

Year 8 Children's Theatre

Narrator vs Storyteller

Narrator

- A narrator usually exists *outside* the story.
- They explain what's happening, set scenes, and help the audience follow along.
- They give clear information: time, place, transitions
- They fill in gaps the audience can't see
- They guide the audience step-by-step through the plot

Storyteller

- A storyteller is more *personally involved* in the story.
- They may shift into different characters, react emotionally, or even become part of the action.
- They entertain as much as inform
- They use imagination, humour, and emotion
- They sometimes act out multiple roles

Soundscape

The group acts as a live 'orchestra' to create the sound for a scene. Using their voices (and body percussion if appropriate), the group paints a soundscape of a particular theme or mood, for example the seaside, a city, a jungle. You may also use simple percussion instruments or props for this exercise. The purpose of a soundscape is to help the audience believe that you are in a specific setting. Soundscapes can be naturalistic or abstract, using repetition, fragmentation and patterns to create a non-naturalistic approach.

Physical Theatre

Physical Theatre is a type of performance where physical movement is the primary method of storytelling; as opposed to, say, text in a play or music and lyrics in an opera. Also, it may incorporate other techniques such as mime, gesture and modern dance to create performance pieces

The Features of Children's Theatre

- Age-appropriate content
- Engaging visuals
- Interactive elements
- Simple, clear narrative
- Physicality and movement
- Moral lessons or educational themes
- Music, song and sound effects
- Puppetry and visual aids

Laban's Effort Actions

Laban's three variables

Weight - HEAVY or LIGHT

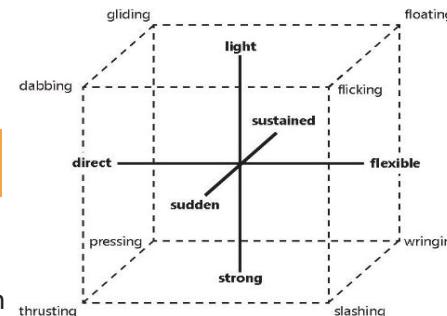
Space - DIRECT or INDIRECT

Time - SUDDEN or SUSTAINED

How the Variables become the Effort Actions

Think of it like formula

Weight + Space + Time = Effort Action



Box House Theatre

Cue Types

Visual Cue – A physical action that signals a move.

Sound Cue – An audible signal (e.g. a clap or stomp).

Rehearsal Cue – A pre-planned mental count or marker used in performance

The "Stum" Transition Tool

A made-up vocal cue to mark transitions:

"Huh" – the audible trigger

"Stuuuuu" – length of movement

"Um" – the finish point of the action

Use the "stum" rhythm to move clearly between

RUDOLF LABAN'S EFFORT ACTIONS

All character movement on stage stems from three variables: **weight**, **space** & **time**.
How we change these variables gives us our actions or tactics to pursue and win character objectives.

Effort Action/Variable	Weight	Space	Time	Characters/Archetypes
Punch	Heavy	Direct	Sudden	Authoritative, commanding, strong, powerful, aggressive, tense situations.
Press	Heavy	Direct	Sustained	Authoritative, commanding, controlling, pressuring, menacing, calming, breaking-tension.
Dab	Light	Direct	Sudden	Poite authority, sarcastic, inoffensive, calm, firm, hidden strength.
Flick	Light	Indirect	Sudden	Dismissive, sarcastic, attitudinal, paranoid, cool, relaxed.
Wring	Heavy	Indirect	Sustained	Stressed, aggressive, strong, tense, scary, evil.
Glide	Light	Direct	Sustained	Controlled authority, high status, calm, neutral, indifferent.
Float	Light	Indirect	Sustained	Relaxed, carefree, drunk, dismissive, arrogant, uninterested, popular, ditzy.
Slash	Heavy	Indirect	Sudden	Aggressive, drunk, physical, uncontrolled, extreme strength, dangerous power.