## Stanislavski (1863-1938)

Stanislavski was a famous director who created the first training system for Actors. He wanted to create a realistic style of theatre

Realism was a 19th-century theatrical movement, seeking to portray real life on the stage. Stanislavski was a committed follower of realism throughout his working life.

## Historical Background

Before Stanislavski Russian Theatre in the mid 19th Century was dominated by Opera, Farce and Melodrama

Performers would face the front, communicating directly with the audience and ignoring the other actors on the stage

## The Given Circumstances

The **given circumstances** are the information about the character that you start off with and the play as a whole.

*How old is the character?*

*What's their situation in the play and in relation to the other characters?*

*Are there any notes provided about the play and its characters?*

Such notes and stage directions may not tell you everything you need to build a character but they are the starting point from which you'll work to examine the other questions.

## Drama Terms

Melodrama; a dramatic form that does not observe the laws of cause and effect and that exaggerates emotion and emphasises plot or action at the expense of characterisation

## Objective

An **objective** is the reason for our actions. What are we trying to achieve? Life, people and circumstances constantly put up barriers in our way. Each of these barriers presents us with the objective of getting through them. You shouldn't try to express the meaning of your objective in terms of a noun, always use a verb, eg 'I wish to..

## Super-objective

The **super-objective** is an over-reaching objective, probably linked to the overall outcome in the play. We use the word super-objective to characterise the essential idea, the core, which provided the motivation for the writing of the play. A character's objectives are likely to be stages in the journey towards the super-objective. If that The **super-objective** is an over-reaching objective, probably linked to the overall outcome in the play. We use the word super-objective to characterise the essential idea, the core, which provided the motivation for the writing of the play. A character's objectives are likely to be stages in the journey towards the super-objective. If that journey is perceived as a clear path to the super objective, then you have your **through line**.

## Sub-text

The subtext is driven by the underlying meaning in the play, as opposed to the words declared on stage. This can be communicated to the audience through, for example, the actor's use of intonation, gesture, pauses or stillness. Stanislavski instructed the actor to create all of the thoughts which precede his or her cue, but not to express them all. 'Keep in mind that a person says only ten per cent of what lies in his head, ninety per cent remains unspoken'

## Emotional Memory

**Emotional memory** is when the actor finds a real past experience where they felt a similar emotion to that demanded by the role they are playing. They then 'borrow' those feelings to bring the role to life

## Magic- if

The **'magic if'**, technique is when the actor puts themselves into the character's situation. This then stimulates the motivation to enable the actor to play the role.

## Laban (1979-1938)

Rudolf Laban was born in Austro-Hungary. Laban was a dancer, a choreographer and a dance / movement theoretician

## Historical Background

**Rudolf Laban**, was a movement theorist, a choreographer and a dancer.
He is considered a pioneer of modern dance. Laban developed a system of categorising human movement
For a long time Laban movement was primarily used for dancers and dance choreography to discover new ways to move.
In the 80s and 90s, it began being used to help actors and improve performances.

## The 8 Basic Efforts

Actors used Laban's Eight Efforts to explore character in the body.
They used it as a way to extend an actor's movement vocabulary and ability to play characters physically.
They help an actor both physically and emotionally identify and play characters who are different from themselves.

## The Actor and The Efforts

As an actor, awareness of your movement is the key to transformation.
By making deliberate physical choices, you can fully and articulately embody different ways of being: you can become someone or something else.
Laban's Efforts give you a way of identifying and making these choices.
Working with them helps the actor to create wholly present and physically ambitious performances.
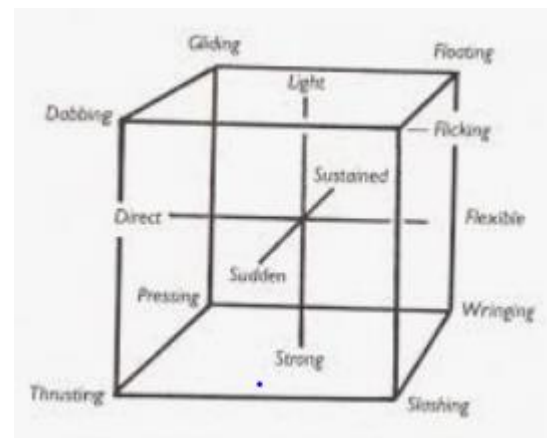
| Laban 8 Basic Efforts | Time | Space | Weight |
|---|---|---|---|
| Gliding | Sustained | Direct | Light |
| Pressing | Sustained | Direct | Strong |
| Floating | Sustained | Indirect | Light |
| Wringing | Sustained | Indirect | Strong |
| Dabbing | Quick | Direct | Light |
| Punching | Quick | Direct | Strong |
| Flicking | Quick | Indirect | Light |
| Slashing | Quick | Indirect | Strong |

# Year 11 Spring Term

## Boal (1931-2009)

Augusto Boal, was a modern Brazilian dramatist who created the Theatre of the Oppressed. Boal developed a process whereby audience members could stop a performance and suggest different actions for the character

## Historical Background

Augusto Boal, was a modern Brazilian dramatist who created the Theatre of the Oppressed. The Theatre of the Oppressed was developed by Boal during the 1950'ps and 1960's. Boal lived and worked in Brazil which at the time was ruled by a military dictatorship. Boal's theatre helped to educate people and encouraged them to challenge those who ruled them. Boal was arrested and tortured for his work as the authorities worried that it may cause revolution.

Boal's explorations were based on the assumption that dialogue is the common, healthy dynamic between all humans, that all human beings desire and are capable of dialogue, and that when a dialogue becomes a monologue, oppression ensues.

Theatre then becomes an extraordinary tool for transforming monologue into dialogue.

"While some people make theatre," says Boal, "we all *are* theatre."

## Columbian Hypnosis

Columbian Hypnosis involves working in pairs to lead one another through a space as one

## The Great Game of Power

The Great Game of Power is an activity that explores representations of power through the construction of a visual image made of everyday objects. The exercise explores the relationship between observation and interpretation. It uses the Describe, Analyse and Relate approach to creating meaning

## Image Theatre

Image Theatre uses the human body as a tool of representing feelings, ideas, and relationships. Through sculpting others or using our own body to demonstrate a body position, participants create anything from one-person to large-group image sculptures that reflect the sculptor's impression of a **situation or oppression**

## Forum Theatre ( Spect-Actors

Forum Theatre. This theatre style works from rehearsal improvisation to create a scene of a specific oppression. Using the Greek terms "protagonist" and "antagonist," Forum Theatre seeks to show a person (the protagonist) who is trying to deal with an oppression and failing because of the resistance of one or more obstacles (the antagonists). The Spect-Actors at any point in the second version of the performance, an audience member may raise their hand and stop the action. The volunteer has to replace the victim of the oppression, and attempt to change the outcome without resorting to physical contact. If the victim gets the upper hand, the oppressors are replaced. This exercise is designed to explore opposing arguments, and allow the 'victim' of oppression to explore their situation.

## Voices in the head

Voices in the Head involves the actor voicing the characters inner thoughts, or the group observing voices the characters inner thoughts. The strategy helps explore a more complicated understanding of the characters viewpoint and motivation through exploring the sub-text the unspoken motivations of the character

## Drama Terms

Describe: What do you see? Describe the way the chairs are positioned

Analyse: What does that position represent or make you think of? Why do you say that? What is another interpretation of this position? Which chair has the most power? Why?

Relate: (Make connections to the content) If this image represents a moment in history/a scene from our book/interaction at our school... what does this image represent? What? What else could it be?