

Year 8 Spring Term

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

Historical Background

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

The Given Circumstances

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

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.



Objective

An **objective** is the reason for our actions.. eg 'I wish to..

Super-objective

The **super-objective** is an over-reaching objective, probably linked to the overall outcome in the play..

Sub-text

The subtext is driven by the underlying meaning in the play, as opposed to the words declared on stage

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



Laban (1879-1958)

Rudolf Laban was born in Austro-Hungary. Laban was a dancer, a choreographer and a

Historical Background

Rudolf Laban, was a movement theorist, a choreographer and a dancer.

In the 80s and 90s, it began being used to help actors and improve performances.

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's 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



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's and 1960's
Boal's theatre helped to educate people and encouraged them to challenge those who ruled them.

Columbian Hypnosis

Columbian Hypnosis involves working in pairs to lead one another through a space as one person follows another person's hand. This activity requires trust, awareness, and non-verbal communication as students work together to move safely through the space.

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
The Spect-Actors at any point in the second version of the performance, 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?