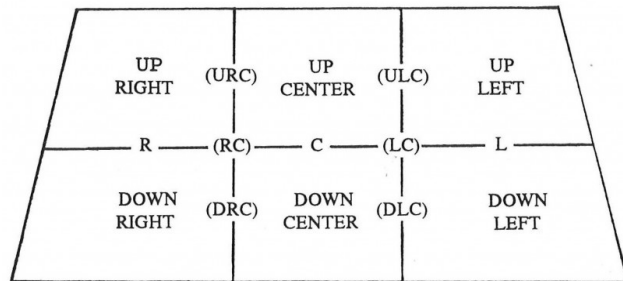


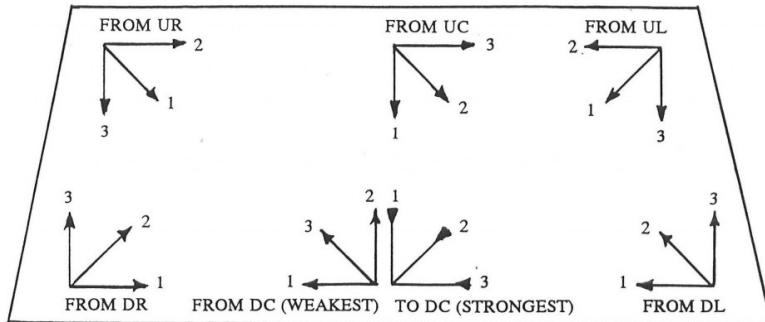
Blocking Planning Guide

Based on work Erik Sean McGiven
 Depository of Creative Works – Acting, The Biz, & More

Stage Orientation and Emphasis



STAGE AREAS



CHARTS SHOWING RELATIVE STRENGTH OF MOVEMENT

Movements that are indicated by the number 1 are the strongest in each set

Weak to Strong and Strong to Weak Movement & Position






- When a weak body movement follows a strong stage movement, the stage movement is made weak
- When a weak stage movement is followed by a strong body movement, the stage movement is made strong

Blocking and Dialog

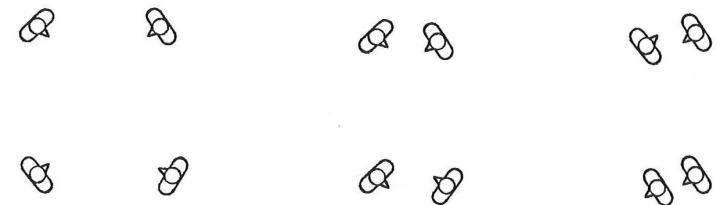
- Blocking, like dialog, comes out of the character, their relationships, wants, feelings, and the obstacles they face
- Blocking without dialog makes statement emphatic
- Moving and speaking each at the same time each element diminishes the other
- But if every move is isolated from dialog impact of contrast and variety is lost
- The decision to isolate certain blocking moves, must come out of the character and the story they live

Blocking Positions – Strong and Weak Pairings





Blocking Positions: (strong - realistic)

-  **Apart & Facing** - medium distance, comfortable, little or no tension, ideal for intro and setup.
-  With more distance or when near walls, affect is one of caution or being on edge
-  **Close & Facing** Confrontation, intense, or intimate. Near climax or resolution.
-  **Forward/Behind** - One character is closed to the audience (back to audience). The other character, open to the audience, is dominate as the attention of the audience is focused almost entirely on him.
-  Both open to audience. Both can draw interest of audience. Opportunity for use of **MASK** device (displaying emotions or actions visual to audience, but not other player - masked feelings vs. honest feelings). In this position, the mask device can be used by both players.

These blocking positions can be modified by using the one-quarter front position or the three-quarter back position. Below are some of these variations:



Other Blocking Positions: (weaker - sometimes theatrical)

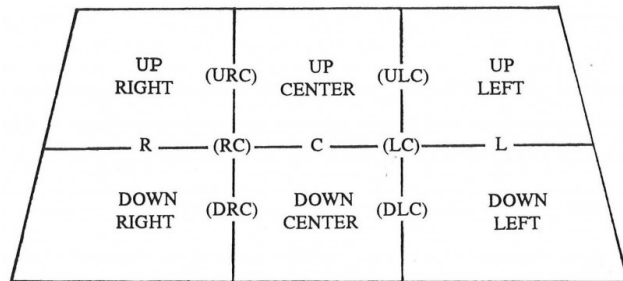
-  **Apart - Open to Audience** - Ideal for displaying inner thoughts, recall.
-  **Close - Open to audience** - Inner thoughts, recall, with more tension.
-  **Apart - Facing Away** - Open conflict, no agreement.
-  **Close - Facing Away** - Mutual conflict, with increased tension.

Blocking Planning Guide

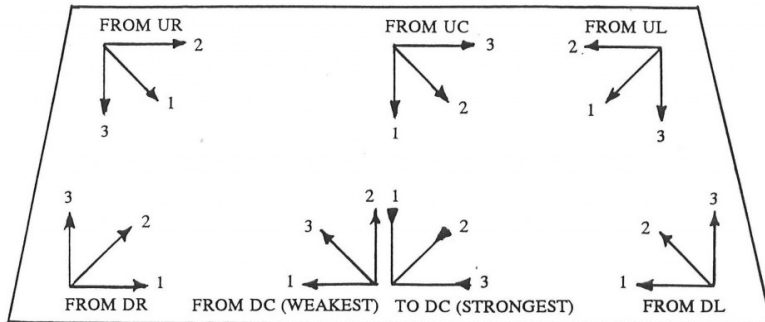
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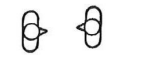
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