

VOCAL SKILLS TO BECOME A CHARACTER FOR REHEARSAL AND PERFORMANCE - DEPART

1. D	DICTION AND PROJECTION	<p>Diction means pronouncing your speech clearly.</p> <p>Projection is making sure your voice can be heard (this doesn't mean shouting).</p>
2. E	EMPHASIS AND VOLUME	<p>Emphasis is when you make a word stand out "I never said <u>you</u> stole my hat" is different from "I never said you stole <u>my</u> hat".</p> <p>Volume is how loud or quiet the voice is. Don't forget words such as whisper and shout.</p>
3. P	PITCH	<p>Pitch means how high or low your voice is.</p> <p>Low pitch may convey sadness, whilst high pitch could convey joy.</p>
4. A	ACCENT	<p>Accent is the way you pronounce your words. It is used to indicate where a character is from, specifically which country or region. It can help distinguish class and status.</p>
5. R	RHYTHM AND TEMPO	<p>Rhythm is where we pause and leave gaps in speech. This could show a character is thinking or distressed.</p> <p>Tempo is how fast or slow the speech is. E.g. a fast tempo could show someone is excited, a slow tempo could show someone is sleepy or confused.</p>
6. T	TONE	<p>Tone describes the emotion behind the line. It can convey meaning. For example: an angry tone.</p>

PHYSICAL SKILLS TO BECOME A CHARACTER FOR REHEARSAL AND PERFORMANCE (USING BODY) - GSPEED

1. G	GESTURES	Using your hands to highlight meaning or convey emotion. E.g. Scratching your head if you are confused or Waving to say 'Hello'.
2. S	STANCE	The way someone stands usually to do with feet positioning. This could be with your feet really wide apart or really close together, for example.
3. P	POSTURE AND BODY LANGUAGE	Posture and body language is how you hold and position your body to show emotion or a character's personality. E.g. shoulders back and chest out to show confidence. Hanging head and shoulder may show shame or sadness
4. E	EXPRESSION	Also known as 'facial expressions'. Using your face to communicate emotions and reactions. Smiling to show happiness, frowning to show anger, raising one eye brow to show confusion for example.
5. E	EYE CONTACT	Looking into someone else's eyes. This could be another character or an audience member. Making eye contact makes it clear who you are speaking to. Avoiding eye contact can suggest feeling awkward or upset.
6. D	DYNAMICS AND MOVEMENT	Dynamics means HOW you move. For example, sharply / smoothly. Movement is HOW your character walks. For example, with a limp or taking large steps

STAGECRAFT SKILLS FOR PERFORMANCE AND REHEARSAL - BEPLACES

1. B	BLOCKING	Working out the movement and positioning of all the actors on stage. WHERE you will STAND and WHEN you will move
2. E	EXTRANCES AND EXITS	Where and when you come on and off stage.
3. P	PROXEMICS AND USE OF SPACE	Proxemics is how close or near you are to others on stage. This can help to communicate meaning e.g. if your character is scared of another character you might stand far away. Use of space is where you position yourself on the stage so the audience can see you and others clearly.
4. L	LEVELS	How high or low you are positioned on the stage. This could be to communicate how important you are or to show you are in a different place to other characters.
5. A	AUDIENCE AWARENESS	Being mindful of what the audience will be able to see and hear and adapting your positions and voice to make sure they can understand everything clearly.
6. C	CONCENTRATION AND FOCUS	Being organised and sensible in your performance and staying in role at all times. Confidently knowing your lines or movement.
7. E	ENERGY	Putting effort into your performance and making sure you are lively and enthusiastic when you perform.
8. S	SET AND PROPS INTERACTIONS	Using the objects on stage confidently to show something about your character or the situation. E.g. snatching a bag of sweets to show your character is greedy.

DRAMA TECHNIQUES AND CONVENTIONS

1.	ROLE PLAY	This is where you take on a character/role and act out a situation. It is usually improvised.
2.	TABLEAUX	A tableau (single, just one) or tableaux (plural, more than one), is usually a FREEZE FRAME or a collection of freeze frames, that tell the audience a story – You can add sound, music or dialogue to a tableau to develop it further.
3.	THOUGHT TRACKING	Thought tracking is when a character speaks out loud about his/her inner thoughts during a freeze frame/still-image. Sometimes a characters thoughts can be spoken out loud by another actor. It tells the audience what a character is really thinking in a situation.
4.	NARRATION	Telling the story out loud, describing the events.
5.	ROLE ON THE WALL	A 'role on the wall' diagram is an outline of a person with information written on it - either inside the outline, or round the edge. It represents all of the information your KNOW about a character and also things you PRESUME or imagine about a character.
6.	MONOLOGUE	One person speaking out loud a character's thoughts and feelings about the situation, as if speaking to another person on stage.
7.	SOUND SCAPE	A collection of sounds and words to represent a mood, atmosphere or thoughts.
8.	CROSS CUTTING	Switching between time periods – flash forwards and flash backs in time. For example, a character as a little boy, then as an old man.
9.	CONSCIENCE ALLEY	Two groups exploring arguments for and against a character's decision.
10	DIRECT ADDRESS	When the characters breaks the fourth wall, speaking directly to the audience.

DRAMA TECHNIQUES AND CONVENTIONS CONTINUED...

11.	MELODRAMA	Acting in an over exaggerated way, using a loud and over emotional voice, as well as large gestures and facial
12.	PHYSICAL THEATRE	Using your body to tell the story through movement, mime, creating shapes and lifts.
13.	SLOW MOTION	Performing movement at a slower pace. In rehearsal this can be used to help accuracy/safety. During performance it can be used to mark the moment.
14.	SOLILOQUY	One person speaking out loud a character's thoughts directly to the audience. Other characters on stage cannot hear this speech.
15.	OFF TEXT IMPROVISATION	Using what we know about a character or scenario from the TEXT, we can use improvise (make up) scenes that we do not see in the script. Actor use this rehearsal technique in order to understand their character more.
16.	SPLIT STAGE	Where we alternate between two or more different scenes happening at the same time, separating the stage into clear sections.
17.	Hot-Seating	A character is questioned by the group about his or her background, behaviour and motivation. This could be used to develop a role in rehearsals and to understand a character more deeply

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