas to influence and improve our practical work.

Stanislavski: Naturalism

- Performances are true to life
- Uses props and costume
- He wanted his audience immersed in the performance

Brecht: Non-naturalistic

- Performances are abstract and out of the ordinary
- Props are minimal and costumes are used to symbolise something
- He wanted the audience to leave thinking about what they had just watched.

Artuard: Theatre of Cruelty

- Performances are abstract and non-naturalistic
- He wanted to make the audience uncomfortable