



DRAMA
Performing Arts
Department

KNOWLEDGE & VOCABULARY ORGANISER

**Year 10
Drama**

**Exploration of
Devising**

Purpose

- To explore a selection of devising techniques
- To explore how to develop ideas from a stimulus
- To explore the development of scripting a devised scene

Key Knowledge

What is a stimulus:

A stimulus is a starting point to create an original piece of drama. It can be anything from a song, to a picture, to a title, to a newspaper article.

What is Devising?

Devising is a group collaboration in response to a stimulus leading to the creation of an original performance.

What makes an effective Devised rehearsal?

1. Each member offering a wide range of creative and imaginative ideas.
2. Effective communication that involves both listening and speaking.
3. Cooperation throughout the process.
4. A willingness to compromise in order to get the best idea possible for your group.
5. Thinking outside of the box and not copying ideas you have seen on TV or in the theatre. Use these ideas by all means but make sure it is all your own work and original.
6. Build detailed characters focusing on your character history, voice, facial reactions, hand gestures, body language, status and objectives in a scene.
7. Once you have an idea decide what are the key themes of the piece. These will form the foundations of your work.
8. Research the key themes to bring authority to your work. Case studies about people who have experienced something your character may go through are excellent to help with this.

Further Research:

Drama Online <https://www.dramaonlinelibrary.com/>

Passwords are on Google Classroom

Key Acting Vocabulary

Blocking— Deciding where and when actors will move on stage.

Conventions - Alternative ways of presenting parts of a drama.

Creating—The process of developing a drama’s content and roles through practical exploration, experimentation and problem solving.

Dramatic Irony—Actions or remarks whose significance is not realised by all the characters.

Flashback—Acting out an event in the past.

Flash-forward—Acting out of a future or imagined event.

Forum Theatre - The audience suggest changes to a drama in order to affect outcomes. **Augusto Boal.**

Hot-seating—Questioning a character in role to help build a detailed character.

Improvisation—Making something up by using whatever is immediately to hand; your own ideas.

Mime—Creating a play without words, your body language and gestures should reveal what you are doing, how you are feeling.

Naturalistic Acting—**Stanislavski.** Concept of mirroring the real world outside onto the stage. Audiences emotionally connect with the characters. Use of Units and Objectives in each scene.

Non-Naturalistic Acting—**Brecht.** Concept of making the audience aware that what they are watching is not real. The actors are merely acting parts and the message is the important factor.

Proxemics—A character from the drama stands or sits in the centre of the room. Other students take up positions of distance or closeness to them. The distance represents the relationship between them and how they feel towards one another.

Role-play—A means of exploring attitudes and beliefs.

Scenario—Outline of the plot of a drama, including changes in time or place.

Stimulus—Anything which suggests ideas which can be developed into a drama.

Thought Tracking—An aid to characterisation: the character speaks their thoughts out loud.

Thought Tunnel - Characters walk past other characters who comment on their situation.

Voices in the Head—Recall of words said by others about a character or situation..