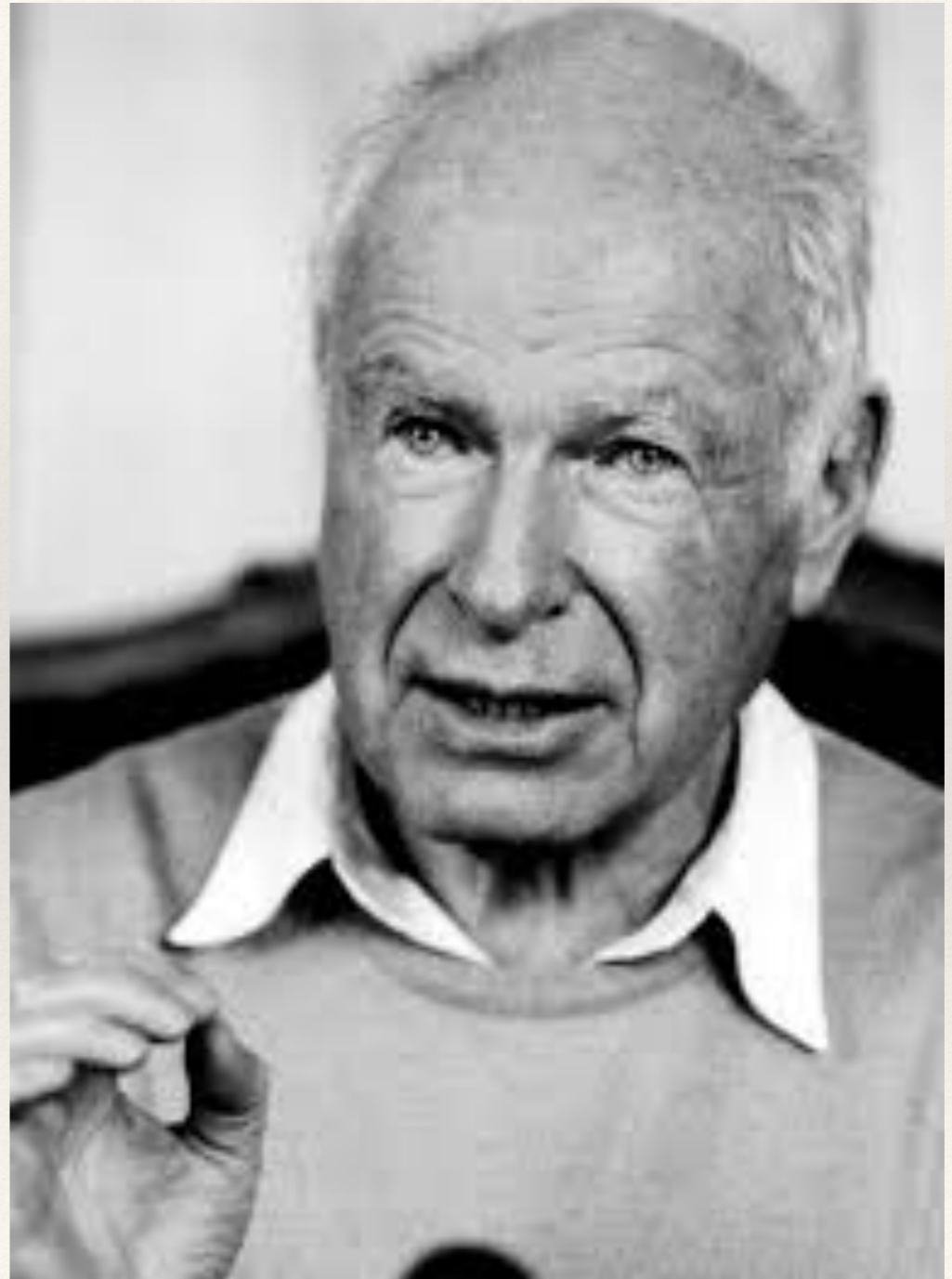

PROPER ACTING FOR PROPER TEACHERS:

THE RULES

Martin Robinson

How to make great theatre?

- ❖ ‘I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged.’



The importance of constraints:

- ❖ 'Constraints are the root of creativity'



Tim Etchells:

- ❖ "We don't hate theatre, we're gripped by it - and its liveness. We love its codes and conventions, but we are also frustrated by them and wage war on them... Every time we set out to break theatre up, we are trying to find a way to put it together again that really allows it to fly."



Tricks of the Trade

- ❖ Establishing gestures
- ❖ Significant gestures
- ❖ Use the one to nine
- ❖ Think frying pan heads



Tricks of the Trade

USR	USC	USL
SR	CS	SL
DSR	DSC	DSL

Tricks of the Trade

8	7	9
5	2	6
3	1	4

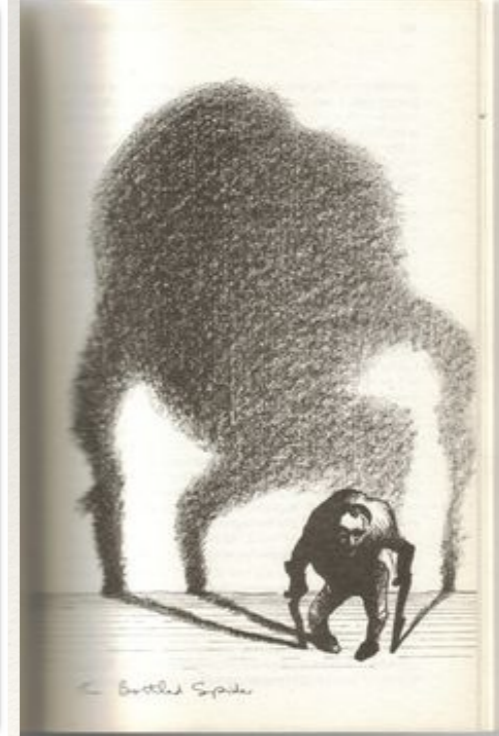
Where is the moon and the sun?

Where have you come from and where are you now?

What are 'Frying Pan Heads'?

Establishing Gesture

❖ Richard III



Significant Gestures

❖ Dad's Army



Significant Gestures

❖ Dad's Army



Significant Gestures

❖ Margaret Rutherford



Effective Entrances Affect

An actor entering through the door, you've got nothing. But if he enters through the window, you've got a situation.

Billy Wilder

Create environment from/to...

‘Wasp in the room’

Beat



Tricks of the Trade



Stock Characters



Tricks of the Trade



Physical Endowments

E.g.: to play a clumsy person you may endow your fingers with the quality of bananas. To play a shy person you may endow a colleague with having a dazzling miner's lamp on her head.



Depth of Character

The depth of a character is measured by the number of decisions or choices s/he is called upon to make in the duration of the drama. (Parts, which make no choices, are technically not characters, but mirror people of the drama, or *Dramatis Personae*, even if they've got a lot to say). Also Brecht: 'the not-but'.



Inter, Intra, Extra

3 ways of a narrative plot progresses:

1. Inter-personally: People acting/re-acting with people as in a soap.
2. Intra-personally: A character communicating with her inner self, Higher self, Baser self, God, Spirit etc.
3. Extra-personal plotting: The Heroine/hero and society.

Speaking With Meaning:

MACBETH

My dearest love,
Duncan comes here to-night.

LADY MACBETH

And when goes hence?

MACBETH

To-morrow, as he purposes.

LADY MACBETH

O, never shall sun that morrow see!
Your face, my thane, is as a book where men
May read strange matters. To beguile the time,
Look like the time; bear welcome in your eye,
Your hand, your tongue: look like the innocent flower,
But be the serpent under't. He that's coming
Must be provided for: and you shall put
This night's great business into my dispatch;
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.

MACBETH

We will speak further.

LADY MACBETH

Only look up clear;
To alter favour ever is to fear:
Leave all the rest to me.



Actioning:

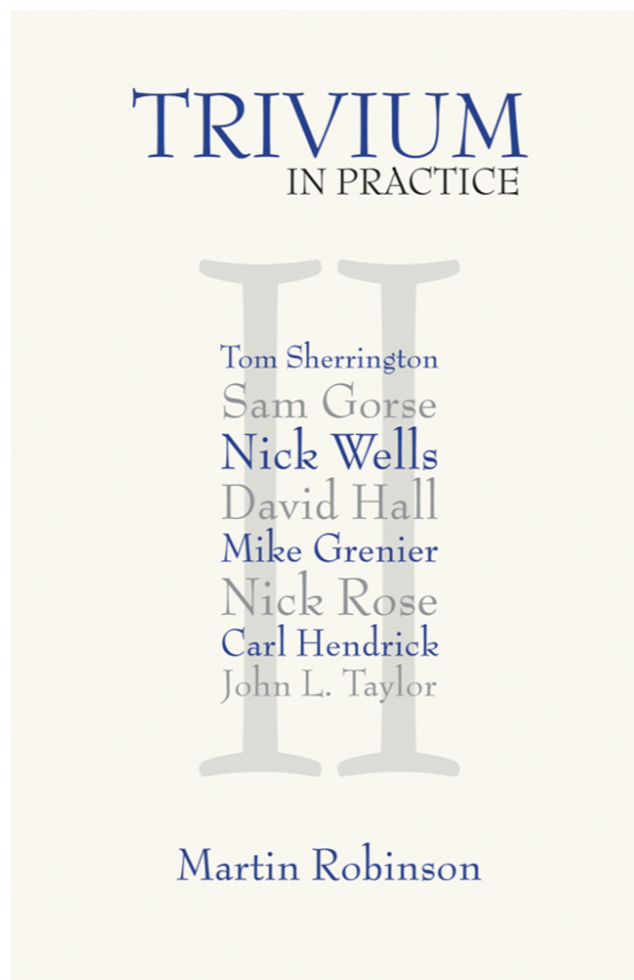
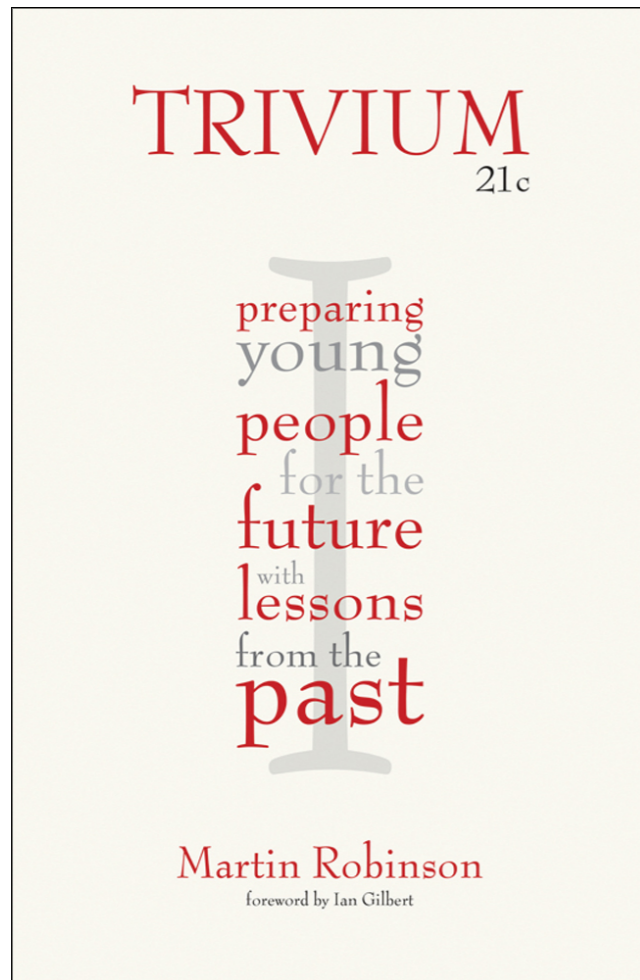
An action is the tactic the protagonist takes to achieve their objective, it is described with a transitive verb

An action explains what the character wants to do to the character they are speaking to.

E.g:

Placates Pleads Demands Challenges Fights Taunts Shocks Desires
Shames Scares Stops Punches

Martin Robinson



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