

Year 7 Performing Arts Knowledge Organiser

'I think there's no world without theatre' - Edward Bond

Terminology and Techniques

Text/ Script	The written drama piece/script.
Tableux	A 'frozen picture' that tells a story. Costume and props are needed, and physicality used to show emotion.
Technical	Technical equipment and systems for example sound, lighting and computer generated effects.
Protagonist	The main character in a piece of drama.
Thought Tracking	An exercise that allows the inner thoughts of a character or role to be heard out loud. The participant is asked to say their characters thoughts and feelings at specific points during their acting.
Plot	The storyline of a piece of drama.
Scene	A sequence of continuous action in a play.
Rehearse/ Rehearsal	A practice or trial performance of a play.
Flashback	Enacting a moment from a character's remembered past, this can help gain an understanding of the character and provide a 'back story'.
Entrances & Exits	Where a character enters and exits their scene.
Level(s)	How the actors sit, kneel or stand on stage, to show status.
Multi-role	When an actor plays more than one role

Physical Skills

Facial Expressions	Using the face to express that characters feelings and emotions.
Gesture	An expressive movement of the body, or something that is said or done to show a feeling, i.e. a wave.
Body Posture	The position of the body to communicate a character, i.e. standing with a straight back, to show you have higher status than another character.
Body Language	The way in which our bodies communicate our character's attitudes. Using your body to show emotions or hidden feelings.
Movement	The process of moving the body on stage to express feelings, or emotions.
Audience	The spectators who watch the performance.
Off-Stage	The area 'back stage' where the audience can't see the actors
Character	The person/persona an actor wishes to convey.
Status	The level of society a character is in.
Improvisation	To perform quickly in response to something, without previous planning.



Vocal Skills

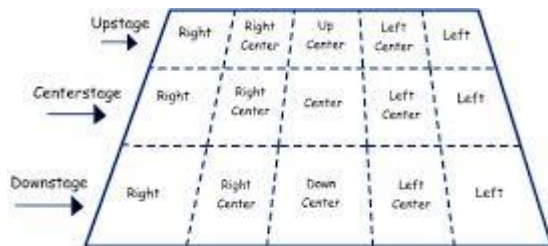
Dialogue	The spoken script on stage.
Direct Address	When an actor speaks directly to the audience, e.g. in pantomime.
Communal Voice	A variation on chorus work where a group of performers speaks with 'one voice'.
Intonation	Variation of spoken pitch that is not used to distinguish words, but the attitudes and emotions of the speaker. For example questions, feelings, statements.
Language Register	The level of formality with which you speak. Different people and situations call for different registers . For example talking to a teacher and your friends.
Monologue	One person speaking, either delivering a speech or thoughts and feelings to the audience.
Vocal Pace	The speed in which an actor delivers their lines.
Vocal Pause	Pausing lines to create dramatic effect such as tension.
Vocal Tone	The way that you speak, using 'intonation' to add feelings, emotions or sub-text.
Vocal Projection	Using the voice so that all the audience can hear.
Sound	Any music, sound effects or other sound used on stage created by electronics, actor's bodies or instruments. Sound is used to create atmosphere, or mood.
Pitch	The 'highness' or 'lowness' in the tone of the voice.

Year 8 Performing Arts Knowledge Organiser

'Great theatre is about challenging how we think and encouraging us to fantasize about a world we aspire to' - William Dafoe

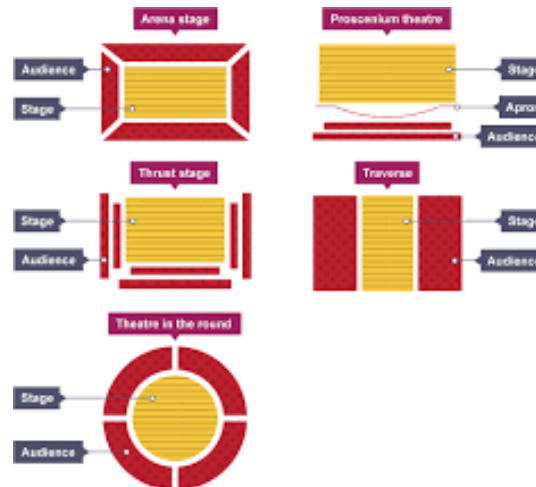
Terminology and Techniques

Numerical variations and formation	The number of dancers on stage and the positioning that is transition from one to the next
Accumulation	Gradually more dancers join in the sequence
Contrast	
Unison	The dancers perform the same movements at the same time
Canon	The movements are performed successively (one after the other)
Re-order	To change the order
Retrograde	To do the sequence in reverse order
Repetition	To repeat moves
Instrumentation	To use a different body part than the one set
Fragmentation	To break up the sequence into sections
Motif	This is repeated use of a movement pattern which has meaning and reminds us of the central theme of the work.
Mime	This usually means stylised movement but can be comparatively realistic.
Gesture	A gesture may be something small but can have emotional impact or it can be a particular movement that defines a character.
Status	This may be executed by use of levels or by distance or strength of contact, or a combination of all of these with voice work.



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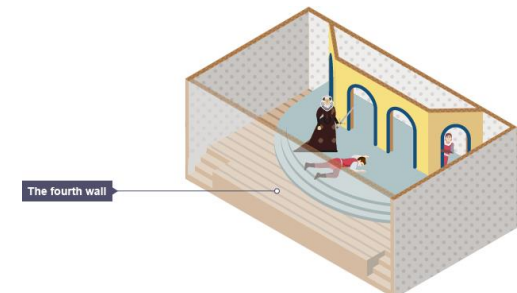


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Practitioners and Companies

Stanislavski	Naturalism, emotion memory, magic 'if', super objective, subtext, through line, given circumstance
Bertolt Brecht	Epic theatre, verfremdungseffekt, emotional investment
Frantic Assembly	Theatre company – physical theatre, story telling with movement

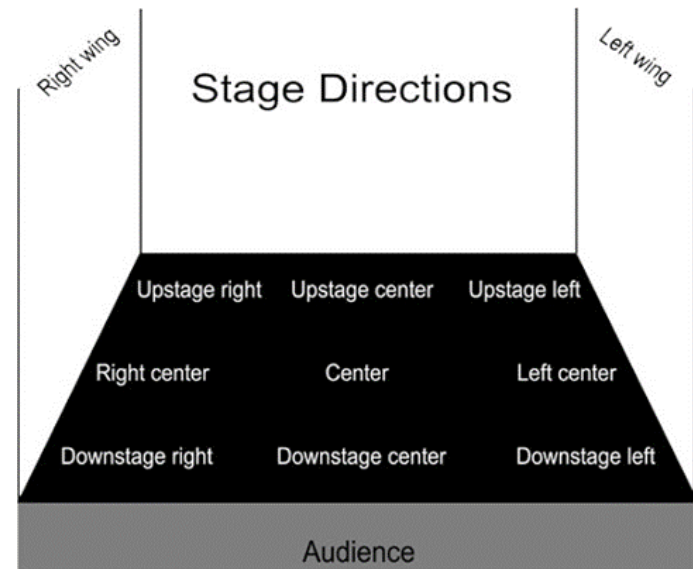
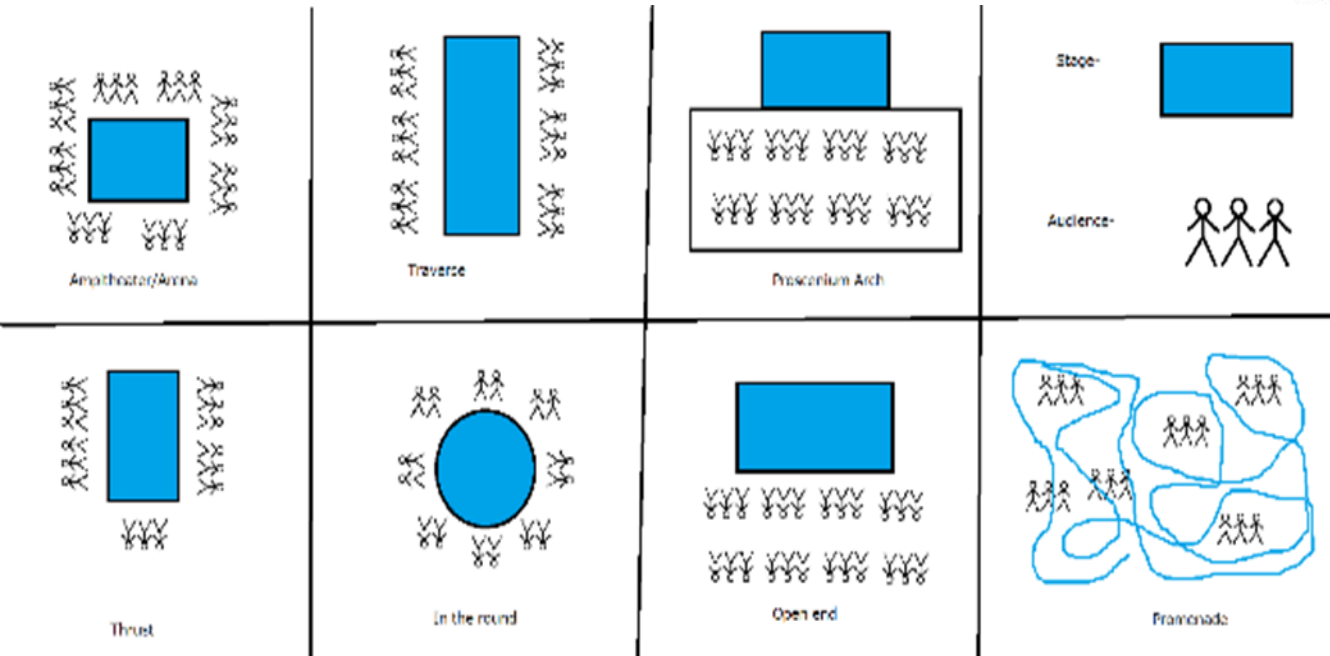
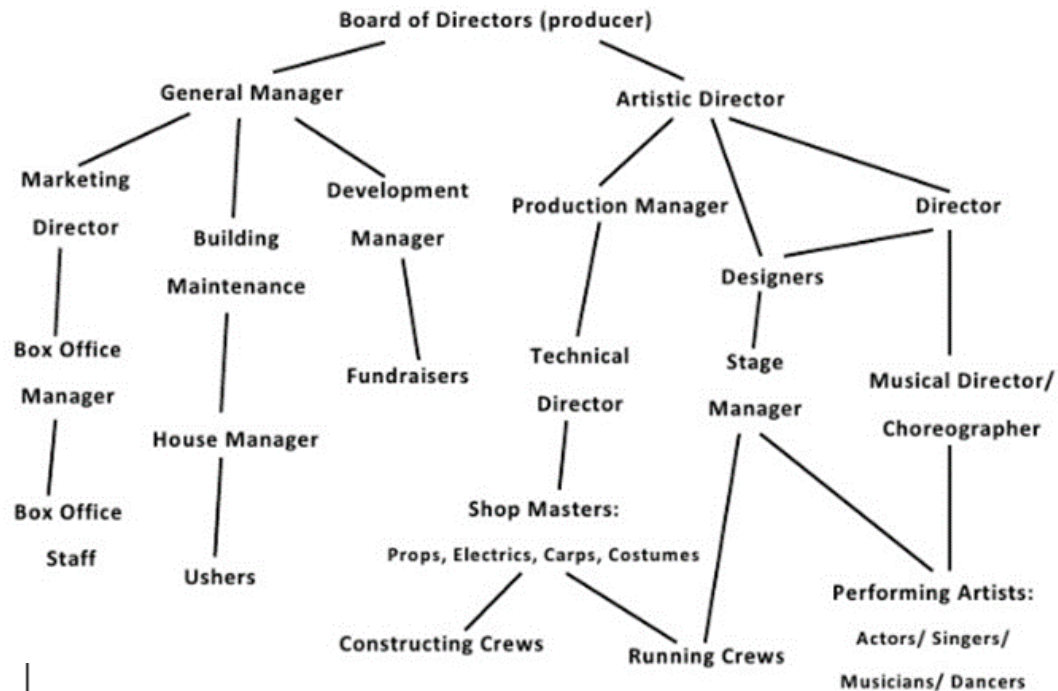


Terminology and job roles

Definitions, descriptions and understanding of the industry

Multiple choice questions (4 marks)

Quick answers for quick marks



Plot development, characters, acting skills

4 marks	DESCRIBE	→ Design of set/costume/lighting/sound
8 marks	EXPLAIN	→ A quote to hypothetically perform
12 marks	LINK	→ A section of the script to hypothetically perform
20 marks	WIDER LINK	→ A scene to hypothetically perform with a link to the whole text relevant

Vocal Skills

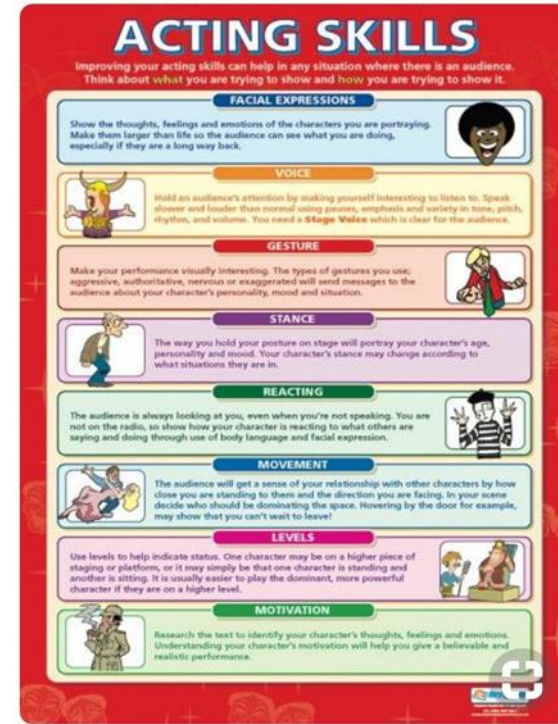
Pitch
Pace
Tone
Emphasis
Accent
Pause
Projection

Physical Skills

Body language
Posture
Gait
Facial expression
Eye contact
Gesture
Stillness

Spatial

Stage positioning
Proxemics
Entrances
Exits
Movement



Section B: four questions on a given extract from the set play chosen (44 marks)



One question (from a choice) on the work of theatre makers in a single live theatre production (32 marks)

Describing the production 12 marks	Analysis and evaluating the production 20 marks
In as much detail as you can	Using language like 'effective', 'successfully' and 'impact'
Can the reader physically act out what you've described? No? More detail is needed!	Have you made judgements? Are they justified?
Include physical skills and vocal skills	Are you backing up your analysis with evidence from the context of the play?
Don't discuss design elements	Speak as an audience member (this is different to Section B where you have <i>studied</i> the text)

National Theatre



Describe

Give an account in words to help the reader visualise or understand the concept or topic.

This is... This looks like... This began... The significant elements are...



Analyse

Break down the content of a topic, or issue, into its constituent elements in order to provide an in-depth account and convey an understanding of it.

This evidence demonstrates... The implication is... This shows that...



Evaluate

Consider several options, ideas or arguments and come to a conclusion about a topic/argument/subject.

In my opinion... My judgment... On reflection... It is justifiable... I believe...



**FRANTIC
ASSEMBLY**



Assessment Criteria

A01	Create ideas that have a symbolic meaning
A02	Use drama skills/techniques to portray your message
A03	Show that you know and have understood how theatre is performed and how the message is being portrayed to the audience
A04	Say what went well and could have been better (and explain your reasons why) in your performance AND other people's performance. Identify symbolic meaning behind each technique

Type

- Duologue (two performers)
- Group performance (three or more performers)

Performance duration

- Must be between three and ten minutes
- Must be between four and twenty minutes

Devising Log (60 marks)

- Section 1 → Respond to a stimulus
- Section 2 → Development and collaboration
- Section 3 → Analysis and evaluation

Assessment Criteria

the overall contribution to performance made by their performance or design

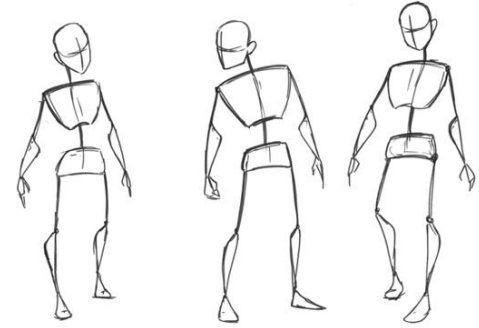
the range of theatrical skills demonstrated in their performance or design

the effectiveness with which they deploy their performance or design skills

the appropriateness of their interpretation to the play as a whole, as evidenced through their performance or design

the sensitivity to the context of the play they display through their performance or design

their success in achieving their artistic intent, as evidenced by their performance or design when considered against their Statement of Dramatic Intentions



Outline of Component 3

- Study and present a two extracts (monologue, duologue or group performance)
- 20% of the GCSE – marked by AQA
- Each key extract performance is marked out of 20

Type

Performance duration

Monologue (one performer)

Must be between two and five minutes

Duologue (two performers)

Must be between three and ten minutes

Group performance (three or more performers)

Must be between four and twenty minutes

Characteristics of performance text(s) and dramatic work(s)

Social, cultural and historical contexts

How meaning is interpreted and communicated

- Genre
- Structure
- Form
- Style
- Language
- Sub-text
- Character motivation and interation
- The creation of mood and atmosphere
- The development of pace and rhythm
- Dramatic climax
- Stage directions
- The pratcal demnds of the text

the social, cultural and historical context in which the performance texts studied are set

the theatrical conventions of the period in which the performance texts studied were created.

- Performance conventons
- use of performance space and spatial relationships on stage
- actor and audience configuration
- relationships between performers and audience
- design fundamentals such as scale, shape, colour, texture
- the design of props and the design of sets such as revolves, trucks, projection, multimedia, pyrotechnics, smoke machines, flying
- the design of costume including hair and makeup
- the design of lighting such as direction, colour, intensity, special effects
- the design of sound such as direction, amplification, music, sound effects both live and recorded
- performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines
- performers' physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression.

