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Midpoint presentation
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SHADOW BOX by Michael Cristofer
I was very much impressed by the way you handled the situation. Your calmness and clarity were admirable.

You understand the importance of diplomacy in international relations. It is crucial to maintain a peaceful and cooperative environment.

You have the ability to analyze complex problems and find effective solutions. Your strategic thinking is highly valued.

Your leadership qualities are evident. You inspire confidence and trust in those around you.

Keep up the excellent work. Your contributions are invaluable.

Sincerely,
[Sign Name]
I never knew the mirror was back up.

But now I'm thinking about the mirror.

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Act One

Contemporary scene 2

RABBIT HOLE by David Lindsay-Abaire
So she's all, "You bitch, you. Pack you, you bitch."

Sorry, "F-U, you E," and all that. Just talking like a maniac.

And people are looking at us, so I'm starting to feel self-conscious.

And she's just going off, and I can't really do anything because the place is so crowded, you know? And she's a big lady. Real hefty. More clams than—what does Mom say?

Koda funny/m公正

I'm starting to feel violated, you know?

My personal space, and my dignity, or what have you, so I just made a fist, bashed off, and BOOM!
OTHELLO

monologue scene 3

Gab. Get you to bed on thy unrest. I will be present forthwith. Dismiss your attendants there. Oth. I'll not be done. Do. I will, my lord. Em. [Othello, Iago, and Attendants]. Do. How goes it now? He looks greater than he did. Do. He says he will return straightway. And hath commanded me to go to bed. But I must dissemble you. Em. Farewell, Iago. Farewell, Emilia. Give me my nightgown, and alms. We must not now dispense with. Do. Thou wouldst have me never seen him? Em. No. So wouldst I. My love doth so approve him. That even his subterraneous, his kites, his terrors—
Prefer them more than grace and favour [to them].
Em. I have here odd shaw, shaw like you had ere you deposed. Do. If I do die before [dusk], prithee shroud me in one of these same shaw. Em. Come, come; you talk nonsense. Do. My mother had a maid call'd Barbara. She was in love, and she had a lord's child. And did forsake her. She had a song of "Willow," An old thing, 'twas, but it express'd her fortune. And she did sing it. I heard song to-night. Will not go from my mind; I have need to do But to get hanged my head at all one side. And there is love your Barabbas—proverb dispair. Em. Shall I go fetch your night-gowne? Do. No, unpin me here. Em. It is a very handsome gowne. Do. He speaks well. Em. I know a help in Venice would have walk'd, bereav'd the palace for a sound of his mother lip. Do. [Singing] The poet solest sat [sitting] by a sycamore tree, Sing all a green willow; Sing, all green willow; Sing all a green willow; Sing, all green willow; Sing all a green willow; Sing all a green willow; I and a green willow; Sing all a green willow. Em. I and a green willow. Do. Nay, that's not next. Hurry, who's that knocks? 22
Enter Cassio and Iago.  

Lago.  Have, good fellow, behind this that  
once he came.  

Wear thy good rapiers bare, and put thy trowsers  
quick, quick, keep thy body, I’ll be at thee.  

It maketh us, if we masst, think on that.  
And fix most him thy resolution.  

But, for that he’s had, I may lengthen  
Lago.  Here, at thy hand, be hold, stand.  

Rod.  I have no great devotion to the  

And yet he hath given me satisfying  
’Tis but a man, go see, I’m not a young  

Enter Cassio.  

Rod.  I know his grace, my lord.  

Ca.  That thou hast been much  

But that my eye is better than my ear,  

I will make proof of thine.  

[Exeunt.  

Rod.  O, I am a man  

[Exit Cassio behind unseen.  

Ca.  I am content for ever.  

Enter Othello.  

Oth.  The voice of Cassio.  

Enter Iago.  

Iago.  I, villain that I am!  

[Exit.
Tuesday September 11 2013: 830-1130am

- We were asked to look at scenes with our assigned partner and call Andrew with our choices.


Thursday September 12 2013:

Meeting at 620 Sutter @11am

- Shadow Box scene was chosen

- Read through scene with Danny a few times

- Our plan was to be familiar with the scene for Monday so we weren’t glued to our script, and to read the whole play.

Monday September 16 2013: 830-1130am

- Ran scene in class

- Suggested adjustments: careful not to have a pre-determined idea of how the scene should go

- What does Beverly want from mark? [To know how Brian is and for Mark to like her]

- React to what is happening from his behavior (again not how I think this scene should go)
Thursday September 19 2013:

Meeting at 620 Sutter @11am

-Ran through lines two times
-Second time was much more natural
-Then we tried it completely off book and it was a mess. We tried to not get frustrated and push through. It was hard. We ran through once more. And then decided to get completely off book for Monday.

Monday September 23 2013: 830-1130am

- Don’t be apologetic. Feel that way but don’t show it.
- Find where the switches are from Beverly being funny and Beverly being sorry

Thursday September 26 2013:

Meeting at 620 Sutter 11am

- Ran through scene (just the lines)
- Put the scene on is feet and ran through two times
- Did our lines one last time.
- Tried to get a flow for the scene. It is coming along slowly.

Monday September 30 2013: 830-1130am

General notes in class that are important for any scene:
- Don’t produce a product
- Let the scene escalate on its own
- Work with your partner- not for yourself
- Find stakes in the scene
- Check your motivation
- “Passover principle” – why is this night different than any other

Tuesday October 1 2013: 830-1130am

- Think about some more scenes. Think about scenes for girl and a guy and girl and a girl
- Also think about monologues for midpoint

Options I brought in: (monologues) Jailers Daughter from Two Noble Kinsmen and Emilia from Othello

(More scenes) Moon Over Buffalo by Ken Ludwig, Reasons to be Pretty by Neil LaBute, Marvin’s Room by Scott McPherson, Stiff Cuffs by Christina Cocek and John D’aquino, Rabbit Hole by David Lindsay-Abaire, Heidi Chronicles by Wendy Wasserstein, and An Adult Evening of Shel Silverstein by Shel Silverstein

Monday October 7 2013: 830-1130am

- Started working on Rabbit Hole and Heidi Chronicles in class
- Still going to keep Shadow Box in our heads
- Rabbit Hole seems to be a definite choice
Tuesday October 8 2013: 830-1130am

-(For rabbit hole) think about landmines. Death of a baby. Making three custards (instead of two). Should be more okay at this point, but you aren't.

- How invested in Izzys story are you?

Thursday October 10 2013:

- (11am) Met with Andrea to go over the rabbit hole scene. Read through a few times (3).

- Talked about options on where to end the scene

Monday October 14 2013: 830-1130am

- I did my monologue options for Andrew today in class

- (Jailers Daughter act 2 scene 3) this can not be too over the top, it shows a different side of me

- (Emilia act 4 scene 3) can go deeper into the dark and hurt of it; maybe make it a scene with my monologue?

- Ran the Heidi Chronicles scene with Danny in class, it is a good scene but we decided that Shadow Box would be more challenging for us and that is what we will do for midpoint.
- Andrew helped me decide on a monologue. We decided Emilia for midpoint. It is more me (not that I couldn’t do jailers daughter, but Emilia is more what I would get cast as)

Tuesday October 15 2013: 830-1130am

- Rabbit Hole: my activity is helping me be a little distant during her story.

- “There’s an extra” take a little time there, its hard for you still

- “Don’t do that” don’t internalize, she is using your son for the reason she is acting like a child, you can get angry at that.

- Emilia is now my monologue and Joanna’s other scene

- Get off book for rabbit hole and Othello

Wednesday October 16 2013:

- (11am) Worked on lines with Andrea for Rabbit Hole. Really forced ourselves off book.

- Few speed throughs

- Made final decision on ending of the scene.

Thursday October 17 2013: 830-1130am

- Shadow Box: make environment. Don’t have the table be center so we don’t upstage

- Take a drink after “forget it”
- Try not to be rude, (you don't think its rude you think its funny but still)
especially after I drink put it away and really ask how Brian is

-Rabbit Hole: be on voice with my lines. I am internalizing and losing
volume. Need to be heard

- Do not internalize about the pregnancy. Let it affect you and express it.

Let it out

Monday October 21 2013 830-1130am

- Othello (monologue/scene): think about what has happened
- Know what you are saying
- Know your relationship with Desdemona
- What are you trying to do? Make her feel like it will be okay even
  though you may not be sure it will
- Get off book
- General for all scenes and monologues: think about what characters
  are wearing and the environment they are in
- Don’t let the space we are in dictate the room your scene is in
- Your clothing can change how you act, start thinking about that
- Not what it looks like but what it feels like

Tuesday October 22 2013 830-1130am

- Meaning is not feeling
- Rehearsal with Joanna (630pm): ran lines over and over
- Figure out meaning of what you are saying. I know what it means but how can I get my point across

Thursday October 24 2013 830-1130am
- Othello: have things to do. Undress her, do her hair.
- Make her laugh
- Its going to be okay, even though it may not be
- Play against the weight of the scene.
- Rabbit Hole (3pm): having trouble with lines.
- So we did our lines over and over for a half an hour. Sometimes speed through sometimes normal
- Shadow Box (4pm): having trouble with pace.
- Speed through of lines four or five times to get rid of pauses
- Then we ran through our scene, pauses are still there. Feels slow moving.

Monday October 28 2013 830-1130am
- General notes: use vowels
- Words aren’t the things you say they are the things you use
- Vowels are the emotion and consonants give them meaning
- Content and intent
- When in doubt, play the opposite of how you feel
- Othello: FIGHT the heavy (even though it is heavy)
- Hesitate to leave even though you know you have to
- The mirror isn’t enough. To make your point move to look at her

Tuesday October 29 2013 830-1130am

- Rabbit Hole: this is in really good shape. Now it is just the little things that we need to be picky about and get right. Andrew is going to help us with that. We have to clear on our choices and our “landmines”. But for the most part the scene is there. Still working on it.

Thursday October 31 2013

- Rabbit Hole (11am): the lines are down! Well, there is one line we mix up but we pushed through it. We are determined to get it straight. Andrea and I ran the scene twice and talked a bit more about our relationship.
- Shadow Box (3pm): made a space that we can work with and that we both really like and feel comfortable with.
- Ran this scene on its feet four times.
- Each time we tried something different. With the blocking or line delivery. Trying to get a clear idea of what works
- Pauses are still there. The scene needs to push through at some points. Every line can’t have a pause.
Sunday November 3 2013

- Rabbit Hole (6pm): run through of scene. And more work on beats.
  Speed through to make sure we have the lines.

- Othello (7pm): run through of scene. Finalizing of the undressing and
  hair. Worked on lines. Just speed through to get them down.

Rehearsals from here on until November 19th:

Shadow Box with Danny meeting Thursdays at 3pm and Fridays TBD

Rabbit Hole with Andrea meeting Wednesdays & Thursdays at 11am and Fridays TBD

Othello with Joanna meeting Tuesdays at 630pm and Thursdays at 4pm and Fridays TBD

In addition to work in class.
Timeline of Classes:

Fall
ACT 615 Voice and Speech 1

ACT 620 Movement: The Alexander Technique

ACT 635 Acting Technique: Meisner 1

Spring
ACT 617 Voice and Speech 2

ACT 637 Acting Technique: Meisner 2

ACT 640 Movement: Creating Physical Character

GLA 602 Art and Ideology of the 20th Century

Summer
GLA 611 Cultural Narratives

Fall
ACT 625 Vocal Production

ACT 639 Acting for Performance 1
ACT 645 Improvisational Technique

Spring
ACT 650 Acting for Camera 1
ACT 660 Monologue Technique
ACT 699 Play Reading and Script Analysis

Fall and Spring

Classes I am interested in taking for my final year:

ACT 312 Voiceovers
ACT 395 Acting for Commercials
ACT 275 Classical Performance 1
ACT 370 Theatre Performance: The Play
ACT 466 Singing 4 Musical Theatre Showcase
ACT 670 Acting for Camera 2
ACT 500 Internship in Acting

GLA classes I am interested in taking:
GLA 677 Professional Practices for the Teaching Artist
GLA 636 Acting for Animators
GLA 673 Entertainment Professional Practices