

## The 10 steps of rehearsals for devising original theatre:

### Exposing: Writing the play

1. Initial Ideas in response to the stimuli and finding your why
2. Developing a rough outline for the piece
3. Refining established scenes including Character and Relationship work
4. Agreeing the script

### Developing: Moving into rehearsals whilst still refining the play

5. Further Blocking
6. Pace and Climax Work
7. Runs for Development

### Refining: Refining the production for performance

8. Technical Rehearsal
9. Dress Rehearsal
10. Performance to parents, year group & moderator

## AREAS OF FOCI

### THE ACTOR

To learn lines and movements, to stay calm and focused, to be creative and able to take risks.

### THE DIRECTOR

To keep a strong overview of the whole production and mould the production into a telling the story with a keen sense of why it is relevant for a modern audience.

### THE STAGE MANAGER

To manage the practicalities of the production & record all agreed details for the good of all.

## The role of the professional stage manager:

Stage managers typically provide practical and organizational support to the director, actors, designers, stage crew and technicians throughout the production process. They also are the director's representative during performances, making sure that the production runs smoothly.

The role of the stage manager is especially important to the director in rehearsals. Here the director and the stage manager work side by side, with the stage manager recording the director's decisions about blocking and notes for the actors, keeping track of logistical and scheduling details and communicating what goes on in rehearsals to the rest of the team. This enables the director to concentrate his or her full attention on directing.

We share the role of Stage Manager within our groups for GCSE Drama.

## Careers Links for Stage Management:

<https://www.ucas.com/ucas/after-gcses/find-career-ideas/explore-jobs/job-profile/stage-manager>

<https://alra.co.uk/courses/short-courses/130-courses/stage-management/stage-management-technical-theatre>

<https://www.prospects.ac.uk/job-profiles/theatre-stage-manager>

<https://www.stagemanagementassociation.co.uk/about/what-is-stage-management>

<https://aact.org/stage-manager>

## Further Reading:

<https://www.examples.com/business/rehearsal-schedule.html>

<https://en.wikipedia.org/wiki/Rehearsal>

<https://www.theguardian.com/stage/theatreblog/2011/jan/14/rehearsal-room-actor-dancer-theatre>

<https://edwardsturm.com/articles/10-rehearsing-tips-actors/>

<https://tomvanderwell.com/2013/02/03/preparing-for-a-role-rehearsal-process/>

## Director

Controls the artistic decisions about the production

## Actor

Controls the interpretation of their character

# REHEARSAL TECHNIQUES

## How the director rehearses the scene with the actors to provoke impact on a modern audience?

Research (characters/context of play/practitioners/themes), Relationships: impact on story, Character work: contribution to the story overall, Practical exploration of the text, Discussion, Read through, Pace work, Climax work, Technical Rehearsal, Dress Rehearsal, Overall Impression: how each element of the production is blended together to have impact?

### 'The Whole is Greater than the Sum of its Parts' Aristotle

#### EXPOSE

##### 1. The Vision, the concept & the brief constraints

- A shared sense of how the play is going to be focussed on a 'central idea' and clearly shows how this central idea will be present in every aspect of the production.
- The design of the production reflects this concept.

##### 2. The Read Through

- Read the play aloud. Think Peter Brook: 'As actors, we are trying to find the most expressive way of telling the story'

##### 3. Initial Blocking

- Blocking, where a general shape of the play and how it will be performed is established, but the emotional connection and power of each performance is yet to grow.
- Use the concept of PROXEMICS in this section of rehearsals – how relationships with other characters and their space are described through proximity.

#### DEVELOP

##### 4. Off Text Work: The characters

Developing the wider world of the character with the actor using:

- Hot Seating
- Character histories
- In role writing tasks
- Role on a Wall
- Given circumstances
- Magic If
- Improvising scenes that don't happen in the play
- Exploring what other characters say about your character

##### 5. Off Text Work: The relationships

Exploring the nature of relationships, their boundaries and fullness:

- Letter writing and responding
- Relationship histories
- Proximity diagrams – one character moves into the stage space, the others join him/her, standing as close or far as necessary to describe their feelings towards the character. You need to do this few times with different characters entering first to see how patterns develop.
- 'I am wanting...' - Voicing thoughts in the head/Exploring subtext between characters
- Running scenes with character's thoughts not character's words

##### 6. Further Blocking

Actors return to the script and the original settings of the scenes and rehearse them with an awareness of the internal and external circumstances of the play.

#### REFINE

##### 7. Runs

Runs must be continuous and actors must not interrupt the run – unless this is the aim of that particular run. There are lots of different runs you can do, but these are my standard favourites:

- **Gabbles** – sat in a circle to ensure the lines are secure, students run their lines at speed
- **Pace** – a full run, which focuses the actors on moments where the play must speed up and moments which must be marked by slowness
- **Volume** – a full run, where the actors accentuate the volume of loud moments and the lack of volume of quiet moments
- **Stop/Start** – it is important to still have rehearsals where a restart is not forbidden and deeper rehearsal work can happen
- **Prop** – ensuring that the passage of props is as it should be
- **Black out changes** – nothing worse than a noisy scene change during a black out, practise getting them right!
- **As if for real** – it is really important to do this! A without stopping as if the examiner is here run, prior to technical work shores up the performances.

##### 8. Technical Rehearsal

THE ACTORS ARE NOT THE FOCUS. It is really important that actors earn the etiquettes of technical rehearsals for the sanity of all involved... mostly the teacher. Our standard rules are: No chatting. Audience members/actors not being used need to be learning lines silently. Cue to cue rehearsal

##### 9. Dress Rehearsal

A dress rehearsal is a full costume, full technical performance with a small and supportive audience.

##### 10. Preview Performance

Share your exam performances in previews to peers to get final feedback.

**Stagecraft:** A production is deliberate, everything you experience is carefully chosen