

# Creating a character

In Drama we become a **character**. We can create a realistic character by thinking about their **personality** and then change our **physicality** and **voice** to show that we are a different person to our normal selves.


## Physical Semiotics



**Facial Expression**  
Communicating meaning with your **face**.  
'I changed my facial expression by frowning to communicate that my character is angry.'



**Body Language and posture**  
Communicating Meaning with your **body** and the way you stand.  
'My posture is relaxed to show my character does not care but I stand upright when my Boss enters to show I am worried.'



**Gesture**  
Signs you make with your hands or body movements.  
**E.G. thumbs up.**  
'I used the gesture of nodding my head and a thumbs up to communicate my character was happy with the decisions.'


**Sustaining a role**  
Staying in role throughout the performance. Coming out of **role** or laughing will ruin the **performance**.  
  
'Even though my play went wrong and I wanted to laugh I made sure I stayed focused and sustained my role throughout the performance.'

## Vocal Semiotics

**Projection**  
Clear, mumbled.  
'I project my voice to communicate with my audience.'



**Volume**  
Loud, quiet.  
'I was loud to show confidence.'



**Pace**  
Fast, slow.  
'I spoke fast to Communicate Nervousness to my audience.'




**Pitch**  
High, low.  
'I used a high Pitch to communicate That I was a child.'

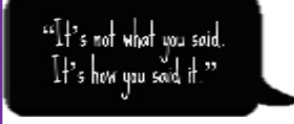


Whistle High pitch sound  
Drum Low pitch sound

**Diction**  
Speaking clearly in role.  
'I need better diction to be more clear.'




**Tone of voice**  
Happy, sad.  
I used a sad tone of voice to show my Disappointment.'




## Using Production and design semiotics


**Set and prop design**  
Communicating locations, time periods and communicating mood and atmosphere.



**Costume, hair and make-up design**  
Communicating character personality, thoughts and emotions through their costume.



**Lighting design**  
Lighting the stage and the actors. This can help to create mood and atmosphere and emotions.

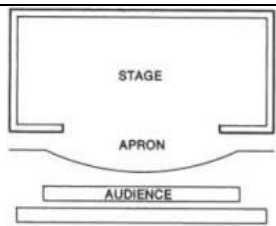


**Sound and music design**  
Creating sound effects that happen within the world of the play and using music to tell the audience what emotion to feel.



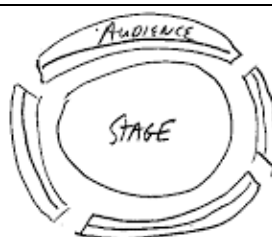
### Proscenium Arch Stage

The audience sit in rows directly in front of the stage. There is an aisle down the middle. Everyone can see the stage, there is lots of space for set and actors. The audience are detached from the play, like watching a film.



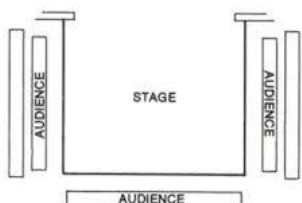
### In the round stage (sometime called arena stage)

The stage is in the centre and the audience sit around the outside (sometimes in a circle). The audience feel part of the performance, but I cannot have set as it would obstruct the view.



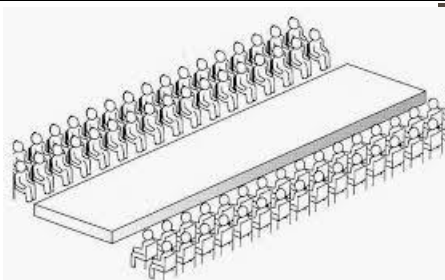
### Thrust staging

The stage juts out into the audience who sit on three sides. The audience feel part of the play but you cannot have set as it would obstruct the view.



### Traverse staging

The stage runs like a catwalk down the middle with the audience on either side facing each other. The audience get different perspectives of the same play but will always have an actor facing away from them.



## Stage Directions Map

Upstage Right	Upstage	Upstage Left
Stage Right	Centre Stage	Stage left
Downstage Right	Downstage	Downstage Left
Audience		