

USC School of Dramatic Arts

THTR-315b

Spring 2022

Monday/Wednesday

3:00-4:50

Location: MCC 112

INSTRUCTOR: Kenneth Noel Mitchell
TITLE: Professor of Theatre Practice
 Director of Music Theatre

OFFICE: MCC 208
OFFICE HRS: By appointment
CONTACT: knm@usc.edu
 (727) 403-8316 (c)

Final

Friday, May 5	2-4 p.m.
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Technical Difficulties: If you are experiencing difficulties with Zoom or Blackboard, please go to: <https://keep-teaching.usc.edu/get-help/>

Kenneth Noel Mitchell is currently the director of musical theater. Previously, he was the Drama Department's associate chair and the acting head for the New Studio on Broadway at NYU. Before he arrived at Studio on Broadway, he was the Coordinator of Acting for the University of Minnesota/Guthrie Theater BFA Actor Training Program, where he helped build one of the most competitive acting curriculums in the country today. He has served on the faculty of Hofstra University, Lincoln Center Institute, and The American Globe Theatre and as a guest artist/faculty at The Asolo Conservatory, Eckerd College, Florida State University, and the Native American Community Center.

As a Director, Kenneth's work has been represented in New York in workshops and productions on the stages of the Joseph Papp Public Theatre, Soho Rep, The American Globe Theatre, Musical Theatre Works, and The Sanford Meisner Theatre. Regionally he has directed productions for: The American Stage, Stage Works, Bristol Valley Theatre, White River Junction Theatre Festival, The Asolo Conservatory Theatre, The Eckerd Theatre Company, The Fredonia Opera House, and The Guthrie Experience. As an actor, he has worked with Home for the Contemporary Theater and Art at New York Shakespeare Festival and appeared on the stages of The Atlantic Theatre, The

Performing Garage, The American Globe Theatre, The Dramatist Guild, Bristol Valley Theatre, American Stage, Stage Works, and WordBridge.

As a Theatre Administrator, Kenneth has worked at the New Shakespeare Festival, Circle Rep, Drama Book Shop, and The American Globe Theatre. He was the Artistic Director of American Stage, Theater Outrageous, and The Kaleidoscope Company under the auspices of the Asolo Theater Company.

Course objective:

Develop and understand theatrical performance directives (vocal, physical and emotional) in a comedic play and apply them to score, create, and execute an extreme character based on humanity. Focus on physical and verbal comedy.

*Comedy is more complex than Drama. Finding text that will help us recognize and study comic timing and the structure of humorous banter among characters will allow us to access the fun improv tools we have started cultivating. These will be assigned scenes.

CONTINUE TO:

- I. Develop skills needed to play within an ensemble by:**
 - i. Fostering an environment of trust and respect where risk-taking and mistakes are embraced
 - ii. Giving constructive input by witnessing the work of others

- II. Revealing your unique artistic voice by:**
 - i. Deepening your personalization skills
 - ii. Acting and reacting on impulse
 - iii. Allowing the work to be uncensored and playful
 - iv. Broadening your imagination

- III. Preparing to go on stage**
 - i. Using the moment before
 - ii. Developing your physical preparation
 - a. Vocal preparation
 - b. Emotional preparation

- IV. To work off the other by:**
 - i. Giving, receiving, and needing the other
 - ii. Increasing listening skills

- V. Committing to the reality of doing in the pursuit of an objective by:**
 - i. Identifying and pursuing dramatic action
 - ii. Defining your physiological action physically
 - iii. Working precisely and playing moment to moment

- VI. Refining text analysis skills by:**

- i. Reading the text
- iii. Researching the period the play was written in
- iv. Identifying the facts
 - a. Time
 - b. Place
 - c. Physical Environment
 - d. Objectives, Beats, Actions
 - e. Obstacles
 - f. Conflict
- v. Identifying the character's given circumstances

VII. Bringing the character to life through voice and speech:

- i. Working with the proper breath support
- ii. Choosing the operative word
- iii. Allowing punctuation to unlock rhythm, tempo, and meaning

VIII. Raising the stakes by:

- i. Deepening the investment in the objective
- ii. Acquiring a visceral understanding of the consequences when the objective is not achieved.

NEW CONCEPTS

IX. Exploring relationships by:

- i. Shifting status

X Identifying elements of comedy

- i. Punction
- ii. Wit
- iii. Puns
- iv. Irony
- v. Malapropism
- vi. Parody
- vii. The setup
- viii. Timing

XI. Understanding your character function in a comedic play

- i. Analyzing your character function if the play, scene
- ii. Identifying your character's comedic archetype
- iii. Shifting archetypes
- iv. Shifting status
- v. Identifying the scale of performance

XII. PHYSICAL COMEDY

- i. Comedic entrance and exits
- ii. Slap Stick
- iii. Clowning

XIII. Identifying the outward physical manifestations of a character's inner life

- i. Defining the character's physicality
- ii. Salutations
- iii. Walks
- iv. Gestural vocabulary
- v. Tics and mannerisms
- vi. Tempos and rhythms
- vii. Executing with physical specificity comic business

A - 4.0 - All of the student's work is exceptional. The student has consistently demonstrated their ability to integrate the skills acquired in all studio classes with their talent and the techniques 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. Students can typically demonstrate their ability to integrate the skills acquired in all studio classes with their talent and the techniques 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 consistently very good. The student has been able to demonstrate the ability to meet all the expectations with sufficient consistency. They can identify the skills taught in all studio classes and the techniques employed in this Class with little support. Student shows promise of outstanding achievement over time.

B 3.0 - The student's work is solidly within expectations. The student can utilize the skills being taught with regular support. The student can 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 taught but with less confidence and frequency.

C+ 2.3 - The student work has been above average occasionally but less consistent than 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 undermine their progress. The student demonstrates a lack of consistency.

C- 1.7 - The student's work is below average and does not meet the Class's expectations or criteria. The student is not consistently working rigorously and engaging the skills being taught. Regular

and repeated support may not be effectively advancing the student's progress. Other underlying factors such as discipline, focus, concentration and commitment may undermine their progress.

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

Please notify the instructor immediately if you become uncomfortable with exercises, the material, or the rehearsal process.

Methods Used to Fulfill these LEARNING OBJECTIVES AND OUTCOMES:

Michael Chekhov technique

Basic Principles of Acting acquired in training

Identifying and activating rhetorical devices in pursuit of an objective

REQUIRED TEXTS:

Assorted plays

Assignment Submission Policy

Grading Timeline

Feedback will be given in Class and one on one

Attendance

Attendance in class is mandatory. Exceptions to this are university-sanctioned activities with a written notification received no later than two weeks *prior* to the date of absence(s) and religious holidays. If you are not in attendance, you will lose class points for the day.

BA (NOTE: for courses that only meet once a week, the allowance may be adjusted): Make-up options are available at the end of the term to cover up to two missed courses. Should you need to miss class, please be sure to prioritize this for emergencies or other health related reasons.

BFA: Being enrolled in a BFA program is a privilege and with that comes a certain level of responsibility. It is disruptive to the ensemble when members are not present. With that shared, it is understood that things happen. Students will be extended one (1) excused absence for the semester without penalty. This should only be used in the event of a medical or other health emergency. An excused absence involves you notifying me that you will be missing class prior to the start of the session. Failure to notify me will result in lost points for the day.

COVID In the event you test positive for COVID-19, please follow the instructions outlined here: <https://coronavirus.usc.edu/instructions-tested-positive/>. Students will be expected to contact me immediately should your absence impact your ability to attend class. There will be no additional excused absences extended, but should you need to quarantine for longer than 6 days, the opportunity for make-up work of up to one missed class will be offered. Creating a Zoom session as an alternative for attending class not possible. I encourage you, however, to keep up with any notes posted in Blackboard or assignments outlined in the syllabus.

Arrival/Dismissal

Given the importance of creating a professional standard, students are expected to arrive to class on time and will be excused at the time noted above. Coming in late or leaving early is disruptive to the work being done in the class. Students unable to keep to this practice will be marked absent for the class period unless arrangements are made in advance.

Additional Policies/Community Agreements

Ensemble Spirit/ Collaboration:

- When working on a scene with others, fulfill your agreements. This includes but is not limited to being off-book at an agreed upon date, communicating sufficiently with your partners (setting up out of class rehearsal times, keeping an open communication about physical agreements, etc.), and hearing out and considering each other's ideas.
- Be flexible with each other's schedules, but be sure to communicate effectively.
- Always strive to make your scene partner look their best.

- If offering feedback, use respectful language. Offer solutions, don't state problems (phrase constructive criticism as questions/suggestions).
- To be respectful of the professor and your classmates, dedicate your attention to those who are speaking/working (i.e. refrain from eating in class, refrain from side comments/conversations).
- Since we will be working on extremely collaborative scenes, it is important that you show up for your classmates and professor on time and ready to work.
- SUPPORT!
- Put in as much effort, ideas, and input as your scene partner(s) do.
- Commit to the exercise without judging it, yourself, or others.
- Don't speak for others.
- Hold each other accountable: if you feel that someone in your group is not pulling their weight/fulfilling agreements made, talk to them in a respectful manner. Don't go to the professor about it unless you have talked to them first (as long as you feel safe doing so).
- If you need to leave for the bathroom or other reasons, you do not need to ask. Just be sure that you leave at a respectful time in between scenes and wait for a pause in the class before re-entering the classroom.

Confidentiality:

- Anything that is shared in class, stays in class
- Personal information shared between people in preparation for something stays private unless willing to share
- A class deputy should be appointed to maintain the integrity of the class if there's an issue that needs to be brought up with the professor.
- Unless you are the deputy, don't speak for others in the class.

Electronic Devices:

- No phones used during class unless allowed to use for research or specified otherwise
- Electronic devices used as props are allowed
- In the event of an emergency, cell phones are allowed with the professor's knowledge
- Laptops are allowed to be used for notes, but not while someone is performing or speaking
- Devices should be on 'Do Not Disturb', especially during performances

Protecting Yourself on Social Media:

- No photos, videos, or posts should be made without the permission of the people in them
- Don't post private information
- Don't open random links to videos unless you know the context. VIRUS!!!!
- Keep your pages clean. Don't post anything that you don't want someone at an audition to see.

- Don't criticize other works or people in the industry publicly online
- No BeReal

Inclusion:

- The opportunity for people to have a say in the material they work on.
- Openness to community discussion.
- Treating our classmates and Professors with respect.
- Anti-Racist values in every area of work and class settings.
- Allowing people to explore their work and take risks without judgement.
- Holding ourselves, classmates and professors accountable for any non-inclusive language or behaviors.
- Accepting people and ourselves as we are, in our current state day to day.

Intimacy:

- Consent at every step for intimacy
- Audience members take the intimacy seriously, even though it may be silly, it's a very vulnerable thing
- Making the intimacy safe and collaborative, the ability to tap out at any point should be clear
- No means No
- No deviation from the blocking that is agreed upon, unless both parties agree to make changes.
- All intimacy and combat should be blocked in class.
- Rehearsals of intimacy and combat should have a third party present.

Respect:

- Don't talk during peoples scenes
- Don't talk while others are talking unless it adds comedy
- Don't be late
- Be prepared so that you don't disrespect other people's time/ money
- Create an encouraging environment
- Don't go on your phone in class

Discussion Etiquette:

- Don't talk over someone speaking
- Don't belittle anyone or their thoughts/ ideas
- Acknowledge other people's thoughts by adding on or furthering a point
- Approach conversation with humility and grace

Feedback Etiquette:

- Don't take notes personally
- Preface your constructive feedback with something along the lines of "consider this aspect..."
- Be humble/ teachable when getting notes from your professor

- Don't give other classmates directorial notes unless they ask

Rehearsal outside of classroom hours:

- It is each student's responsibility to schedule rehearsals outside of classroom hours
- Students should communicate with their scene partners in a timely manner on rehearsal times and availability
- Students and Professor will communicate in class about outside rehearsal expectations and how much is required for next class, depending on students' availability and workload in other classes
- During outside rehearsals, make sure that all scene members feel safe and included. Avoid directing other actors, and instead ask questions and engage in discussions

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, reading, 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." **Suppose you are training to be an actor or are exploring the acting profession as a possibility for post-university life. In that case, 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.**

Schedule:

Week 1 1/9 Monday Wednesday	OBJECTIVE: Community guidelines/Slating Guide Lines Slating
Week 2 1/16 Monday Wednesday	OBJECTIVE: OFF MLK DAY Comedy Day
Week 3 1/23 Monday Wednesday	OBJECTIVE: Chamber Music/Museum/Bitter Sauce Read Plays Assign Bringing the Character to Life Read Thru the 3 plays Assign Characters Reports
Week 4 1/30 Monday Wednesday	OBJECTIVE: Table Work Chamber Music/Colored Museum Chamber Music/Bitter Sauce
Week 5 2/6 Monday Wednesday	OBJECTIVE: Table Work Chamber Music/Colored Museum Chamber Music/Bitter Sauce
Week 6 2/13 Monday Wednesday	OBJECTIVE: Reports on Character Chamber Music/Colored Museum Chamber Music/Bitter Sauce
Week 7 2/20 Monday Wednesday	OBJECTIVE: Character work Off for Presidents day Chamber Music/Bitter Sauce
Week 8 2/27 Monday Wednesday	OBJECTIVE: Block (CM 3-10) Chamber Music/Colored Museum Chamber Music/Bitter Sauce

Week 3/6 OBJECTIVE: Block (CM10-18)

Monday Chamber Music/Spunk (Table work)
 Wednesday Chamber Music/Bitter Sauce/Colored. Museum
Run what we have

Week 9 3/13 OBJECTIVE: Spring Break**Week 10 3/20 OBJECTIVE: Block (CM 18-25)**

Monday Chamber Music/Spunk
 Wednesday Chamber Music/Bitter Sauce

Week 11 3/27 OBJECTIVE: (CM 25-30

Monday Chamber Music/Spunk
 Wednesday Chamber Music/Bitter Sauce

Week 12 4/3 OBJECTIVE: Block (CM 30-38)

Monday Chamber Music/Spunk U]
 Wednesday Chamber Music/Bitter Sauce

Week 13 4/10 OBJECTIVE: Work

Monday Chamber Music/Spunk
 Wednesday Chamber Music/Bitter Sauce

Week 14 4/17 OBJECTIVE: Work

Monday Run All pieces
 Wednesday Run All Pieces

Week 1 4/24 OBJECTIVE: 1Act Culmination Sharing

Monday Culmination
 Wednesday Culmination

Final Exam: Monologue

Friday, May 6	11 a.m.-1 p.m.
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Culmination

SDA PRODUCTIONS, ISPS, AND EXTRACURRICULAR ACTIVITIES

SDA productions, ISPs and Extracurricular Activities* will not excuse you from any class work. There will be no exceptions made for absences in Class, missed or delayed assignments, homework or lack of class participation resulting from your involvement in any of the above. Your grade will reflect your work in this Class, independent from employment in any other class or activity.

*Activities that have been officially sanctioned by the larger university (such as marching band, song girls, or varsity sports) are exempt. You must submit official documentation to your professor regarding your participation in an event prior to your absence.

Technological Proficiency and Hardware/Software Required

Attending classes online and completing coursework remotely requires access to technology. If you need resources to successfully participate in this Class, such as a laptop or internet hotspot, you may be eligible for the **USC technology rental program**. To apply, please submit an application. The Student Basic Needs team will contact all applicants and distribute equipment to eligible applicants prior to the start of the fall semester.

Statement on Academic Integrity & Academic Conduct

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. *SCampus*, the Student Guidebook, (www.usc.edu/scampus or <http://scampus.usc.edu>) contains the University Student Conduct Code (see University Governance, Section 11.00), while the recommended sanctions are located in Appendix A.

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 and contact information for DSP: http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html, (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu. dsp.usc.edu

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>.

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.

Health and Participation in Class

You are expected to complete your Trojan Check screener daily and, as your instructor, I may ask you to show your daily screening in Class. Your health and safety, and the health and safety of your peers, are my top priorities. If you are experiencing any symptoms of COVID-19, or you discover that you have been in close contact with others who have symptoms or who have tested positive, you must follow the instructions on Trojan Check. If you feel ill or have been exposed to someone with the virus, I hope you will stay home and protect others. I will ensure that you can continue participating in Class remotely so your education is not disrupted.

To reduce the spread of COVID-19, USC requires that face coverings (masks) be worn indoors including in classrooms. Face coverings must cover your nose and mouth and be worn throughout Class. A mask with a valve is not considered an adequate face covering and should not be used, as it can expel exhaled air, increasing the risk to others. Eating or drinking during Class is prohibited because of the risk posed by removing your mask for these activities. Failure to comply with these requirements will result in your being asked to leave the classroom immediately. Requests for accommodations related to the face covering and eating/drinking policies should be directed to the Office for Student Accessibility Services (<https://osas.usc.edu/>).

SDA Student Support & Reporting Form:

To facilitate a supportive environment of accountability, SDA has created an internal system of reporting for students to address issues/concerns and to offer feedback or suggestions for improvement. This mechanism provides a pathway for reporting and offering feedback without fear of retaliation or judgment. Any submission filed through this form will be reviewed and processed accordingly through SDA Office of Equity, Diversity, and Inclusion.

To file a report, please visit: <https://bit.ly/SDAstudentreporting>

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.usc.edu/counseling

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

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, seven days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call

studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298

equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298

USC-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services - (213) 740-0776

<https://osas.usc.edu>

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test-taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support and Intervention - (213) 821-4710

campussupport.usc.edu Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs, and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various student resources.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call dps.usc.edu

Non-emergency assistance or information.

BRINGING THE CHARACTER TO 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 character's wants. Answer the following accurately. **Don't make any assumptions or interpretations yet!**

All characters must answer from your character's 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' names and meanings.

RELATIONSHIP

- A. My relationship with 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, books, sports
- Moral standards, sex life
- Personal ambitions
- Frustrations, chief disappointments
- Temperament
- Complexes, obsessions, inhibitions, superstitions
- Abilities talents

Part IV**CHARACTER INTERPRETATION/BIOGRAPHY**

You are now ready to make interpretive choices based on the Character Analysis.
Remember: imagination is working from the known to the unknown. Allow the text to inspire your creativity!

- A. Character's motivation force (super objective). See handout.
- 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 the 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 things about the character's life?

III BIOGRAPHY (character life before 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's life before the beginning of the play. Start with the givens and fill in the blanks
- A. What past details of the character's life lead them to their objective? Intentions in the play?