

Theatre 1



NAME: _____

Google Classroom Code: _____

Instructor: Mr. Laramie Dean (he/him)

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Phone: 728-2402, ext. 6077

Room/Office: 124C (in the back of the auditorium)

HOW TO GET AN A IN THEATRE 1

- Be on time and be prepared (this means having a folder, a notebook, and a writing utensil...**EVERY CLASS.**)
- Have a positive attitude and **HAVE FUN!!!**
- Be **respectful** to your teacher and classmates.
- Be **responsible** and **safe**.
- **Participate** and do your best.
- Show an **enthusiasm** for theatre.

Please bring **EARL**, a **folder**, and **something to write** with every day.

Please bring any scripts or other handouts I've given you and keep them in your Theatre folder.

WHAT TO DO DURING CLASS TIME

- At Hellgate, being on time means that you are in your seat when the bell rings with your materials out, ready to go. Therefore, class begins when the bell rings. You will sit in the first two/three rows of the middle section of the theatre. If there is a change in location, there will be a note attached to the theatre doors.
- When you are in the theatre, I expect you to focus on whatever activity or performance we're working on. I ask that you not work on other homework or do anything unrelated to class.
- If you have to leave the theatre, please ask first. There is no guarantee that you will be allowed to leave, however.
- **Be safe.** That means no running or any other unauthorized hijinks during class.
- **PLEASE DO NOT TALK WHILE ANOTHER PERSON IS SPEAKING IN CLASS.** (Yes, you.) "Whispering" counts as talking. Don't do it. Offer your respectful listening to Mr. Dean or *anybody* else speaking or performing.

WHAT TO EXPECT FROM THIS CLASS

You will be asked:

- to perform by yourself and with others. Sometimes the performances will be scripted, sometimes they will be improvised.
- to memorize monologues and scenes of varying lengths.
- to listen and pay attention to anyone speaking, whether that is Mr. Dean or other students, during instructions, discussions, or performances.
- to pretend to be lots of people, places, and things that aren't necessarily "you." Be bold! Be brave!
- to be kind to each other **and** to yourself. (Messing up is okay! We learn from it! Just keep trying so you can learn from your mistakes!)

EATING, DRINKING, AND GUM

- No food or drink is allowed in the theatre. Water is okay. Anything else is non-water and is *not* okay.
- No gum is allowed. I'd prefer you not to choke on it; also, people tend to put it in really inconvenient (read: gross) places (like under the arm of the seats. Yes, that one you were just sitting in.) Spit it out as soon as you come into the theatre.

PHONES AND OTHER ELECTRONICS

- Please keep phones off and in your bag. Please don't have them in your pocket. There will be occasions when Mr. Dean will allow you to use them for class-related projects. You may not record or take photos during class without permission from Mr. Dean. Turn **off** (or take off) watches that act as phones do, allowing connections to text messaging, social media, etc.
- Please put your headphones or earbuds away.

ATTENDANCE

- Since this is a performance-based class, regular attendance is essential. Please be here on time every day.
- I know that sometimes absences are unavoidable. If you know you are going to be gone in advance:
 - email me at ldcarlsen@mcpsmt.org.
 - Get work in advance **OR MAKE IT UP IN A TIMELY MANNER.**
- Even so-called “excused” absences must be made up (you’re still gone, no matter what the reason!).
 - If you miss a rehearsal day, meet with your partner outside of class, then tell me where you met and for how long and I will restore some-to-all of your points.
 - If you miss a performance day (don’t miss performance days), schedule a time with me to make it up during office hours. (Again, don’t miss performance days.)
 - If you miss any other day, please follow the instructions on making up an absence that I will post on Google Classroom.

MATERIALS STUDIED THIS SEMESTER

- *Into the Woods*
- *Noises Off*

Students earn a maximum of 10 participation points per class period.

WAYS TO EARN DAILY PARTICIPATION POINTS:

- Demonstrate kindness toward your teacher and fellow classmates.
- Follow the theatre and classroom rules.
- Arrive to class on time.
- Come to class prepared.
 - Always bring this packet, a folder, writing utensil, and whatever script or handout we're working on.
- Demonstrate a positive attitude.
- Offer respect to teacher and classmates.
- Show an enthusiasm for the study of theatre.
- Follow the theatre rules to keep yourself, others, and the space safe.

WAYS TO LOSE DAILY PARTICIPATION POINTS:

- Unexcused absence: 0/10 (minus 10)
- Late to class 8/10 (minus 2)
- Gum in mouth after class begins: 5/10 (minus 5)
- Eating or drinking non-water after class begins: 5/10 (minus 5)
- Unprepared for work/rehearsal: 5/10 (minus 5)
 - Not having required materials (pen, paper, scripts, props, costume pieces, etc.)
 - Not knowing your lines/blocking
- Unsafe or disrespectful behavior: 5/10 (minus 5)
- Lack of focus on classwork: 5/10 (minus 5 for each reminder)
 - This may include, but is not limited to:
 - Conversing with another classmate about topics unrelated to Theatre class or the task at hand.
 - Talking while another person is talking (teacher, classmates, guest speakers, etc.).
 - Talking during a film or performance.

The Voice

Learning targets:

- I can adjust my voice based on situations or emotions to create appropriate, interesting character choices.
- I can adjust my voice so I can be clearly heard by an audience.
- I can adjust my voice so I can be easily understood by an audience.

We'll be studying three elements of the voice that help a performer make interesting character choices, be heard, and be understood: **color**, **projection**, and **articulation**.

COLOR: Variations in tone and pace

- Tone: The emotional content; how you say the words
- Pace: The speed with which you deliver the words; how quickly or how slowly
- Also related to your objective (goal)

Practice: Say, "Hello" as if ...

- you haven't seen your best friend in a month and there they are!
- you just ran into the person you have a super desperate crush on.
- you turned a corner and there was your worst enemy.

Say, "Goodbye" as if ...

- you were moving thousands of miles away and leaving your best friend behind.
- you won an important award over a competitor.
- you are excited about going away on a trip.

PROJECTION: How your voice carries.

Practice: Everyone on the edge of the stage. Say your name loudly and enthusiastically so that it carries to the very back of the auditorium. "My name is ..."

ARTICULATION: How clearly you are able to be understood when you speak.

- Be certain you are completing each word before you move on to the next one.
 - Everyone repeat this, completing each word as you do!

Practice: Repeat as a group: "You know you need unique New York" over and over. Over exaggerate: clear and sharp pronunciation!

Repeat as a group: "Red leather, yellow leather," over and over.

Rehearse "Betty Botter." Practice strong color choices: tell the story! Practice strong projection: make sure we can hear the story! Practice strong articulation: make sure we can understand the story!

You will perform "Betty Botter" individually during the next class.

BETTER BOTTER: A Tongue Twister

*Memorize this tongue twister **word for word**. Everyone will present it to the class. Tell the story with your vocal choices! Demonstrate strong **COLOR, PROJECTION, and ARTICULATION!***

Betty Botter bought a bit of butter to make her batter better.

But the bit of butter Betty Botter bought was bitter.

And it made her batter bitter.

So

Betty Botter bought a bit of better butter to make her bitter batter better.

Radio Drama

Radio drama is a story that has been dramatized, using only acoustic performance components (voices, music, sound effects), and is broadcast on radio. Since there is no visual component as there would be with television or films, radio drama depends on dialogue, music, and sound effects to help the listener imagine the characters and story. Radio drama achieved widespread popularity within a decade of its initial development in the 1920s. By the 1940s, it was a leading international popular entertainment. With the advent of television in the 1950s, however, radio drama lost most of its popularity.

Instructions

- Cast your play.
 - A single actor may play more than one part if necessary.
 - You are not bound to gender-specific casting. For this project, any actor can play any part (or more than one if necessary).
 - You must create sound effects (labelled SFX in the script) and musical effects (labelled MFX in the script) vocally. Be creative!
 - Make sure every actor has the opportunity to demonstrate projection, articulation, and color.
- Read through once. Highlight *your* lines.
- Begin rehearsing (the key to a successful performance is repetition). You will be allowed to sit in chairs on the stage. Decide the order of the actors and where they will sit.
- Remember: **you have only your voices to create your characters and tell the story.**
 - Think about how the **emotion** your characters are feeling impacts the color, tone, variety, and pace of your vocal choices.
- Make sure to articulate clearly: **finish saying each word completely before moving on to the next one.**
- The original film version of *The Wizard of Oz* was a musical. Some of the songs have been retained for this radio version. You are not required to sing the songs (unless, of course, you want to).
- You are not required to be off-book (memorized), but you should have rehearsed enough to know how to pronounce all words, what moments are coming next, solidified the choices you make in how you'll say each word or line, etc.
- REMEMBER TO FOCUS ON: **color** (variation in tone and pace), **projection** (volume), and **articulation**!

How You Will Be Graded on Your Vocal Performance of *The Wizard of Oz*

Projection: You are able to be clearly heard.

Articulation: You are able to be clearly understood. You complete each word before moving on to the next.

Color: Your choices are interesting, creative, and appropriate.

The Body

Body language: the ways people communicate non-verbally using gestures, movement, and facial expressions.

Gestures: movement of the hands.

Learning targets:

- I can control my body language so it reads to an audience what I intend it to read.
- I can create interesting characters with my body.
- I can demonstrate interesting, appropriate emotional choices with my facial expressions.
- I can demonstrate interesting, appropriate gestures with my hands.
- I can control my movement so it is intentional and not accidental.

Lip Sync for Your Life! (with apologies to RuPaul)

After we have watched the lip syncing clips in class, Mr. Dean will assign you a song that you will use to create your own lip sync performance.

You will:

- memorize the words to the song.
- use your face, body, and gestures to “sell it” – which means that you are into it, committed ... your energy is high, you’re convincing your audience that the song belongs to you, and you’re having a good time. Consider the emotional quality of the song, the tone, feeling, and the story you’re trying to tell.
- perform the first 2-2 ½ minutes (roughly ... think “verse, chorus, verse, chorus”) for the class.

How You Will Be Graded on the Lip Sync Performance

FACIAL EXPRESSIONS / EMOTION: Your facial expressions are interesting, strongly expressive, and appropriate for the song you are performing.

GESTURES/MOVEMENT: Your movement choices are interesting, you are committed to them, and they are intentional.

ENERGY / SELLING IT: Your energy is strong and you know all the words to the song. You have convinced me that the song you are singing is your own. You are having fun.

Stage Directions Vocabulary

Proscenium-style theatre: The stage has an arch (the “proscenium arch”). The audience sits on one side. Hellgate’s theatre is proscenium-style.

Cheat out: To turn so that an actor’s face can be more clearly seen by the audience.

Stage right: The actor’s right when facing the audience.

Stage left: The actor’s left when facing the audience.

Upstage: Away from the audience.

Downstage: Toward the audience.

Center stage: The middle of the performing space.

Fourth Wall: The imaginary wall that would fill in the proscenium arch. The audience looks “through” this wall to observe the action of the play.

Use this vocabulary while staging.

The Jabberwock

by Lewis Carroll

(from *Through the Looking-Glass and What Alice Found There*, 1872)

`Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand:
Long time the manxome foe he sought --
So rested he by the Tumtum tree,
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

"And, has thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
He chortled in his joy.

`Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

Instructions for Analyzing The Jabberwock (or any performance)

1. Read the text. For this performance, the text is “The Jabberwock”, a poem by Lewis Carroll.
2. As you read, ask yourself:
 - a. Who are the characters?
 - b. Which characters seem to be the most important?
How do you know?
 - c. How does each character function in the story?
What do they contribute?
 - d. How does the author want the audience to feel about each character? **Who is the “audience identification character” or “agent of action”?**
 - e. What is the story about? What is the **plot** of the story (or the events in the story and the order in which they take place)?
 - f. What is the **location** or locations in the story?
 - g. **When** does the story take place?
 - h. What is the **mood** of the piece? That is, what does the author want the audience to feel?
 - i. How can you, as a theatre maker, translate the mood of the piece onto the stage? How can your **choices** cause the audience to feel what you want them to feel?

Instructions for Performing

The Jabberwock

1. Each performer in your group must speak *at least* 4 complete lines **ALONE**.
2. Each performer must be off-book.
3. Each moment of the performance must be rehearsed: clear and planned, including any transitions.
4. Vocal work must be clear and specific: projection, articulation, and color.
5. Physical work must be clear and specific: facial expressions, gestures, use of the body as a whole, intentional movement.
6. Everyone in your group must be clear about who speaks and moves, and how, and when.
7. What happens if someone (or more than one someone) makes a mistake? How can *you* help them?

How to Create Devised Theatre

Devised theatre: An ensemble creating theatre as a response to a stimulus. The stimulus (which can be an event; an idea, issue, question or theme; an image or photograph; a dramatic or non-dramatic text; an object; a person; a piece of music; a site; street art, graphic novel or comic strip) offers the ensemble an idea, which they develop into a performance by working together and using improvisation.

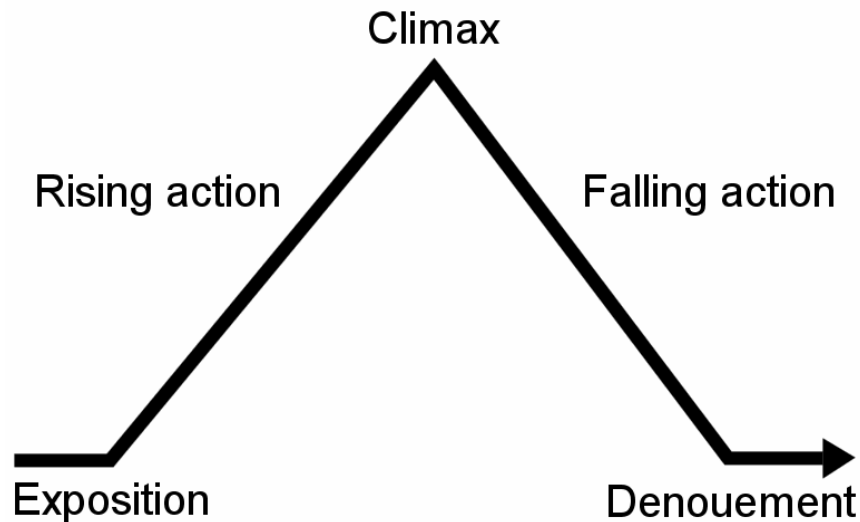
A NOTE ON WORKING IN AN ENSEMBLE: You must learn to compromise while working with others in an ensemble, no matter what the size. It is important for everyone's ideas to be heard, although not every idea may be used. Practice saying, "What if?" instead of "I think ..." For instance, "What if we played the scene as if we were all cats?" Practice **listening**. Practice thinking **empathetically**: how do the things you do and say (and **how** you do and say them) affect other people?

Learning targets:

- I can continue to develop my vocal work.
- I can continue to develop my physical work.
- I can practice strong audience awareness.
- I can use my imagination to devise a scene for performance from a seed.
- I can work comfortably within an ensemble.
- I understand and can identify the steps on Freytag's pyramid.

Gustav Freytag was a German writer and critic born in Kreuzburg, Silesia, in July of 1816, and who died in 1895. In his book *Technique of the Drama* (1863), Freytag proposed a method of analyzing plot that came to be known as Freytag's Pyramid. Many writers use this pyramid (knowingly or unknowingly) when coming up with stories to tell.

FREYTAG'S PYRAMID



Exposition: Facts the audience needs to know to understand the story: who, what, where, when, why. This also includes the identity of the **agent of action** (or protagonist/audience identification character).

Rising action: The agent of action has a clear objective and they take steps to get it (creating **action**). A conflict is established, created by an **antagonist**, that the agent of action struggles against.

Climax: The most exciting part of the story; the turning point, where the agent of action stands to lose everything.

Falling action: The agent of action still does not have what they want, so they must continue to pursue their objective.

Denouement: French, “an untying.” Original Latin: *nodus*, a knot. All is resolved: the agent of action achieved their objective or they did not.

Into the Woods

People of the Theatre Vocabulary:

Playwright: a person who writes plays. “Wright” is used because a “wright” is a craftsperson; so “playwright” literally means a person who crafts plays.

Stage directions: Instructions printed within the script that let the actor know when to move or speak. Usually italicized and/or in parentheses.

Director: the person creatively in charge of the show. The director is usually in charge of casting the show, blocking it, and creatively interpreting the script. The “captain of the ship.”

Blocking: The plan of movement created by the director and given to the actors during staging. The director may use the stage directions in the script while creating blocking, or she or he may discard them.

Stage manager: a person or persons who help the director with organization during the rehearsal process and who are then the director’s representative during performances. They often “call” the show, which means they are in charge of making sure that light and sound cues are executed properly during performances.

Actor: the person who pretends to be a different personality in a play, on television, or in a film.

Designer: artists who help bring the play to life. Designers are responsible for creating costumes, props, set pieces, makeup schematics, sound effects and music, and how light is used.

Technician: a person who operates machinery during theatrical rehearsals and performance, such as the light board, spotlight, and the sound board. They may also act as “running crew,” where they are available backstage to help facilitate entrances, costume changes, or set changes. Technicians who help facilitate costume changes are known as **dressers**.

Areas of the Theatre:

Lobby: The open area near the entrance of the theatre where the audience waits before the doors to the house open or during intermission.

House: The inside of the theatre where the audience sits.

Balcony: The seating area above the main floor of the theatre.

Dressing rooms: Rooms where actors change into costumes and apply makeup.

Wings: Areas of the theatre that are part of a stage deck but offstage, and thus out of the sight of the audience.

Flat: Flat pieces of theatrical scenery, often canvas or muslin stretched on a wooden frame, which are painted and positioned on stage so as to give the appearance of walls, buildings, or other background.

Leg: Tall, narrow stage drapes that are used to mask the wings on either side of the stage.

Cyclorama: Also known as a “cyc.” A large white curtain at the back of the stage that can be lit to represent the sky or other backgrounds.

Apron: The part of the stage extending in front of the curtain line.

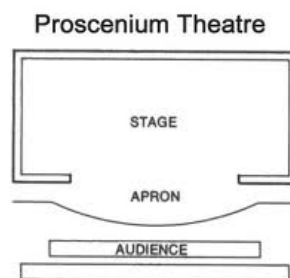
Green room: A lounge used by actors, technicians, and other people involved in the production.

Strike: 1) To remove scenery or props from stage; or, 2) to dismantle the entire production when the show is over for good.

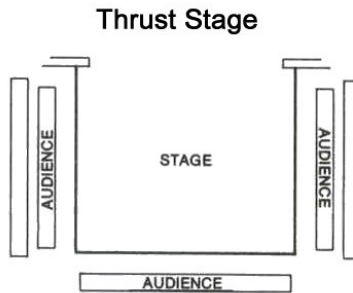
Types of Theatrical Spaces:

Black box: A simple, unadorned type of theatrical space, usually with black walls and a flat floor. Often referred to as a “laboratory” or a place for “experimental” theatre.

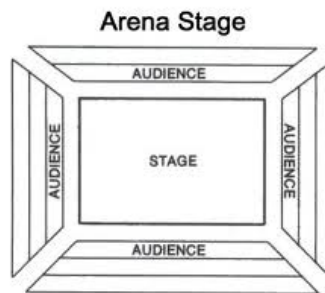
Proscenium: The stage has an arch (the “proscenium arch”). The audience sits on one side. Hellgate’s theatre is proscenium-style.



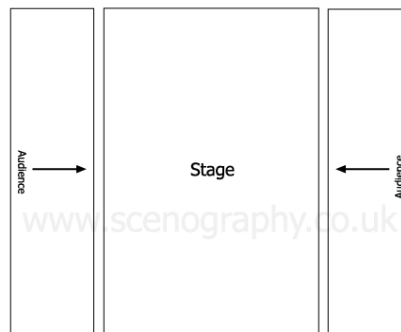
Thrust: The audience surrounds the performance space on three sides; the performance space literally “thrusts” out into the audience.



Round/arena: The audience surrounds the performing space on all sides (or in a circle).



Alley: The audience is positioned on two sides of the performance space. Think of alley-style like the basketball court in Hellgate’s upper gym.



Audience Etiquette

During a performance of any kind, including watching a film:

- Read and enjoy your **program**, otherwise known as a **playbill**, *before* the show begins. A program is a printed booklet given to the audience members as they enter the theatre, informing them of characters in the play, the actors who play them, and background information about the performance.
- Listen and pay attention to the performance. Do not talk or whisper. Demonstrate appropriate emotion (laughing at funny parts, crying at sad parts, etc.).
- Do not use any technological devices. Do not use your cell phone *for any reason*.
- Stay in your seat until the performance is finished.

Learning targets:

- I understand how a play is like a blueprint and how it is translated from the page to the stage by directors, designers, actors, and technicians.
- I can name and describe the different type of theatrical spaces.
- I can use devised theatre techniques to understand characterization.
- I can perform a character during a cold reading, maintaining strong physical and vocal technique, and making appropriate acting choices.
- I understand audience etiquette and can behave appropriately during a performance or film.

How to Perform a Monologue

Monologue: A speech or many lines of dialogue delivered by one person.

Learning targets:

- I can interpret a script in order to create interesting, appropriate character choices.
- I can use my voice to create interesting and appropriate vocal choices that are easy to hear and understand.
- I can use my physicality to create interesting, appropriate, and intentional choices that demonstrate characterization, emotion, and storytelling.
- I can memorize a monologue.
- I can practice strong rehearsal strategies to help with memorization and character work.
- I can perform a monologue off-book in front of the class.

You will memorize, analyze, workshop, and perform a monologue delivered by a fictional character from a play.

Ask yourself these questions:

1. What is my overall objective?
2. What tactics will I use to get what I want?
3. What obstacle stands in my way, and how does that create conflict?
4. Who am I talking to?
5. What is my reason for speaking?
6. What happened in the moment before I began to speak?
7. What is my character's emotional journey through this monologue? What changes or discoveries do I make along the way?
8. How will I show those emotions through my vocal choices while still practicing strong vocal technique (projection, articulation, variations in tone/pace)?
9. How will I show those emotions through my physical choices while still practicing strong physical technique (using my face, gestures, and intentional movement)?
10. Can I, as an actor, safely use **substitution** (using your own real life experience or memories to inspire feeling or emotion within your character)?

Memorization: The first thing an actor does is to get off book – memorizing the entire text, whether it is a monologue, a scene, or a combination. You will have time in class to work on memorization, but the bulk of the work will be done outside of class. **Real character work cannot begin until the script is out of your hands.**

Once you have your monologue:

1. Read it over. Imagine the character in your head. Hear them speaking the words. Watch their movement, including possible gestures and facial expressions. As an actor, begin to make preliminary choices. **These may change.**
2. Read the monologue again. Who is your invisible partner? What is your objective? **How do you know?** What lines of dialogue or action *show* you?
3. Begin copying the monologue by hand. Double space on your notebook paper. This leaves you space to write your notes down during your workshop with Mr. Dean. It also provides you with yet another copy of your monologue.

Workshops: *You must be off-book for your workshop.* You will perform your monologue on stage. Afterward, Mr. Dean will give you notes. **Write them down on your script.** Do not argue or defend: simply *take the note*. When you are rehearsing after your workshop day, make sure you incorporate the notes Mr. Dean gave you.

Timeline: (Semester 1)

- First minute off book: _____
- Workshops (**OFF BOOK**): _____
- Final performances: _____

Timeline: (Semester 2)

- First minute off book: _____
- Workshops (**OFF BOOK**): _____
- Final performances: _____

MY WORKSHOP DAY IS:

ACTING DEFINITIONS:

Characterization

Emotional believability: Truthful emotional work

Active objectives: Character working toward a goal

Listening/responding: Partner work demonstrating spontaneous reactions

Connection to real or implied characters: Integration of character relationship to acting partner(s)

Voice

Projection: Volume for communication

Articulation: Clear and precise pronunciation of words

Variety (tone/pace): Connection with variability of thoughts and emotions. Attitude and tempo showing range.

Movement/Staging

Gestures: Expressive movements of the body

Facial expressions: Demonstration of emotions and thoughts

Purposeful staging: Movement and action during the performance

Overall Effectiveness

Concentration: Absorption of character and action

Commitment/choices: Assurance in character choices

Beats/moment-to-moment: Emotional moments played to completion

Connection to voice/body/emotions: Complete integration of acting tools

Believable, dimensional character: Fully realized character

Lines/blocking memorized: Dialogue and movement patterns committed to memory.

Memorization Strategies

Memory is like a muscle, and repetition is necessary for conditioning. Try these techniques to help you memorize:

Read the piece over and over.

Sentences are links of a chain that create an entire piece, telling a story for the audience. Assign an image for each key word, phrase, or sentence and connect them together.

Break the monologue into little pieces. Work with each piece until you feel like you have it, then add the next piece. Continue reviewing.

Take breaks!

Try moving while you memorize.

Assign a physical action to each important key word, phrase, sentence, or chunk.

Work on memorizing just before you fall asleep. Review the lines again when you wake up.

What do the words remind you of? Think in images!

Hand write the lines. Try typing them as well.

Assign specific emotions for each chunk or beat. *Why* are you feeling that way? How do the words help or get in the way of that emotion?

Repeat! Repeat! Repeat!

You must know your lines effortlessly: by heart. It isn't fair to your scene partner, to your audience, or to you if you're struggling to remember the words instead of focusing on telling the story.

Rehearsal in Role (Monologue 1)

Practice rehearsing your monologue by pretending to be these different character types: embody them both physically and vocally as much as possible. Perform your monologue completely for each character type.

Your goals:

1) to practice making different choices. Even though not every role will be appropriate for your character, you might find some element (vocally, physically, or emotionally) that you might want to keep for your final performance.

2) to get off book.

- Any storybook character
- Dracula
- Hard rock star
- Mad scientist
- Musical theatre / opera
- Rapper
- Super hero
- Super villain
- Alien
- Personal trainer
- Country singer
- Politician
- Preacher
- Robot
- Dinosaur
- Over-emotional teen

Rehearsal with Business (Monologue 1)

Stage business are any actions a character takes that helps the actor feel comfortable and the scene to feel realistic. Can demonstrate emotion.

You will run your monologue completely practicing each action as thoroughly as you can, both physically and vocally. Practice utilizing **mime**.

Your goals:

1) to practice physicalizing your character. Most examples of business might not be appropriate for your character, but you might make a discovery that could prove useful for your final performance.

2) to get off book.

- Drawing a picture.
- Eating a messy sandwich.
- Looking for a missing \$100 bill.
- Putting on makeup.
- Staying away from an ax murderer.
- Rearranging furniture.
- Slowly dying.
- Trying to stay warm.
- Laughing (the entire time).
- Fighting zombies.
- Working out.
- Playing a sport.
- Scratching an itch you just can't reach.
- Trying to stay alive in a combat zone.
- Playing hide and seek.

Monologue #1 Character Analysis

YOUR CHARACTER'S NAME: _____

Character's age (or rough estimate): _____

FACTS about your character: According to the text (your monologue, the words your character speaks or the actions they perform), write down three **facts** you know about your character. (A fact is not an opinion or an emotion.) Include the lines your character speaks or the stage directions as **evidence**.

1. The Fact:

The dialogue/stage direction as evidence:

2. The Fact:

The dialogue/stage direction as evidence:

3. The Fact:

The dialogue/stage direction as evidence:

INFERENCES about your character: What can you infer (guess) about your character based on what they say and do? (Remember: a character may **say** one thing, but their **actions** may show an entirely different side of them to the audience.) Provide dialogue/stage directions as evidence to support your **opinions** or **guesses**.

1. The Inference:

The dialogue/stage direction as evidence:

2. The Inference:

The dialogue/stage direction as evidence:

3. The Inference:

The dialogue/stage direction as evidence:

Character's Listener/Invisible Partner: Who is your character speaking to?

Character's Objective: What is motivating your character to speak? What do they want?

Physicality: Describe one physical choice (this can include gestures as well as facial expressions) you plan to make to show the audience an aspect of your character. Include the line of dialogue before or after your physical choice will occur:

Description of physicality:

Line of dialogue where it occurs:

Vocal Work: Describe one vocal choice (this can include emotional color/tone, pace, beats) you plan to make to show the audience an aspect of your character. Include the line of dialogue where you plan to make this vocal choice.

Description of vocal choice:

Line of dialogue where it occurs:

HOW YOU WILL BE GRADED ON YOUR MONOLOGUE PERFORMANCE

Characterization

You can demonstrate a strong, believable characterization, strong moment work, clear understanding and pursuit of objectives, high stakes, and strong and truthful inner life.

Technique: Voice

You are able to make strong, interesting, and appropriate vocal choices. You are able to be heard and understood clearly. The pace at which you speak is appropriate. Your emotional resonance is strong and believable in each moment.

Technique: Movement/staging

You are able to make strong, interesting, and believable physical choices. Your facial expressions and gestures demonstrate strong characterization. Your movement is always purposeful and intentional. You practice audience awareness.

Overall Effectiveness of Performance

You are able to create a strong, engaging performance, with consistently strong energy, and a strong sense of commitment. All lines and blocking memorized.

How to Block and Stage a Scene

Vocabulary:

Location: Where the scene takes place.

Area: Places in the location where a character can cross to and perform business.

Business: Actions a character takes that help the actor feel comfortable and the scene to feel realistic. Can demonstrate emotion.

Cross: Moving from one place on stage to another.

Levels: Basic levels are **high**, **medium**, and **low**. Positioning of actors, props, and furniture at different levels creates visual interest for the audience.

Diagonal: Actors crossing on a diagonal are more visible to greater parts of the audience.

Triangle: A strong way to arrange performers and furniture when blocking a scene to provide more visibility for the audience.

Learning Targets:

- I can memorize a short scene with a partner.
- I can work together with my partner to block a scene using the vocabulary Mr. Dean has given us.
- I can interpret a script to make interesting character choices.
- I can demonstrate strong vocal choices, including projection and articulation.
- I can demonstrate strong and intentional physical work.
- I can use props, costumes, and furniture to help an audience understand the story of our scene.
- I can practice strong audience awareness.
- I can perform a scene I helped to stage in front of the class.

OPEN SCENE

Instructions: Cast! Memorize! Stage! Perform!

Create at least 3 areas and use them!

Demonstrate business for both actors!

Make your relationship and location clear!

Ask yourself: *How will the audience know?*

Remember: triangles and diagonals and **audience awareness!**

A: Ah.

B: So?

A: All set?

B: No.

A: Well.

B: Yes.

Scene #1 Instructions

“Acting is a crash course in empathy. You are forced, day after day, to be in somebody else’s shoes.”

– Susan Sarandon, actor

With a partner, you will interpret, stage, rehearse, and perform the scene Mr. Dean gives you. You will decide upon a relationship between your characters and a location where the scene takes place. You will demonstrate this relationship with your acting choices as well as with props, costume pieces, and furniture. You will justify every line in your script while rehearsing and blocking it. You will memorize all your lines and blocking.

While creating, blocking, and rehearsing your scene:

- You must create a clear **location**.
 - Location must contain at least **three areas**.
- You must use at least **one piece of furniture**.
- Each actor must use at least **one prop**.
- Each actor must use at least **one costume piece** to clearly demonstrate their character.
- Each actor must demonstrate at least **one example of business**.
- Each actor must make at least **one cross**.
- Consider **levels**, **triangles**, and **diagonals**.
- Practice strong audience awareness.
- You may add **ONE line of dialogue** at the end of your scene, but you may not **subtract** dialogue from the scene, and it must be performed in the order as written.

Partner A: choose a location based on the month you were born.

JANUARY: a store in the mall
 FEBRUARY: deep in the forest
 MARCH: in a classy restaurant
 APRIL: in an overgrown tropical jungle
 MAY: in a car
 JUNE: on the beach

JULY: on a tiny boat
 AUGUST: in a kitchen
 SEPTEMBER: in a 2nd floor bedroom
 OCTOBER: in a dungeon
 NOVEMBER: in a coffee shop
 DECEMBER: at the zoo

Partner B: choose a relationship for your characters based on the day of the month you were born.

1-3: siblings who are royalty	16-18: alien and alien-capturing scientist
4-6: roommates, one messy, one uptight about cleanliness	19-21: superhero and supervillain
7-9: teenaged monsters dealing with a break up	22-24: best friends in a rock band
10-12: teenaged sorcerers studying magic	25-27: demon and angel
13-15: privacy-obsessed superstar and star-obsessed fan	28-31: dragon and knight

Performance Dates:

Semester 1: _____

Semester 2: _____

HOW YOU WILL BE GRADED ON YOUR FIRST

SCENE PERFORMANCE

Characterization

Your character work is truthful; your moment to moment work is strong and makes sense; stakes in the scene are high; you are strongly and clearly pursuing your objective; partner work is strong and supportive; reactions are believable.

Relationship

Your relationship is clear.

Location

Your location is clear.

Voice

Projection (you can be clearly heard), articulation (you can be clearly understood), color (your emotional choices make sense), pace (the speed with which you say the lines is appropriate).

Script

Every line of dialogue is justified and makes sense within the context of your scene.

Physicality

Gestures are intentional and make sense, facial expressions appropriately express your character's emotions, all movements are purposeful and intentional.

Blocking/staging

You use triangles and diagonals appropriately. You make sure not to block yourself behind furniture. You are appropriately aware of the audience and cheat out when necessary.

Memorization

All lines and blocking are memorized.

Commitment

You are fully invested in the performance. You do not break character.

Prop

Each actor has at least one prop.

Costume piece

Each actor has one clearly chosen costume piece that accentuates audience understanding.

Business

Each actor demonstrates at least one example of business related to their character.

Areas

The scene contains three areas. All areas are used.

Furniture

Each scene contains at least one piece of furniture.

Cross

Each actor makes at least one cross.

How to Create Your Own Farce

Farce: a type of comedy that aims at entertaining the audience by means of unlikely, extravagant, and improbable situations, disguise and mistaken identity, verbal humor of varying degrees of sophistication, which may include word play, and a fast-paced plot whose speed usually increases, culminating in an ending which often involves an elaborate chase scene.

Learning targets:

- I understand the definition of farce.
- I can discuss the elements of a farcical scene, play, or film.
- I can discuss the plot of the film *Noises Off*.
- I can discuss facts about the actors in the film *Noises Off*.
- I can create a scene with my partners that demonstrates my understanding of farce.

Instructions for Making Your Own Farce

You and your partners are going to create a short (1-2 minutes) scene that demonstrates your understanding of farce. You may use any part of the auditorium. You may also use any props or costumes pieces *you* bring in. Make sure that the story of the scene is clear, and that you demonstrate a clear beginning, middle, and end.

You will have today to work. You will present these scenes tomorrow.

Choose 3 or more of these farcical elements to include in your scene:

- Doors
- Obstacles
- Physical comedy (**PLEASE be careful! Remember: actor mind is always in control!**)
- Exaggerated choices
- Desperation
- Mistaken identity
- Timing

Choose from these character types:

- prim and proper old lady
- over-confident athlete
- newly married man/woman
- spoiled child
- over-excited teenager
- man who can't stop crying
- woman with a temper

Choose one of these sets of dialogue. You may repeat lines, but you may not add new ones. You may perform the lines in any order you choose.

Here.
There?
Oh no.
Of course!

Hello!
Oh my.
Goodbye!
Ah ha!

It's you!
Fine.
I can't believe it!
You shouldn't.

How to Write and Stage Your Own Scene

Learning Targets:

- With a partner, I can write a complete short play with an interesting story and characters.
- I can memorize my part of the play.
- With a partner, I can block and stage the short play we wrote, making interesting choices that help tell the story and demonstrate the characters for the audience.
- I can use furniture, props, and costume pieces to help the audience understand the story.
- I can continue to develop and strengthen my vocal technique.
- I can continue to develop and strengthen my physical technique.
- I can continue to practice strong audience awareness.
- I can practice strong and consistent rehearsal techniques to aid in the success of our performance.
- I can perform a scene I helped to write and stage before the class.

Scene #2 Instructions

Now that you have performed a scripted scene, the time has come for you to write and stage your own!

You and your partner will:

- write a play of at least two pages (**MUST BE TYPED**). Keep the time constraints in mind (you only have two days to write and rehearse). **Characters and story must be original.**
 - Each character must have **at least** twenty lines of dialogue that should be interesting or exciting.
 - The play must have clear exposition, rising action, climax, falling action, and denouement.
 - Each character must have a clear and interesting **objective**.
 - The characters must have a clear **relationship**.
 - The play must contain a clear and interesting **conflict**.
- block and rehearse your play.
 - Consider how to use **levels, triangles, and diagonals**.
 - Include **crosses**, and consider **entrances and exits**.
 - Each actor must demonstrate at least one example of **business**.
 - Include clear pursuit of **objectives** that lead to **action**.
 - Include at least one clear **obstacle** that leads to a clear **conflict**.
 - Include at least 2 **props (1 for each character)**, 2 **costumes pieces (1 for each character)**, and 1 piece of **furniture**.
 - Create a clear **location** with 3 clear **areas**.
 - Lines and blocking must be memorized.

You may choose from these relationships, or you may come up with your own:

Spoiled actor and put-upon best friend	Evil child and teacher
Failed superhero and successful sidekick	Waiter and evil customer
Cowboy and ex-spouse	Grounded teen and sneaky sibling
Exterminator and angry insect	Witch/warlock and mortal spouse
Monster and potential victim	Rival ninjas
Evil nanny and child	Secret agent and seductive villain

You may choose from these locations, or you may come up with your own:

Deserted classroom	Zoo	Hospital room
Haunted house	Hotel room	Casino
Subway train	Porch	Restaurant
Forest	Swimming pool	Airplane
Gym	Museum	Beach

You may choose from these conflicts/scenarios, or you may come up with your own:

Meeting your fiancé's mother or father

Police officer interrogating a suspect

Botched bank robbery

Breaking into a mummy's tomb

Vet working on a dying pet

Stuck in a car teetering at the edge of a cliff

Cheating (on anything or anyone)

Saying goodbye forever

At a party past curfew

Breaking up a long term relationship

Coming out

Tourists lost in a foreign city

Performance dates (off-book):

Semester 1: _____ and _____

Semester 2: _____ and _____

HOW YOU WILL BE GRADED ON YOUR SECOND, SELF-WRITTEN SCENE PERFORMANCE

The Play

Dialogue

Each character has **at least** twenty lines of interesting, exciting dialogue.

Freytag's Story Pyramid

The play has clear exposition, rising action, climax, falling action, and denouement.

Objectives

Each character has a clear and interesting **objective**.

Relationship

The characters have a clear **relationship**.

The Story

The story is original and created by you and your partner.

Conflict

The play contains a clear and interesting **conflict**.

The Performance

Characterization

Your character work is truthful; your moment to moment work is strong and makes sense; stakes in the scene are high; you are strongly and clearly pursuing your objective; partner work is strong and supportive; reactions are believable.

Relationship

Your relationship is clear. (Costumes will help. So will vocal tone and physical choices, like facial expressions.)

Location

Your location is clear.

Voice

Projection (you can be clearly heard), articulation (you can be clearly understood), color (your emotional choices make sense), pace (the speed with which you say the lines is appropriate).

Physicality

Gestures are intentional and make sense, facial expressions appropriately express your character's emotions, all movements are purposeful and intentional.

Blocking/staging

You use triangles and diagonals appropriately. You make sure not to block yourself behind furniture. You are appropriately aware of the audience and cheat out when necessary.

Memorization

All lines and blocking are memorized.

Commitment

You are fully invested in the performance. You do not break character.

Prop

Each actor has at least one prop.

Costume piece

Each actor has one clearly chosen costume piece that accentuates audience understanding.

Business

Each actor demonstrates at least one example of business related to their character.

Areas

The scene contains three areas. All areas are used.

Furniture

Each scene contains at least one piece of furniture.

Cross

Each actor makes at least one cross.

Final Monologue Performance

Learning targets:

- I can interpret a performance text and make strong character choices based on my interpretation.
- I can demonstrate strong vocal technique.
- I can demonstrate strong physical technique.
- I can create a strongly entertaining performance using props, furniture, and costume pieces.
- I can use in-class rehearsal time effectively.
- I can memorize my monologue completely.
- I can take and implement notes given during workshops.
- I can stage my scene using areas and business.

Final Performance Instructions

Choose a monologue from the films Mr. Dean has supplied you. Begin to analyze and memorize immediately. Watch (or re-watch) the film if you can, even if you've seen it before. You are allowed to deviate from the choices made by the original actor. You must be off-book for your workshop.

Ask yourself these questions:

1. What is my overall objective?
2. What obstacle stands in my way, and how does that create conflict?
3. Who am I talking to?
4. What is my reason for talking?
5. What happened in the moment before I began to speak?
6. What is my character's emotional journey through this monologue? What changes or discoveries do I make along the way?
7. How will I show those emotions through my vocal choices while still practicing strong vocal technique (projection, articulation, variations in tone/pace)?
8. How will I show those emotions through my physical choices while still practicing strong physical technique (using my face, gestures, levels, focus)?

For the final, you must:

- memorize all lines and blocking;
- use at least one **prop** that **you** brought in;
- use at least one **costume piece** that **you** brought in that clearly demonstrates your character;
- use at least one piece of **furniture** (though you don't need to use it as a literal piece of furniture);
- create at least two clear **areas**;
- demonstrate at least one clear piece of **business**.

Important dates (1st semester):

Movement workshop: _____

In class rehearsal: _____

Workshops: _____

Play critique due: _____

Final vocabulary test: _____

FINALS WEEK: _____

Important dates (2nd semester):

Movement workshop: _____

In class rehearsal: _____

Workshops: _____

Play critique due: _____

Final vocabulary test: _____

FINALS WEEK: _____

SECOND SEMESTER SENIORS ONLY:

Play critique will be due _____ and final performance will take place _____.

Rehearsal in Role (Monologue 2)

Practice rehearsing your monologue by pretending to be these different character types: embody them both physically and vocally as much as possible. Perform your monologue completely for each character type.

Your goals:

1) to practice making different choices. Even though not every role will be appropriate for your character, you might find some element (vocally, physically, or emotionally) that you might want to keep for your final performance.

2) to get off book.

- Bounty hunter
- Cartoon character
- Shy and/or nervous
- Tough cop
- Proper British nanny
- Mean girl
- Cheerleader
- Spoiled child
- Eeyore (sad blue donkey)
- Musical theatre star
- Rapper
- Royalty
- Pirate
- Leprechaun
- Crazy cat lady
- Spy
- Ninja

Rehearsal with Business (Monologue 2)

Stage business are any actions a character takes that helps the actor feel comfortable and the scene to feel realistic. Can demonstrate emotion.

You will run your monologue completely practicing each action as thoroughly as you can, both physically and vocally. Practice utilizing **mime**.

Your goals:

1) to practice physicalizing your character. Most examples of business might not be appropriate for your character, but you might make a discovery that could prove useful for your final performance.

2) to get off book.

- Frantically defusing a bomb.
- Wrangling cattle. (add your own adverb)
- Dressing for a fancy party. (add your own adverb)
- Excitedly making dinner for a first date.
- Driving on icy roads. (add your own adverb)
- Playing sportsball. (add your own adverb)
- Swimming in shark infested water.
- Nervously packing everything you own.
- Loudly vacuuming.
- Painting your toenails. (add your own adverb)
- Dancing. (add your own adverb)
- Washing dishes. (add your own adverb)
- Interrogating a suspect. (add your own adverb)
- Angrily gardening.
- Sassily walking a catwalk.
- Playing the drums. (add your own adverb)

Vocabulary Review

Review the definitions of this vocabulary for your final test.

Final Written Test for Semester 1: _____

Final Written Test for Semester 2: _____

Areas of the Theatre:

Lobby
House
Balcony
Dressing rooms
Wings
Flat
Leg
Cyclorama
Apron
Green room
Strike

The voice:

Projection
Articulation
Color

Physicality:

Facial expressions
Gestures
Intentional movement

Stage Directions:

Cheat out
Stage right
Stage left
Upstage
Downstage
Center stage
Fourth Wall

Devised theatre**Freytag's Pyramid:**

Exposition
Agent of action
Rising action
Antagonist
Climax
Falling action
Denouement

People of the Theatre:

Playwright
Stage directions
Director
Blocking
Stage manager
Actor
Designer
Technician
Program/playbill

Types of Theatrical Spaces:

Black box
Proscenium
Thrust
Round/arena
Alley

How to Block and Stage a Scene:

Location
Area
Business
Cross
Diagonal
Triangle
Levels

How You Will Be Graded on

Your Final Monologue

Characterization

Your character work is truthful; your moment to moment work is strong and makes sense; stakes in the scene are high; you are strongly and clearly pursuing your objective; partner work is strong and supportive; reactions are believable.

Voice

Projection (you can be clearly heard), articulation (you can be clearly understood), color (your emotional choices make sense), pace (the speed with which you say the lines is appropriate).

Physicality

Gestures are intentional and make sense, facial expressions appropriately express your character's emotions, all movements are purposeful and intentional.

Blocking/staging

You use triangles and diagonals appropriately. You make sure not to block yourself behind furniture. You are appropriately aware of the audience and cheat out when necessary.

Memorization

All lines and blocking are memorized.

Commitment

You are fully invested in the performance. You do not break character.

Prop

You use at least one prop.

Costume piece

You use at least one clearly chosen costume piece that accentuates audience understanding.

Business

You demonstrates at least one example of business related to your character.

Areas

The scene contains at least two areas. All areas are used.

Furniture

You use at least one piece of furniture.

E: Entertaining

A: Arts and ...

R: Recreational

L: Learning