

## Final Exam Performance - Competition Piece

Your final exam performance involves putting on a show! Making a show happen involves a lot more than just saying some words on stage. It includes actor work of finding and refining characters, production work envisioning costumes and props and bringing them to life and lots and lots of dedicated, focused rehearsal and preparation.

Your exam project is worth 30% of your final mark.

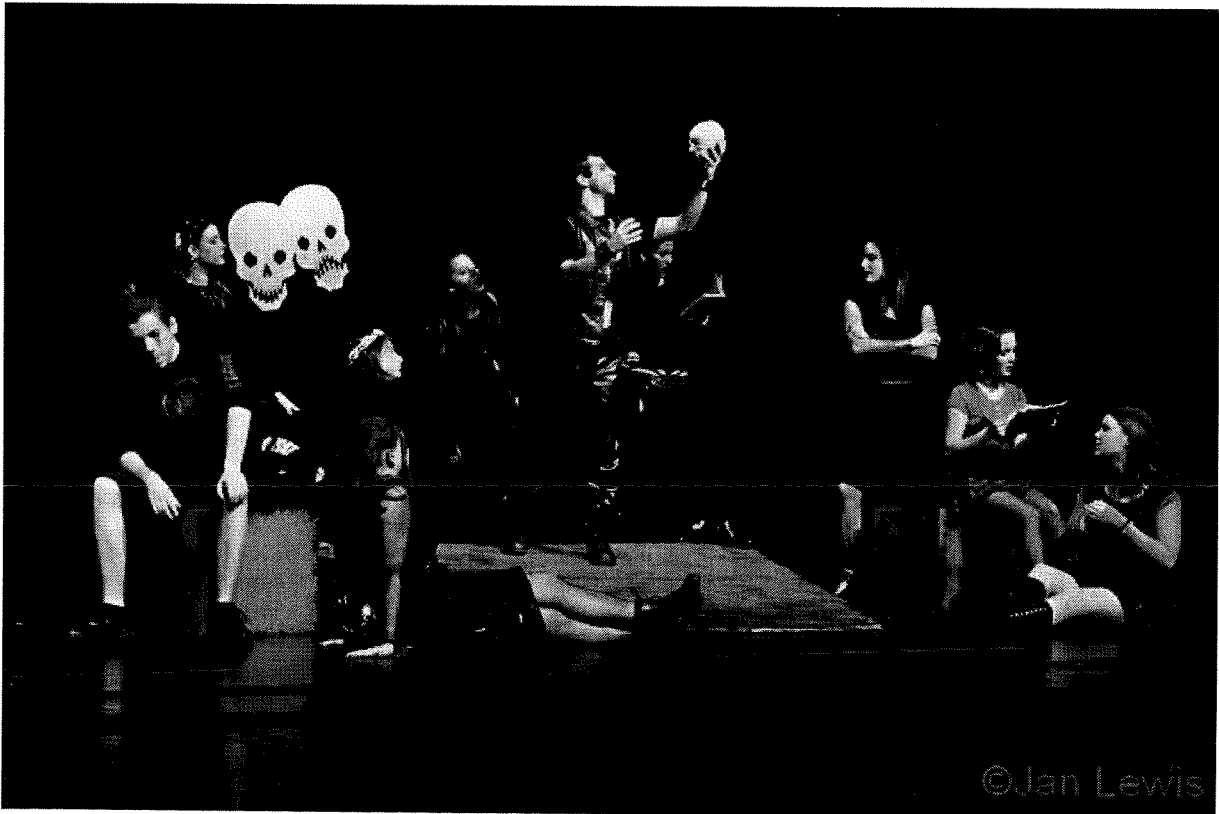
That will be broken down as follows:

Rehearsal - 7.5%

Performance - 15%

Prompt Book - 7.5%

These marks count and could be the deciding factor between passing the course or not. Also, public will be invited to your final performance on the evening of **Monday, June 9th**. You will want to do your best!



~ May - June 2014 ~						
◀ April	Sun	Mon	Tue	Wed	Thu	Fri
11		12	13	14	15	16
						17
18		19 Victoria Day Holiday	20	21 Diabetes Walk	22	23 All scenes blocked by this date
						24
25		26	27 Field Trip	28 Off Book! (No more scripts!)	29	30 Facebook page, costume sketch and set design should be complete
						31
1		2 All costumes finalized by this date	3	4 Technical Rehearsal	5 Technical Rehearsal	6 Dress Rehearsal
						7
8		9 Final Rehearsal PERFORM	10	11	12	13
						14

June ▶

## The Actor's Promptbook

An actor's promptbook is an important tool for every actor. This should contain everything an actor needs to know about their character and the show in general. It should include the individual actor's insights concerning cues, props, costumes, emotions, subtext, justifications and character development.

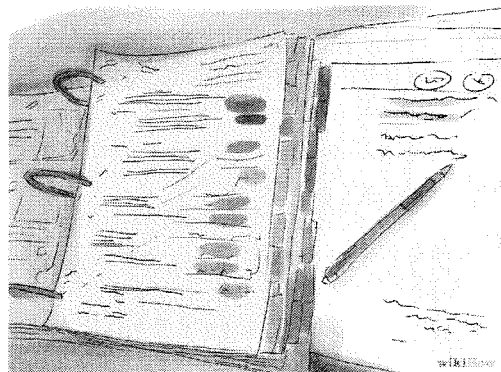
*\*Use a pencil for all margin notes! They may change frequently\**

What to do to construct your promptbook:

1. Highlight all lines for your character.
2. Keep your rehearsal schedule up to date.
3. Write down your blocking in the margins. Use proper terminology such as 'downstage right, upstage left, centre stage'
4. Create a prop list - list all props that are needed in your scenes.
5. Create a set sketch - draw what the set looks like in each scene of the play. You will need to know all the sets for each scene of the play so you can help change the set.
6. Write down the subtext of all your lines. This is the true meaning of words you are saying.
7. Include a costume sketch for your character.
8. Complete a character sketch in the form of a Facebook profile for your character.
9. Lighting cues. Write down all lighting cues and when they occur in the margins.
10. Sound cues. Write down all sound cues and when they occur in the margins.

### Some Important Hints:

1. Share insights with other actors. Collaborative understanding of the characters and the play is important.
2. Take good care of your promptbook, even once you are 'off book' (once you have your part memorized)
3. Organization is very important. Keep your promptbook neat and easy to read. Use colours to make important information stand out.



## Promptbook Checklist

Completed	
	Blocking - all entrances, exits and movement for your character is written in, and in correct stage terms (SR, DSC, etc.)
	Stage Business - all prop usage, gestures, actions, reactions, delivery suggestions, etc. are written in by where they happen in the script. (These should be enclosed in brackets.)
	Subtext - Subtext is written in next to each of your lines. This should be written in first person as your character and <u>underlined</u> .
	Cues - All lighting and sound cues are noted in your script.
	Character Sketch - The Facebook profile for your character is completed. The more detailed and connected to the script, the better.
	Set Design - A floor plan for each set in the play is included.
	Costume Design - The costume design worksheet is completed and included
	Prop List - a list of all props used by your character is included
	Formatting - lines and cues are highlighted
	Formatting - used pencil
	Formatting - All items in binder or duotang
	Formatting - well organized

# Theatre Blocking

## STAGE DIRECTIONS

Stage directions always apply to the actor as he or she faces the audience.

**Stage Right (SR):** the actor's right facing the audience

**Stage Left (SL):** The actor's left facing the audience

**Centre (C):** The centre of the stage

Upstage and downstage are terms that originated from old theatre where the stage floor sloped towards the audience.

**Downstage (D):** Nearest the audience

**Upstage (U):** Away from the audience

Other terms you should know regarding stage areas are:

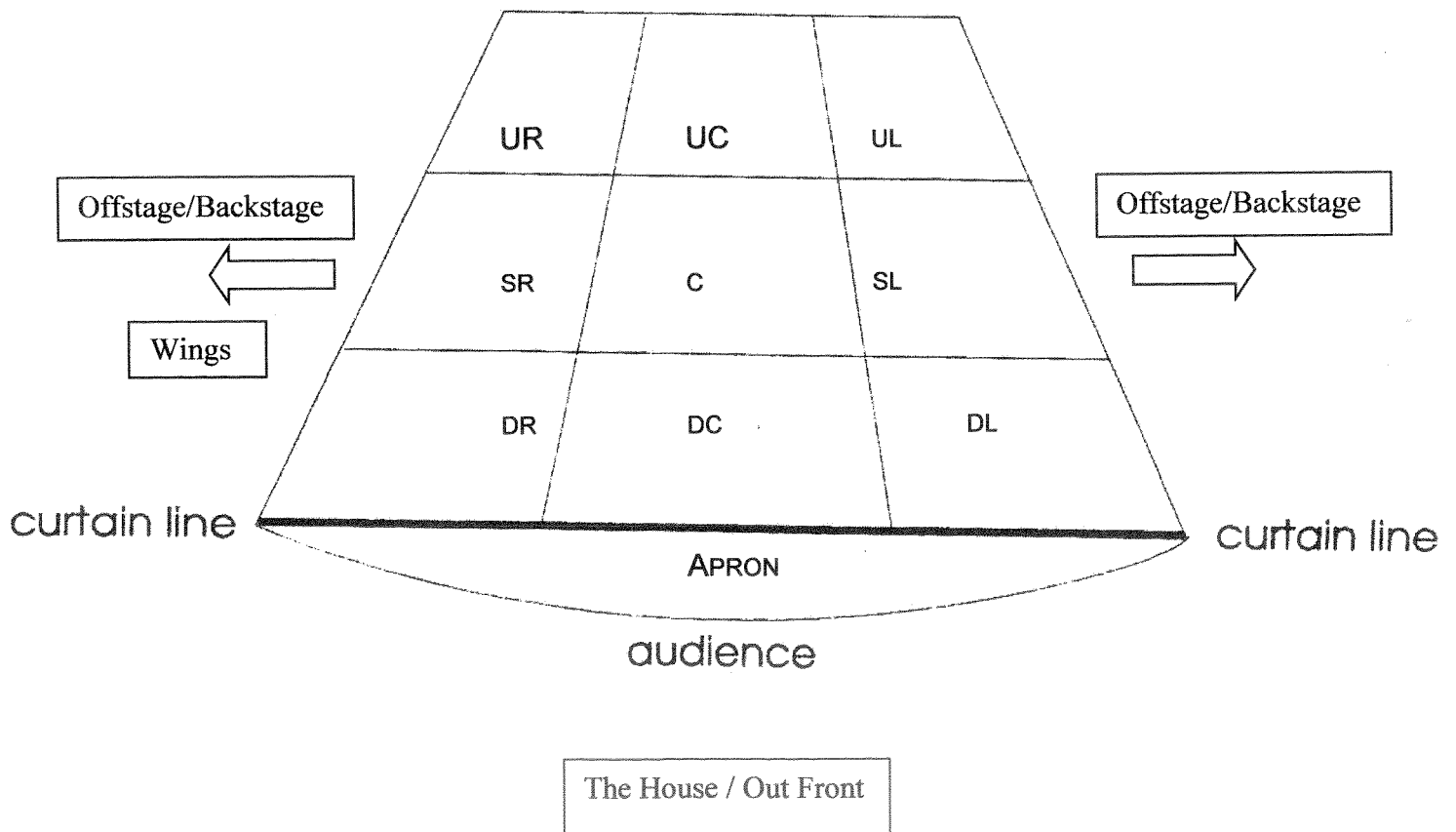
**On-stage:** The acting area within the set, visible to the audience

**Offstage:** The parts of the stage not enclosed by the setting

**Backstage:** The area behind the setting

**Wings:** The offstage area to the right and left of the acting area

**Out-Front:** The auditorium where the audience sits. Sometimes referred to as the 'house.'



## Stage Movement

There are three basic types of stage movement:

1. **Blocking** is the act of planning and carrying out stage directions. In some cases, the playwrights gives the actors directions in the script. In others, the actors and director plan the movement. Remember that the audience will be 'distracted' by movement, so be careful not to upstage other actors. Also, keep blocking natural and motivated. In other words, if there is not evident reason to cross from one area to another, then the movement will look unnatural to the audience.
2. **Gestures** are the hand movements actors use to communicate or support communication. For example, a mother might shake her finger at her child as a way of reinforcing her line, "I told you not to go into the woods!" The same mother may use a gesture to send a message without supporting it without any dialogue. How might she tell him to be quiet using only a gesture?
3. **Business** is the little things an actor does on stage to appear naturally 'busy,' such as a painter cleaning her supplies, covering her paintings and washing the paint from her hands in a wash basin. Remember the last time you had a long conversation with some? You likely listened while doing other things, such as completing your homework, drawing pictures, or checking your phone.

The above movements without the proper expression would be empty and hollow, lacking style. There are several different types of physical expression that actors can use to stylize their movements. They are:

<i>Body language</i>	A type of non-verbal communication in which the message is sent with posture, facial expressions, eye contact and even gestures.
<i>Facial expressions</i>	The non-verbal message sent facially
<i>Posture</i>	The way one holds his or her body
<i>Pace</i>	How fast or slow a character moves
<i>Rhythm</i>	The beat to which a character moves (bouncy, strutting, slinky, with a limp, etc.)
<i>Quirks and Habits</i>	The little things characters do that make them unique and original (adjusting glasses, twirling hair, taking the steps two at a time, etc.)

# Subtext

## What is subtext?

Subtext refers to something happening 'below the text' - basically what a character really means, regardless of what they are saying.

Often in drama characters don't say exactly what they mean. Sometimes, they say the exact opposite of what they mean! However, when this happens, it's usually for a good reason – the character is motivated to lie, to bend the truth, or to skirt the issue.

Subtext is what makes a story interesting. Imagine how boring it would be if the suspect questioned at the beginning of each CSI episode just confessed the entire thing!

As an actor, however, you need to decide what is really going on in your character's mind and what their motivation is to say what they say.

**In your promptbooks, decide on your character's subtext for each line. This should be written in first person as your character and be underlined.**

Look at the two examples below. Imagine how different subtext would compel the actors to say the lines in entirely different ways.

## Example 1

Mom: How was your day at school, honey?      I wonder how she's liking her new school?

Girl: Fine, Mom.      I had an okay day.

## Example 2

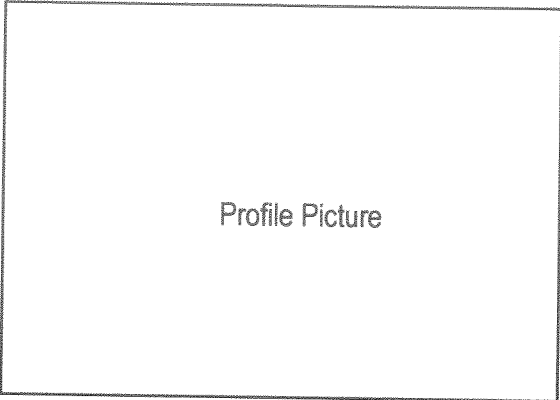
Mom: How was your day at school, honey?      I wonder how she's liking her new school?

Girl: Fine, Mom.      Mom is so annoying! Why does she keep asking me this?

## Example 3

Mom: How was your day at school, honey?      I wonder how she's liking her new school?

Girl: Fine, Mom.      I really, really hope she doesn't find out about that math test I failed.



Name: \_\_\_\_\_

Sex: \_\_\_\_\_

Interested in: \_\_\_\_\_

Relationship Status: \_\_\_\_\_

Looking For: \_\_\_\_\_

Birthday: \_\_\_\_\_

Hometown: \_\_\_\_\_

Political Views: \_\_\_\_\_

Religious Views: \_\_\_\_\_

**INFORMATION**

Activities: \_\_\_\_\_

\_\_\_\_\_

Interests: \_\_\_\_\_

\_\_\_\_\_

Favourite Music: \_\_\_\_\_

\_\_\_\_\_

Favourite Quotes: \_\_\_\_\_

\_\_\_\_\_

About Me: \_\_\_\_\_

\_\_\_\_\_

Friends:


Education: \_\_\_\_\_

\_\_\_\_\_

Employer: \_\_\_\_\_

Position: \_\_\_\_\_

Groups:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

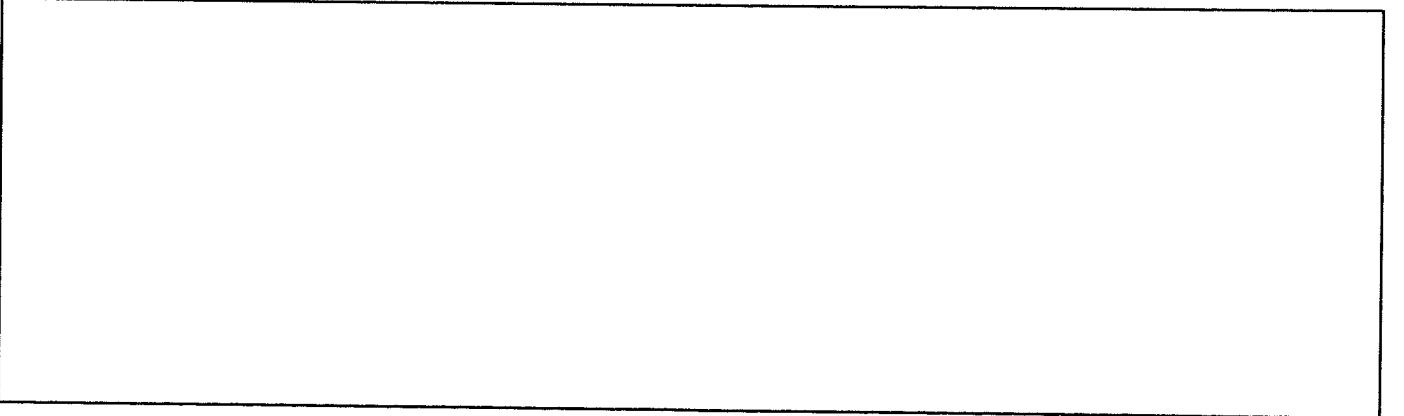
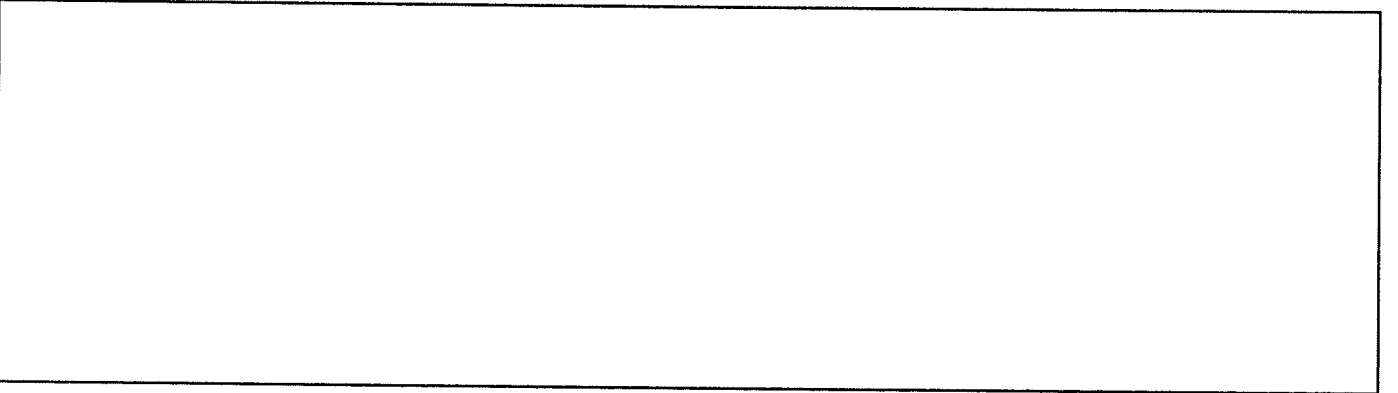
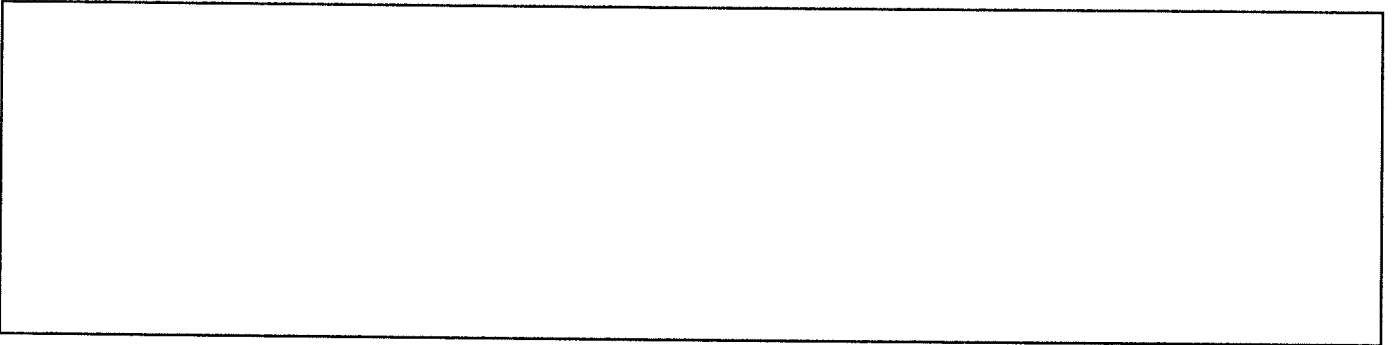
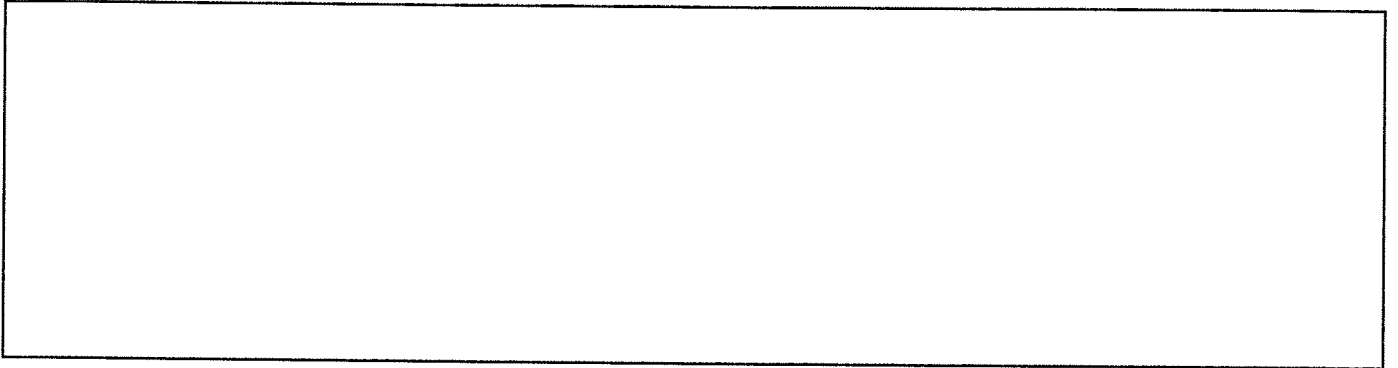
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 WORKSHEET: FEMALE CHARACTER COSTUME CHART

Character \_\_\_\_\_

Play \_\_\_\_\_

Scene/Act \_\_\_\_\_

Actor's Name \_\_\_\_\_

Assignment due date: \_\_\_\_\_

Type of character: straight  comic  heavy

Character's Age: \_\_\_\_\_

Character's occupation: \_\_\_\_\_

Character's socioeconomic status (social position or wealth): \_\_\_\_\_

Character's personality or disposition: \_\_\_\_\_

Play's locale, culture, country: \_\_\_\_\_

Historical period or style: \_\_\_\_\_

Climate and season: \_\_\_\_\_

Time of day: \_\_\_\_\_

Mood or spirit of the play: \_\_\_\_\_

Special requirements of the play: \_\_\_\_\_

General effect desired (consider color, line, texture, weight): \_\_\_\_\_

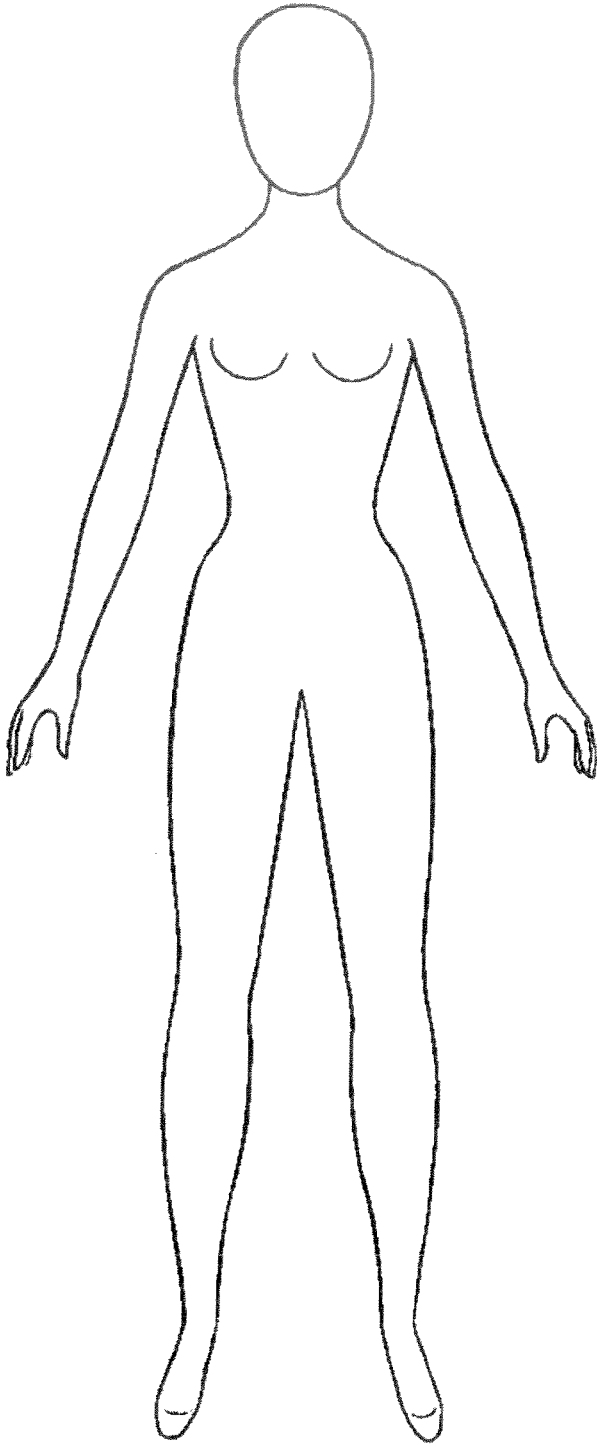
Hair style and color (hats, head cover): \_\_\_\_\_

Costume notes quoted directly from the script (spoken lines, stage directions, script notes, or costume plot) that indicate specific costume requirements (character's business and movement which might indicate special requirements) (quote, use back of sheet if necessary):

“ \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_”

Sketch costume on the area at the right above, with a soft lead pencil (to allow corrections and changes). Hold this page up to a light source to use the figure on the next page as a guide. Or you may use a piece of tracing paper placed over the figure.

(DO NOT DRAW ON THIS PAGE. Draw your costume sketch on the other side of this page.)



WORKSHEET: Female Character Costume Chart

WORKSHEET: CHARACTER COSTUME CHART

Acting is ACTION — Web Pages

 WORKSHEET: MALE CHARACTER COSTUME CHART

Character \_\_\_\_\_

Play \_\_\_\_\_

Scene/Act \_\_\_\_\_

Actor's Name \_\_\_\_\_

Assignment due date: \_\_\_\_\_

Type of character: straight  comic  heavy

Character's Age: \_\_\_\_\_

Character's occupation: \_\_\_\_\_

Character's socioeconomic status (social position or wealth): \_\_\_\_\_

Character's personality or disposition: \_\_\_\_\_

Play's locale, culture, country: \_\_\_\_\_

Historical period or style: \_\_\_\_\_

Climate and season: \_\_\_\_\_

Time of day: \_\_\_\_\_

Mood or spirit of the play: \_\_\_\_\_

Special requirements of the play: \_\_\_\_\_

General effect desired (consider color, line, texture, weight): \_\_\_\_\_

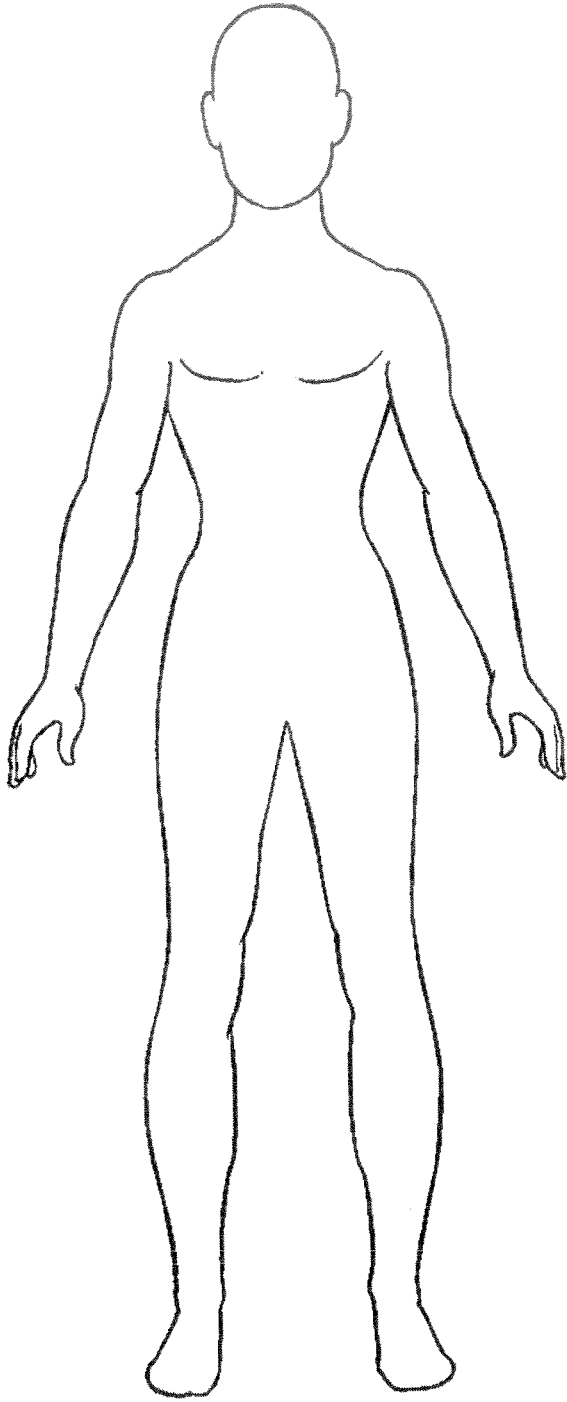
Hair style and color (hats, head cover): \_\_\_\_\_

Costume notes quoted directly from the script (spoken lines, stage directions, script notes, or costume plot) that indicate specific costume requirements (character's business and movement which might indicate special requirements) (quote, use back of sheet if necessary):

“ \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_”

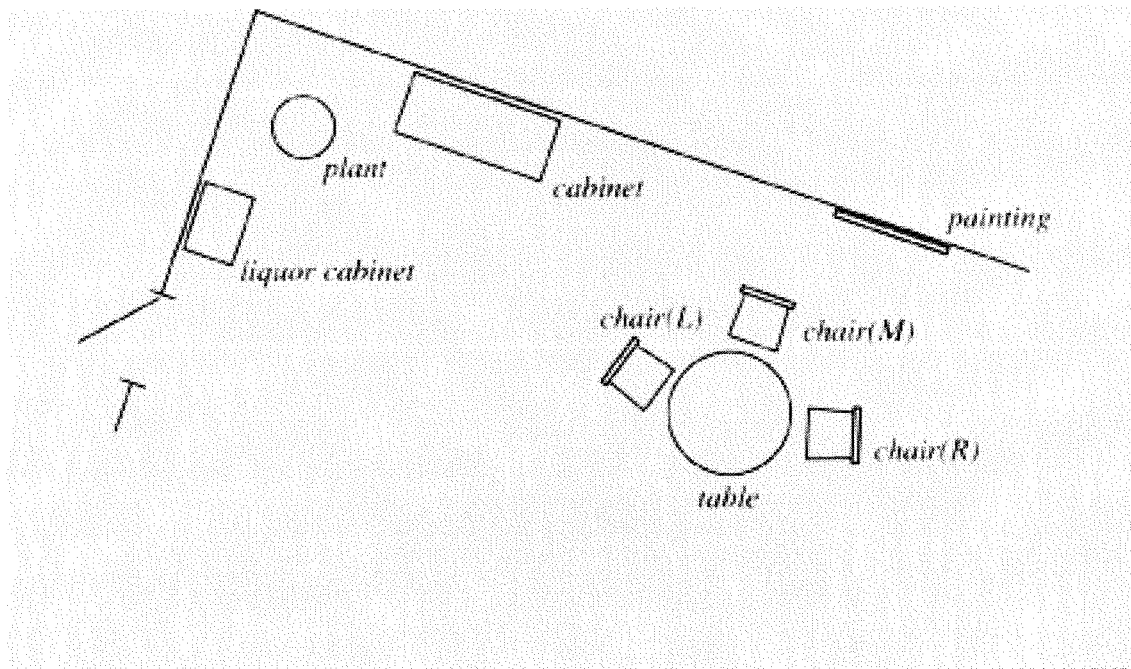
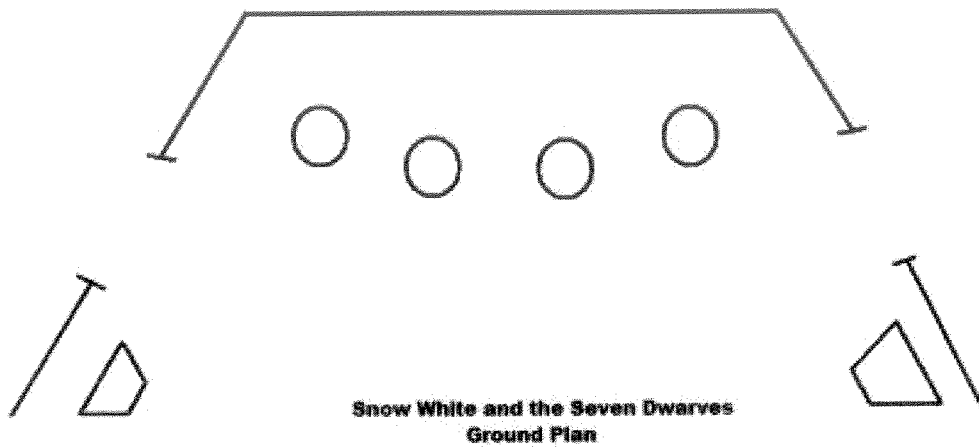
Sketch costume on the area at the right above, with a soft lead pencil (to allow corrections and changes). Hold this page up to a light source to use the figure on the next page as a guide. Or you may use a piece of tracing paper placed over the figure.

WORKSHEET: MALE CHARACTER COSTUME CHART

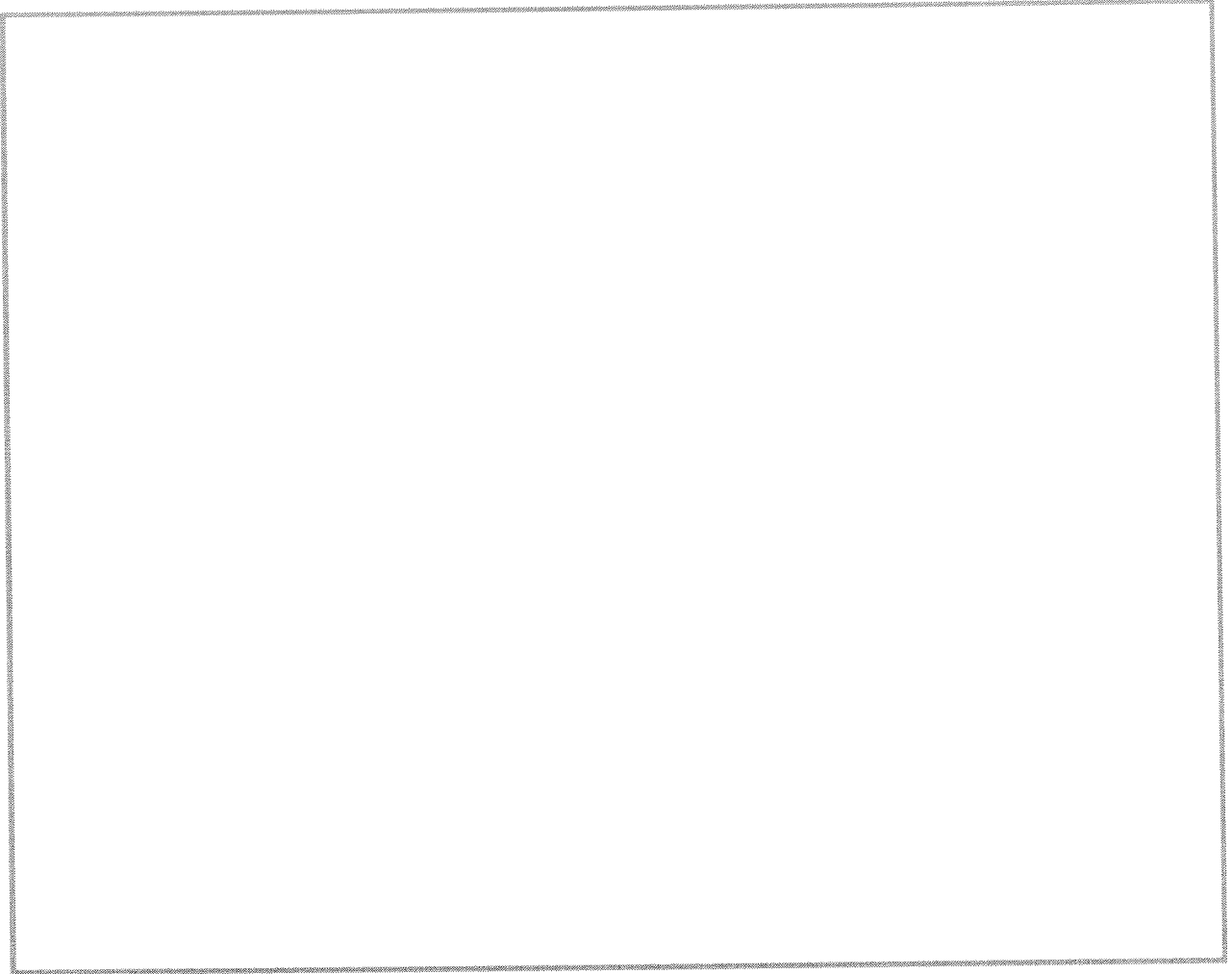


(DO NOT DRAW ON THIS PAGE. Draw your costume sketch on the other side of this page.)

# Example Simple Set Drawings



# Set Design



Audience





## Rehearsal Rubric

Criteria	Level 1 (50 - 59)	Level 2 (60 - 69)	Level 3 (70 - 79)	Level 4 (80 - 100)
(Application) How well do you use your rehearsal time daily? Are you always on task? Are you working well with your group members? Are you using the class resources responsibly?	Limited effort and focus during rehearsal	Moderate effort and focus during rehearsal	Considerable effort and focus during rehearsal	Excellent effort and focus during rehearsal

## Promptbook Rubric

Criteria	Level 1 (50 - 59)	Level 2 (60 - 69)	Level 3 (70 - 79)	Level 4 (80 - 100)
(Thinking)  Identifies the subtext within the dialogue	Limited identification of subtext within the dialogue	Moderate identification of subtext within the dialogue	Considerable identification of subtext within the dialogue	Thorough identification of subtext within the dialogue
(Thinking)  Identifies blocking, gestures, character history, lighting and sound cues	Limited identification of blocking, gestures, character history, lighting and sound cues	Moderate identification of blocking, gestures, character history, lighting and sound cues	Considerable identification of blocking, gestures, character history, lighting and sound cues	Thorough identification of blocking, gestures, character history, lighting and sound cues
(Knowledge)  Includes costume sketch, set design, list of props, etc.	Limited knowledge of costume, props and set	Moderate knowledge of costume, props and set	Considerable knowledge of costume, props and set	Thorough knowledge of costume, props and set
(Communication)  Clearly communicates content in a neat and organized fashion using correct format (blocking in brackets, subtext underlined, all in pencil)	Little organization and in the incorrect format	Moderate organization and in the correct format	Considerable organization and in the correct format	Thorough organization and in the correct format

## Performance Rubric

Criteria	Level 1 (50 - 59)	Level 2 (60 - 69)	Level 3 (70 - 79)	Level 4 (80 - 100)
Character Development	Limited character focus  Frequently breaks out of character	Moderate character focus  Some breaks in character	Considerable character focus  Rarely breaks out of character	Thorough character focus  No breaks in character
Character Interpretation	Little understanding of subtext	Some understanding of subtext	Considerable understanding of subtext	Thorough insight into the subtext
Use of voice: projection, inflection, articulation	Limited effective use of voice	Moderately effective use of voice	Considerably effective use of voice	Creative and effective use of voice
Use of performance space: principles of blocking	Limited effective use of performance space	Moderately effective use of performance space	Considerably effective use of performance space	Creative and effective use of performance space
Knowledge and memorization of script	Limited knowledge of script	Moderate knowledge of script	Considerable knowledge of script	Thorough knowledge of script
Appropriate use of props and costumes to enhance performance	Limited appropriate use of props and costumes	Moderately appropriate use of props and costumes	Considerable appropriate use of props and costumes	Thoroughly appropriate use of props and costumes
Performance Professionalism	Limited organization and readiness on performance date	Moderate organization and readiness on performance date	Considerable organization and readiness on performance date	Thorough organization and readiness on performance date
Overall audience impression	Limited quality and success	Moderate quality and success	Considerable quality and success	Outstanding quality and success