Theatre Simpson Irene Ryan Scenes and Monologues—Working Ideas

1. Scene Choice
   a. Are your scenes contrasting?
      i. Types of scenes to chose from: Contemporary Comedy, Contemporary Drama, Classical Comedy, Classical Drama, Musical...if any of your scenes or monologue fall under the same category, you should reconsider your choices.
   b. Are the focuses of the scenes on the Irene Ryan Nominee?
   c. Do you have the ability to portray the characters in a believable way? Consider gender, race, age

2. Have you and your partner filled out a GOTE and (Who, What, Where, and When) Sheet (Check the Acting 1 book by Cohen for more information)
   a. Is this written down?
   b. Have you done multiple drafts?
   c. Are they substantially different?

3. Voice Work
   a. Are you speaking in your normal speaking voice?
   b. Are you breathing properly?
   c. Are you relaxed?
   d. (other suggestions) Have someone check your other “vocal bad habits.”
      i. Do you exhale a lot before or at the end of a phrase or word?
      ii. Do you drop down at the ends of sentences?
      iii. Are you using proper diction?
      iv. Are you projecting enough?
   e. Are you talking to your partner? (Not past)
   f. Are you being conversational? (Not “performing”)

4. Staging
   a. Are you, Irene Ryan Nominee, the focus of the scene?
   b. Are you using the set pieces as places to be grounded or are they a part of the scene?
      i. In other words, are you using the set pieces purposefully or are you just using them because you can?
      ii. Are the set pieces used to define the space
   c. Where were you (Where was your character, I don’t like the word character because you as an actor should embody those ideas of that person and become it. so, if you feel it should be character then we can change it but just my thoughts on it...) just one beat before your scene started?
   d. Have you defined the space?
      i. Where are you specifically?
      ii. What time of day is it?
      iii. Are you the only one there?
      iv. What season is it?
      v. Are there specific objects in the space?
e. (other suggestions) Are you using the space in an interesting way? (not linear)
   i. Are your creating levels and interesting pictures?

f. Are you at a different place at the beginning of your scene then you are at the end?
   i. Is there a journey?

g. In the first 15 seconds of your scene are both characters clearly defined?

h. Are your stakes high enough?
i. Make sure both of your objectives are specific, not general.
j. Are choices of objectives and tactics action oriented?
k. What is your relationship with the other character, and does it come through in the blocking?

5. Attire
   a. Is the attire distracting or drawing attention away from the performance?
   b. Is it primarily Black?
      i. Tip: Most final round performances and even first round are done against a black curtain. You don’t want to be a floating head.
   c. Are you wearing the same clothes for performance while you rehearse?
   d. Can you move in it easily? Is it comfortable?
   e. Is your skirt too short?
   f. Is your shirt too low?
   g. Does your outfit flatter your body? Is it somewhat modest and professional (would you wear this attire to a job interview)?