

Year 9 'Devising Drama' Knowledge Organiser

Freeze frame	Moving in a slow and controlled way to highlight a particular moment to the audience.
Slow motion	A group of performers adopting a frozen pose as if they have been captured in photograph
Mime	Acting without speaking, using over-exaggerated gestures and emotions to communicate a character's emotions.
Physical theatre (1)	Repeating a sequence or phrase numerous times.
Repetition	Using your body to create an object or an image.
Physical Theatre (2)	Telling a story through a piece of movement.
Physicalised characters	A performer provides a 'voiceover' to tell a part of the story or comment on a character or a situation.
Narration	Over-exaggerated characters e.g. almost cartoon like.
Flashback	To show something that has happened in the past to help explain something about the present situation.
Synchronisation	Performing an action completely over the top to make it almost comical.
Unison	One person takes on the role of a character in the drama. The rest of the group asks them questions about what they think/feel or about their lives in general.
Hot seating	One actor performs an action/word and then another follows performing exactly the same thing.
Thought tracking	The drama is 'frozen' and the character speaks aloud to the audience to express what they are really thinking at a given moment.
Over-exaggeration	The actors perform the same actions/words at exactly the same time.

NAME: _____

DRAMA TEACHER: _____

CLASS: _____

WEEK 1

Draw a line matching the drama skill with its correct definition.

WEEK 2

Cot death is more properly known as sudden infant death syndrome (SIDS). It is the term used to describe the sudden death of a baby in its sleep where no cause or reason can be found.

Cot death is uncommon. **About 1 in 3,000 babies die due to cot death in the UK.** 1992 was the year when medics directed parents to place their babies on their backs to go to sleep.

Drama skill: Proxemics
The placing of the characters and distance between them which communicates their relationship.

WEEK 5

Drama Skill: Physical Theatre
The use of physical movement, as in dance and mime, for expression.
It is often abstract in style, using movement in a stylised and representational way.
It originated from the practitioner of **Steven Berkoff**.
Frantic Assembly are a physical theatre

WEEK 3

Drama Skill: Conscience Alley
A visual and physical presentation of the internal thoughts of the main character.
Rules to engaging conscience alley:

1. Change levels and position
2. Vary what you say; don't keep repeating the same sentence
3. Interact with the character experiencing the conscience alley e.g., step towards them, grab them, stand in their way.
4. Project your voice and speak with clarity.

WEEK 6

Drama Skill: Thought-tracking
An actor speaks the internal thoughts to a character on stage.
How to create engaging thought-tracking:

- Construct insightful reflections spoken in full sentences
- Ask a rhetorical question,
- Reveal a contrasting reaction to the action in the scene.
- You perform with creative expression.

WEEK 4

Drama Skill: Devil & Angel

A	B
D & A standing on chairs at the back of the stage facing the audience, spaced away from each other.	D & A sitting on the floor at the front of the stage, one on each side.
C D & A following the character moving around the stage. They may move or stop the character, making him/her chose a side.	
D	E
The D will be sitting down somewhere of your choice and the A will be standing in a place of your choice- think about Proxemics!	The D & A stand back-to-back throughout the play. They can only turn their heads towards or away from the audience.

WEEK 7

Drama Skill: Split Scene
Two scenes which are performed on stage at the same time. Cross cutting can be used to transition between each scene.

WEEK 8

Drama Skill: Flash forward/back
Moving between time frames, often another skill has to be used to show the audience the time has changed e.g., a freeze frame and/or