

Term1 ABSTRACT THEATRE

The SOW across the term begins with status. Status is a fundamental concept in drama, whether as a tool to analyse scenes shown or texts studied, or to apply to character development and relationships in devised work. Therefore, the ability to understand and apply the concept of status both in making and in appraising drama is a key skill. Also crucial is the cluster of skills which underpin effective spontaneous improvisation offering and accepting ideas, endowing, building on rather than blocking others' imaginings and- before any of this can occur- allowing one's own words to flow without self-consciousness or fear of censure or judgement.

This then links into Jo where the students become mantle of the experts with the ability to use status whilst deepening their ability to respond in role: appraising and reflecting and identifying more readily, non- naturalistic techniques and conventions

Jo then links with 'the child who did not go to school' which build on conventions explored in Jo. The unit focuses on the knowledge, skills and understanding of drama required for story-making and effective use of forum theatre

Bertolt Brecht

WHO- German poet, playwright, and theatrical reformer whose epic theatre departed from the conventions of theatrical illusion and developed the drama as a social and ideological forum for leftist causes

WHEN February 10, 1898, Augsburg, Germany—died August 14, 1956, East Berlin),.

WHAT BOOKS- Mother Courage, The Caucasian Chalk Circle, Threepenny Opera

WHY- He wanted a political message to be given to the audience- he wanted them to learn from the theatre and not just watch a play and go home and forget about what they have watched. **This is known as Socio political theatre**

Facial Expression- is a non-verbal form of communication that shows an emotion or feeling. It often works with other Drama skills to develop a character

Body Language- is a non-verbal communication of attitudes, feelings or actions of a character. It is how the character moves and uses their body

Gesture- is a non-verbal communication that works alongside body language. It focuses only on the hands. You can use your gestures to direct the audience to something or reveal what your character is doing

Space and Levels/ Proxemics -This allows the audience to see everyone on stage but also helps actors reflect real life. It can also be used to show the status of a character or make a scene look more interesting.

Tone of voice -not what we say but how we say it. It captures a mood or emotion and can help inform the audience of your characters feelings or intention

Voice Projection- is the volume you use on stage. It is both loud and quiet but ensures the audience can hear no matter what.

Empathy -The ability to understand and share the feelings of another.

Role play to act out a character, to play a role within a performance.

Still Image-When an actor freezes into a position to represent a moment in a story. It is so the audience have time to take in what is happening. It stays still like a photograph or as if you have pressed pause.

Narration- To tell a story directed at an audience. Can be one person or several

Thought tracking this happens during a still image and is when a character reveals their thoughts and feelings to the audience only.

Cross-Cutting-This is where there is more than one scene going on at one time. It takes it in turns to show live action from each of these scenes. This is done by using still image and role-play. When on scene is role-playing one scene is in a still image and vice versa.

Soundscape -This is a collection of sounds created either by the actors themselves or by other means like cd/computer. A **soundscape** is used to create the atmosphere of a scene through sound only, so for example if you were creating a ship you'd expect to hear waves, maybe a ships horn, seagulls et



Proxemics demonstrating status



Brecht's Epic / abstract theatre- everything on show



How important is it to know and understand proxemics?