

Year 8AP 1 – Drama

How to revise Drama:

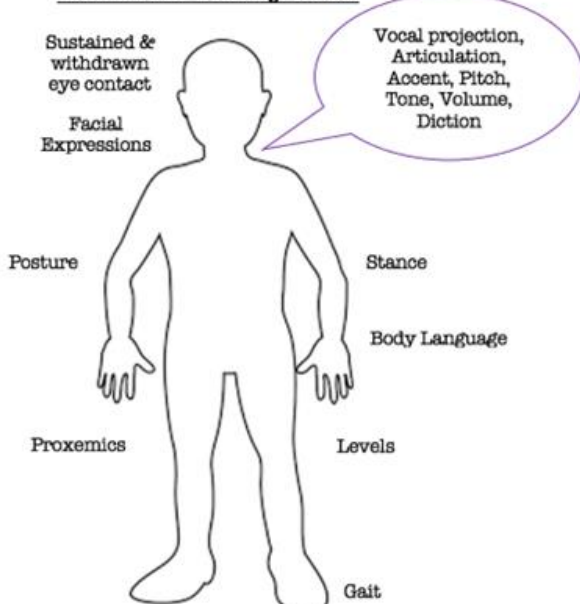
At home explore the following rehearsal techniques:

- **Emotional Memory:** This requires actors to call on the **memory** of details from a similar situation (or with similar **emotions**) and apply those feelings to their character.
- **Method of Physical Action:** This requires actors to consider the **inner-incentives** of the character. Question **why** they are acting a particular way.
- **The Magic 'if':** This is when an actor starts to ask themselves 'if' questions about the character that they are playing. In doing this they can discover whole new elements. Asking 'if', unleashes the imagination and encourages the actor to believe in what they are doing, and stimulates creativity.

Additional Information:

Use the body scan below to revise your drama skills and apply these both to your rehearsals at home and in the classroom.

The Actor's Body Scan



Revision list:

NATURALISM was created by Konstatin Stanislavski and is a theatrical style that attempts to resemble real-life on stage.

Stanislavski developed a performance process, allowing actors to use their personal histories to express real emotion when playing a character. This process helps an actor create the illusion of reality – a naturalistic character.

Verbatim theatre is a form of documentary theatre which is based on the spoken words of real people. Verbatim theatre-makers use real people's words exclusively and take this testimony from recorded interviews. As a director/actor you are unable to change anything about a verbatim play without asking for permission from the playwright themselves, this is to ensure that the complete true story is told by the performers on stage.

Epic Theatre was created by Bertolt Brecht and is a theatrical style that completely contracts and opposes naturalistic theatre. Epic theatre often has a fractured narrative that is non-linear and jumps about in time. Epic theatre also shows an argument, a clear political statement. Standing outside of the action emotionally, the audience remains objective and watches a montage or a series of scenes. Brecht changed the rules of theatre, by distancing the actors and audiences from the events being portrayed. He basically wanted his audiences to be reminded they were watching a play at all times and leave thinking and questioning the action.