

YEAR 10 KNOWLEDGE ORGANISER - SPRING 2

TOO MUCH PUNCH FOR JUDY

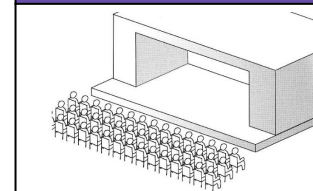
KEY TERMINOLOGY

1	Playwright				The person who writes the play
2	Documentary Theatre				Theatre that uses pre-existing documentary material (newspapers, reports, interviews, journals, and correspondences) as source material for plays about real events and people
3	Verbatim				Word for word; in exactly the same words as were used originally.
4	Direct Address				Breaking the fourth wall and talking directly to the audience.
5	Fourth Wall				The imaginary divide between the actors on stage and the audience. In Naturalism actors do not break the fourth wall.
6	Marking the Moment				To highlight a key moment in a scene. This can be done by using slow-motion, a still image, thought-tracking or music. It has a similar effect to using a spotlight to focus attention on one area of the stage at a particular moment..
7	Body as Prop				Creating an object with our bodies.
8	Monologue				A speech delivered by a solo actor. 'Mono' meaning one and 'logue' meaning to speak.
9	Choral Speech				When a group of actors speak a line at the same time to create dramatic effect. From the Greek word 'Chorus' meaning ensemble.
10	Dramatic Intentions				The decisions, made by theatre makers, (directors, actors, designers, etc.) to communicate deeper meaning through their work. Without an artistic intention a piece of drama lacks a purpose or a message for its intended audience.
11	Character Motivation				The reason behind a character's behaviours and actions in a given scene or throughout a story. Motivations are intrinsic needs: they might be external needs and relate to survival, but they might also be psychological or extrinsic needs, such as love or promotion.
12	Blocking				Rehearsing a scene and developing the actors' movements and where they stand in relation to one another. This can be for dramatic effect and/or simply to ensure the audience can see them clearly.
13	Dress Rehearsal				The final run through of a performance before showing it to an audience.
14	Context				The factors surrounding a text that help us to understand it including when and where the play was written and when and where it is set.

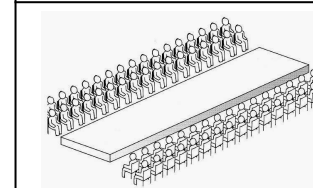
STAGE POSITIONS

UPSTAGE RIGHT USR	UPSTAGE CENTRE USC	UPSTAGE LEFT USL
CENTRE STAGE RIGHT CSR	CENTRE STAGE CS	CENTRE STAGE LEFT CSL
DOWNSTAGE RIGHT DSR	DOWNSTAGE CENTRE DSC	DOWNSTAGE LEFT DSL

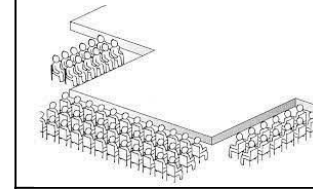
STAGING TYPES



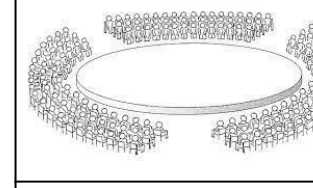
Proscenium Staging - The most common type of staging. Its primary feature is the Proscenium, a "picture frame" placed around the front of the playing area of an end stage. The audience sits on only one side of the stage. **End On Staging** is similar but does not have the arch – like our drama studio.



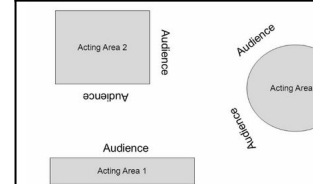
Traverse Staging - The audience sits on two sides of the stage. Recently developed for theatre (1960's & 70's). A "catwalk" setup. It allows the audience to watch the reaction of the audience members sitting opposite them. Also **Catwalk Staging**.



Thrust Staging - The audience sits on three sides of the stage. Developed in Ancient Greece. Popular in the Middle Ages. This allows for some intimacy whilst allowing for elaborate set pieces at the rear of the stage.



In the Round Staging - The audience sits on four or more sides of the stage. The set is kept to a minimum. Usually creates an intimate atmosphere. Actors make their entrances and exits through the audience. Can be called **Arena Staging**.



Promenade Staging - The audience moves around following the action. This type of staging is usually used outside but can cause problems with health and safety. There can also be issues with the weather.