

BK - HOPES AND EXPECTATIONS at MIDSEMESTER

What have you learned so far?

1. You have demonstrated that you appreciate the principles of CASTING COMEDY – no one cast an “Enemy of Comedy”. None of your actors are “Comedy Black Holes”. No one is “Absorptive” – they all have or have the potential to be “Reflective”. They all can “Bounce”
2. You’ve experienced first-hand the obligation that telling a joke in public places upon you
3. You’ve learned a helpful DEFINITION OF A BEAT, and practiced finding the Beats in your scenes
4. You’ve experienced the value of creating a PROCESS ORIENTED APPROACH to making comedy with your actors
5. You are trying to embrace FAILURE as an integral and valuable part of PROCESS, as a step forward, rather than a step back
6. You are beginning to explore THE ROLE OF PLAY in directorial storytelling
7. You have been reminded of the difference between the SURFACE (Text) of the scene and the underlying ACTIONS (Subtext)
8. You’ve begun to develop in yourselves the WILL TO RISK
9. You’ve been reminded of the VALUE OF THE SPECIFIC
10. You’ve learned about the role of TRUTH and PAIN in comedy
11. You’ve started to value the importance of REALITY in Comedy as a critical starting point in looking for FUNNY
12. You’ve learned that Comedy and Drama don’t differ in subject but in PERSPECTIVE
13. You’ve begun to ponder the importance of PREMISE in comic structure
14. You’ve seen the importance of BELIEF IN CIRCUMSTANCES and COMMITMENT TO GOALS in the performance of a comic scene
15. You’ve learned the importance of a RUTHLESSLY PURSUED OBJECTIVE
16. You’ve encouraged your actors to make their characters PLAY TO WIN
17. You are trying to eat the Elephant ONE BITE AT A TIME, building your work MOMENT TO MOMENT and BEAT BY BEAT
18. You’ve seen in class how STAGING can be used as an organic basis for SHOT DESIGN and COVERAGE
19. You’ve seen in class how OBSTACLES are crucial building blocks in comedy
20. You’ve understood that “Point of View” involves telling only one person’s story....putting the audience in one specific person’s shoes
21. You practiced becoming the honest audience, working to SEE WHAT IS HAPPENING IN FRONT OF YOU, rather than what is/was in your mind in your preparation
22. You’ve begun to experience the difference between the work that the Writer does and the work that the INTERPRETING DIRECTOR must do, and to

- appreciate the DIFFERENCE BETWEEN WRITERS' REASONS and DIRECTORS' REASONS
23. You've been introduced to the PHYSICS OF COMEDY

I HOPE that by this point on the semester you've learned:

1. That I'm serious about REHEARSALS
2. That when I say "The Beginning" I mean THE VERY BEGINNING

EXPECTATIONS

I hope and expect as we go into our second round of rehearsals you will:

1. Begin to apply the lessons learned in JOKE TELLING to the realization of your SCENE. i.e. you will ask yourselves HOW IN MY SCENE CAN I a) Grab Attention b) Establish Intrigue c) Develop and Build Tension d) Make the Turn e) Deliver a Payoff
2. Explore the mechanisms of PRESSURE AND RELEASE in the making of comedy
3. Learn how to make a COMEDIC CHOICE
4. Clearly identify (for yourself) the PREMISE and the EVENT of the Scene – and work to USE THE PREMISE TO REALIZE THE EVENT. i.e. Make the Scene HAPPEN in front of the audience
5. Connect the PAYOFF OF THE JOKE of the scene to the EVENT OF THE SCENE
6. Identify, Stage, Set and Frame the GAGS in the scene
7. Continue to employ the lessons and practices of the first half of the term
8. Arrive at a STAGING of your scene that CAPTURES THE MOMENTS and EXPRESSES THE BEATS
9. Arrive at an interpretation of your scene that moves the entire story forward...i.e. moves Tess forward through the story
10. Learn how to use the OBJECTIVE LENS and FRAME to realize the comedy
11. Come up with a shooting and cutting of your scene that DELIVERS THE JOKE and Tells the Story.