

- **After Warm up complete** your character bedroom. Make sure your character name is on the bedroom side of the paper somewhere, and your name on the back.
- Turn to a partner and give them your completed bedroom.
- Partner – your job is to write a description of the person who has this bedroom on the back of the paper. Be as thorough as possible. Make sure you put your name on the description side of the bedroom.
- When you have finished, turn it in to the turn in work box for your class period.

Lets

Review

What is the process for creating character?

- **What is the First Responsibility of an Actor?**
 - He must know each event down to the tiniest detail in proper sequence
- **Acting is a by-production of what?**
 - Listening
- **What are the Given Circumstances?**
 - visible physical characteristics he cannot change; height, weight, race, etc
- **What is the Second Responsibility of an Actor?**
 - To create a Back Story
- **What is the Back Story?**
 - A complete biography of the character from birth up to the time the story takes place.

Character Building Outside IN

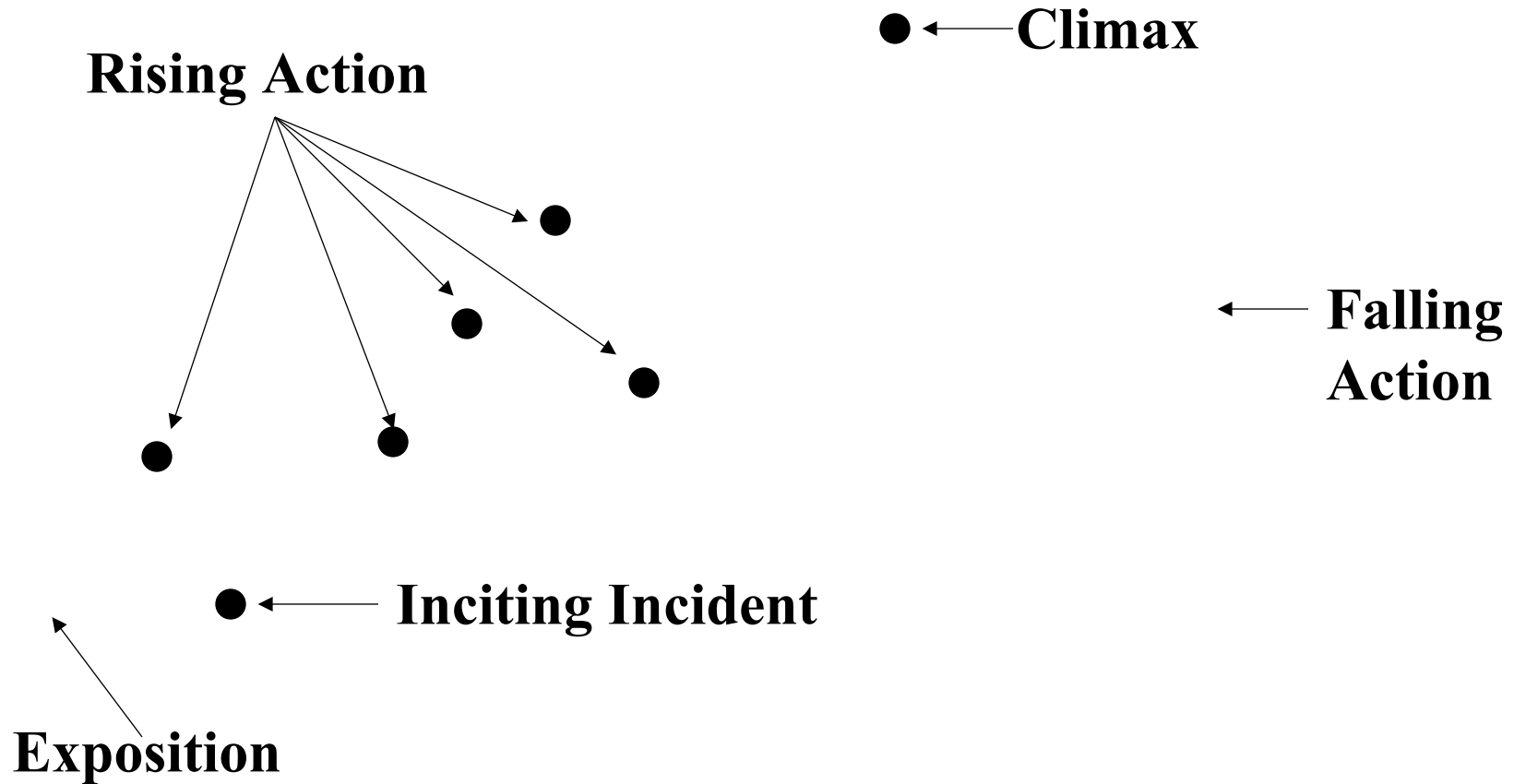
- **How do you create character from the outside in ?**
 - by exploring the character through improvisation.
- **How does Creating character from the outside in help with creating a believable character?**
 - by helping you think of how your character would react to others in new situations.

What are the three ingredients of a Drama?

- Plot: answers the question “What happens in the story?”
 - exposition
 - inciting incident
 - rising action
 - climax
 - falling action
- Theme: answers the question “what is the story about?”
 - the theme is the moral or meaning of the story, it can be expressed in one sentence.
- Characters
 - Protagonist – your character in the monologue
 - Antagonist – the person you talk about in the monologue that stood in your way of getting what you wanted.

Freytag's Pyramid –

graphs the dramatic structure of the plot



More Review

- **What do you look for in script analysis ?**
 - What the character says about himself
 - What others say about the character.
- **What is sense memory?**
 - "sense memory" is the remembering by the five senses experienced by people in everyday life. These memories are stored in our subconscious mind.

The actor can learn to recall these sense memories from the subconscious by concentrating on the real-life memory that is associated with them.
 - **Who 'invented the theory of method acting behind sense memory?**
- **Russian actor and playwright Konstantin Stanislavsky**

Going it Alone

How do I create a
monologue Character?

Emoting:
Yelling and
Crying and
How to Do
Them on Cue.

Emotion – or Emotional

Recall

- Big emotional outbursts and extremes of behavior are extra challenging for an actor. You have to be convincing, performance after performance without wearing yourself out.
- If it's anger you are after, what has provoked it and how do you make it real in a performance? You are going to have to look closely at what is happening in the script and use that information to help guide how your character feels. What events have led to the anger?
- You might also want to recall something that has happened in your own life that made you so furious that you screamed and shouted.
- However you go about finding that anger, you also have to find a way to express it, on cue.

Emoting – or Emotional Recall

- If a role required you to cry, you should look at what has happened in the play to bring your character to the point of tears. How does your character feel? If this isn't enough, you could tap into a sad memory or imagine a scenario where you lose a loved one. These sometimes don't work as effectively or quickly as other, less emotionally taxing techniques. You might try reading a sad novel, playing a sad song, or watching a sad scene in a movie. The goal is to **find something** that will trigger your tears **every** time you think of it.

Emotion – or Emotional

Recall

- Sometimes it helps to use an object that has special meaning, known as a **personal object**.
- It might be a piece of jewelry, a toy, a photograph, even a distinctive smell or a sound. It doesn't matter. All that matters is that it evokes powerful feelings.
 - Who gave it to you and when?
 - How does it make you feel when you hold it and look at it?
 - Does it make you think about a particular person or experience?
 - What if you don't have the object in front of you? Can you still recall the feelings?

Emoting – or Emotional Recall

- Once you have found an object that is effective, you can think of it, rather than the event itself and the tears will flow.
- Some actors look up and stare into a bright light, then blink hard. This makes many people start to tear.
- Don't get too focused on the tears. They may or may not come. Your goal is to communicate the emotion and the pain.

Emoting – or Emotional Recall

- Think about the physical sensations of crying:
 - a clenched chest and throat
 - a stuffy nose
 - a scrunched-up face
 - maybe a trembling lower lip
- You can use all of these to simulate – or simulate (fake) crying. You can also work with your breath: one breath in and three short little breaths out, actions that give you the feeling you get in your face right before you cry. The audience will see the emotion and pain.

Emotioning – or Emotional

Recall

- It can be more powerful to see someone trying to hold in tears. In real-life we don't want people to see us cry. If the tears just won't happen, no matter how many sad memories or images you conjure up, the makeup guy will pull out the glycerin drops. These fake tears pool and dribble just like the ones you've been known to create yourself.

- Today we are going to do some more work on creating the BACK STORY for your monologue character.
- There is a character biography handout on your table. We are going to watch a short film on creating character, and then I want you to fill out the character biography in as much detail as possible.
- Remember the information not contained in your monologue you, as the actor, are going to make up. Even though you are making up information, please make sure it makes sense and goes along with the information you **do know** about your character.

- **When you finish, trade biographies with a partner and read the biography you have just received silently.**

- **Wait for everybody to finish, or for me to give the call for everybody to STOP**

- Now each of you is going to spend some time on the hot seat.
- Write you and your partner's name on a small slip of paper. Fold it up and bring it to me and place it in my hat.
- When I call out your names that means it is your turn on the hot seat. If your name appears first on the slip of paper, then you are on the hot seat first. If your name appears second you will interview this round.
- Interviewer – You are the host of a television interview program like Montel. It is your job to ask provoking questions that your partner will answer **in character**. Use the biography sheet to help form your questions.
- Do not stop the interview until I tell you to do so.
- When I tell you to stop, I will return your slip of paper to the hat. You will not do the second interview until your names are called again.