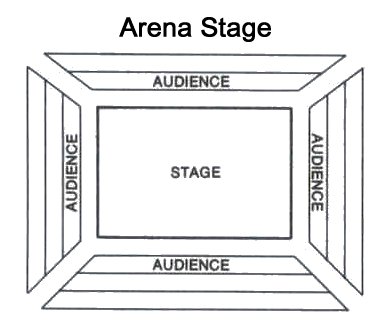
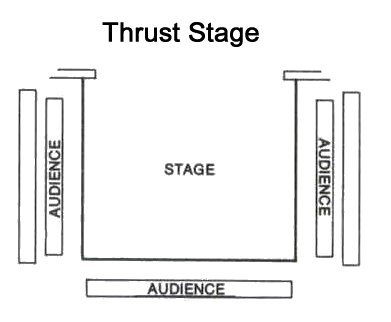
**Year 8 Drama revision guide 2011**

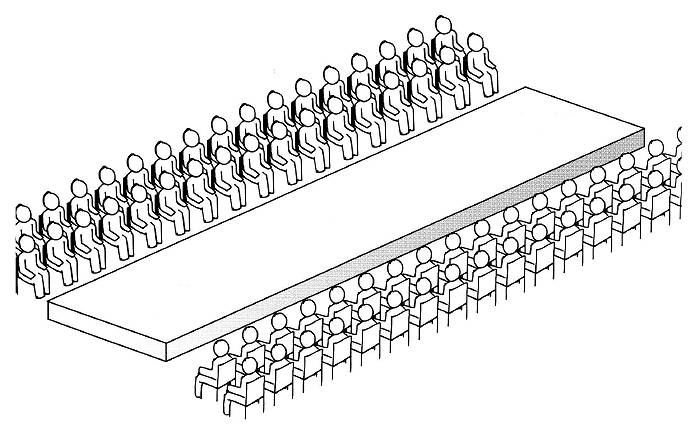
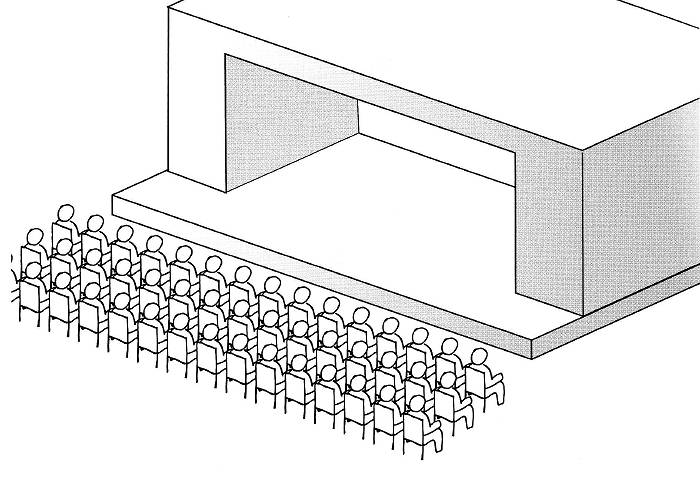
Make sure you can identify the different **types of theatre stage** and know their names:

**Theatre in the round**

**Proscenium Arch**

**Traverse stage**

**Promenade theatre**

* Promenade Theatre is when there is **no divide** between the actors and the audience
* **Actors can enter from anywhere and perform anywhere**. This creates a realistic and intimate atmosphere for an audience because they are all within the performance.
* Often *audience will have to follow actors around a large space*

**Can you identify the different areas of the theatre stage?**



Wings

**Upstage**

**Centre stage**

**Down Stage**

***- - Apron - -***

**Up Stage right**

**Centre stage right**

**Down stage right**

**Up Stage left**

**Centre stage left**

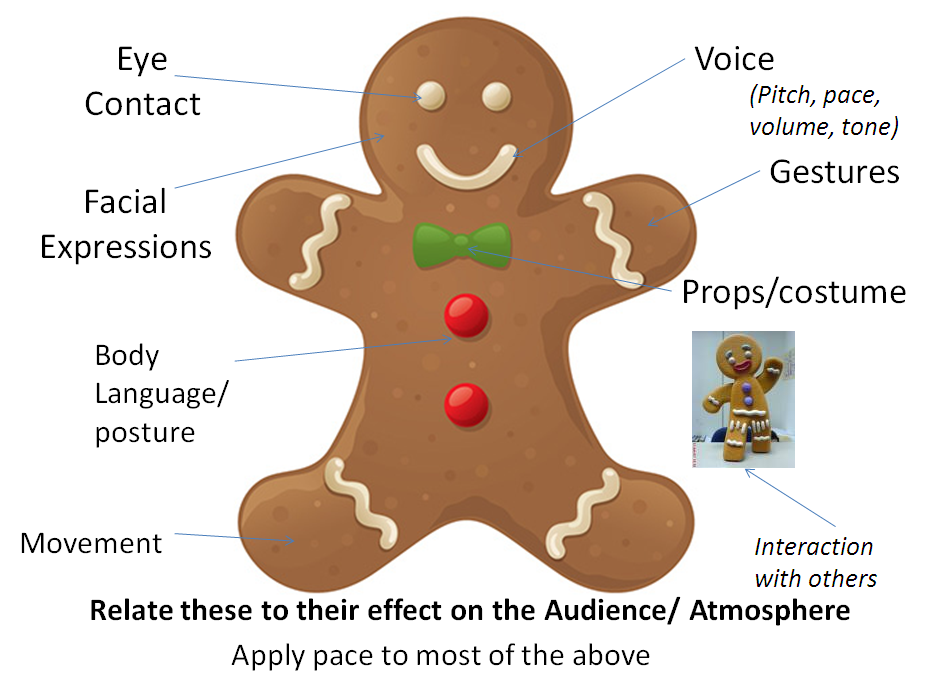
**Down stage left**

Wings

**Drama – technical terms:**  *Make sure you know what these words are, and the* ***effect*** *they have!*

|  |  |  |  |
| --- | --- | --- | --- |
| **Technique** | **Definition** | **EFFECT** | **A good example of this technique will use…** |
| **Freeze frame** | …is when the actors are **still** on stage and create an image / photograph of a moment in a scene | Makes the audience aware of the characters’ relationships, and what they are thinking / feeling about the situation. E.g. surprised at a birthday party. | Space, levels, body language, eye contact, gestures etc. to create an effective response. |
| **Thought in the head / monologue** | … when an actor speaks to the audience directly | the audience see what the character is really feeling | The audience get the intended response e.g. they feel sympathy for the character. Actor will use varied tone, language etc. |
| **Choral speech and movement (choral narration)** | …is when a group of performers (or the ‘chorus’) speak / move together for dramatic effect | moment is marked by people emphasising a point; piece moves away from naturalism. Techniques include: *Canon / repetition / synchronised / echo* | Use of sound effects, vary tone, rhythm, Canon, repetition, echos, simultaneous speech, physical actions to emphasise words. |
| **Physical Theatre** | … is when you use your body to create an object | the cast create the environment for the main actor/s, makes the play abstract | Cast are focused, committed, using teamwork, human operation, smooth transitions in movement/sound |
| **Split scene** | …is when more than 1 thing in the scene is happening at the same time, using soft mime/freezing to focus audiences’ attention | Showing the audience where to focus their attention | Good freezes, and soft miming so not to distract audience |
| **Flashback / forward** | … is when the action goes back / forward in time. | The audience get a snap-shot into the past of the characters and therefore feel more sympathy / another emotion for the character.  Or sees their dreams and aspirations in the future. | The audience see more about a character’s life which changes their opinion/builds relationship with a character.  It is usually brief, so as not to confuse audience (comes back to present day) |
| **Narration** | … is when someone (sometimes more than one actor) speaks to the audience and moves the story along. | Helps the audience understand the journey, explains the plot, reveals the characters backgrounds | A scene change can happen as the audience are distracted. The actors connect vocally and physically with the audience through good use of the ‘gingerbread man’. |

**The Gingerbread man**



* **What** = Gingerbread man
* **Who** is doing the actions (Gingerbread man)
* **When** is it in the scene
* **Why** is this effective (what does it tell the audience)
* **hoW** do they perform this in detail (Gingerbread man)
* *Always use the Gingerbread man to support your answers!*

**GENRES OF THEATRE**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Genre:** | **5 Stock Characters** | **Key features of the genre** | **Locations** | **Time period** |
| **Melodrama** | 1. Hero 2. Villain 3. Damsel in Distress 4. Villain’s sidekick 5. Elderly Parent of the damsel | Extreme emotions, asides, over exaggerated gestures, music to announce characters entrance, good versus evil - moral | Train tracks  Villain’s evil Lair | Late 19th century |
| **Commedia Dell Arte** | 1. Pantalone 2. Colombina  3. Dottore 4. Lovers (Flavio and Isabella)  5. Zanni or Arlechino or Harlequin  6. Capitano  7. Brighella | Slap stick, farce, ridicule, walking like the character, mask, lazzis, travelling community | Street  Inn / tavern Courtyard | 16th century |
| **Murder Mystery** | 1. Rich Victim 2. Butler 3. Gold digger 4. Lover 5. Detective 6. Angry former business partner | Dum x3 music, flash backs, split scenes, understated acting, questioning of characters. | Manor house  Train  Castle | Early 20th century |
| **Soap Opera** | 1. Gossip 2. Flirt 3. Hard man 4. Troubled teen 5. The Sneak | Over exaggerated plots / storylines, extreme reactions. Affairs, murder, fights, pregnancies etc | somewhere where gossip is ripe e.g. *school, pub, laundrette* | Contemporary |

**Think about the pieces you have devised this year, and your role in the group (e.g. melodrama). You will have to write about this.** What did you do? (Which role did you play? How did you develop your work? What style was the piece – and what techniques did you use to make it fit that style? Techniques you should think about include: *narration, choral narration, choral speech, choral movement, monologues, thought in the head, duologues, dialogue, freeze frames, split scene, flash back, flash forward, slow motion, fast-forward, soundscapes, physical theatre etc.*