

BLOCKING

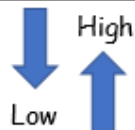
Planning your positioning and movement around the stage, including entrances and exits.

Year 9 DRAMA Page to Stage Autumn Term

SET DESIGN

Deciding on the different elements that will be used to create a visual interpretation of the environment/setting of the scene.

PERFORMANCE SKILLS



Vocals - Pitch: How high or low your voice is.

Vocals - Pace: The speed that you speak at.



Vocals - Emphasis: 'Highlighting' a specific word or phrase, by changing at least one aspect of your vocals.



Vocals - Articulation: The way that you pronounce each letter in a word. If using a high level of articulation, you would pronounce every letter in every word.



Vocals - Power: The amount of tension in your voice. This is not the same as volume - you can have large vocal power at a low volume.



Eye Contact: Choosing to look at a specific performer, object, audience member or direction.



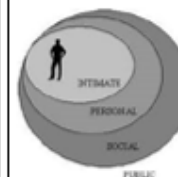
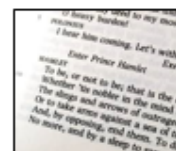
Spatial Awareness: The ability to see yourself, (in relation to other actors/set), in the stage space to create a specific effect.



Direction: The position you face or move in.

DRAMA TERMS

Script: The entire play written down. Scripts include all the dialogue that the characters speak, stage directions and a brief overview of the setting.



Proxemics: The use of space/distance to communicate relationship.

Given Circumstances: Everything that the script tells you. The 'world' of the play - the things that make the play that play and not a different play.

- Environmental** - Geographic location (inc. climate), date, year, season, time of day. Also includes the economic environment: the character's relationship to wealth or poverty, and the class of the character in relationship to the society in which they live.



- Previous Action** - Any action mentioned in the play's dialogue that reveals any incident or action that took place before the current action of the play/scene began. Often called, 'exposition'.



- Polar Opposition/Attitude** - Beliefs held by a character that are in direct opposition to the world in which the character lives. This opposition creates conflict. Conflict creates dramatic action.



DIG DEEPER QUESTIONS

How could you use vocal skills to communicate subtle changes to a character's emotions?
How might environmental given circumstances influence a set designer?
How might you as an actor use given circumstances to craft your character?
What do you think is the most important part of the 'page to stage' process?

Why is blocking an important part of the 'page to stage' process?
Why are proxemics so important when creating meaning?
How can eye contact change the meaning of a line of dialogue?
What makes a successful, scripted performance?