

Essential Knowledge in Drama Y8

Actors and characters

What are contemporary scripts about?

How do actors develop our improvisation and imagination?

Rehearsal Skills

Context
Actions
Games
Motivation
Exploration

How can actors explore and show feelings and emotions?

Engaging the Audience

Relaxation and focus

Stanislavski:
Actor Training
Truth and believability
Naturalism

Performance skills

Duologues
Literacy
Scripts
Actions and reactions

Devising and improvising techniques

Non naturalistic theatre

Practitioners
Chair duet
Working from a stimulus

Beginnings and endings

Safe Stage Combat

Creating the world of Othello: jealousy, love and lies

Choreography and the fight scene

Creating movement for meaning

Developing characters in conflict situations

Entertaining and challenging the audience



Truth and Contemporary Drama: Essential Vocabulary	
Stanislavski and Naturalism	Study of Stanislavski's legacy of truthful acting and actor training (The System)
Confidence and Self Awareness	Self knowledge and ability to present and take part well
Improvising	Drama created by performers through improvising, experimenting and rehearsing
Imagination	Ability to be creative, intelligent and make things up
Contemporary Theatre	Modern theatre
Motivation	The reason why a character acts or speaks
Exploration	Finding out through play and activities
Dynamics	Using your voice and body expressively for deliberate effect
Empathy	To understand and feel another person's situation and put yourself in their shoes without judgement
Truth and Believability	To be authentic, informed and truthful in your performance
Showing Complex Emotion	To portray a range of complicated emotions truthfully
Rehearsal Games and Skills	Games that help actors develop skills and confidence
Context	The circumstances around a moment or story
What's My Action	Exercise to help actors explore their character
Free Body	Exercise to help actors explore relaxation and imagination
Success With Script	Ways to work effectively with a playscript

Devising and Stage Combat Essential Vocabulary	
Devising from a Stimulus	Making up drama from a given starting point
Non-Naturalistic Theatre	Theatre that breaks the fourth wall and uses multi-role, chorus, and other techniques
Theatre Practitioners	Specialists who have done significant work in drama and theatre
Beginnings	How to make the start of a piece effective
Endings	How to make the endings effective
Safe Stage Combat	Creating fights and physical conflict on stage
Character Development	Ways to develop a role more fully
Choreography	Creating movement sequences with meaning
Verbal Conflict	Conflict in dialogue- characters argue
Tension States	The level of energy and tension in the body
Spatial Awareness	Knowing your stage and your cast's positions
Victim and Aggressor	One attacked or attacking



Blended and Mixed Fibres

Blended fabrics are made by spinning two or more types of fibre together to produce a yarn (thread). Fabrics are blended to combine different fibres with desirable properties.

Polycotton (cotton and polyester) is more durable, cheaper and stronger than cotton alone and is less likely to crease or shrink. However, it is not as breathable and is highly flammable.

Woven Fabrics

Weft **Width** **Warp** **Length**



The plain weave is the most basic and cheapest weave to produce. It is made by passing the weft yarn over and under warp yarns. It is strong, hard-wearing and holds its shape well. Its pattern is identical on both sides of the fabric.

Non-Woven Fabrics

Non-woven fabrics are made directly from fibres that have not been spun into yarns.

Bonded Fabric

Bonded fabric is made from webs of fibres that are bonded together with glue, heat, stitches or needle-punching. Fabrics do not fray but are weak. Uses: disposable cloths, tea bags, clothing

Felted Fabric

Felt is made from matting wool fibres together by using moisture, heat and pressure. It is inelastic and pulls apart easily. Uses: jewellery, hats, crafts, carpet underlay

Knitted Fabrics

Weft Knitting: Weft-knit fabric is made by hand or machine using a yarn that forms interlocking loops across the width of the fabric. It is stretchy and warm. However, it can lose its shape and unravel easily.

Warp Knitting: Warp-knit fabric is made by machine using yarn that forms vertical interlocking loops. It is less stretchy than weft-knitted fabric, but it retains its shape better and is less likely to unravel.



Targeted at the correct age range and ability

Who will purchase the product?

Cost of the materials and overall product

Skills developed – learn numbers, colours, etc.

What considerations are required to make a good educational toy?

Size, shape and weight are OK for the age range and safe?

Tactile and sensory development – different textures and sounds

Lifespan of product

Fillings inside the toy to add different textures

Safety – all safe toys that are tested carry the Lion mark logo

Timescale to complete the product



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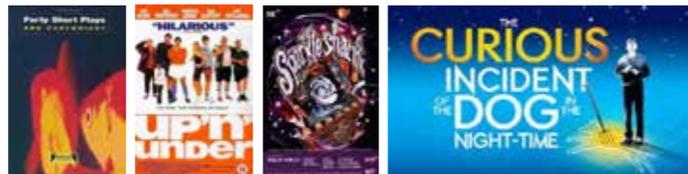
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Form

Form, in poetry, can be understood as the physical structure of the poem: the length of the lines, their rhythms, their system of rhymes and repetition.

- Auto-biographical** A poem about the poet's life and experiences.
- Ballad** A form of poetry often set to music.
- Blank verse** Verse with no rhyme - usually ten syllables
- Dramatic monologue** A character speaks to the reader.
- Epic poem** Tragic/heroic story poems
- First person** Poem written from the poet's view-point or perspective using 'I'.
- Free Verse** No regular rhyme/rhythm
- Lyrical** Emotional and beautiful
- Narrative** A form of poetry that tells a story
- Ode** Lyrical poem often addressed to one person.
- Rhetoric** Persuasive
- Sonnet** 14 line poem often to do with love
- Third person** A detached perspective (someone who isn't directly involved in the action) explains everything that is happening.

Poetry Terminology (Structure)

- Anaphora** A device that consists of repeating a sequence of words at the beginning of neighbouring sentences.
- Caesura** A pause in a line of poetry.
- Enjambment** A thought or sense, phrase or clause, in a line of poetry that does not come to an end at the line break, but moves over to the next line.
- Epistrophe** A device that can be defined as the repetition of phrases or words at the ends of the clauses or sentences.
- Juxtaposition** The act of placing two things side by side for comparison.
- Quatrain** A set of four lines.
- Rhyme** Close similarity in the final sounds of two or more words or lines of writing.
- Stanza** A stanza is a division of four or more lines in a poem.
- Volta** The turning point of a poem.

Terminology (Language)

Techniques are used by writers as an attempt to make the reader think in a certain way. These techniques can be used to intrigue, inspire, persuade or simply convey information to the reader.

- Abstract** An idea rather than a real thing.
- Alliteration** The occurrence of the same sound at the beginning of adjacent or closely connected words.
- Assonance** Resemblance of sound between syllables of nearby words, arising particularly from the rhyming of two or more stressed vowels, but not consonants
- Authentic** Seems genuine or truthful
- Colloquial Language** Informal, casual language
- Emotive Language** Language used to make you feel a specific emotion.
- Euphemism** Alternative words to make something nasty sound less harsh or blunt.
- Extended Metaphor** Refers to a comparison between two unlike things that continues throughout a series of sentences in a paragraph, or lines in a poem.
- Hyperbole** Exaggerated statements or claims not meant to be taken literally.
- Imagery** Descriptive or figurative language.
- Irony** A device or event in which what appears, on the surface, to be the case, differs radically from what is actually the case.
- Metaphor** A way of comparing by saying something is something else, even though it isn't.
- Mood** Another word for atmosphere.
- Onomatopoeia** The formation of a word from a sound associated with what is named.
- Personification** The attribution of a personal nature or human characteristics to something non-human, or the representation of an abstract quality in human form.
- Plosive** A consonant that is produced by stopping the airflow using the lips, teeth, or palate, followed by a sudden release of air.
- Rhetorical Question** A question that does not have an answer.
- Semantic field** Groups/categories of words
- Sibilance** Sibilance is a more specific type of alliteration that relies on the repetition of soft consonant sounds in words to create a hissing sound in the writing.
- Simile** Comparing something using the words 'like' or 'as'.
- Symbolism** The use of symbols to represent ideas or qualities.
- Tone/Voice** Attitude of a writer toward a subject or audience.

Tier 2 Vocabulary

- Vigorously** - adverb meaning in a way that involves physical strength, effort, or energy
- Flourish** - grow or develop in a healthy or vigorous way
- Dour** - severe, stern or gloomy in manner or appearance
- Contrary** - opposed in direction or meaning
- Tacit** - understood or implied without being stated
- Amiable** - friendly or pleasant
- Haute cuisine** - high quality food
- Despondent** - in low spirits
- Harbinger** - person/thing that announces or signals the approach of another
- Gorge** - eat a large amount greedily
- Charnel-house** - building in which corpses or bones are kept
- Encapsulated** - express the essential features of something
- Perpetuity** - state or quality of living forever
- Massacres** - indiscriminate and brutal slaughter of people
- Bicuspid** - having two cusps or points
- Crevasse** - deep open crack, especially one in a glacier
- Concede** - admit that something is true or valid after first denying or resisting it

Themes/Topics

- Culture
 - Racism
 - Apartheid
 - Genocide
 - Belonging
 - Segregation
 - Identity
 - Pride
- Big question: What does it mean to belong to a culture? Why are writers compelled to write about cultural identity?**