

# Status

"Drama is at its core about the exchange of power. Not only are people not created equal onstage, they frequently spend entire plays locked in these unequal paradigms, much to the satisfaction of the audience. This miraculous concept can provide a map for blocking, for character analysis, and for the deep pursuit of the actor's objective."

(Source: <http://dramaclassnow.com/?tag=status-2>)

## Eg. 1 - physicality

*Walk around.*

"A"s -

- You own everything in the space, and you are surrounded by people who also own everything.
- You should greet everyone you see with a nice bright high five.
- Now you can vocalize and do some cheering.

"B"s -

- You don't own as much as the "A"s.
- You still should walk around and greet each other, but this time, acknowledge each other in a more calm way, by doing a low five.
- Keep one hand over your heart, so you only have one hand to use.

*Walk around again.*

"A"s -

- Keep your spine straight.
- Keep your chin slightly up.
- Your lips a bit forward as if you have something to say.
- Make direct eye contact.
- Let your arms fall naturally on your sides.

"B"s -

- Curl your spine a little.
- Keep your head down.
- Bite your lips tightly.
- Avoid ANY eye contact.
- Put your arms in front of your chest and play with your fingers and nails.

### **Notes:**

High status -

Low status -

## Eg. 2 - status in stage combat

A horizontal slap  
A single-hand push

v.s. a diagonal slap  
v.s. a push with both hands

**Notes:**

## Eg. 3 - status in a simple scene

(Smith knocks at the door.)  
Boss: Come in, Smith.  
(Smith comes in.)  
Boss: Sit down, Smith.  
(Smith sits down.)  
Boss: (Takes out a sheet of paper and passes it to Smith)  
I'm sorry to tell you that you are fired.  
Smith: I know. I didn't want the job anyway.  
Boss: Goodbye, Smith.  
Smith: Goodbye.  
(Smith leaves the room.)

Act out this scene once with the boss having a very high status and Smith having a very low status, and then switch the status and act it out.

**Notes:**