

Working on a scene EXERCISES by Massimo Marinoni ©

- 1.0 Read the play it comes from in its entirety *several* times. Find out what the style and theme of the play are.
- 2.0 Read the scene slowly and without “Acting”. Resist the temptation to charge the words with emotions/interpretations too soon. Try and stay as objective as long as possible, this will make your later interpretations better and more flexible to direction.
- 3.0 Fill in a “*Character Questionnaire*” sheet for information on Character. (Info on character, like a biography)
- 4.0 Fill in “*Working on a Scene*” sheet which answers part of the 7 questions, and obviously answer any remaining ones. Work out your own programming. And optional “*7 step morph*” (Animal work) if familiar with it.
- 5.0 Make sure you are clear and familiar with the Intentions/Target/needs/objective of your characters in the scene.

PRACTICAL EXERCISES:

At the end of each exercise it is a good idea to review what came up for you, and discuss with your scene partner any new points/ideas/interpretations that you would like to take forwards.

- 1.0 **Swap Characters.** Read each other’s lines without trying to imitate each other.
- 2.0 **Gibberish.** Rehearse the scene in your own made up language. And/or try doing it in different languages you must not already speak (EG: Arabic, Chinese, Italian etc.) Use open vowels sounds.
- 3.0 **Expressionistic Movement.** Physicalise the scene as if it were a piece of expressionistic modern movement/mime/dance piece. Physicalising: emotions, sensations, intentions etc. No words spoken. But plenty of breath and feel free to use sounds, but NOT gibberish.
- 4.0 **Paraphrase as Yourselfes.** Very useful especially if you know each other. Find the relevant transferences/parallels between the given text and circumstances and your own lives.
- 5.0 **Paraphrase as Characters.** Paraphrase the text in your own words but in character. Do it several times, varying it slightly every time to be able to expand on different points.
- 6.0 **Repetition of Key Phrases.** Each chooses one of your given lines ONLY. Then go through the scene speaking only those lines to each other, listening, responding and going through all the scene’s key points and emotions as normal. Repeat choosing a different key phrase.
- 7.0 **Speed Runs.** Speak the text as fast as humanly possible without losing diction.
- 8.0 **Character Thoughts.** Work out by speaking aloud and scripting what your character is thinking before each line. What comes before the speech is dictated by: your inner characteristic, your intention/target, by your previous circumstances, by your reaction to what was said, and constitutes the process by which you arrive at your “*Platform Thought*” (a short thought/expletive which immediately precedes your first line). NOTE that you are not supposed to hear/respond to each others’ thoughts but only the lines of text.
- 9.0 **Independent Activity.** Find an independent physical activity to fully engage yourself with, whilst doing the scene. Easier if one chooses an activity and the other tries to distract him/her from it. But both could do a different activity. EG: putting make up on, hanging the washing, working out, etc. That may or may not be appropriate to the character/situation, but that will help finding new insights and stop you over thinking/acting.
- 10.0 **Finally.** Rehearse the scene normally.