

STAGE MOVEMENT

Drama 1

Mr. Hungerford

The Stage and the Building

- On stage
- Off stage
- backstage
- wings
- Light and sound booth
- green room

For the Audience

- House - (perspective?)
- orchestra seating (main floor)
- Mezzanine
- Balcony
- Box seats (not always in a bldg)

Stage Movement

Stage Movement

- Body Position
 - Full Front
 - Full back
 - Profile
 - Quarter turn
 - 3 Quarter turn

On Stage Cheating

On Stage Cheating

- ☐ cheating out
 - ☐ always do

Rake / Raked Stage



Stage Movement

Stage Movement

- Sight-lines-
 - imaginary lines indicating visibility of stage areas from different areas of the house.
- Moving
 - Arc
 - Cross
 - counter cross



Upstaging

(& up on a line and prompter)

7 Rules of Stage Movement

7 Rules of Stage Movement

□ Motivated -

- Movement must be motivated by the actors intentions (what he/she wants). There must be a reason why the the actor moves.

□ Simplified -

- Movement should be simplified. There is no reason to crate complicated traffic patterns.

7 Rules of Stage Movement

7 Rules of Stage Movement

□ Heightened

- Every action counts. There is nothing random.

□ Delineate

- Movement tells the audience about the character. The movement must keep with the character.
- literal definition:
- indicate the exact position of (a border or boundary).

7 Rules of Stage Movement

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- Open

- movement should be open (toward the audience / "cheat out")

- Adjust

- Actors must adjust to one another on stage. They have to help each other remain open and avoid upstaging.

7 Rules of Stage Movement

7 Rules of Stage Movement

□ Awareness

- Actors/Performers **MUST** always be aware of their entire body (posture, stance, walk, speed, facial expression, gestures, etc.)
EVERY MOVE IS BEING OBSERVED.
EVERY MOVE COUNTS.

Additional Movement Terms

Additional Movement Terms

□ Stage Business

- detailed bits of action such as setting a table, folding clothes. etc. Smaller movements distinguished from broad stage movement set in blocking.

□ Sense Memory

- tapping into memories in order to recreate an experience.
- memory in the senses

Additional Movement Terms

Additional Movement Terms

- Muscular Memory
 - memory of the muscles
 - when a performer knows his/her role so well that their actions and movement become effortless and appear natural.
 - the actors dialogue comes by knowing what the body is doing

BLOCKING / DIRECTIONS

BLOCKING / DIRECTIONS

□ BLOCKING

□ The directors planned movement for the actors /
General movement and placement on stage.

□ Abbreviations - for marking a script

□ X = Cross

□ XDL = Cross Down Left

□ XDR = Cross Down Right

□ XUC = Cross Up Center

□ etc.

BLOCKING / DIRECTIONS

BLOCKING / DIRECTIONS


□ Symbols - for marking a script


□ ↑ = stand up

□ ↓ = sit down

□ CC = counter cross

□ AC = arc

□  = 1/4 turn profile right

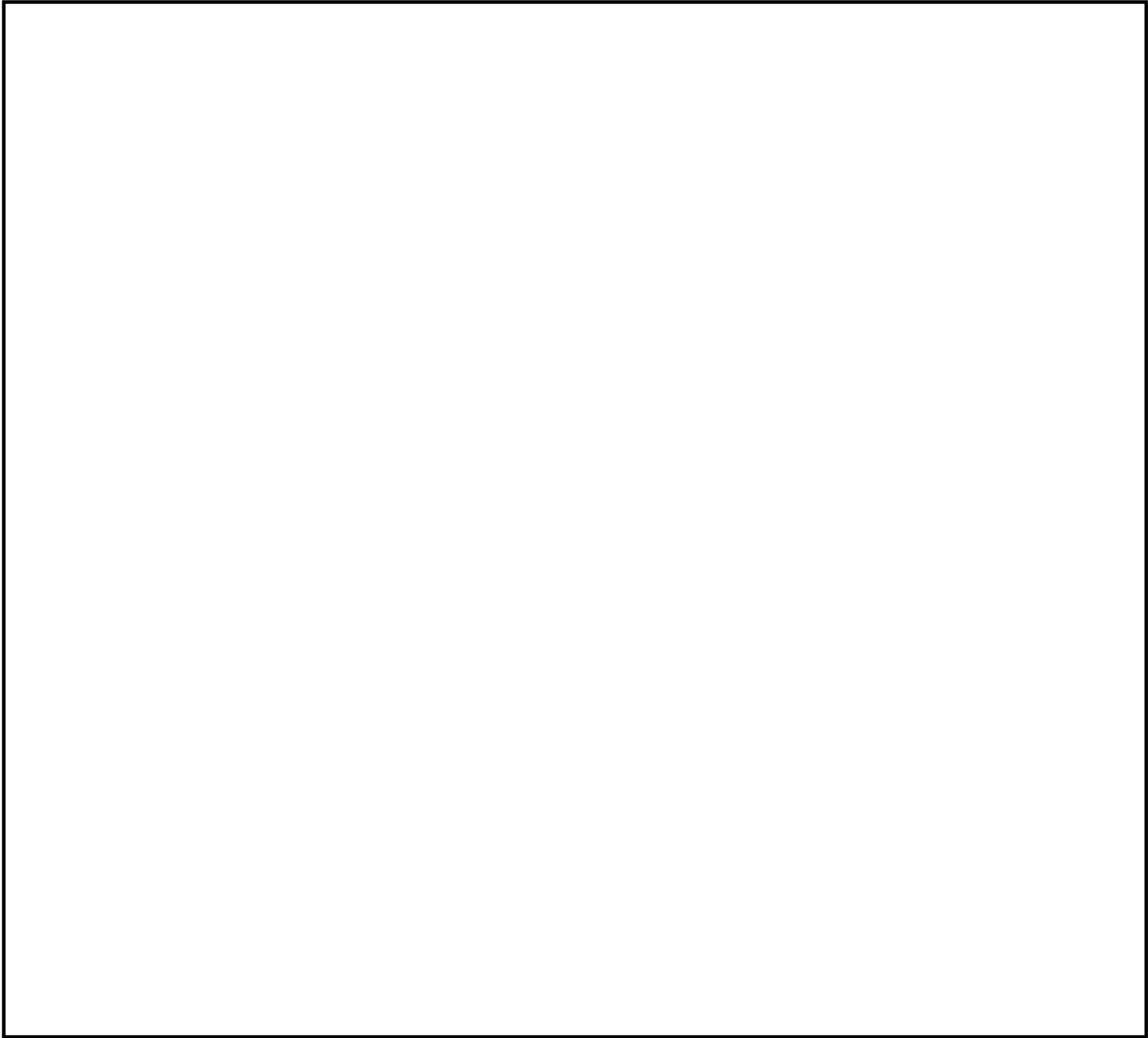
□  = 1/4 turn profile left

□ ← = moves left or → = Moves right (or moves to)

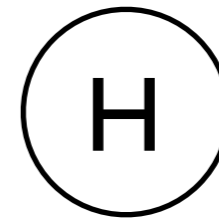
Example

Example

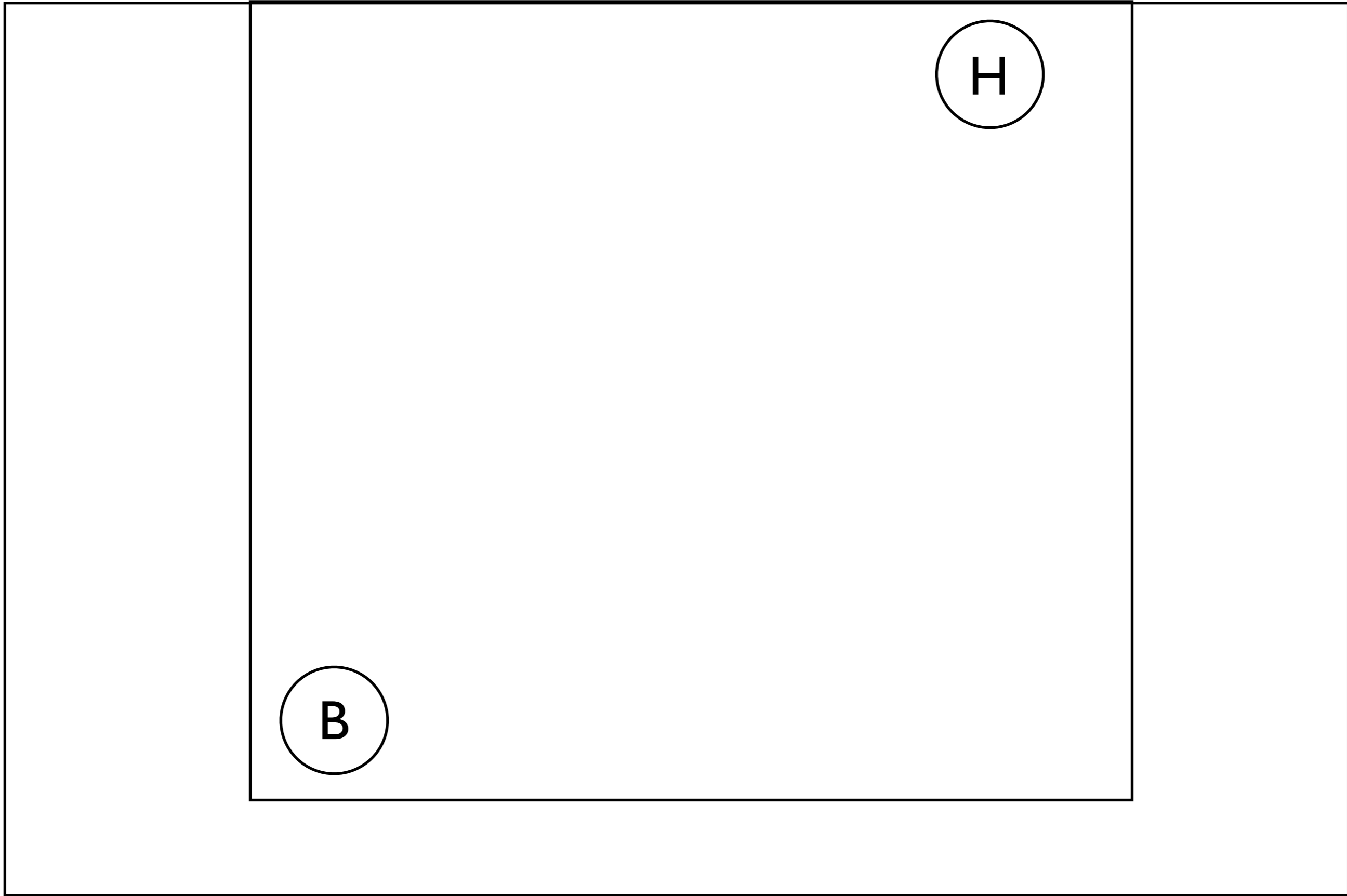
- 2 characters - Homer and Bart
- Starting position: H - UL B - DR
 - 1. H - XDC
 - B - XUC
 - 2. H - XCL
 - B - XCR
 - 3. H.B. CC → DC, H ↓



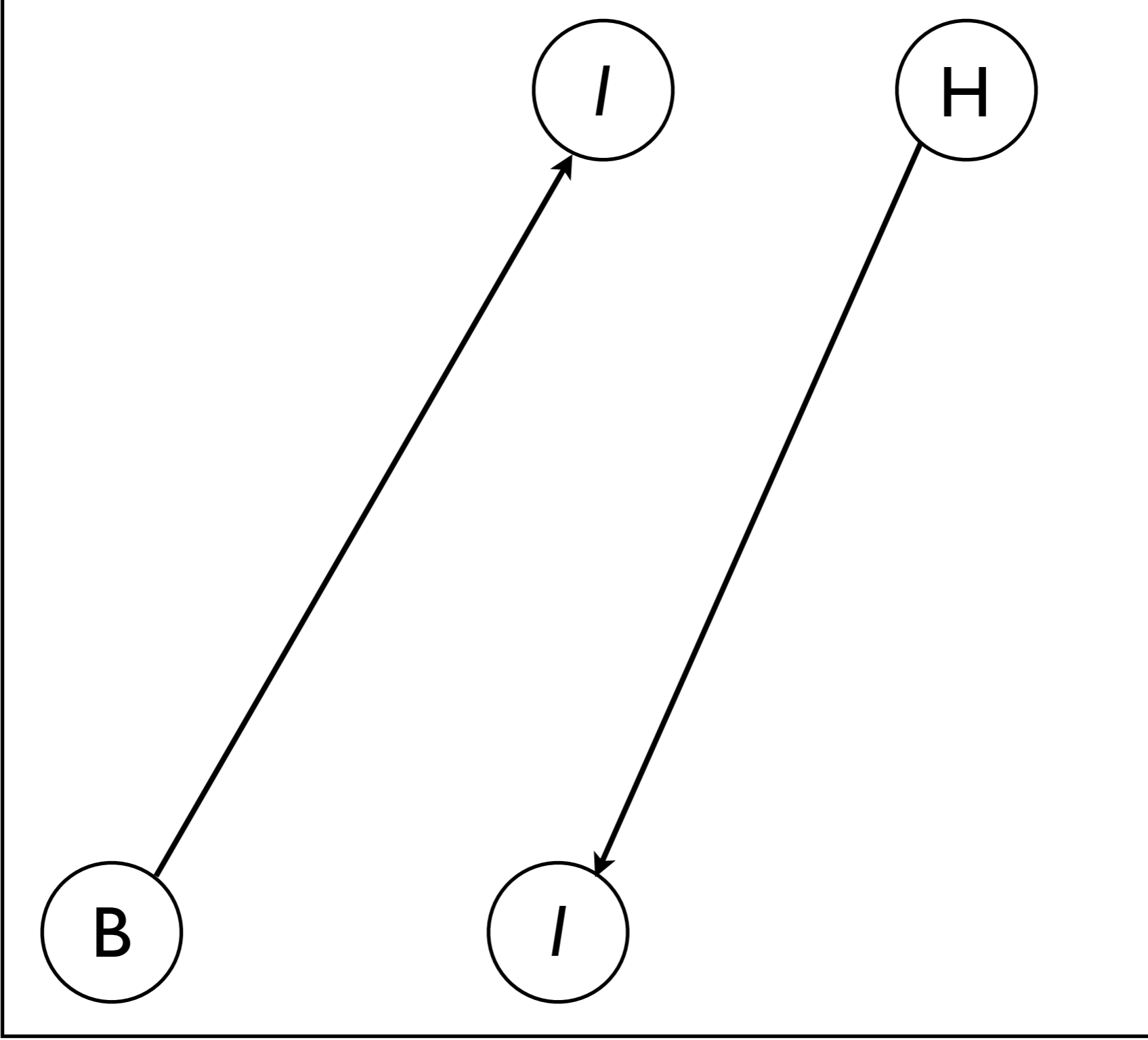
House



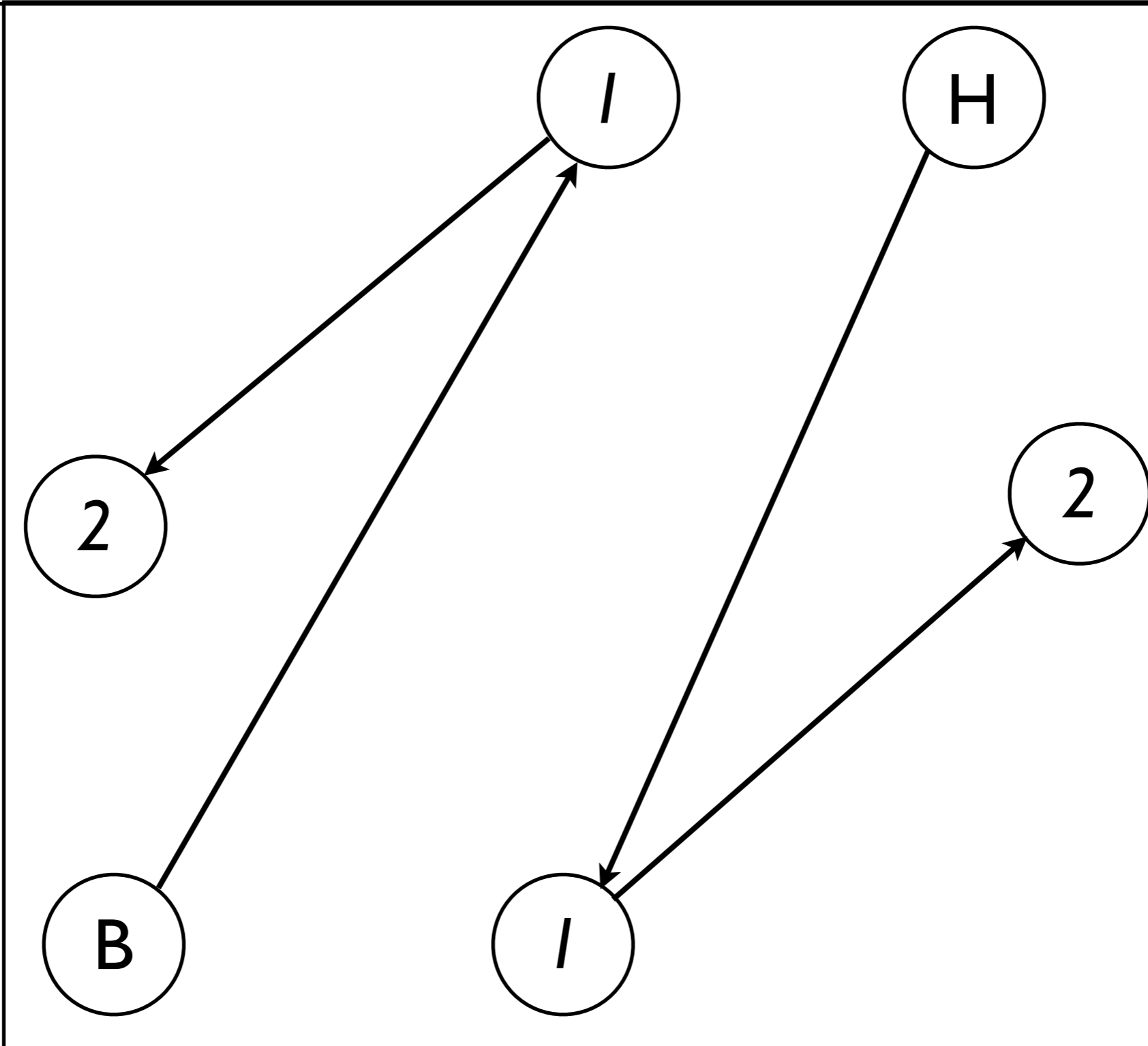
House



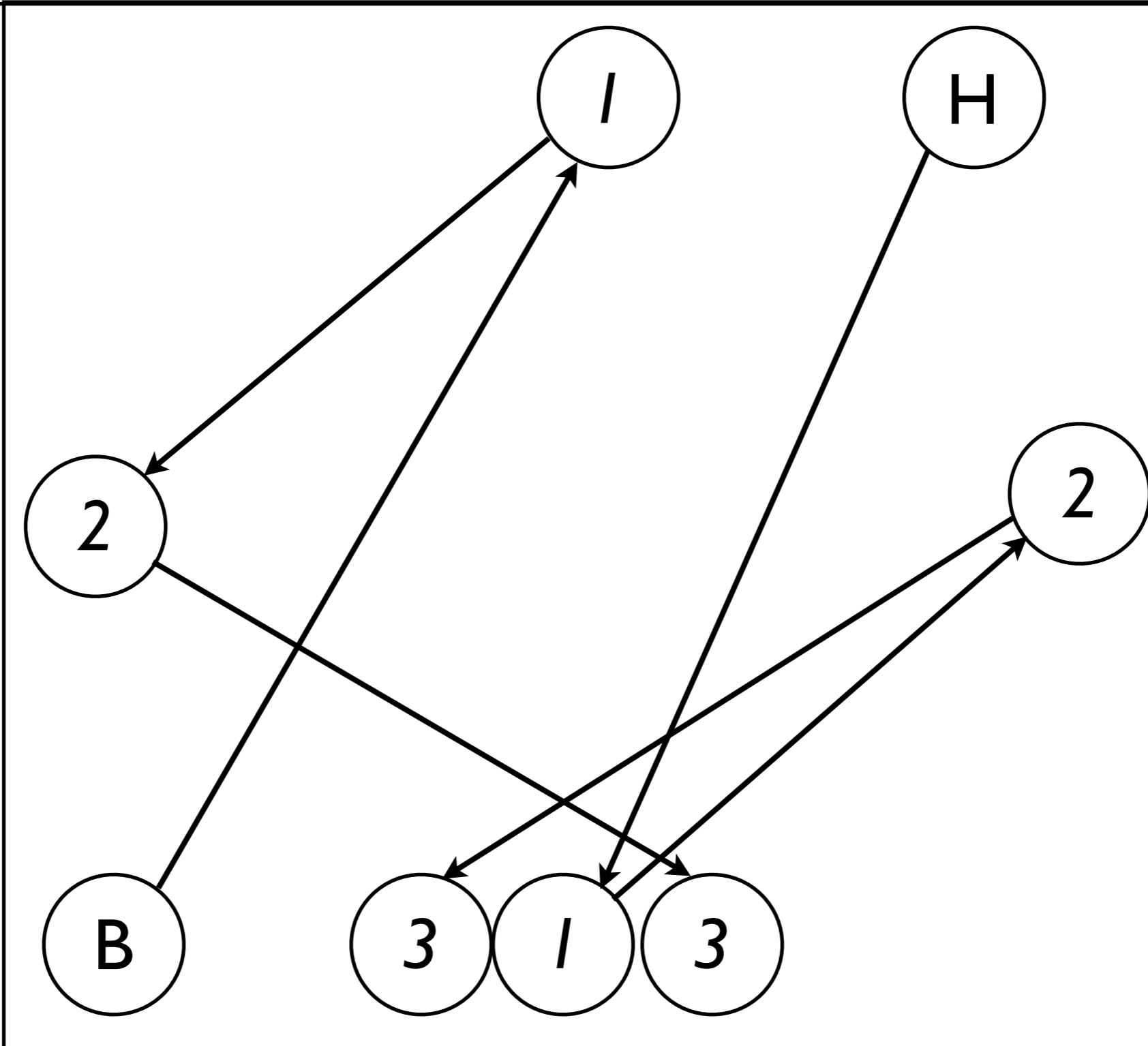
House



House



House



House

Stage Picture

Stage Picture

□ Stage Picture

- Every moment of a play or scene generates a still image. If at any moment the actors are to freeze the stage picture should be interesting to the eye.

□ Tableau

- Motionless figures representing a scene from a story or part of story.
- A still image on stage. Often used at the opening or closing of a scene.



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The End