

SCENE PRESENTATIONS and EXPECTATIONS

(Aim to do your scene 3-4 times in 4-6 weeks, so commit your time. Actors who let down partners may be asked to leave)

Class attendance policy

Everyone is required to be in class for the whole class, unless an audition on the front end makes you late.

This is really for you, the student. Many of the pearls of acting wisdom that you might learn have nothing to do with you being on your feet. In almost everyone's scene we say something that is valuable for everyone, not just the people in the scene; or watching a fellow struggle to get it right teaches everyone something about how to go forward through frustration etc.

Also, you actually are bailing on your fellows when you don't stay for their scenes (whether or not you're not putting up a scene). They watch you with kind attention and support and they are entitled to the same in return.

ALL ABSENCES MUST BE REQUESTED IN ADVANCE THROUGH THE KEY STUDENT, JESS OR CARYN BY PHONE OR PERSON, not email or text.

Naturally if there's a family emergency or you're still shooting something, there are exceptions, but otherwise class participation is expected regardless of whether or not you're performing.

Also, rehearsing for only one hour just before Mondays class *is not sufficient rehearsal*, but a good preclass warmup

- **NO SCENE TO BE LONGER THAN 10 MINUTES! GET THE PLAY ASSIGNED by Wednesdays. And, if you have not rehearsed or touched base and scheduled to meet with your scene partner by Wed each week: 1) Call us DO NOT EMAIL, immediately by Wed.** so we can help you find an alternative scene partner or monologue for you to work on (Sun or Monday is WAY too late to address these changes
 - **If you have questions about what scene in a play we have assigned** , do not wait til the first read thru to find out about where to start or cut a scene. **Call us immediately by Wed** to settle on scene starts and finishes, so you will be prepared to use the first read thru in class to better effect.
 - **REGULARLY read class email alerts** about class scene orders, notes on what to rehearse between classes, and changes in order (usually Friday- Sunday eve. when it's locked)
1. **FIRST READ/ "LISTEN THROUGHS":**
 - A) make 2 copies to give Caryn and Jessica in class
 - B) read the whole play! Preferably twice. Spend at least 1 hour on scene w/ partner prior to class
 - C) mark first reactions, thought and feelings
 - D) Answer TABLE READ questions on next page
 - E) take it VERY VERY SLOW when You read with us! **No performance please, this is a process class**
 2. **1st FOOTING**
 - a) at least 3 hours rehearsal prior to showing it
 - b) research style , period, socio/political and physical/emotional conditions
 - c) work on different tactics and the event
 - d) bringing it staged and as off book as you can (but you can carry the book)
 - e) **take crazy hunch risks! Listen to intuitions**
 3. **2nd Footing**
 - a) at least 3 hours rehearsal prior to showing it
 - b) incorporate all notes given (even if it means zig zagging away from last footing's direction)
 - c) Be off book and verbatim to text, try to avoid paraphrasing
 - d) Risk big, try new tactics. Failing is a very acceptable option in discovery!!
 - e) Don't completely throw your partner, forewarn them of your ideas or changes you will try
 4. **OPTIONAL "The Polish" 3rd footing** (discuss whether to do a 4th time with Caryn and JK)
 - a) at least 90 min rehearsal prior
 - b) work on subtler refinements and notes given
 - c) keep finding new things and tactics
 5. **CLASS EXERCISES: "Character Dance" and "New Skills" assignments:** These are designed to help you take more risks playfully and it's okay to not be an instant expert All students must take them on, failure to present one of each in 12 weeks could result in not being asked back ! (They are actually very productive and the class is expected to be supportive no matter how modest the effort)

Scene Selection, First Table Reads and Character Dances

WHEN THE CLASS is 10 or more,

we have to be very conscious of our use of time: in critiques, in the choice to run the whole scene or just work moments, and in discussing theater or film worth seeing.

To keep us on track, we will:

1) assign a time slot we will try to follow for each scene (but be aware some days a scene may need more time, some less, as process needs that license at times) Our Key will keep track of the time, and give us a 5 minute warning to wrap up.

2) BEFORE ANY 1st table read, the scene choice and any cuts should be approved before we hear it in class. Please consult Jess and Caryn by phone and email Wed - Saturday each week.

3) For 1st and 2nd footings, let us know: if we can stop you to work a moment(s) or go back, or you want to tackle the whole scene uninterrupted and get notes after.

4) Read **DRAMATURGY and RITUALS SECRETS AND LIES pdfs**

Use Dramaturgy notes to help find the function and **event of the scene**.

Use Rituals handout to help give you ideas for the character/private dance investigations and for character behavior in the scene.

5) FOR THE TABLE READ:

a) read the play TWICE: the first time quickly through , ideally in one sitting so you can just register an emotional reaction to the writing. The second pass, start the character worksheet and all other investigation of the play and character.

b) Research and come prepared to tell us:

- 1) the year the play was written and the time period of the play (time line history events on the internet)
- 2) The writer: who are they, where are they from, where is this play in the canon of their work?
- 3) Some backstory on the characters (are they based on real people? Other play forms or writing)
- 4) What is the genre, tone and style of the play (ie historical verse drama, naturalistic, absurdist, post modern)?
- 5) What are some of the themes of the writing?
- 6) Read reviews of the premiere of the play? What were the first reactions to it?
- 7) Who is the hero /protagonist of the play? Whose story are we telling? It may not be yours.....
- 8) WHAT IS THE EVENT OF THE SCENE (what happens to all that moves the story forward)
- 9) What are some of the Surprises you had reading the play?
- 10) Start to think about what your Character Dance might be for the 1st or 2nd footing.(or you can present a video version played on the monitor no more than 1-3 minutes, 90 seconds may be enough)
- 11) What are some of your worries or concerns attacking the scene?

REHEARSING BY YOURSELF

**Yes, work on the scene without your partner
(ie some of the homework)**

1. reread the play for character clues and about the character in your scene, then write a character description (as if you were casting it)
2. Dramaturgy: Time line the character in a google search and see what the historical events are of the time (try http://www.ourtimelines.com/create_tl_2c.html)
3. write down you character back history, class, what are their homes like do you think?
4. Who is your character closest to? Who are the most distant to?
5. What is your characters greatest passion? is it subtle or overt?
6. Has your character had a sexual liaison with someone in the play. Do they regret it or are glad of it.
7. Is your character happy with their lifestyle / career? What are their career dreams?
8. Is your character the same in private as there are in public?
9. What are your characters personal ethics and standards/ beliefs or religious convictions?
10. How are you most alike your character? how most unlike?
11. Collect talismans that have significance for the character (writing, poems, objects, songs)
12. practice their walk and center that may be different than yours, where do they hold their energy?
13. Listen to the play's period music and see how that affects mentality of the culture and maybe your character
14. What private, public and physical rituals or tics does your character have?

REHEARSAL POLICY IN THE CARYN'S SPACE:

NO FOOD OR DRINK (other than water) IN THE SPACE, you can eat in the courtyard. We have an ant and mice problem if you do

Caryn's studio is available for Scene Study students to use, following these guidelines. Caryn tries to arrange her coaching around your rehearsal but there are times:

The clicker for WHITE GATE is in top brown mail box, please LEAVE IT THERE, hit once to open, once again BEFORE enter to close.

PLEASE Never EVER push the gate manually!!! or it will damage the motor . **My dogs, Jonez and Ginger, must be secured in my house/ yard while you rehearse .**

1. The front gate must be closed immediately when you enter and immediately when you leave. Never leave it open under any circumstances.
2. **Leave the room exactly as you found it so Caryn can just walk in to coach !**(keep in mind where chairs, tables, etc. are when you enter). Turn off the lights and AC. **Do not lock the door.**
3. Use the studio only for 3rd or 4th footings.
4. 90 minute-2 hours max at any time. Mondays before class limited to 90 min.
5. Flexibility is key. **At any time, you may be bumped if Caryn has last minute coaching requests.** But she does her best to work around you.

BOOKING REHEARSAL SPACE at CSFA:

1. You can book yourself into my GOOGLE STUDIO CALENDAR once CARYN HAS REGISTERED YOUR EMAIL THERE. (ask if she has done by email)

TWO WAYS:

1. go to: https://www.google.com/calendar/embed?src=carynwest1%40gmail.com&ctz=America/Los_Angeles
OR go to "STUDIO SCHEDULE" at <http://www.carynwest.com>, then got to BOOK COACHING session with Caryn Link and **fill in a space with your NAME and Cell number**. You can book for 1-2 hours
2. Or TEXT CLASS KEY (or in the event there is no KEY, Caryn 818.693.4625) with time and your cell no. to book on new calendar : We will add your names to the calendar. Keep in mind that this process takes some time, so last minute requests are often difficult to book

Book 60-90 minutes maximum if there is time rehearse in her space.

I always try to work around anyone wanting to use, **but if I need it for coaching, I reserve the right to preempt you, (I will call in advance and forewarn you.)**

Please also **restore ALL furniture** (In other words , restore it to the shape I have it in to teach and coach) and as you found it so I can coach. Also, put all props away in closet on 2 top shelves only, not in the bathroom.

Be aware the closet and the table have my teaching materials organized and must not be disturbed.

And I use all that bedding for house guests so they are not grubby seconds to be tossed on the floor, etc.. just know, I enjoy being the hostess of the space but I will not be everyone's maid and I have alot of classes and actors to be prepared for in there. When I am not at home to let you in, If you do not know the magic way to open the security gate will tell you in class and **my dogs, Jonez and Ginger, must be secured in my house/ yard while you rehearse .**

- **Restore furniture to Caryn's coaching mode, turn off all lights and A/C when you leave and shut door, but DO NOT LOCK.**

Questions or emergencies: Call Caryn on her cell 818.693.4625, or grab her in the front house* rehearsing for only one hour just before Mondays class ***is not sufficient rehearsal***, but a good preclass warmup