

Immediately before your scene: If the previous action right before your scene involves both of you, let your improvisation run right into the scene. If that scene is scripted, play the last few lines of it as written as a kick off into your scene.

If the moment right before your scene has the two of you separated and doing different things in different locations, do solo improvisations in separate parts of the rehearsal space, and then come together and go right into the scene letting what happened in the moment before affect the beginning of the actual scene you are preparing.

Don't set the blocking right away. Move as you need to to reach your objective. Try a variety of ground plans in different run-throughs.

3. **Role reversal run-throughs.** If you get stuck, simply switching roles for one run through can be refreshing and illuminating. It's not required, but if both of you feel you need it, give it a try.

STANISLAVSKY BASED CHARACTER ANALYSIS QUESTIONS

Can you answer the following questions as your character would?

For any single encounter:

1. Relationship: What do characters mean to each other?
2. Objective: What do I want?
3. Obstacle: What is in the way?
4. Strategy: What is my game plan to achieve my objective?
5. Tactics: What are my different ways of achieving my objective within the overall game plan?
6. Text/subtext: What do I speak out and what do I hide or imply?
7. Interior monologues: What is the "tape" running in my head saying before or during this scene?
8. Evaluations: What do I consider and reject each time I choose something else? (Some of an actor's most interesting work relates to the choice pondered but not taken.)
9. Beats: What transactions occur in this scene? How many are there? What points are won? Lost? How does the encounter break into smaller encounters?

For the full life of the character:

1. Given circumstances: What are the major influences shaping me?
2. Magic "if": What do I, the actor, need to project or change so that I can play this person without judgment?
3. Objective hierarchy: What do I want most to least? In what order?
4. Line of actions: What is the arc of my behavior? How do my actions pull together into a pattern?
5. Endowment: Which props and people do I need to imagine? What do I need to enhance and fill in?
6. Recall/Personalization: What can I, the actor, use from my own experience to illuminate that of the character?
7. Personal Images: How can I, the actor, tap my senses to bring the performance to life?
8. External adjustments: What do I, the actor, need to change about my persona to play the role and serve the script?
9. How can I, the actor, relax and make myself available to inspiration?

Maria's class
well done
-t- (S.S.)

Wendy Hall (Thea Elvsted)

3/12/97

from:

Hedda Gabler

Character Analysis - Stanislavsky

1. What do characters mean to each other? (Relationship)

Thea Elvsted has bravely ventured into the house of Mr Tesman, who competed with the man she loves, and Hedda, whom she was afraid of in school. In desperation, she needs both of these characters to ensure her survival. She has left her husband and is entirely alone in the world. If Mr. Tesman doesn't help her find Eilert, and keep him on the straight and narrow, so she can be with him she is nothing but a fallen woman, with no one to turn to. Thea also needs a confidant. She's had no one to talk to since Eilert left, and she's just made one of the most daring decisions of her life. Thea needs Hedda to bring Eilert to her, she needs Hedda so she can spill her dark secrets, and in the end she needs Hedda because she's the only one who knows the whole truth.

Hedda is bored and unhappy. She knows that Eilert Lovborg, her old flame, is in town, but being married she can't do a lot about it. Thea's arrival presents a splendid opportunity to spice up her life a bit, and bring Eilert back into it.

2. Objective:

I want Eilert to find me, to sweep me up in his arms and protect me from my husband. I want Hedda and Mr. Tesman to make that all possible. I want to be able to tell Hedda everything that's happened and for her to understand that I had no other choice. I want her to help me find Eilert and be rejoined with him.

3. Obstacle:

I'm not sure I can trust Hedda. If I tell Mr. Tesman that

I've left my husband and am mistress to Erikert
Lorborng they may ~~ask me to~~ never let me into
their home again, and I can't think of anyone else
to turn to. I can't go to Erikert myself because I
don't want to shame him with my presence, and I
don't want him to know that I worry that he'll
turn to his 'old ways' again.

4. Strategy:

Initially I'm going to get Erikert to go to the Jesmans
just so he'll have someone to look out for him.
If I tell Hedda everything, she seems so concerned,
perhaps she'll help me be with him again.
We can meet in her home. I'm going to make
her empathise with me so she'll help me

5. Tactics:

I'll try and avoid her questions, escape entirely,
make her understand my desperation, entreat her
to be my ally

6. Text / Subtext:

I eventually tell nearly everything. I tell Hedda that
I've left my husband, but I never tell her what horrible
things he did. I tell her that I must be with Erikert,
but I never say I love him, and I certainly don't
tell her that we slept together.

7. Interior Monologues

Before the scene, I'm relieved. I almost think
that I've gotten out without exposing myself and

Everything has gone smoothly. Then Hedda catches me before I leave. I tell myself over and over that I must stick to my story and not expose anything, but I can't tell it's written ~~on~~ all over my face, besides, I'm a horrible ~~liar~~ liar. Things just keep slipping out, and eventually, it's a relief to tell her the whole truth. I'm so afraid of what's going to happen to me now, I just need some reassurance. An ally.

8. Evaluations:

First I'm going to try and get away without saying anything but then I decide, I'm going to at least let on how bad things are at home. Maybe then when everything comes to light, Hedda will be more understanding about why I did it. I had no intention of telling her about Elert and me, but then I decided that maybe she could help us.

9. Beatt

The first beat is when Hedda catches her before she leaves. Thea is like a trapped animal and is trying everything to escape.

The second begins when Thea finally tells Hedda something; that things at home are the last things she wants to talk about. That beat carries on while Hedda tries to establish an informal relationship where they can use each other's first names.

The third beat is after Thea corrects Hedda when she uses the wrong name, and begins with Thea crying about how she's never had a home. This beat carries on with casual conversation about how Thea became Mrs. Elvsted, how long she's been married, etc. ~~But take~~ The scene takes a turn,

however when Hedda starts asking about Eilert, and Thea's husband leaving the house. That's all beat four

Beat five begins with Mrs. Elvsted finally agreeing to tell all, only if Hedda asks the questions. This carries on through Thea exposing how horrible her husband is.

Beat six begins with "All right, short and sweet, my husband doesn't know that I'm gone." Suddenly Hedda gains some respect for Thea, or perhaps, more appropriately put: awe. Thea talks about, how she did what had to be done despite the consequences.

Then, Thea expresses her love for Eilert. This is Beat seven. The scene takes a whole new turn with Hedda's rising jealousy and Thea's sense of empowerment and joy.

Beat eight begins with "There's a shadow of a woman between Eilert and me." Hedda becomes unbearably interested, and gains her power back by discovering that it's her.

For the full life of the character

1. Given circumstances:

I started out at the bottom; hired help, a governess. Eventually I married the man I worked for and found my place in society. But when I started to learn that there was more... love. I couldn't be happy without it.

2. Magic "if"

This character needs to be very alive. She's been taught to think for herself and so can't be satisfied with succumbing to what society had set up for her. She is a daring, thinking, ~~young~~ ^{young} woman, otherwise she could never be in the position

She's in. But what if anything did
you have to change about yourself
to accept your situation? (See journal)

3. Objective hierarchy - (one being the most important)

- (1) To be with Eilert Lovborg and carry on writing with him
- (2) To be away from my husband
- (3) To be able to think for myself
- (4) To be able to live in a place where I'm free
- (5) To be understood and supported by Hedda and Tesman
- (6) To be accepted in society

4. Line of actions.

At first I live a very normal life. I go to work, I have the opportunity to marry my employer and move up on the social scale. ~~But~~ Eilert comes and enlightens me, and I realize I can't live this way anymore, or I'll just explode.

When Eilert leaves, I do. It looks as though I'll have nowhere to go, but because I can think, I decide to help Tesman rewrite Eilert's book, and I'll carry on, ~~the~~ happier than I was, at least for now.

5. Endowment

I need to imagine Eilert Lovborg. My teacher, my mentor, my only friend, and my lover. I need to imagine his book, well, our book really. I have to visualize the ~~horror~~ misery that I've escaped from at my husband's house. I need to fill in my family, what I've risen up from, and what I'm willing to sacrifice to be free.