



YEAR 8 KEY VOCABULARY

Year 8	SOW	Tier 2	Tier 3
	WWII – Evacuees	<p>Context Intention Describe Analyse Evaluate</p> <p>Explore Create Contrast Identify Reflect</p> <p>Character Performer Audience Rehearsal Script Relationship Exaggerate Plot Themes</p> <p>Drama Skills - Physical Skills (Body Language, Facial Expression, Gesture, Levels, Eyeline, Posture, Use of Space, Mannerism, Stance, Gait) Vocal Skills (Tone, Pitch, Pace, Pause, Volume, Silence, Mannerism, Emphasis)</p>	<p>Drama Strategies - (Still Image, Spoken Thought, Improvise, Role Play, Conscience Alley, Narration, Mime, Sound collage, Slow Motion, Choral Speech & Movement)</p> <p>Naturalistic Theatre Abstract Theatre Physical Theatre Continuous/Automati c Writing Monologue Stimulus</p> <p>Evacuation Air Raid Anderson Shelter Warden</p>
	One Man Two Guvnors (Commedia Dell Arte)	<p>Context Intention Describe Analyse Evaluate</p> <p>Understand Develop</p>	<p>Drama Strategies - (Still Image, Aside, Improvise, Role Play, Mime, Thought Track, Aside, Slow Motion, Choral Speech & Movement)</p>

		<p>Communicate Recognise Explore Create Contrast Identify Reflect</p> <p>Character Performer Audience Rehearsal Script Scene Summary Storytelling Relationship Exaggerate Plot Themes Impact Atmosphere Tension</p> <p>Engagement Brighton Pub Pint Guv</p> <p>Drama Skills - Physical Skills (Body Language, Facial Expression, Gesture, Levels, Eyeline, Posture, Use of Space, Mannerism, Stance, Gait) Vocal Skills (Tone, Pitch, Pace, Pause, Volume, Silence, Mannerism, Emphasis)</p> <p>Humour</p>	<p>Exaggeration Stimulus Devising</p> <p><i>One Man Two Guvnors</i> by Richard Bean Commedia dell'Atre Style Status</p> <p>Stock Character / Archetype – Master / Servant / Lover - (Pantalone, Il Dottore, El Capitano, Innamorati, Brighella, Arlecchino, Zanni</p> <p>Rhythm Timing Lazzi Mime Aside Mask 'Yes and..' Rule of 3 Alliteration Slow Motion Fast Motion Audience Interaction Schadenfreude</p> <p>17th Century playwright Carlo Goldoni's play text <i>Il Servitore di Due Padroni</i> (The Servant of Two Masters). Italian Renaissance</p>
	Stanislavski (Lord of the Flies)	<p>Context Intention</p>	<p>Drama Strategies – (Still Image, Transitions, Thought</p>

		<p>Describe Analyse Evaluate</p> <p>Savagery Govern Isolated Order & Servility Violence & Brutality War Aeroplane Atomic Bomb Conch Shell Choir Humiliated Sow Birthmark Civilisation & Order Beast Fear & Bravery Smoke Signal Mountain Spectacle Accuse Control Shelter Argument Sociopath Vs Psychopath Mask Dissociation Rules Debate 'Cry-Baby' 'Shut Up' Chief Parachuter British Naval Office Weeping</p> <p>Understand Link Honing Theory Authentic Motivation Develop Communicate</p>	<p>Track, Improvise, Role-Play, Whole Class Drama)</p> <p>Naturalism Realism</p> <p>Practitioner Techniques of Konstantin Stanislavski's System: (Given Circumstance, Subtext, Objective & Super-Objective, Emotional Recall, Units, Magic If, Subtext)</p> <p>Moscow, Russia Thespian</p>
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	Live Theatre Evaluation	<p>Context IntentionDescribe Analyse Evaluate</p> <p>Communicate Impact Plot Character Atmosphere Mood</p>	<p>Performer Audience Designer (Lighting, Sound, Set, Costume) Plot</p>
	Poetry (Physical Theatre)	<p>Context Intention Describe Analyse Evaluate</p>	<p>Drama Strategies – (Chorus, Movement sequence, Unison, Cannon, Echo, still image)</p> <p>Physical Theatre</p>

		<p>Create Perform Develop Process Communicate Concept Represent Realistic Symbolic Freedom Peripheral Rhythm Oppressing Effective Experiment Elements Weight Style Theme Technique Discipline Pervade recurs Exploration Impact Relationship Presents Pakistan Light Strong Direct Indirect Sustained Quick Tension Physical Tension Refine Emotion Adjective Literal Abstract Range</p> <p>Drama Skills - Physical Skills (Body Language, Facial Expression, Gesture, Levels, Eyeline,</p>	<p>Abstract Drama Physicality Stimulus</p> <p>Techniques Choral Movement & Speech</p> <p>Practitioner Techniques of Frantic Assembly: Round, By, Through (‘The Event’ Before / of / after touch)</p> <p>Hymn Hands</p> <p>Practitioner Techniques of DV8 Gestural Language</p> <p>Practitioner Techniques of Rudolf Laban: - Eight Efforts (Glide / Wring / Press / Float / Dab / Flick / Punch / Slash)</p> <p>Ensemble Narrative Atmosphere</p>
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	<p>Scripted Performance (Noughts & Crosses)</p>	<p>Context Intention Describe Analyse Evaluate</p> <p>Create Develop Perform Plot Context Theme Interpret Discuss Explore Tension Physical Tension Atmosphere Status</p> <p>Noughts Crosses Society Prejudice Racist Behaviour Segregation Dystopian Corporal Punishment Execution Identity Violence Peaceful Protest Love Friendship OBE (Order of the British Empire) Barbados Peckham Grammar School</p>	<p>Drama Strategies – (Still Image, Spoken Thought, Transition, Choral Speech & Movement (Unison, Canon, Echo) , Improvise, Role-Play, Whole Class Drama, Conscience Alley, Abstract Still Image, Movement Sequence)</p> <p>Naturalism Abstract Duologue Monologue Stimuli</p>

		<p>Evidence Belief Justified Aspiration Disappointment Realist and Scepticism Perspective Hope and Fear</p> <p>Drama Skills - Physical Skills (Body Language, Facial Expression, Gesture, Levels, Eyeline, Posture, Use of Space, Mannerism, Stance, Gait, Proxemics, Quality of Movement)</p> <p>Vocal Skills (Tone, Pitch, Pace, Pause, Volume, Silence, Mannerism, Emphasis, Quality of Voice)</p>	
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