

USC School of Dramatic Arts

THTR-220

Spring 2020

Mon/Wed—10:00-11:50

Location: PED 207 & Online

INSTRUCTOR: Kenneth Noel Mitchell
TITLE: Professor of Theatre Practice
Co-Head of Undergraduate Acting
Head of Music Theatre
Co-Head of Undergraduate Acting
OFFICE: DRC Building/Zoom
OFFICE HRS: By appointment
CONTACT: knm@usc.edu
(727) 403-8316 (c)

Class ZOOM

<https://usc.zoom.us/j/92656117260?pwd=ZXhja3RPNXY3WVI0c3dhNDVmdURKZz09>

Meeting ID: 926 5611 7260

Passcode: YsNQ68ER18

Personal ZOOM

Topic: Kenneth Mitchell's Personal Meeting Room

<https://usc.zoom.us/j/8838395647>

Technical Difficulties: If you are experiencing difficulties with Zoom or Blackboard please go to: <https://keepeteaching.usc.edu/get-help/>

COURSE OBJECTIVE: “to become proficient engaging persuasive speaking skills in heighten language to unlock character, specificity and variety in pursuit of an objective in classical and contemporary text.

Concepts & Outcome:

- I. You will become proficient applying foundational skills acquired in freshman & sophomore year acting 15 PTS**
- You will continue to practice skills needed to play within an ensemble
 - Practice the skills of unlocking the world of the play with independence
 - You will work from impulse by noticing, identifying and responding to behavior in yourself and others
 - You will become competent living in the moment by demonstrating active listening
 - You will identify clues imbedded in the text and allow those circumstance to expand your imagination and inspire choices
 - You will become proficient with the skill to live privately in public
 - MEASUREMENT – WILL IN THE WORLD discussion
 - MEASUREMENT – Discussion of plays
 - MEASUREMENT – Bringing the Character to Life paper
 - MEASUREMENT – Scored Script
 - MEASUREMENT - Detailed Ground Plan/virtual screen
- II. You will have the ability to rehearse independently by developing a process and incorporating feedback. 25 PTS**
- Measurement - Class Presentations (3 scenes)
 - Measurement – Ability to receive and implement feedback
- III. You will become proficient at identifying and engaging rhetorical devices and verse to define clarity of action and bring the character to life through language 15 PTS**
1. Awareness of all the tools available to understand Shakespeare by:
 - i.
 - Acquainting the actor with the many editions
 - Giving the actor all the other research available to them when researching Shakespeare
 - How to use the Shakespeare lexicon and OED
 - Extensive paraphrasing
 - MEASUREMENT- Paraphrasing activity/written paper

b. Bringing the character to life with language by: 15 PTS

- Identifying and Engaging Rhetorical Devices to define clarity of action by;
 - Specifying imagery
 - Using Alliteration and Assonance
 - Finding the Argument thru use of Antithesis and Oxymoron
 - Recognizing lists and word repetition in the text
 - MEASUREMENT – Scene work

c. Exploring relationship by:

5Pts

- Using and shifting status
- Defining beats by point of view on the relationship
- Understanding Shakespeare’s Chain of Being
- MEASUREMENT – Identifying and implementing status shifts in to scene work.

Persuasive Speech

5 PTS

Overall Growth

20 PTS

Total

100 PTS

A - 4.0 - All of the students work is exceptional. The student has consistently been able to demonstrate their ability to integrate the skills being acquired in all studio classes with their talent and the technique’s being taught in this course with a high degree of artistry. Each time the student works in class they exceed expectations.

A- 3.7 - The work is usually exceptional. The student is usually able to demonstrate their ability to integrate the skills being acquired in all studio classes with their talent and the technique’s being taught the student demonstrates the ability to integrate the work with their talent with a high degree of artistry. The student usually exceeds all expectations.

B+ 3.3 - The student work is very good on a consistent basis. The student has been able to demonstrate the ability to meet all the expectations with sufficient consistency. They are able to identify the skills being taught and all studio classes and the techniques being employed in the process in this class with little support. Student shows promise of great achievement over time.

B 3.0 - The student work is solidly within expectations. The student demonstrates the ability to utilize the skills being taught with regular support. The student is able to demonstrate their understanding of the critique if not always able to achieve it consistently.

B- 2.7 - The student work is above average. The student requires regular support but their work remains within the required parameter. The student demonstrates the ability to use the skills being taught but with less confidence and frequency.

C+ 2.3 - The student work has been above average on occasion but with less consistency average. The student is engaging the process technically but without the consistent results expected. The student requires regular and repeated support.

C 2.0 - The student's work is average. They are proceeding at a slower pace. They are demonstrating a limited understanding/engagement of the skills being taught. The student requires regular and repeated support. Other underlying factors such as discipline, focus, concentration and commitment may be undermining their progress. The student demonstrates a lack of consistency.

C- 1.7 - The student work is below average and is not meeting the expectations or criteria of the class. The student is not working with rigor and is not engaging the skills being taught with any consistency. Regular and repeated support may not be effectively advancing the student's progress. Other underlying factors such as discipline, focus, concentration and commitment may be undermining their progress.

D+ 1.3 - The student work is poor. The student is not engaging in the process with any rigor or discipline. The work is far below the parameters of acceptable application. The student demonstrates little appetite the skills being taught. Other underlying factors such as discipline, focus, concentration and commitment may be undermining their progress.

D 1.0 - The work is barely acceptable. The student has shown little to no progress during the course in any visible manner. The most of the homework assigned has not been turned in in a timely manner. The student is not engaged with the work, his classmates and/or the craft of acting.

F 0.0 - A majority of the work is unacceptable.

If you become uncomfortable with exercises, the material or the rehearsal process, please notify the instructor immediately.

Methods Used to Fulfill these LEARNING OBJECTIVES AND OUTCOMES:

Shakespeare Lexicon to unlock the specific definition of a word

Physical relation to language

Decoding the First Folio for rhetorical skills

Applying rhetorical skills to Shakespearean & contemporary text

Michael Chekhov technique

Basic Principals of Acting acquired in the first year of training

Identifying, activating rhetorical devices in pursuit of an objective

REQUIRED TEXTS:

- **Shakespeare Lexicon and Quotation Dictionary- By Alexander Schmidt, Volume 1 and 2, ISBN 13: 978-486-22726-9 & 10: 0-486-22726-X**
- **WILL IN THE WORLD: How Shakespeare became Shakespeare audio book by Stephen Greenblatt**
- **First Folio Handouts**
- **Persuasive Speech (Actor's choice)**

Assignment Submission Policy

Grading Timeline

Feed-back will be given in class and 1 on 1

Additional Policies

Netiquette

- Please enter Acting class dressed in loose fitting clothing, as neutral as possible.
- Please contact me if you have technical issues during the class. 727 403 8316
- Please mute your microphone when you are not speaking.
- When possible please enable your webcam, so they are visible in the course.
- There is no eating in class.
- Please discuss with me the technology/computers during the sessions.
- If possible, please find a space in your home that is private due to the personal nature of our work.
- Please use the raise your hand option when you wish to speak.

RESPECT

- | |
|---|
| <ul style="list-style-type: none"> ▪ Always use a respectful tone. ▪ Avoid inflammatory language. ▪ Avoid put-downs (even humorous ones). ▪ No name-calling or other character attacks. ▪ No interrupting or yelling. ▪ Do not interrupt when someone else is speaking. ▪ Be aware of the fact that tone of voice and body language are powerful communicators. Some postures or facial expressions (e.g., crossed arms, eye rolls, loud sighs) can silence, provoke, intimidate, or hurt others. Others (e.g., facing and looking at the speaker, staying quiet, nodding) can show you are listening respectfully ▪ Refrain from responding to others' statements by applause, groans, or other noise. ▪ Signal agreement with another student's statement by silent applause. ▪ Make eye contact with other students and refer to classmates by name. |
| <ul style="list-style-type: none"> ▪ Make no assumptions about others ▪ Trust that people are always doing the best they can. |
| <ul style="list-style-type: none"> ▪ Be courteous. Don't interrupt or engage in private conversations while others are speaking. ▪ Don't be incredulous. ▪ Don't roll your eyes, make faces, laugh at a participant, etc., especially to others on the side. ▪ Don't start side conversations parallel to the main discussion. |

- Only make statements about an issue, person, or group if you are prepared to make the statement directly and respectfully to a person to whom the issue is important.
- Don't present objections as flat dismissals (leave open the possibility that there's a response).
- Only say what you truly believe.

Constructiveness

- Criticize ideas, not individuals or groups.
 - Focus on ideas, not personalities.
 - Respect others' rights to hold opinions and beliefs that differ from your own.
 - If we wish to challenge something that has been said, we will challenge the idea or the practice referred to, not the individual sharing this idea or practice.
- Commit to learning, not debating.
 - Build on one another's comments; work toward shared understanding.
 - Objections are fine, but it's also always OK to be constructive, building on a speaker's statement or strengthening their position. Even objections can often be cast in a constructive way.
 - Think before you speak.
- Link claims and assertions to appropriate evidence whenever possible.
 - Either support statements with evidence, or speak from personal experience.
 - Do not offer opinions without supporting evidence.
 - Refer to the text to support your ideas.
 - Support your statements. Use evidence and provide a rationale for your points.
- Ask questions when you do not understand; do not assume you know what others are thinking.
 - Ask for clarification if you are confused.
 - Ask clarifying questions if you do not understand a point raised.
 - Ask a question to explore areas of uncertainty or discomfort.
- Try to see the issue from the other person's perspective before stating your opinion.
 - Consider the difference between responding to express yourself and responding to get an idea across to people who have different preconceptions than yours.
 - Always have your book/readings in front of you.
 - Build on your classmates' comments. Acknowledge them, even if you disagree with them.

Constructiveness

- Speak from your own experience, without generalizing.
 - Use “I” statements to state your views. For example, “I notice that when I’m with my friends we pay attention differently” is more constructive than “When you’re with friends you pay attention differently.”
 - Listen and also share. Share briefly from your own experiences when appropriate, rather than simply your positions.
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- Be careful not to generalize about people.
 - Avoid blame and speculation.
 - Respond to what is said in class, without attributing motivation to the speaker (this can be very challenging).

Inclusivity

- Let other people speak. Once you are done speaking, let at least two other people talk before you speak again.
 - Don't dominate the discussion.
 - Try not to let your question (or your answer) run on.
 - Do not monopolize discussion.
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- Know that it is okay to be emotional about issues and to name those emotions.
 - It's OK to ask a question that you think may be unsophisticated or uninformed.
 - Don't worry about impressing people.
 - Try not to silence yourself out of concern for what others will think about what you say.
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- Don't use unnecessarily offensive examples.
 - If you are offended by anything said during discussion, acknowledge it immediately.
 - If you are offended by something or think someone else might be, speak up and don't leave it for someone else to have to respond to it.
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- Consider anything that is said in class strictly confidential. We want to create an atmosphere for open, honest exchange.
 - Maintain confidentiality (what is said in the classroom stays in the classroom.)
 - Keep confidential any personal information that comes up in class.
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- Do not remain silent. Make sure to contribute to the discussion.
 - Step Up, Step Back. Be mindful of taking up much more time than others. On the same note, empower yourself to speak up when others are dominating the conversation.
 - Everyone in the group should participate in the conversation.

Inclusivity

- Allow everyone the chance to talk. If you have much to say, try to hold back a bit; if you are hesitant to speak, look for opportunities to contribute to the discussion.
 - If you think something is missing from the conversation, don't wait for someone else to say it; say it yourself.
 - Acknowledge points made by previous questioners.
 - Support good ideas that other people have, even if they are different from your own.
 - Take responsibility for the quality of the discussion.
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- We will not demean, devalue, or "put down" people for their experiences, lack of experiences, or difference in interpretation of those experiences.
 - Recognize and/or remember that we have different backgrounds.
 - Consider who gets left out, who is marginalized, under-represented, or erased by particular claims. So, for example, we could say, "That's an image of an ideal family," or we could say, "That may be an image of an ideal family for many middle-class white heterosexuals."
 - Be careful about putting other students on the spot. Do not demand that others speak for a group that you perceive them to represent.
 - Be aware of different communication styles--the ways we communicate differently based on our backgrounds and current contexts--and look for ways to expand your communication tool kits.
 - Our primary commitment is to learn from each other. We will listen to each other and not talk at each other. We acknowledge differences amongst us in backgrounds, skills, interests, and values. We realize that it is these very differences that will increase our awareness and understanding through this process.

Procedure

- Wait to be recognized by the instructor or discussion leader before speaking.
- Stand and face the majority of the class before speaking.
- State your name before making your statement, so other students can reference your statement properly.
- If responding or reacting to a statement by another student, indicate by name the student whom you are referencing.
- Make a single point each time you speak, rather than making a series of statements at once.
- Start your statement with a short one-sentence summary of the point you are making.

REHEARSALS OUTSIDE CLASSROOM HOURS: All classroom/studio/ZOOM standards, including punctuality and respectful professional behavior, must be observed in rehearsals outside of the classroom. We encourage each of you to make bold, playful and imaginative acting choices in your process and throughout your training. However, we must all be clear that our acting choices should guide and dictate only our performances and cannot impinge on our fellow actor's right to pursue his/her individual acting choices, even if they seem at odds with our own. There can be healthy differences and these are best played out in full in the classroom where the faculty may assist and guide your work to its most fruitful end. Further housekeeping note: in the event that you are rehearsing in a studio/classroom on evenings or weekends, please put any and all prop furniture back where it belongs before you leave.

Electronic Devices

- All cell phones must be on vibrate mode at the beginning of class

NAL REVEALED IN THE STUDIO STAYS IN THE STUDIO.

Discard Attitude and Judgment

In some cases, you may have naïve expectations about the behavior of other people and find yourself being critical of your colleagues. Try not to be sidetracked by your negative judgments or adversarial relationships with other actors. If a situation arises, handle it with all the maturity you can muster.

Set your own boundaries for the behavior you will tolerate: depending upon the circumstances, you will probably discover that you can tolerate much more than you ever imagined. But when someone's behavior holds you back or crosses an extremely personal line, you must deal with the individual. Deal directly or seek channels through which you can handle the situation effectively and discreetly.

Work with Integrity

Unprofessional behavior is not okay and you do not have to tolerate it. Although you will most often be able to get out of an uncomfortable situation in an acting class by dropping the scene, it is unlikely that you will quit a paid acting job even if you are working in a miserable environment with people who are unprofessional. As with any job, this can happen, and you will eventually develop the skills to determine how to navigate the situation and get on with the work.

IMPORTANT:

In addition to in-class contact hours, all courses must also meet a minimum standard for out-of-class time, which accounts for time students spend on homework, readings, writing, and other academic activities. For each unit of in-class contact time, the university expects two hours of out of class student work per week

over a semester. Be aware that this is the minimum requirement for “homework”. **If you are training to be an actor or are exploring the acting profession as a possibility for post university life, you will soon realize that this minimum requirement is woefully inadequate.**

(Please refer to the [Contact Hours Reference](#) guide.)

Note: *If a deadline is missed because of a classmate’s unavailability, the available partner/s will not be penalized if a discussion with me and all involved occurs before the deadline.*

NOTE: ALL SKILLS AND EXERCISES YOU HAVE ACQUIRED THUS FAR IN YOUR TRAINING YOU ARE EXPECTED TO APPLY TO YOUR REHEARSAL PROCESS!!!

***There may be additions and/or subtractions to the schedule. These adjustments will be prescriptive to the specific needs of the ensemble.**

Cue Script assigned and sent 1/18/2020

Schedule:

Week 1 1/18	OBJECTIVE: OREINTATION
Monday	MLK DAY
Wednesday	Syllabus-12th Night/RNJ discussed WILL IN THE WORLD chapter 1-Discussed Assign “Bringing the Character to Life” Due
Week 2 1/25	OBJECTIVE: Persuasive speeches
Monday	Persuasive Speeches
Wednesday	Persuasive Speeches Assign NEW Scene and Mono

WILL IN THE WORLD chapter 3

Week 3 2/1 **OBJECTIVE: Persuasive speeches**

Monday Persuasive Speeches
Measure 4 Measure discussed

Wednesday Persuasive Speeches/Antithesis workshop
WILL IN THE WORLD chapter 3

Week 4 2/8 **OBJECTIVE: 12th Night /Antithesis**

Monday Scene work 12th Night

Wednesday Scene work 12th night
WILL IN THE WORLD chapter 4

*Weekend one on one with Kenneth

Week 5 2/15 **OBJECTIVE: 12th Night /Antithesis**

Monday Presidents Day off

Wednesday Scene work 12th night
Macbeth discussed
WILL IN THE WORLD chapter 5

Week 6 2/22 **OBJECTIVE: MID TERM/12th Night**

Monday Twelfth Night

Wednesday Twelfth Night
WILL IN THE WORLD chapter 6

Week 7 3/1 **OBJECTIVE: New Scene table work Sounds/
Alliteration/Assonance**

Monday Scene Work
Richard the Third discussed

Wednesday Scene work/assign 2nd scene
WILL IN THE WORLD chapter 7

- Weekend HENRY V

Week 8 3/8 **OBJECTIVE: Sounds**

Monday Work scenes

Wednesday Anthony and Cleopatra discussed
Work scenes/Character work due
WILL IN THE WORLD chapter 7

Week 3/15	OBJECTIVE: Sounds
Monday	Present scenes
Wednesday	Barton Tape
Week 9 3/22	OBJECTIVE: New Scenes
Monday	Work scenes
Wednesday	Work scenes
Week 10 3/29	OBJECTIVE: 2ND SCENE DUE/WORD PICTURES
Monday	Work scenes
Wednesday	Work scenes
	WILL IN THE WORLD chapter 8
Week 11 4/5	OBJECTIVE: SCENE WORK/ WORD PICTURES
Monday	Scene work
	WILL IN THE WORLD chapter 9
Wednesday	Wellness Day
Week 12 4/12	OBJECTIVE: Contemporary Scenes
Monday	Scenes
Wednesday	Scenes
	WILL IN THE WORLD chapter 10
Week 13 4/19	OBJECTIVE: Contemporary Scenes
Monday	Scenes
Wednesday	Scenes
	WILL IN THE WORLD chapter 12
Week 14 4/26	OBJECTIVE: Contemporary Scenes
Monday	Scenes
Wednesday	Scenes
Final Exam: Monday, MAY 10	
8:00-10:00	

EXTRA-CURRICULAR COMMITMENTS AND ISPS

Should you choose to participate in any extra-curricular project, such as an Independent Student Production, the SDA administration and faculty will not make allowances or exceptions for absences in class, missed or delayed assignments, home work that is required as preparation for class, or lack of participation in class resulting from your extra-curricular involvement.

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for DSP and contact information: (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university’s site on Campus Safety and Emergency Preparedness.

Support Systems:

Campus Support & Intervention (CSI) – (213) 740-0411

Campus Support & Intervention is an office within Campus Wellbeing and Crisis Intervention. We are a team of professionals here to assist students, faculty, and staff in navigating complex issues. Whether you are here seeking support for yourself or someone else, we are available to help you problem solve, understand options, and connect with resources. <https://uscsa.usc.edu>

Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. engemannshc.usc.edu/counseling

National Suicide Prevention Lifeline – 1 (800) 273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <https://titleix.usc.edu/>

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support

Incidents of bias, hate crimes and macroaggressions need to be reported allowing for appropriate investigation and response. <https://titleix.usc.edu/>

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.

Provides overall safety to USC community. dps.usc.edu

1. *Enter Hamlet, and two or three of the Players.*
2. *Ham. Speake the Speech I pray you, as I pronounc'd*
3. *it to you trippingly on the Tongue: But if you mouth it,*
4. *as many of your Players do, I had as liue the Town-Cryer*
5. *had spoke my Lines: Nor do not saw the Ayre too much*
6. *your hand thus, but vse all gently; for in the verie Tor-*
7. *rent, Tempest, and (as I may say) the Whirle-winde of*
8. *Passion, you must acquire and beget a Temperance that*
9. *may giue it Smoothnesse.///2 O it offends mee to the Soule,*
10. *to see a robustious Pery-wig-pated Fellow, teare a Passi-*
11. *on to tatters, to verie ragges, to split the eares of the*
12. *Groundlings: who (for the most part) are capeable of*
13. *nothing, but inexplicable dumbe shewes, & noise: I could*

14. haue such a Fellow whipt for o're-doing Termagant: it
15. out- *Herod's Herod*. Pray you auoid it.
16. *Player*. I warrant your Honor.
17. *Ham*. Be not too tame neyther: but let your owne
18. Discretion be your Tutor. 3 Sute the Action to the Word,
19. the Word to the Action, with this speciall obseruance:
20. That you ore-stop not the modestie of Nature; for any
21. thing so ouer-done, is frō the purpose of Playing, whose
22. end both at the first and now, was and is, to hold as 'twere
23. the Mirrour vp to Nature; to shew Vertue her owne
24. Feature, Scorne her owne Image, and the verie Age and
25. Bodie of the Time, his forme and pressure. Now, this
26. ouer-done, or come tardie off, though it make the vnskil-
27. full laugh, cannot but make the Iudicious greeue; 4 The
28. censure of the which One, must in your allowance o're-
29. way a whole Theater of Others. Oh, there bee Players
30. that I haue seene Play, and heard others praise, and that
31. highly (not to speake it prophanely) that neyther hauing
32. the accent of Christians, nor the gate of Christian, Pagan,
33. or Norman, haue so strutted and bellowed, that I haue
34. thought some of Natures Iouerney-men had made men,
35. and not made them well, they imitated Humanity so ab-hominably. 5
36. *Play*. I hope we haue reform'd that indifferently with vs, Sir.

37. *Ham.* O reforme it altogether. And let those that
38. play your Clownes, speake no more then is set downe for
39. them. For there be of them, that will themselues laugh,
40. to set on some quantitie of barren Spectators to laugh
41. too, though in the meane time, some necessary Question
42. of the Play be then to be considered: that's Villanous, &
43. shewes a most pittifull Ambition in the Foole that vses
44. it. Go make you readie. *Exit Players.*

BRINGING THE CHARACTER LIFE

PART I

Getting into the world of the play

Read the play for enjoyment

Read the play several times

Read the play for questions

Who is the playwright? What do we know about his life? What are the common themes in his play? What is written about his work? When was the play written? What do we know about that period? When does the play take place? What do we know about the period?

What are the main themes in the play?

What is the meaning of the Title?

What are the events in the play?

What generates conflicts?

What are the complications?

ENVIRONMENT (for each scene)

1. Climate/time of year
2. Time of day
3. Sensory conditions of the environment: hot, cold, stuffy
4. Setting: too clean, comfortable, small, large, formal
5. What is outside the room?
6. Who's environment is it?

PART II CHARACTER Analysis

In order to stimulate your imagination, you must use your text as your source of inspiration. Careful readings of the text will reveal the characters wants. Answer the following accurately. **Don't make any assumptions or interpretations yet!**
All characters must answer from your character point of view.

1. All lines my character says about themselves? (True/False/Patterns).
2. All lines other characters say about my character? (True/False/Patterns).
3. All lines my character say's about other characters? (True/False/Patterns).
- 4, What does the playwright say about my character?
- 5, Characters name and meaning.

RELATIONSHIP

- A. My relationship to myself as the character (any changes)
- B. My relationship to every person, place, or thing in the play.

BASED ON WHAT YOU KNOW ABOUT THE PLAYWRIGHT AND THE TEXT ANSWER THESE QUESTIONS

PART III

SOCIOLOGY

- 1, Class: upper, middle, lower
2. Occupation: type of work, hours, income, conditions, attitude
3. Education: amount, grades, Likes and dislikes
4. Home life: parents living, earning power, marital status
5. Religion
6. Race, nationality, heredity
7. Political affiliations

CHARACTER PSYCHOLOGY

- Sex, age body build
- Appearance: good looking, overweight or underweight, clean, neat, messy, uncared for
- Defects: deformities, abnormalities, diseases, addictions, disabilities
- Amusements, hobbies, book, sports
- Moral standards, sex life
- Personal ambitions

- Frustrations, chief disappointments
- Temperament
- Complexes, obsessions, inhibitions, superstitions
- Abilities talents

Part IV

CHARACTER INTERPETATION/BIOGRAPHY

Based on the Character Analysis, you are now ready to make interpretive choices.

Remember: imagination is working from the known to the unknown. Allow the text to inspire your imagination!

- A. Character's motivation force (super objective). See hand out.
- A. Who am I and how did I get this way?
- B. Where am I? before the scene/play starts and, in each scene,
- D. What do I (NEED) in the play?
- E. Why Do I want it?
- A. What hinders me from getting what I want (obstacles)? Refer to handout.
- B. What am I willing to do to get what I need?
- C. Why do I need it now?

II Personalization

- A. How am I like my Character?
- B. How am I different from my character?
- C. What can I lend the character from my own life to help me imagine thins about the characters life?

III BIOGRAPHY (character life prior to the beginning of the play)

- A. Who is the character before the play begins?
- B. Make a chronological map of the events in your character life prior to the beginning of the play. Start with the givens and fill in the blanks
- A. What are the past details of the characters life leading them to their overall? Intentions in the play?