

YEAR 9 KNOWLEDGE ORGANISER - AUTUMN 1

FROM PAGE TO STAGE

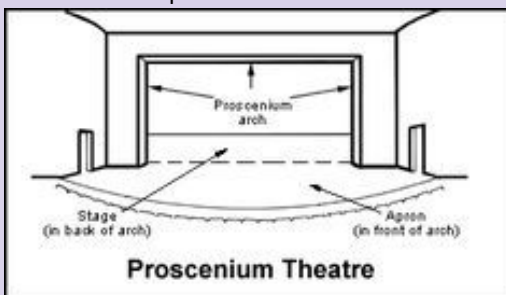
KEY TERMINOLOGY

1	Melodrama				A sensational dramatic piece of theatre with exaggerated characters and exciting events intended to appeal to the emotions.
2	Stereotype				A widely held but fixed and oversimplified image or idea of a particular type of person or thing.
3	Naturalism				An acting style that aims to be as realistic as possible and appealing to the emotions. An example would be soap opera.
4	Fourth Wall				The imaginary wall that exists between the actors on stage and the audience.
5	Gait				How somebody walks - the length of their stride, the pace, etc.
6	Gesture				A movement, usually made with the hands, that helps communicate what you are saying.
7	Posture				How someone stands. E.g. Upright, slouched.
8	Hot Seating				A way of developing character. If you are in the hot-seat you answer questions from others in the group while you are 'in role'.
9	Body-as-Prop				Using your body to create objects or setting.
10	Motivation				What makes your character behave the way that they do.

STAGING

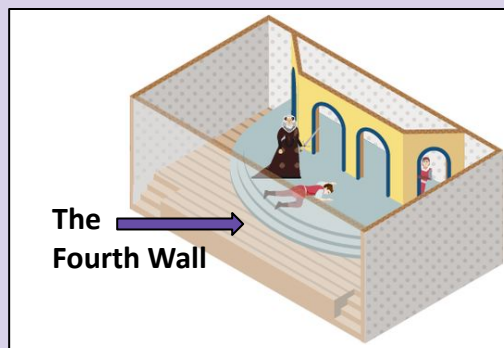
PROSCENIUM ARCH

A proscenium arch describes the frame that surrounds a stage space, separating the audience from the stage. This helps to create a fourth wall, which is particularly appropriate for naturalistic productions.



THE FOURTH WALL

The imaginary divide between the actors and the audience. It is like we are spying on them through an invisible wall.



EXTEND YOUR LEARNING

There is a wealth of information available online about Stanislavski. These are some of my favourites. When you have time, check some of them out. Why not try and find your own favourite website about Stanislavski.

[Stanislavski - BBC Bitesize](#)

A fantastic resource which gives you lots of information and lets you test your knowledge.

[Stanislavsky Acting Method](#)

A short, fact-packed video about Stanislavski's acting methods.

[Stanislavski In 7 Steps](#)

A simple guide showing how to apply Stanislavski's techniques in your practical work.

STANISLAVSKI'S TECHNIQUES

Observation

Closely studying someone in order to capture elements of their character.

Given Circumstances

The information the playwright gives us about a character.

Visualisation

To use the imagination to see something that isn't there. To endow an object with properties of another.

Belief

To think of something as being true.

Magic If

Thinking about what would YOU do in a certain situation and then thinking about what YOUR CHARACTER would do.

Emotional Memory

In order to create naturalistic emotions you 'tap in' to past experiences in order to recreate them as realistically as possible.