

YEAR 8 REVISION FOR INTRO SKILLS

Stage design - The audience sits on how many sides?

1= end-on [posh name for a traditional end-on stage is 'proscenium arch']

2= traverse

3= thrust

On all sides = in-the-round

PROMENADE -The audience follows the actors around

When we **BLOCK** the action in a play , we make sure we keep the audience's **SIGHT-LINES** clear & no **MASKING** happens.

Although these stage designs are harder to 'direct' , they can add interest & make the **audience** feel closer to the action & therefore more involved.

Set / set design -

The set = the 'scenery' & furniture which shows the location of a scene/play.

In the 'Tempest' [Storm] we didn't use a 'set'. We used mime & sound effects.

In plays which need a lot of scenery eg. Pantomimes, we often use a proscenium arch stage so that the scenery [*backdrops*] can be lowered from the 'flies' onto the stage & then 'flown' back up, out of the way.

Pace = the speed of the action or dialogue

If we slow the pace down we get = tension but if we speed it up = excitement

If the pace is all slow it is boring but if it is all fast it is confusing

The CLIMAX is the most dramatic part of a play.

It is often followed by a **DRAMATIC PAUSE!** = A sudden silence used to make a particular moment stand out.

SPLIT FOCUS SCENES

This is when 2 or more scenes happen on the stage at the same time!

Using this means you can create a **COMIC** or **TENSE** effect.

We use freeze-frames & cue lines to show the audience where to look [focus]

When we successfully create tension in a play it keeps the audience on the edge of their seats & asking, 'What will happen next?'. This is a bit like a cliff hanger used at the end of a soap like Eastenders.

In split focus scenes **only** the audience knows exactly what's going on in both scenes. The characters do not. This is called **DRAMATIC IRONY**.