

OBJECTIVES

Transitive Verbs

These are suggested words that might serve as a starting point for finding your objectives. Please do not feel that you must use these words or that this list exhausts all possibilities. The range of possible choices far exceeds what you find below.

NOTE: Objectives must have a receiver.

TO...		TO...		TO...	
abuse	her/him	embarrass	her/him	reassure	her/him
accost	" "	encourage	" "	rebuke	" "
advise	" "	enlighten	" "	reject	" "
aggravate	" "	enrage	" "	repel	" "
annoy	" "	entice	" "	reprimand	" "
arouse	" "	entreat	" "	reproach	" "
attack	" "	excite	" "	ridicule	" "
attract	" "				
awe	" "	flabbergast	" "	satisfy	" "
		flatter	" "	scare	" "
badger	" "			scold	" "
bait	" "	glorify	" "	seduce	" "
befriend	" "	grill	" "	shame	" "
beg	" "			shock	" "
belittle	" "	horrify	" "	snub	" "
beseech	" "	humiliate	" "	soothe	" "
bewilder	" "	humor	" "	stun	" "
bother	" "	hypnotize	" "		
				tame	" "
cajole	" "	implore	" "	tantalize	" "
caution	" "	impress	" "	taunt	" "
challenge	" "	injure	" "	tease	" "
charm	" "	inspire	" "	tempt	" "
chasten	" "	interrogate	" "	threaten	" "
chastise	" "	intimidate	" "	torment	" "
chide	" "	irritate	" "	tyrannize	" "
coax	" "				
coerce	" "	mesmerize	" "	wheedle	" "
comfort	" "	mock	" "	woo	" "
command	" "	molest	" "	wound	" "
confuse	" "	mortify	" "		
console	" "				
curse	" "	nag	" "		
dare	" "	offend	" "		
defy	" "				
degrade	" "	pacify	" "		
delight	" "	perplex	" "		
deprecate	" "	perturb	" "		
deride	" "	pester	" "		
disgust	" "	praise	" "		
dumbfound	" "	provoke	" "		

SCORING DEFINITIONS

(paperwork, page 3)

- Articulation:** Clarity of speech (especially consonants); the act of giving utterance or expression; the act or manner of articulating sounds
- Build:** To increase tempo, volume, intensity; a climactic moment in a scene.
- Climactic Composition:** When two actors are closer than 4 feet; to be used sparingly; the highest point; the point of highest dramatic tension or major turning point in the action
- Commitment:** 100%; the state of being obligated or emotionally impelled, to connect; to carry into action deliberately; to obligate, pledge oneself
- Communion:** With fellow actor; an act or instance of sharing; intimate fellowship or rapport; communication; true listening
- Compositions:** The manner in which something is composed, arrangement into proper proportion or relation and into artistic form.
- Energy:** Vigorous exertion of power; effort (investing time and); the capacity of acting or being active, dynamic quality; usable power
- Eye Contact:**
- Focus:** A center of activity, attraction or attention, a point of concentration, directed attention; not wandering
- Intensity:** Electricity; the quality or state of being intense; extreme degree of strength, force, energy, of feeling the magnitude of force or energy per unit
- Objective:** Motivation; something toward which effort is directed; an aim, goal, or end of action; a strategic position to be attained or a purpose to be achieved; intention.
- Open:**
- Simplicity:** Not busy; the state of being simple or uncompounded, directness of action and or expression.
- Transition:** Shifting gears; move from one unit to the next; requires change in objective, temp/rhythm, image; usually underscored by blocking; passage from one state, stage, subject, or place to another; an abrupt change in energy state or level.

Urgency: Driving; life and death; the quality or state of being urgent; a force or impulse that impels; calling for immediate attention; pressing

Variety: Not repetitive; the quality or state of having different forms or types; spectrum of selection

Volume: Vocal power; filling theatre; the degree of loudness or the intensity of a sound

Wandering: To move about without a fixed course, aim or goal; to go idly about; ramble, meander.

THEATRE DEFINITIONS

Above	Away from the audience. Same as "upstage" of.
Apron	The part of the stage that extends toward the audience in front of the curtain.
Art	Skill acquired by experience, study, or observation; the conscious use of skill and creative imagination; works so produced; a skillful plan; Selection and Arrangement.
Backstage	Usually the entire stage portion of the theatre building, in contrast with the auditorium, which is designated as out front.
Below	Toward the audience. Same as "downstage" of.
Blocking	The director's arrangement of the actor's movements onstage with respect to one another and the stage space. Some of the purposes of blocking are to tell the story, develop characterization, set mood and atmosphere, and create suspense. The term "blocking" is also often used as a synonym for "covering".
Closed	A closed position is one in which the actors is turned away from the audience.
Costume Props	Costume accessories used by the actors in stage business.
Countercross	A movement in the opposite direction in adjustment to the cross of another actor.
Cover	An actor is said to be covered when another actor moves into a position between him and the audience.
Cross	Movement from one area to another.
Curved Cross	In crossing to a person or an object above or below you, it is necessary to cross in a curve so you do not arrive either upstage or downstage of the person or object.
Dialogue	The lines spoken by the characters in a play.
Downstage	Toward the audience.
Exit	To leave the stage; an opening in the setting through which actors may leave.

Fourth Wall	In an interior setting, the imaginary side of the room, toward the audience.
Give, Take	When two actors are not equally open and one receives a greater emphasis than the other, the actor emphasized is said to "take" the scene. The other is said to "give" the scene.
Given Circumstance	An unchangeable fact that affects the playing of the scene.
Ground Plan	The arrangement of doors, windows, stops, levels, furniture, and so forth for a stage setting; also a diagram showing the arrangements.
Hand Props	Small objects the actors handle onstage.
Improvisation	Spontaneous invention of lines and business by performers.
In	Toward the center of the stage.
Offstage	All parts of the stage not enclosed by the setting.
Onstage	The part of the stage enclosed by the setting that is visible to the audience in any particular scene.
Open	An open position is one in which the actor is facing toward the audience, or nearly so.
Out	Away from the center of the stage.
Personal Props	Hand props that are carried on the actor's person.
Prop Table	Tables are usually placed offstage right and left to accommodate props the actors carry on and off the set.
Share	Two actors share a scene when they are both open to an equal degree, allowing the audience to see them equally well.
Stage Left	The actor's left as he stands onstage facing the audience.
Stage Props	Objects for dressing the stage not used by the actors in executing their business.
Stage Right	The actor's right as he stands onstage facing the audience.
Subtext	The actor's continuous thoughts that give meaning to the dialogue and the stage directions. Subtext is inherent in the objective. Although the text may be different (even opposite) of the subtext/objective, the subtext is always in line with the objective.

Upstage	Away from the audience.
Upstaging	One actor upstages another when he takes a position that forces the second actor's face upstage or away from the audience.
Wings	Offstage space at the right and left of the acting areas.

SCENE TIPS

Scene Guidelines

- *Arrange scene partners early
- *Choose several scenes you are interested in (early)
- *No movie or original scripts
- *No style or comedy
- *All scenes are subject to approval
- *Keep physical contact to an acceptable, reasonable level

How to work a Scene

1. Choose a scene partner. Be aware of possible rehearsal schedule conflicts.
2. With that scene partner, find a scene (one that interests you - don't just settle) and submit choices
ON TIME!
3. Come up with a schedule of rehearsal times that work for both of you
4. Read the play ASAP (on your own time) / read scene over and over again
5. Do scene homework before first rehearsal (Unit breakdown/Objectives, etc)
6. Meet with scene partner and get to work -- don't talk!
7. Come up with Ground Plan
8. Block the scene: Rehearse on your feet. Don't talk about what you want to do. Do it!
9. Work on required paperwork together
10. Memorize lines and Blocking simultaneously
11. Rehearse - Rehearse - Rehearse
12. After First showing, instructor will give notes. It is your responsibility to make the necessary changes and improvements in the scene before the second showing. No paperwork required for the second showing.

Performance Notes

- *Each scene must have professional introduction: Your names, Play title, Author, Characters, nothing more! Don't tell us about the scene!
- *Use the word "Scene" just before the start of the scene and at the scene's conclusion
- *No mime (props should be used, however, NO props may be used in first scene). If you have it, use it. If you don't, don't
- *No improvisation in scenes unless you need to cover a mistake or dropped line
- *No stopping scenes in the middle
- *No calling for lines or having someone "on book"

GROUND PLAN

The arrangement of your furniture/(set). The items on stage such as: sofa, chairs, tables, etc. and how they are placed in relationship to each other in the general acting area.

NOTE: You can use any furniture in the room, but please note that it sometimes "disappears".

1. Take care in selecting and arranging the Ground Plan.
2. Understand the Givens of the Scene when deciding Ground Plan.
3. What factors should be present based on the Playwright's work?
4. Give a sense of Artistic Consideration.
5. Use diagonals for tension when placing items.
6. No flat horizontal or parallel lines.
7. Tie down your downstage left and downstage right corners.
8. Create depth and perspective.
9. Try to utilize the entire space.
10. Give a sense of Atmosphere when selecting set decoration items.
11. Have many sitting places. No less than three.
12. Ground Plan may alter slightly as you begin to block.
13. Sit back in the position of the audience once you have created your ground plan and look at it from the audience's perspective. Think of it in terms of art. Is it Artistic and Exciting to look at? Does it inspire the imagination? Would the audience see it and be more interested in watching the play/scene? Make sure nothing is covering, everything is open to all seats. For example, no big, bulky items center downstage.
14. Use separate piece of paper added to your paperwork to illustrate (bird's eye view) of ground plan. Show your blocking moves in one color.

BLOCKING

The movement of the actors within the Ground Plan. (Please "black out" any stage directions in your script with a black marker and come up with your blocking).

1. Understand any Given circumstance presented by the playwright through the dialogue such as: Is there a required entrance? Do any character lines dictate blocking? ("Please sit down", "Why are you just sitting there like that?", "If you try to walk out that door..."). Understanding the requirements set down by the playwright is vital.
2. Let the Objectives you have selected for the characters inspire the blocking. To Beg will inspire certain choices while To Ignore may inspire opposite choices. To Ridicule will inspire very different choices than To Befriend. This is called Organic blocking! Start your blocking ideas with the Objectives in mind.
3. Most blocking will occur in the transition moments between the objective/unit shift. When your character goes from begging to ignoring there will be a change in blocking. (As a Rule of Thumb: If you have four transitions, you will probably have four pieces of blocking)
4. Use Artistic Consideration in your choices. Think of interesting and varietal Compositions and creating stage pictures.
5. Don't sit side by side in a scene (especially on a couch or at a table).
6. Don't stand side by side in a scene.
7. Stay at a distance from one another. Work harder to achieve goals.
8. Save climactic Compositions (moments when characters are closer than 3-4 feet from one another) for the most intense moments of a scene. Variety.
9. If one character is standing, try one character sitting. (This creates interesting stage pictures and levels).
10. A ground plan is an obstacle course. An obstacle only occurs when it is between two people. You must be able to move around your furniture.
11. Use furniture in unique ways. Achieve your objectives through use of set and props.
12. If your character makes a stage cross. Do it with 120% commitment. No "sort of, kind of" in the theatre. When you finish cross, then stop moving!
13. Don't wander. Ground Root and Center. And use your Ground Plan. Don't linger in empty dead space ("no man's land"). Tie into furniture. Remain Open.
14. Always make the upstage choice and the s-shaped curve and the long way, whenever possible. Remain open: make sure your downstage foot is behind your upstage foot.
15. Rehearse scene on your feet and try out different choices.

16. Don't discount partner's ideas. Try them!
17. Achieve eye contact with your partner unless objective dictates otherwise. (Very few times, please!)
18. Write blocking script in pencil so it can be changed without problems.
19. Have fun acting the character and get inspired by the work.
20. Write blocking script in pencil so it can be changed without problems.
21. Have fun acting the character and get inspired by the work. But remember, you don't "become" the character, or "lose yourself" in the character - please!! Especially if you're playing Othello!

FULL BACK

THREE QUARTERS RIGHT

THREE QUARTERS LEFT

PROFILE RIGHT

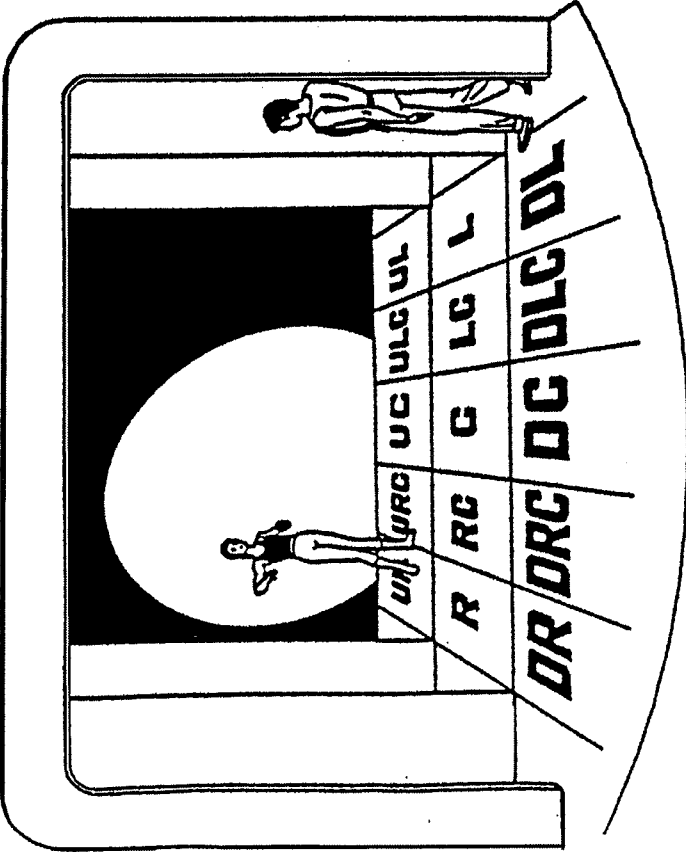
PROFILE LEFT

ONE QUARTER RIGHT

ONE QUARTER LEFT

FULL FRONT

BODY POSITIONS



STAGE AREAS