Name:

 First off, let’s review our stage directions.

*Wings Right Wings Left*

1. 2. 3. 4. 5.

17.

 6. 7. 8. 9. 10.

18.

 11. 12. 13. 14. 15.

 16.

 *AUDIENCE*

 Remember these blocking positions?

19. 20. 21. 22.

23. 24. 25. 26.

27. **Emphasis** is telling the audience what to look at; or directing their eye at who should have the \_\_\_\_\_\_\_\_\_\_ of the scene. In the films, the camera has this power; in the theatre it is the director’s job to direct the audience at what to look at. The person who should have the focus, is usually the character who has more \_\_\_\_\_\_\_\_\_\_\_ in the given moment of the scene. You can do this in several different ways.

* Movement—Any movement forces the audiences’ eye to look at the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_moving. This is why characters usually move when they are \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ unless the director is trying to make a point and have an unspeaking actor move.
	+ The rule behind this movement is to avoid \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ caused by someone moving when someone else is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
		- Sometimes distraction is exactly what the director’s \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ might be.
	+ Moving only when \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ does not mean that the actor should only move while actually saying the line. Moving \_\_\_\_\_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_\_\_\_\_ a line can bring about very effective, yet very different results from movement that is strictly “on” on the line.
		- Movement before the line usually emphasizes the \_\_\_\_\_\_\_\_, as long as the actor stands still to deliver the line. This technique can really bring attention to that actor and add \_\_\_\_\_\_\_\_\_\_\_\_\_ to that line. The movement becomes a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ set-up to the line.
		- Movement after the line will bring attention to the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
			* This can also provide a “\_\_\_\_\_\_\_\_\_” or period for the line. For example, if a character says, “I will no longer discuss this with you,” then moves and sits down, this movement declares the \_\_\_\_\_\_\_\_\_\_\_\_\_ of the words with the final action.
* Levels—refer to the actual \_\_\_\_\_\_\_\_\_\_ level of the actor. By adding platforms, chairs, and couches, and having actors \_\_\_\_\_\_\_,\_\_\_\_\_\_\_\_\_\_,\_\_\_\_\_\_\_\_ or \_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_ creates emphasis. Usually the highest level is the most emphatic, but a level change is always \_\_\_\_\_\_\_\_\_\_\_\_\_ **See overhead**
* Planes—Using all \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_areas of the stage; i.e., upstage, mid stage and downstage, in order to show emphasis. Usually the actor furthest \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ has the emphasis, with the exception of body and eye focus. **See overhead**
* Eye Focus—Who is looking at \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ is always emphatic. Usually when one is speaking, the other silent character is giving one’s eye focus to the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
* Body Focus—Shifting one’s body to angle towards an object or another character

Now, let’s look at and discuss the following four pictures.

Who has the focus in this picture A? WHY?

B?

C?

D?

Now, let’s talk about Stage Strengths and Emotional Values of the stage.

Number from 1-6 in order of importance of the stage area. 1 is the highest and 6 is the lowest.

Some authorities believe that each stage area has an \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ value as well. Therefore, directors might want to think about placing their actors in the following areas of the stage when they want to communicate a certain mood, feeling or emotion:

DOWN CENTER: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ scenes, scenes where emotions EXPLODE!

UP CENTER: Scenes of dignity, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, or formality.

DOWN RIGHT: \_\_\_\_\_\_\_\_\_\_\_\_\_ scenes and other intimate, warm units.

DOWN LEFT: Routine business, soliloquies, or scenes that build \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

UP RIGHT: Evesdropping or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ events.

UP LEFT: Horror scenes, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, and unreality.

***Let’s direct our attention to the back of the packet where we will go through some important terms from Drama I***

Now, let’s talk about Composition, climactic compositions, and movement patterns.

Composition is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ caught movement that communicates characters’ desires, intentions, and motivations.

In a sense, a performed scene or play is a continuous \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of composition and movement, and the composition is like the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ photos communicating the characters’ inner desires. My college teacher, Tom McNally said to us once, that if a scene was directed well, and the actors were simply to go from composition to composition, without \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, that the audience would understand what the scene was about.

Compositions have the following meanings:

1. **\*Climactic Composition**
2.
3.
4.

 \*Obviously changing levels, planes, and eye focus could change the effects of these compositions, usually by giving one character more power over another.

Climactic Compositions are when two actors are standing very \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ together on the same plane. Climactic compositions should only be used for the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ moments of tension in the scene or play:

1. Extreme \_\_\_\_\_\_\_\_\_\_\_\_\_—when two characters are about to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
2. Extreme \_\_\_\_\_\_\_\_\_\_\_\_—when two characters are about to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

 Now, you have to figure out how to get to the composite moments in your scene. This needs to be done through movement, or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. The important thing about good movement is that it should tell a story by using creative and effective \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. Effective blocking also is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. One of Dill’s favorite expressions is “\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

Let’s look at a few purposeful movement patterns by using volunteers to show them:

1. One character is moving towards a stationary character. What does this communicate?
2. One character is moving away from a stationary character. What does this communicate?
3. One character is moving toward a character who is moving away is called a chase scene, or cat-and-mouse. What does this communicate
4. Both characters are moving away from one another. What does this communicate

Something else you want to think about when blocking a scene, is to create interesting movement patterns that create both tension and power-struggle. The best way to do this is by using \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ crosses and levels. Avoid using too much \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ crosses in your scene because they are not dynamic, the audience only sees \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, and it doesn’t allow for any emphasis. **And remember, characters should move when they are speaking, and then STOP MOVING WHEN THEY ARE FINISHED. Also, actors need to avoid small side-to-side foot movement. Dill calls this \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_!**

Side-to-Side=

Diagonal Cross=

 Who has the power?

Curved Cross=

Now, let’s do our first exercise. Each director will receive an open scene to direct. They will be given circumstances, and must direct their scene with all of the above tips. The audience will then guess the circumstances given. If time allows, directors might also have an opportunity to direct an open scene and provide their own given circumstances. **Both scenes will be performed two times, one without text, and one with.**

Next, we are going to explore triangles, and different focus techniques.

The Powers of Triangles

1. No \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ lines on stage. They are an unatural looking and they don’t direct \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to any specific character.
2. No semi-circles on stage! They also don’t allow for emphasis. The audience has no idea who the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ actor is.
3. Triangles are effective because they eyes of the audience travel along either side and focus on the figure at the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. Generally the apex is upstage with the downstage characters turned at ¾ positions, throwing their eye and body focus \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
4. However, you may place the apex almost anywhere on stage and vary the size and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of the triangles. Again, the director will add emphasis for the audience by determining where the other actors are focusing with their eyes and bodies. This is called Direct Focus.

Direct/Indirect/and Counter Focus

1. Direct Focus *When two actors look at or face the third actor.*

B.

C.

A

* 1. When would be a good time to use direct focus?
	2. Who is the dominant/emphatic actor?
1. Indirect Focus When the eye of one actor *\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_*at or *\_\_\_\_\_\_\_\_\_\_\_\_\_\_* another actor who is the one looking or facing the  *\_\_\_\_\_\_\_* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_There is a  *\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_*approach that ultimately leads to the  *\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_*actor.

A..

B.

C.

* 1. When would be a good time to use in-direct focus?
	2. Who is the dominant/emphatic actor?
1. Counter Focus A focus that is *\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_* to the main focus. The eye is directed completely *\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_* from the primary focus, and this sets up a *\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_*tension between the two. This helps to break up the *\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_* of creating too many overly emphatic *\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_* As with all compositional choices, a character in a counter focus must be motivated

C.

A..

B.

* 1. What would be some motivations for a character to be in a counter focus?
	2. Who is the dominant/emphatic actor?

EXERCISE: Explore open scenes with 3 performers. Use the Brecht test. Bertold Brecht was a German Director who believed in the importance of movement to explore emotion. Directors need to use different focus techniques, triangles, levels, planes, etc. The scene will be performed twice. Once without words, and once with dialogue added. The director must provide C.R.O.W.

 Orchestration/ Rhythm and Tempo

1. A director shapes a production with \_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_.
	1. When they manipulate space, they do this as a visual artist, or a master sculptor, with a highly acute eye for \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, use of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and planes, emphasis, and \_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
	2. When they manipulate time, they become like an orchestra director, who shapes the music of the scene by influencing the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, pauses, and \_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of the script.
2. Rhythm :
	1. The pulsing quality in rhythmic experience is related to two fundamental life processes in nature:
		1.
	2. Rhythm also relates to the idea of\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ that exists daily in our human expressions.
	3. Rhythm is incredibly seductive. It can lure an audience faster than any other technique available to a director.

EXERCISE: Explore space with different rhythms to express different human circumstances.

1. Tempo: Whereas rhythm is a regularly occurring accent, tempo is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. We also talk about this as \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
	1. It is important to explore different tempos in your scene.
	2. Most scenes should run the gamut of a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of tempos. Tempos to be tried are the following:
		1. Super-slow, Slow, Medium, Medium-Fast, Fast, Very Fast
2. Volume: How loud or soft a scene is played.
	1. Usually we talk about volume in the terms of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_expression. *Pianissimo* (very soft), *Piano* (soft), *Moderato (* Medium), *Forte* (Loud), *Fortissimo* (very loud).
	2. Each scene should have a clear \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and many peaks and valleys in orchestration.

EXERCISE: Each director will receive an open scene with two characters (same as used for the 1st set of open scenes) and a set of given circumstances, found on p. 194-195. The director must score the scene in terms of tempo. Break up scene into beats and give them a tempo and volume marking, i.e., UNIT ONE: superslow, moderato. UNIT TWO: medium-fast, Forte. During rehearsal, director will tap tempo on their lap, or other surface. During the performance, the director will use a drum to mark the tempo and volume changes.

 Some Acting/Blocking Terminology that all actors and directors should know:

1. Blocking—*All the actors movements and gestures on stage.*
2. Cheat Out—*To turn your body more towards a FULL FRONT position. You want to think of this as HIPS towards the audience.*
3. Share the Scene—*Both actors are on the same plane as one another. This means their feet are level with one another if someone was to draw horizontally with chalk from one actor’s feet to another. Neither actor is emphatic. They are both equally important.*
4. Give the Scene-*When an actor throws emphasis on another actor by giving them eye and body focus. This is only usually done when this actor does not have power, or importance, for that moment in the scene.*
5. Take the Scene-*When a character with power and emphasis takes the primary focus of the scene, by facing more full-front and downstage.*
6. Steal the Scene—*When one actor whose character does not have the power and emphasis, takes it away from the character who should have the power and emphasis. This is a bad thing! In what ways has this been done?*
7. Upstaging—*When one actor is forced to throw their focus upstage. This is usually bad, but only when the downstage actor should have the focus, i.e., they are speaking.*



1. Counter-Cross—*To move in the opposite direction as another actor, who is also going the opposite direction of yourself.*