

**THE FOLLOWING PAPERWORK MUST BE TURNED IN AT THE FIRST SHOWING
OF EVERY SCENE**

Please **staple all sheets together in the following order.**
I will not accept unstapled sheets or sheets without the cover page.

A. Cover Page: One per scene between partners.

B. Structure and Content Sheets (3 pages): These must be filled individually, but presented together with all other paperwork. I should receive one from each partner.

C. Checklist: Turn in jointly with partner.

D. Unit Breakdown Sheet: Turn in jointly with partners.

E. Script: One copy, turned in jointly by both partners.
The following is the procedure to be followed:

(a) Divide the script into its various **units** by drawing a line between two units, and numbering them. Typically, a scene will have between five and ten units.

(b) On the left hand side of script, write your **objective** and your partner's objective.

(c) On the right hand side of the script, write in short form, your **blocking** and your partner's blocking.

(d) Within each unit, **highlight with a magic marker at least three words** that you and your partner each will stress. Use different magic markers for each partner.

(e) With a different color pen, use a slash mark (/) at each place in the scene a **transition** occurs for you and for your partner. Each actor must have at least six transitions per scene.

F. Blocking Diagram: One copy between partners. Draw a **basic ground plan** and mark your **blocking** and your partner's. Please use different colored pens for each partner.

G. Emotional Peak Graph: One copy between partners.

H. This Sheet: Attach this sheet at the end, initialing each item.

**Please initial here
when completed:**

_____/____

_____/____

_____/____

_____/____

_____/____

_____/____

_____/____

_____/____

_____/____

_____/____

_____/____

A

COVER SHEET

(Use one sheet per scene between partners)

SCENE NUMBER: _____	DUE DATE: _____	DATE PERFORMED: _____
PLAY TITLE: _____		
PLAYWRIGHT: _____		
ACTOR #1: _____	CHARACTER #1: _____	
ACTOR #2: _____	CHARACTER #2: _____	

(Please do not write below or on the other side of this page)

GRADE: _____	NAME: _____	FIRST SHOWING: _____	REPLAY PAPERWORK: _____
ACTOR: _____	:	_____	_____
ACTOR: _____	:	_____	_____

INSTRUCTOR'S NOTES:

EXPLORE, SELECT, EXECUTE!!

B

STRUCTURE AND CONTENT

(This section is to be done separately by each partner, but submitted together)

ACTOR: _____

PLAY TITLE: _____

PLAYWRIGHT: _____

CHARACTER: _____

CHARACTER GIVENS (This is basic character information gleaned from:
[a] what the playwright says about your character, [b] what your character says
about h/self, [c] what other characters say about your character):

HOW DOES YOUR CHARACTER FEEL ABOUT THE OTHER CHARACTER?
(This is the most important character given)

ENVIRONMENTAL GIVENS (Please fill as many details as you can about place,
time, year, weather conditions, etc.):

BRIEF SYNOPSIS OF SCENE: _____

DESCRIPTIVE ANIMAL IMAGE: _____

LABANS: WEIGHT _____ TIME _____ SPACE _____ FLOW _____
(light or heavy) (sudden or sustained) (direct or flexible) (free or bound)

BASIC BODY CENTER: _____

LEADING BODY PART(S): _____

BASIC FOOT STANCE: _____

BASIC ATTITUDE: _____

DESCRIBE WALK: _____

DESCRIBE BASIC POSTURE (specific physical description of standing, sitting or other posture):

LIST COSTUME: _____

ARM & HAND GESTURES USED (describe one): _____

PHYSICAL OR VOCAL PUNCTUATIONS IN THE SCENE (3 examples of what you do):

VOCAL TONE (describe quality): _____

VOCAL PITCH (high, medium, low): _____

SPEED OF SPEECH DELIVERY (fast, medium, slow): _____

STRESSED CONSONANTS (3 examples, use whole words, underline consonants):

ELONGATED VOWELS (3 examples, use whole words, underline vowels):

STRESSED/ COLORED WORDS (3 examples): _____

CLIMACTIC COMPOSITIONS (This is when you are within four feet or touching distance of your partner. It should happen at an important climactic moment [peak] and not more than three times in the scene. Describe one such composition in physical detail. I need to know what you physically do): _____

TRANSITIONS (describe one example)

(1) Line in the scene around/at/in which this transition occurs: _____

(2) Break down this transition into three parts: Beginning, Middle and End with a detailed description of what you physically do:

Beginning _____

Middle _____

End _____

PSYCHOLOGICAL GESTURE (Michael Chekhov) Describe one physicality/gesture that gives the audience an insight into your character. This must be strong and filled through repetition in rehearsal: _____

EMOTIONAL ABHINAYA (derived from Sanskrit Drama) (This is a physical and artistic expression of a specific, predominant emotional peak in your scene:

Identify your character's predominant emotional state (e.g. anger, hate, etc.):

At what line in the scene does this occur? (look at Emotional Peaks graph: Section G):

Describe in detail how you express it physically in an artistic way. What do you do?

GESTUS (Bertolt Brecht) This is a physicalized representation of a thematic idea. Pick one specific attitude of your character and express it by means of gesture, costume or physical composition. This should have a recognizable significance beyond the obvious:

C

CHECKLIST

(Please use one sheet for both partners)

Given below are elements that make your scene strong, polished and exciting. Please make sure you incorporate these elements in your scene.

Please rate yourself truthfully from 0 (lowest) to 10 (highest) for the following attributes in your scene work:

	Actor #1 (name)	Actor #2 (name)
1. Urgency	_____	_____
2. Energy	_____	_____
3. Commitment	_____	_____
4. Communion	_____	_____
5. Intensity (Electricity)	_____	_____
6. Volume	_____	_____
7. Focus	_____	_____
8. Being Open	_____	_____
9. Eye Contact	_____	_____
10. Simplicity	_____	_____
11. Variety	_____	_____
12. Risks	_____	_____
13. Transitions	_____	_____
14. No Wandering	_____	_____
15. No Shuffling	_____	_____
16. Articulation	_____	_____
17. Pauses	_____	_____
18. Deep Exploration	_____	_____
19. Specific Selection	_____	_____
20. Thorough Execution	_____	_____
21. Stillness	_____	_____
22. Compression	_____	_____
23. Physical Resistance (clay)	_____	_____
24. Economy of Movement	_____	_____
25. Sharpness/ Etched Work	_____	_____
26. Being rooted, grounded, centered	_____	_____

D

UNIT BREAKDOWN SHEET
(Please use one sheet for both partners)

PLAY TITLE: _____
PLAYWRIGHT: _____
ACTOR #1: _____ CHARACTER #1: _____
ACTOR #2: _____ CHARACTER #2: _____

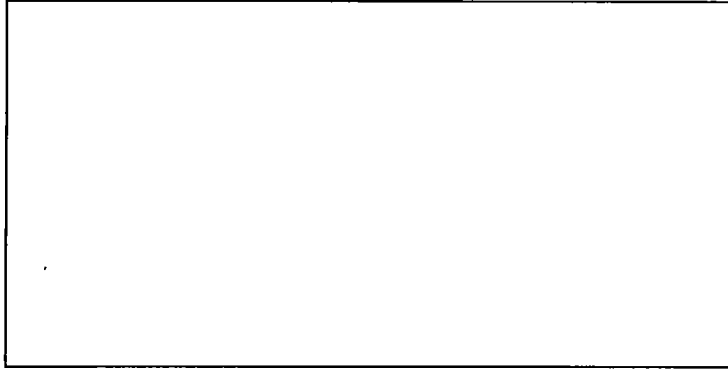
<u>Unit #</u>	<u>Elements</u>	<u>Actor #1 (name)</u>	<u>Actor #2 (name)</u>
1.	Objective Action(s) Blocking Tempo Image Attitude		
2.	Objective Action(s) Blocking Tempo Image Attitude		
3.	Objective Action(s) Blocking Tempo Image Attitude		
4.	Objective Action(s) Blocking Tempo Image Attitude		

Unit #	Elements	Actor #1 (name)	Actor #2 (name)
5.	Objective Action(s) Blocking Tempo Image Attitude		
6.	Objective Action(s) Blocking Tempo Image Attitude		
7.	Objective Action(s) Blocking Tempo Image Attitude		
8.	Objective Action(s) Blocking Tempo Image Attitude		
9.	Objective Action(s) Blocking Tempo Image Attitude		
10.	Objective Action(s) Blocking Tempo Image Attitude		

(Please use one sheet for both partners)

F

GROUND PLAN & BLOCKING



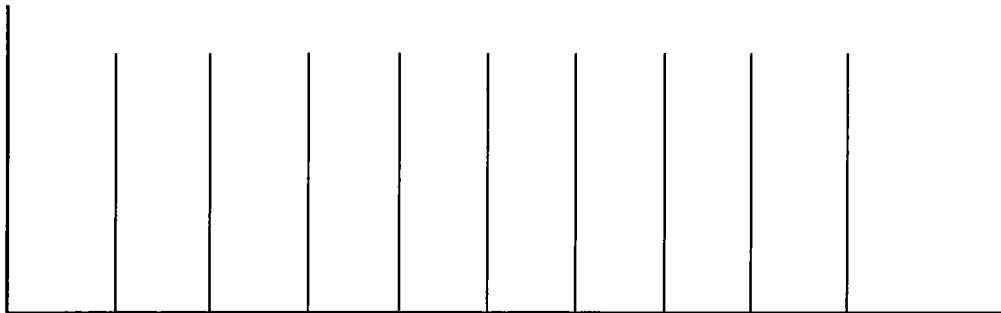
(Audience)

G

EMOTIONAL PEAKS:

(Use this chart to plan emotional abhinaya, climactic compositions & punctuations)

**P
E
A
K
S**



UNITS: 1 2 3 4 5 6 7 8 9 10

ACTOR 1 (name) _____ / COLOR: _____

ACTOR 2 (name) _____ / COLOR: _____