

• BLOCKING: PATTERNS OF STAGE MOVEMENT - STAGE POSITIONING / CONFIGURATION • NOTICE CONTRASTS: MOVEMENT / STILLNESS - DARK / LIGHT - LOUD / QUIET - FAST / SLOW

1. INTRODUCTION

WHAT PRODUCTION DID YOU WATCH?

GIVE THE TITLE - WHO WROTE IT - THE NAME OF THE DIRECTOR WHERE YOU SAW IT (VENUE) WHEN YOU SAW IT (DATE) & THE COMPANY WHO PERFORMED IT - NAME ACTORS & THE DESIGNERS, IF NECESSARY.

CONTEXT - BRIEF SUMMARY - WHEN IS IT SET?

GENRE = COMEDY, TRAGEDY, MELODRAMA, HORROR, FANTASY, MUSICAL, LITERARY, VERBATIM, ETC.

STYLE = THE WAY IT WAS PERFORMED, THERE MIGHT BE MORE THAN ONE STYLE PRESENT.

GIVE OVERALL JUDGEMENT ON PRODUCTION! HERE TOO.

REMEMBER! FOCUS ON THE QUESTION CAN YOU ANSWER IT IN ONE BRIEF STATEMENT?

FORM HOW WAS THE STORY TOLD?

STRUCTURE WHAT IS THE ORIGINAL PLAY?

SOCIAL HISTORICAL CULTURAL CONTEXT? WAS IT AN ORIGINAL PLAY? A DEVISED PIECE?

AUDIENCE? DID YOU SEE, HEAR, NOTICE? FROM A NOVEL/PLAY/FILM?

WHAT DID IT MEAN TO YOU? THE USE OF SIGNS & SYMBOLS AS WAYS OF COMMUNICATING MEANING

WHAT TECHNICAL DUES DID YOU NOTICE? BREAKING DOWN, HIDE, NOTICE? PUPPETRY, SOUND, ENSEMBLE, FLEECE, HORN, EXAGGERATED PHYSICALITY, LOCALITY, HARK, PHYSICAL THEATRE, RECEPTION, DANCE, SEWING, CHORAL, CHARACTER

DESIGN? CONSIDER PRODUCTION ELEMENTS

DIRECTING IDEAS INTO ACTION

HOW DID THE DIRECTOR INTERPRET THE PLAY? PRACTITIONER?

WHAT? WAS THE RELATIONSHIP BETWEEN THE ACTORS & THE AUDIENCE? SPATIAL RELATIONSHIPS - PROXIMITY

2. DESCRIBE

HOW ACTING - DESIGN - DIRECTION

HOW MEANING? DID THE CREATIVE AND ARTISTIC CHOICES COMMUNICATE MEANING FOR THE AUDIENCE?

AUDIENCE REMEMBER YOU TWO ARE MEMBERS OF THE AUDIENCE

WHAT DID WE THINK? HOW COULD YOU TELL? WAS IT SUCCESSFUL? WAS IT EFFECTIVE? BE PRECISE & DETAILED

GIVE BRIEF CONTEXT FOR THE MOMENT YOU HAVE SELECTED

WHAT WAS HAPPENING AT THIS MOMENT? WHICH CHARACTERS WERE INVOLVED?

USE CORRECT DRAMA VOCABULARY

QUOTES ADD IN SUBTLE QUOTATIONS TO YOUR DESCRIPTION

VOICE - FACE - MOVEMENT - GESTURE - BODY LANGUAGE - RELATIONSHIP TO OTHERS ON STAGE - QUOTE - DESCRIBE - EXPLAIN

WHAT MEANING WAS COMMUNICATED TO YOU?

ANALYSE HOW

PAST TENSE ANALYSE

WHAT MEANING WAS CREATED IN THE MOMENT YOU HAVE DESCRIBED?

RELATE THIS TO THE AUDIENCE

HOW DID IT MAKE THEM UNDERSTAND THE STORY CHARACTERS OR THEMSELVES?

MAKE A CLEAR JUDGEMENT ON THE SUCCESS OF THIS MOMENT

HOW WAS THE AUDIENCE SET UP? WHAT TYPE OF SPACE?

3. ANALYSE

HOW ANALYSE

WHAT MEANING WAS COMMUNICATED TO YOU?

ANALYSE HOW

PAST TENSE ANALYSE

WHAT MEANING WAS CREATED IN THE MOMENT YOU HAVE DESCRIBED?

RELATE THIS TO THE AUDIENCE

HOW DID IT MAKE THEM UNDERSTAND THE STORY CHARACTERS OR THEMSELVES?

MAKE A CLEAR JUDGEMENT ON THE SUCCESS OF THIS MOMENT

HOW WAS THE AUDIENCE SET UP? WHAT TYPE OF SPACE?

HOW DID THE DIRECTOR INTERPRET THE PLAY? PRACTITIONER?

WHAT? WAS THE RELATIONSHIP BETWEEN THE ACTORS & THE AUDIENCE? SPATIAL RELATIONSHIPS - PROXIMITY

DESIGN? CONSIDER PRODUCTION ELEMENTS

DIRECTING IDEAS INTO ACTION

HOW DID THE DIRECTOR INTERPRET THE PLAY? PRACTITIONER?

WHAT? WAS THE RELATIONSHIP BETWEEN THE ACTORS & THE AUDIENCE? SPATIAL RELATIONSHIPS - PROXIMITY

DESIGN? CONSIDER PRODUCTION ELEMENTS

DIRECTING IDEAS INTO ACTION

4. EVALUATE

HOW EVALUATE

WHAT MEANING WAS COMMUNICATED TO YOU?

ANALYSE HOW

PAST TENSE ANALYSE

WHAT MEANING WAS CREATED IN THE MOMENT YOU HAVE DESCRIBED?

RELATE THIS TO THE AUDIENCE

HOW DID IT MAKE THEM UNDERSTAND THE STORY CHARACTERS OR THEMSELVES?

MAKE A CLEAR JUDGEMENT ON THE SUCCESS OF THIS MOMENT

HOW WAS THE AUDIENCE SET UP? WHAT TYPE OF SPACE?

HOW DID THE DIRECTOR INTERPRET THE PLAY? PRACTITIONER?

WHAT? WAS THE RELATIONSHIP BETWEEN THE ACTORS & THE AUDIENCE? SPATIAL RELATIONSHIPS - PROXIMITY

DESIGN? CONSIDER PRODUCTION ELEMENTS

DIRECTING IDEAS INTO ACTION

HOW DID THE DIRECTOR INTERPRET THE PLAY? PRACTITIONER?

WHAT? WAS THE RELATIONSHIP BETWEEN THE ACTORS & THE AUDIENCE? SPATIAL RELATIONSHIPS - PROXIMITY

DESIGN? CONSIDER PRODUCTION ELEMENTS

DIRECTING IDEAS INTO ACTION

LIVE THEATRE

A GUIDE ON WRITING ABOUT PRODUCTIONS YOU HAVE SEEN.

SET HOW DID THE SCENE CHANGE? WHAT DID THE SCENE CHANGES LOOK LIKE? WHO MOVED THE SCENERY? HOW?

PROPS HOW DID THE SCENE CHANGE? WHAT DID THE SCENE CHANGES LOOK LIKE? WHO MOVED THE SCENERY? HOW?

COSTUME TOP: COLOUR, FABRIC, MAKE TEXTURE, SHAPE, CONDITION, MAKE? WHAT? DOES THE COSTUME TELL YOU ABOUT THE CHARACTER? SYMBOLISE?

SOUND DIRECTOR: NON DIALOGUE? SURROUND SOUND? DISTORTION, REVERB, SOUND EFFECTS? WHAT? DOES THE SOUND TELL YOU ABOUT THE CHARACTER? SYMBOLISE?

LIGHTING DID IT CREATE AN ATMOSPHERE? DID IT SHOW A LOCATION? WAS IT EFFECTIVE? IF SO...

HOW WAS THE AUDIENCE SET UP? WHAT TYPE OF SPACE?

HOW DID THE DIRECTOR INTERPRET THE PLAY? PRACTITIONER?

PROXIMITY HOW DID THE SCENE CHANGE? WHAT DID THE SCENE CHANGES LOOK LIKE? WHO MOVED THE SCENERY? HOW?

HOW DID THE SCENE CHANGE? WHAT DID THE SCENE CHANGES LOOK LIKE? WHO MOVED THE SCENERY? HOW?

COSTUME TOP: COLOUR, FABRIC, MAKE TEXTURE, SHAPE, CONDITION, MAKE? WHAT? DOES THE COSTUME TELL YOU ABOUT THE CHARACTER? SYMBOLISE?

SOUND DIRECTOR: NON DIALOGUE? SURROUND SOUND? DISTORTION, REVERB, SOUND EFFECTS? WHAT? DOES THE SOUND TELL YOU ABOUT THE CHARACTER? SYMBOLISE?

LIGHTING DID IT CREATE AN ATMOSPHERE? DID IT SHOW A LOCATION? WAS IT EFFECTIVE? IF SO...

HOW WAS THE AUDIENCE SET UP? WHAT TYPE OF SPACE?

HOW DID THE DIRECTOR INTERPRET THE PLAY? PRACTITIONER?

CONCLUSION BRIEFLY summarise your arguments

OVERVIEW & REMEMBER TO link back to the QUESTION

HOW DID THE SCENE CHANGE? WHAT DID THE SCENE CHANGES LOOK LIKE? WHO MOVED THE SCENERY? HOW?

COSTUME TOP: COLOUR, FABRIC, MAKE TEXTURE, SHAPE, CONDITION, MAKE? WHAT? DOES THE COSTUME TELL YOU ABOUT THE CHARACTER? SYMBOLISE?

SOUND DIRECTOR: NON DIALOGUE? SURROUND SOUND? DISTORTION, REVERB, SOUND EFFECTS? WHAT? DOES THE SOUND TELL YOU ABOUT THE CHARACTER? SYMBOLISE?

LIGHTING DID IT CREATE AN ATMOSPHERE? DID IT SHOW A LOCATION? WAS IT EFFECTIVE? IF SO...

HOW WAS THE AUDIENCE SET UP? WHAT TYPE OF SPACE?

PROXIMITY HOW DID THE SCENE CHANGE? WHAT DID THE SCENE CHANGES LOOK LIKE? WHO MOVED THE SCENERY? HOW?

HOW DID THE SCENE CHANGE? WHAT DID THE SCENE CHANGES LOOK LIKE? WHO MOVED THE SCENERY? HOW?

COSTUME TOP: COLOUR, FABRIC, MAKE TEXTURE, SHAPE, CONDITION, MAKE? WHAT? DOES THE COSTUME TELL YOU ABOUT THE CHARACTER? SYMBOLISE?

SOUND DIRECTOR: NON DIALOGUE? SURROUND SOUND? DISTORTION, REVERB, SOUND EFFECTS? WHAT? DOES THE SOUND TELL YOU ABOUT THE CHARACTER? SYMBOLISE?

LIGHTING DID IT CREATE AN ATMOSPHERE? DID IT SHOW A LOCATION? WAS IT EFFECTIVE? IF SO...

HOW WAS THE AUDIENCE SET UP? WHAT TYPE OF SPACE?

HOW DID THE DIRECTOR INTERPRET THE PLAY? PRACTITIONER?

CHARACTERISATION: AGE, GENDER, SOCIAL BACKGROUND, OCCUPATION, ETHNICITY, STATUS, ATTITUDE, TRAITS

CHOICE & USE OF PERFORMANCE SPACE • PERFORMER & AUDIENCE CONFIGURATION: ENDON, IN THE ROUND, THRUST, TRAVERSE, PROMENADE, IMMERSIVE • INTERACTIVE

● CHARACTERS AS STORYTELLERS ● DEMONSTRATION OF CHARACTERS AND ACTIONS INVOLVE THE AUDIENCE DIRECTLY ● ANTI-AUTHORITY ●

THEATRE

INFLUENCED BY:
KAFKA - Novelist

BIG ACTORS GREAT MENTORS
LE COQ
THE ACTOR

EDMUND KEANE
BRITISH ACTOR

"I decided that acting was a suitable form of escapism"

"The Evolution of my life goes through my plays"

WORKING CLASS HISTORY

PHYSICAL
HEIGHTENED

THE ACTOR

ARTAUD - French Visionary
BARRAULT - French Total
Theatre

1789 - 1833
LAURENCE OLIVIER
1907 - 1989

BORN: Lesley Steven
Berkovitch
STEPNEY - East London

FORMED
THE
'LONDON
THEATRE
COMPANY'

ACTING

Berkoff Requires his
ACTORS to be:
ENERGETIC,
BO
AT

"WRITING IS
AN ANTI-
"Theatre"

ABRASIVE, AGGRESSIVE and DYNAMIC

WRITER

ADAPTATIONS: KAFKA
The Penal Colony: Metamorphosis,

I make myself the more audiences identify with me.

ARTY YOB

Studied Drama at The Webber Douglas Academy of Dramatic Art (1958)

IN-YER-FACE THEATRE

AN ODD-MAN-OUT IN BRITISH THEATRE

VIGOROUS, BALLSY and PRECISE

"In the end there is only the actor, his body, mind and voice."

STEVEN
DIRECTOR (1965)
WRITER
POET

REVERE

THE TRIAL • **SHAKESPEARE** → Coriolanus, Hamlet, Macbeth & Richard III • **GREEK** → Oedipus

VERSE PLAYS • AGA-MEM- * Splendid

IN 1965

"THEATRE IS A PHYSICAL ACT"

DIRECTOR
EAST, GREEK, WEST, DECADENCE
NON PRODUCTIONS
Kerry Frampton did this

DEVELOPER
"In other words, it should engage the senses on all

TOTAL

ACTOR
BORN 1937

AUTO CRATIC

THEATRE

DIRECTOR

ACTOR

APPROACHES

CREATING THE PHYSICAL

NON-NATURALISTIC

FACIAL EXPRESSION

BODY LANGUAGE

MIME

LIFE

LEVELS TOTALLY, AS THE SENSES ARE ENGAGED IN LIFE...

"WHERE ALL THE SENSES ARE ENGAGED IN LIFE..."

RELEARN

as a moving life force

AT HE "CONTROL OVER" LTG WANTED "HIS PRODUCT"

CONVULSION

Spectacle

RAW GRAFT

STREET THEATRICALITY

A UNIVERSAL | HEATING | LANGUAGE

THE ELEMENTS OF THE HUMAN BEING ARE BROUGHT INTO MOTION

DOG-

DOG-

DOG-

DOG-

THEMES

SEX

EAT-DOG

VIOLENCE

COMBAT

ENSEMBLE

PRECISION FOR AUDIENCE AND ACTOR

LIFE

POETIC

PERCUSSIVE, ARTICULATE, RHYTHMIC, EXPLOSIVE, SENSITIVE, SENSITIVE

OFF THOU LUMP

CHALLENGE

VIOLENCE

METTEUR
 LANGUAGE
 BECOMES
 ACTION
 "FRONTAL ASSAULT"
 VIP TALKS
 Cockney Profanity
 and
 Cod Shakespeare
 Tight Chorus
 Protagonists
 as playing the
 environment as well
 Renaissance
 Bérkoff
 IS
 the rational - thinking and
 logical Brits"
 & COURTSHIP
 COMIDA
 POWER
 Vengeance
 Revenge
 THE OUTSIDER
 Escapology
 ERMENT

● "ARTAUD SEEMED TO BE ARTICULATING EVERYTHING I HAD EVER FELT ABOUT WHAT THEATRE COULD BE" ● THREAT MADE FLESH ● POWER-DRIVEN ●

THE CENCI - HIS PLAY ADAPTED FROM A VERSE DRAMA BY SHELLEY • ACTORS = ATHLETES OF THE HEART

ONOMATOPOEIA • BEAUTY • MASKS • SYMBOLISM • MAGIC • ELEMENTS PERCEPTIBLE TO ALL • INSANITY • SPURT OF BLOOD • DEATH

UNDERLYING FORCES OF NATURE • POETRY OF SPACE • CO-FOUNDED THÉÂTRE ALFRED JARRY • THE MASSES THINK WITH THEIR SENSES FIRST

DREAMS
Reveal what we Dare not Speaker Feel
our dreams can perform us or provoke irrational fear

METAPHYSICS

The Nature of reality
WHAT IS REAL? → Surrealism
REALITY AND DREAMS COMBINED

THE THEATRE AND ITS DOUBLE
THIS BOOK CONTAINED HIS IDEAS... A COLLECTION OF ESSAYS
A FRAUD BELIEVED THAT THE THEATRE HAD MANY DOUBLES INCLUDING:
Penetrates AND Mentally AND PHYSICALLY

PLAQUE
"Theatre, like the plague, is made in the image of this slaughter, this essential division. It unravels conflicts, liberates powers, releases potential and if these powers are dark, this is not the fault of the plague or theatre, but life."
ESCAPE NO
SUB-CONSCIOUS

RELEASE RITUAL
ORDER GONE
Rigorous Rehearsal Technique
Real life Events
WHIPPED BY THE FEAR OF DEATH, MAN SEEKS IMMORTALITY, OR TO ESCAPE, OR TO SURPASS HIMSELF...

THEATRE SHOULD DIRECTLY AFFECT THEM... BE ENQUAFED COMMITTING AN ACT OF CRUELTY UPON THEM
AAAH... PUSHING ACTORS TO EXTREMES
Movement... will Body... Bone
TOTAL DISCIPLINE

AUDIENCE
BREAK 4TH WALL
Communion between ITS BROADEST SENSE
CRUELTY IN

ACTOR
1896 → 1948
FRENCH THEATRE

THEATRE OF CRUELTY
He wanted a New Theatre
NOT JUST ABOUT "CRUELTY"
ARTAUD SAW ALL SUFFERING AS ESSENTIAL TO EXISTENCE
SAYS... NIETZSCHE (Philosopher)
"All art embodies & intensifies the underlying brutalities of life to recreate the thrill of experience."
Consider language in the form of incantation

ARTAUD
VISIONARY
A Visual guide to ANTONIN
PLAYWRIGHT
ARTIST
POET
ACTOR
DIRECTOR

"was not a revelation of a verbal... but physical idea of theatre where drama is encompassed within the limits of everything that can happen onstage independent of a written script."

LANGUAGE
CREATING A New Theatrical Language
WHERE
Everything is CONNECTED LIKE MOVING MICROGRAPHS
SOMEWHERE BETWEEN THESE
THOUGHT
GESTURE
NOT JUST TALKING LITERATURE

PURE THEATRE
UNERRING ATTENTION
GESTURES, MIME, ANIMATED PUPPETS, DANCE, MUSIC, SOUND Movement

ORIENTAL THEATRE
YAY!! METAPHYSICAL

WESTERN THEATRE
BOO!! → PSYCHOLOGICAL

VISCERAL
NOT INTELLECTUAL

Splendid Productions
www.splendidproductions.co.uk

● THE INDIVIDUAL VS SOCIETY ● UNFINISHED MASTERPIECE → EVERY VERSION IS AN ADAPTATION ● REVOLUTIONARY THEATRE ● RADICAL

CHARACTERS

LOOKING AT THE 3 CENTRAL FIGURES AS ARCHETYPES

WOYZECK: The killer, The mad man, The victim, The beaten man

THE FATHER, The scientific experiment, The cuckold, The lover

THE WHORE, The victim, Marie

THE MOTHER, The lonely woman

DRUM MAJOR

THE BULLY, THE DRUNK, THE COWARD, THE PREDATOR

TRICKY MOMENTS: The River → THE SEDUCTION / Madness → THE MURDER

WHAT DO YOU NEED?

AS A DIRECTOR THINGS TO CONSIDER:

The atmosphere, Do you want your audience to feel of think? Or understand? WHERE CAN YOU PLACE YOUR AUDIENCE? HOW WILL IT LOOK?

AS AN ACTOR WHY NOT TRY:

ANIMALS WHICH ONE SUITS YOU?

STATUS

ATTITUDE & RHYTHM - there are many ways to create a character

NON-LINEAR

LAW OF BEAUTY

● EXPRESSIONISM ● AMBIGUITY OF PLAY: DOES WOYZECK KILL HIMSELF? IS MARIE RAPED? ● MOSAIC

LANGUAGE

DOCTOR CAPTAIN DRUM MAJOR

WOYZECK, MARIE, GRANDMOTHER, ANDRES

HAVE A LOOK AT: Maslow's Hierarchy of Needs

Based on a REAL-LIFE medical case - study which was published 1825. Johann Christian WOYZECK (who was an unemployed soldier) sentenced to death for the murder of his mistress

HISTORY

* Splendid Productions KERRY FRAMPTON ©

THE PLAY

UNFINISHED

IT'S HUMAN SOCIETY A CORRUPTING INFLUENCE

FULL OF ORDINARY PEOPLE

REVOLUTIONARY instyle and choice of central figure

TRAGIC

Disgraceful MOSAIC DRAMATIC FRAGMENTS

A poor military barber, murders his common-law wife Marie. But why? Is it the voices in his head? Or because he is always working? Does his diet of peas affect his brain? Is it the humiliation he suffers at the hands of the doctor? The de-humanising chat of the captain? Or Marie's infidelity?

THE PLAY

PLAY THAT OFFERS MONTAGE, ARGUMENTS & SCIENTIFIC PRESENTATION

THE ANTI FAIRY TALE

THEMES

WOYZECK CONSTRUCTS HIS WORLD AROUND

LOVE

IT GIVES HIS LIFE MEANING

Madness

Jealousy

Violence

THE SIMPLE HUMANITY OF MAN

THE UNDERCLASS HERO

Science

Sex

GOD & RELIGION

QUESTIONS

WHAT ARE THE POLITICS OF THE PLAY? WHO HAS THE POWER? IS ANDRES REAL? IS WOYZECK MAD? WHO IS GRANDMOTHER - BLIND PROPHET... like Tiresias?

PHILOSOPHER

SPECIALISED IN NATURAL SCIENCE. PASSION FOR POLITICS. LECTURER IN ANATOMY

SOUGHT: THE EMANCIPATION OF THE VICIOUSLY EXPLOITED POPULAR MASSES

GERMAN MAN. 1813-1837

MARK

THE MOON

WHY WON'T YOU DIE

WHY WON'T YOU DIE

WHY WON'T YOU DIE

WHY WON'T YOU DIE

WHY WON'T YOU DIE

WHY WON'T YOU DIE

WHY WON'T YOU DIE

WHY WON'T YOU DIE

WHY WON'T YOU DIE

WHY WON'T YOU DIE

WHY WON'T YOU DIE

WHY WON'T YOU DIE

WHY WON'T YOU DIE

WHY WON'T YOU DIE

WHY WON'T YOU DIE

WHY WON'T YOU DIE

● THE PLAY INFLUENCED PLAYWRIGHTS & PRACTITIONERS INCLUDING: BRECHT, ARTAUD, KAFKA & KANT