

# Performing Arts: Core Questions & Vocabulary

**Year Group:** 9

**Composite:** Theatre Practitioners

**Composite number:** 1 of 6

<b>Core Questions</b>	
<b>1</b>	<p><b>What are some of Stanislavski's Naturalistic Techniques?</b>  <i><b>Emotional memory</b> - Actors accessing their open memories to call upon emotions to portray characters and scenes.</i>  <i><b>Given circumstances</b> - What information are you given in the script?</i>  <i><b>Magic 'IF'</b> - What if what is happening to your character was happening to you? How would you feel? What would you do?</i>  <i><b>Objective</b> - What is your character's objective in the scene? What do they want to achieve?</i></p>
<b>2</b>	<p><b>What are some of Frantic Assembly's Techniques?</b>  <i><b>Building Block Method</b> - Using building blocks to scaffold and structure the creation of movement. This is a way to create unique and stylised movements. It can even lead to new storylines for performances.</i>  <i><b>Chair Duet</b> - A series of movements created through the use of building blocks on a chair.</i></p>
<b>3</b>	<p><b>What are some of Non-Naturalistic Techniques?</b>            Movement Sequences, Freeze Frames, Thought Tracks, Direct Address, Slow Motion, Choral Speech/ Movement, Flash Back, Flash Forward, Monologues.</p>
<b>4</b>	<p><b>What is Body Propping?</b>  <i>Using your body to become an object.</i></p>
<b>5</b>	<p><b>What are some of Antonin Artaud's Theatre Techniques?</b>  <b>Technique 1: Involving the audience</b> - Making the performance happen all around the audience, the actors even moving amongst them. - Instead of being spectators, the audience would feel part of everything.  <b>Technique 2: Assaulting the senses</b> - Using lights, music and sound in order to 'hypnotise' your audience, putting them under a trance. - This technique was used to shock the audience into confronting themselves, their way of life and the meaning or mystery of existence.  <b>Technique 3: Visual Poetry</b> - Using movement, gesture and dance, instead of words, to communicate character feelings. (Emotional impact on audience). - He insisted that only important words or/ phrases should be used.- It can be a combination of music and different sound effects.  <b>Technique 4: Creating a Dream World</b> - The use of masks, ritual objects and striking costumes. - Removing the audience from their everyday world. -No scenery just symbolic objects.  <b>Technique 5: The Skill of the Actor</b> - Actors to be highly trained to use the voice and bodies with great skill. - Actors should be emotionally connected to their characters which is projected onto their audience. - The performance becomes intense because the actors are fully committed to their character.</p>

<b>Core Vocabulary</b>	
1	<b>Drama practitioner</b> <i>Someone who creates/ develops a style of theatre.</i>
2	<b>Naturalistic Theatre</b> <i>Theatre that represents real life. (Example: Soap Opera)</i>
3	<b>Naturalist Theatre Practitioner</b> <i>Constantine Stanislavski</i>
4	<b>Physical Theatre</b> <i>A style of theatre that uses the actor body and physical movement to tell a story.</i>
5	<b>Physical Theatre Practitioner</b> <i>Frantic Assembly - A theatre company that specialises in Physical Theatre.</i>
6	<b>Non-Naturalistic Theatre</b> <i>Theatre that does not represent real life (e.g. freeze frames and movement sequences)</i>
7	<b>Theatre in Education</b> <i>Theatre that educates/ teaches the audience something important to take into their everyday life.</i>
8	<b>Non-Naturalistic and Theatre in Education Practitioner</b> <i>Mark Wheeler</i>
9	<b>Theatre of Cruelty</b> <i>Theatre that manipulates the audience senses into making them scared.</i>
10	<b>Theatre of Cruelty Practitioner</b> <i>Antonin Artaud</i>