




DRAMA KNOWLEDGE 1-5 (End of Year Assessment Test)



Theatre Stages	
Proscenium Stage 	<p>The audience is positioned in front of the stage, and the stage can be looked upon like a picture frame. The 'frame' itself is called the Proscenium Arch. This is the style of most traditional theatres.</p> <p>In some proscenium theatres, the stage extends forward in front of the proscenium arch. This is called an apron stage.</p>
Thrust Stage 	<p>The audience is on three sides of the stage as if the stage has been 'thrust' forward. This can be very apparent, like a catwalk, or more like an extended apron stage. A thrust has the benefit of greater intimacy between performers and the audience than a proscenium.</p> <p>Entrances onto a thrust are most readily made from backstage, although some theatres have performers enter through the auditorium.</p>
Traverse Stage 	<p>A traverse stage is a form of theatrical stage in which the audience is on two sides of the stage, facing towards each other.</p> <p>It is similar to a catwalk runway used in fashion shows.</p>

Rehearsal Techniques	
Thought-Tracking	When an actor says the inner thoughts of their character/role out loud.
Hot-Seating	When an actor sits on a chair (the 'hot-seat') and answers questions in role .
Thought-Tunnel	Also known as ' Conscience Corridor ' or ' Conscience Alley '. Two straight lines are formed and they face each other with a gap. A person in a role which the whole group has prior knowledge of, walks through the corridor and hears thoughts or questions from each person either side of them as they move from one end to the other.
Role on the wall	A research rehearsal technique using just an outline of a person. Inside you write down everything you know (or can assume) about your character. Outside the outline you write down how your character would look, move and sound .
Role-Reversal	During a rehearsal for a scene, the actors reverse the roles/characters they are portraying in order to gain a different view or understanding.

Colour Symbolism	
<p>Colour can be used in costumes, set, props and lighting to communicate a deeper meaning to the audience.</p>	Red Love, Strength, Danger, Anger
	Blue Peace, Calmness, Depression, Sadness
	Green Energy, Nature, Greed, Jealousy
	Black Grief, Death, Sophistication, Mystery
	Orange Warmth, Health, Endurance, Happiness

Vocal Skills	
Volume	How loud or quiet a voice sounds in performance . Sometimes your teacher may refer to vocal projection or power .
Pace	How fast or slow a performer speaks on stage. Sometimes your teacher may refer to the tempo of your vocal delivery .
Pitch	How high or low a voice sounds. Example—when a person is excited or nervous their pitch may become higher. If a person is trying to control emotion or expressing something serious or confidential they might use a low-pitched voice.
Tone	A quality in the voice that expresses the speaker's feelings or thoughts . Example — A mother may speak to an upset young child in a soothing tone, but if the child is misbehaving, the mother might use a stern tone of voice to ensure she's obeyed. The child recognises the tone as much as the words themselves.
Pause	A dramatic pause is silence at a crucial moment in the play. It is usually done to heighten the tension before something is revealed. Playwrights may write short pauses like this ... within the dialogue. Longer pauses are usually written into the stage directions (pause) .

	Physical Skills
Facial Expression	These <u>communicate emotions</u> to the audience. They tell us about the character and the way they react to a situation.
Body Language	How a performer's body position communicates a character's <u>attitude</u> . An audience can watch it to pick up on someone's age, emotions, <u>status</u> , or health.
Gesture	Gesture covers the use of our arms (and sometimes legs) to communicate ideas to the audience. <i>Example— when the damsel pleads for her life by clasping her hands up towards the villain.</i>
Posture	This is the <u>position</u> of a person's body when standing or sitting. <i>Example — a soldier would stand upright but a drunk person would slump.</i>
Levels	Levels give a stage more visual interest, and the various levels can be useful, as they allow different characters the opportunity to <u>communicate</u> their <u>status/power</u> within the scene.

	Drama Techniques & Terminology
Stage Directions	Instructions in a script, <u>directing</u> the movements of the actors, vocal delivery, the arrangement of <u>scenery</u> , <u>costume</u> suggestions, <u>props</u> and even <u>technical effects</u> . Stage directions are easy to identify as they are usually <i>(inside brackets, bold and in italic font)</i> .
Tension	Tension is a growing sense of <u>expectation</u> within the drama, a feeling that the story is building up towards something exciting happening.
Corpsing	Corpsing is theatre slang for unintentionally <u>laughing</u> and breaking character during a performance.
Fourth Wall	The idea that the stage is like a room with four walls with the audience looking in where one of the walls would be.
Suspension of Disbelief	The idea that when an audience is watching a play it is willing to accept that what is happening onstage is real.
Narrator	A role that functions like a <u>storyteller</u> . They can describe the action, provide a <u>commentary</u> or give additional information. A narrator can be present onstage or be an offstage, or pre-recorded, voice.
Freeze - Frame	During an <u>improvisation</u> or the playing of a scene, the instruction, 'freeze' is called out and the performers hold their positions at that moment.
Tableau or Still Image	Similar to a Freeze frame' but instead a 'stage picture' or a 'frozen image' is consciously planned by the director or performers.
Alter Ego	'ego' means 'about self', therefore to alter one's ego is to have a second self, or opposite <u>character</u> . This is a technique sometimes referred to as ' <u>devil and angel</u> '. Its most common form is where, as someone acts out a character, another person speaks their thoughts out loud. The purpose of the technique is to demonstrate how a character can be saying something quite different to what they are thinking. It is a useful exercise to explore <u>subtext</u> .
Subtext	In terms of acting and character analysis, it refers to the idea that there are other meanings below the surface of what is actually being said and done
Split Screen	A technique where two or more scenes take place in a performance space <u>simultaneously</u> or <u>alternating</u> between each. Your teacher may refer to a <u>split stage</u> .
Soundscape	A group of performers <u>layering</u> sounds made vocally and/or physically to accompany or introduce a <u>scene</u> . <i>Example—One person makes sea sounds, while another imitates the cry of a seagull to suggest the seaside.</i> Repeated words and phrases <u>overlapping</u> each other can also be used to suggest a <u>location</u> or might be portrayed as sounds in a character's head, as though from a nightmare or series of <u>flashbacks</u> . Your teacher may also call it a <u>sound-collage</u> .
Dramatic Irony	Where the <u>audience</u> knows more about a situation on stage than one of the <u>characters</u> in the drama.
Chorus/Chorus Work	A group of people working collectively using vocal and movement skills to communicate thoughts, feelings and ideas. The group may work as one or may be broken down into sub-groups. In the manner of a Classical Greek Chorus, they may <u>narrate</u> a story, comment on the action and express an opinion.
Flashback	A flashback is a scene that takes the play back in time from the current point in the story.