

**Drama Knowledge Organiser**  
**'Greek Theatre' Year 8 – TERM 1**

**Subject Vocabulary**

<b>Historical Genre</b>	<b>Structure</b>
<b>Amphitheatre</b>	<b>Body as a prop</b>
<b>In the round</b>	<b>Heroes and Villains</b>
<b>Physical</b>	<b>Chorus</b>
<b>Storytelling</b>	<b>Legend</b>



**THEATRE  
IN  
EDUCATION**



## Learning Journey - What will I learn?

The **history** of ancient **Greeks**:

**Amphitheatre**, **masks** and origins,  
**Gods** and **Mortals**

**Storytelling** of 'Theseus and the  
**Minotaur**' through the medium of **TIE**  
(Theatre in Education)

How to use **Narration** to address the  
audience and tell a clear story

How to use your **Body** as a **Prop** in  
order to develop **physical** skills

How to use a **Greek Chorus** within a  
performance with focus on **unison**,  
timing and voice work

The difference between **Comedy** and  
**Tragedy** and how to **devise** your own  
work from this

The aspect of the **designer** role within  
drama – How to create your own  
Greek God **costume design**



**Drama Knowledge Organiser**  
**'Commedia dell'arte' Year 8 – Term 2**

**Subject Vocabulary**

<b>Commedia dell'arte</b>	<b>Stereotypes</b>
<b>Research</b>	<b>Comedy</b>
<b>Mask</b>	<b>Grotesque</b>
<b>Street Theatre</b>	<b>National Theatre</b>
<b>Characterisation</b>	<b>Non-naturalism</b>



## Learning Journey - What will I learn?

The **history** of Commedia dell'arte:

Italy, street theatre, **COMEDY**, 16<sup>th</sup> – 18<sup>th</sup> century, **servants and masters**

The difference between naturalism and **non-naturalism** by using exaggeration

'**Grotesque theatre**'

**Characterisation** through Stock characters and Stereotypes. Focusing on Commedia characters:

- Zanni,
- Dottore (The Doctor)
- Pantalone

How **masks** were used in Commedia dell'arte and their various representations

Social status, wealth and hierarchy

How to use vocal and physical skills in order to portray the style of Commedia through **body language**, posture and vocal expression



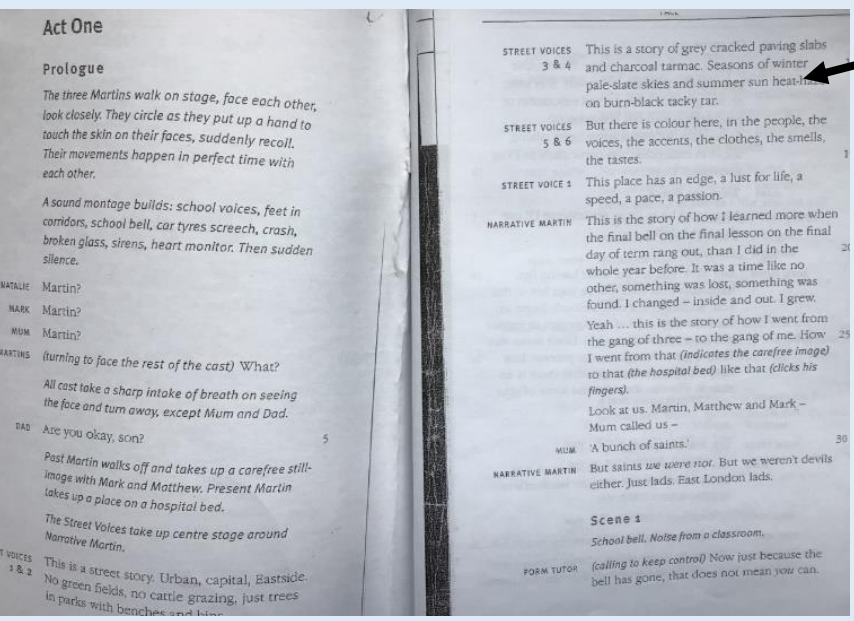
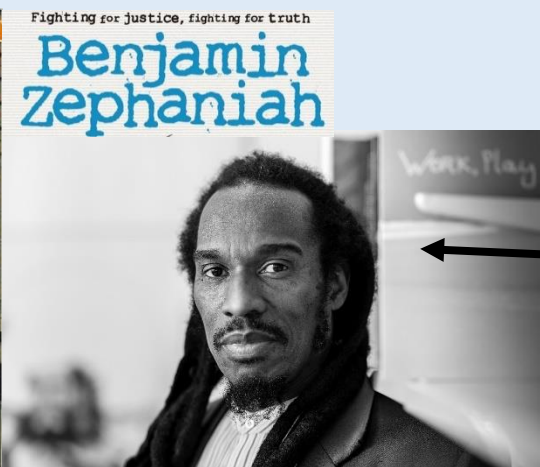
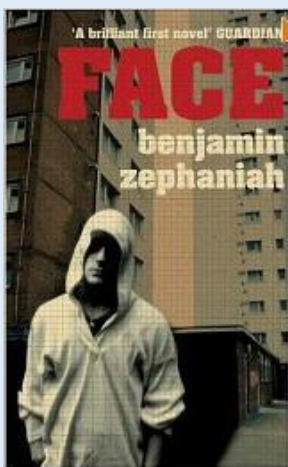
**BODY LANGUAGE**



**Drama Knowledge Organiser**  
**Y8 Contemporary Theatre – TERM 3**

**Subject Vocabulary**

<b>Performance Devices</b>	<b>Script</b>
<b>Semiotics</b>	<b>Naturalism</b>
<b>Non-naturalism</b>	<b>Monologue</b>
<b>Social References</b>	<b>Contemporary</b>
<b>Cultural References</b>	<b>Proxemics</b>



**Learning Journey - What will I learn?**

- The **historical, cultural and social** context of the play
- The playwrights **intentions** and vision
- The **characters** within the play and their motivations/intentions. Explore **characterisation** through practical exercises
- The value of assessment and performing to an audience '**off script**'. Using the **skill re-enactment** in groups
- How to **block** a scene and formulate ideas as an **actor/director**
- Script work:**
  - How to read with expression and **sight read** with confidence
  - How to follow **stage directions**
  - Understand the importance of punctuation for an actor (beat, pause, rhetorical questioning, ellipsis, **italics** etc.)
- How **proxemics** is used in theatre and what they suggest about relationships and characters motivations on stage
- 'The Power of People and Positioning'**

This planet is for everyone, borders are for no one. It's all about freedom.

— Benjamin Zephaniah —



*Italics* – Information for the actor

*Ellipsis ...* - Dramatic pause/Cliff-hanger

*Rhetorical Questions* – Questions that do not require an answer

**Beat** – Pause/break in the script

