A Guide to Dramatic Interp (DI)

Use the following standards when selecting a piece:

- 1. Do you identify with the main character, theme, conflict?
- 2. Does the main character fit your personality? [voice, face, physical]?
- 3. Do we genuinely like the main character(s)? Do we care about their conflict?
- 4. Does the language of the play engage you as a reader?
- 5. Is there a wide variety of levels which build to the climax? [shape]
- 6. Does the ending leave us with a strong resolution?

Cutting your Selection: Cha Cha Cha Method

1. "CHUNK" it:

- find the various selections of your piece
- give brief plot synopsis of the play
- name each section [one to two words only]

2. "CHUCK" it:

- throw out sections that you don't like
- don't worry about sections which may be important to the plot
- at this point, you may realize that you don't like the piece as much as you thought you did.

3. "CHOOSE" it:

These are the four most vital minutes of your piece:

- a. Climax
- choose this section first
- include the building of intensity
- there should be no breathing in the audience
- approximately one to two minutes

b. Resolution

- the message of your piece should be here
- this section should give us hope
- there should be an incredible last line
- it should be less than one minute

c. Teaser

- this section should get our attention to set the mood
- we should be introduced to the main character(s)
- it should be less than one minute

d. Introduction

- should mention the theme or message [a quotation is good]
- should describe the relationship between the characters
- should tell all the important information

4. "CHUM" it:

■ this section is the rising action which builds to the conflict

- it should lead into the climax smoothly, be aware of its "shape"
- this section should make us like the main character
- include humor, if possible
- create audience identification
- each piece of rising action should be approximately the same length
- each piece of rising action should be at a different "emotional level" and keeps us engaged with variety

5. "CHIP" it

- these are "trimming cuts" or the cutting of specific lines and words
- this step should help to maintain the balance of each section
- this is the most difficult step, it is a painful step, it must be done soon before you get attached to the material which will get cut eventually
- this step is a last resort, you should be down to at least 10 minutes before "chipping"

6. "CHECK" it

- Time it!
- It is better to be short than long [you can always add]
- Use time to determine the "shape" of your cutting find a balance

7. "CHEAT" it

- Hopefully, you will not need this step
- BUT, it is the adding of lines and brief sections to either. Make your cutting make sense OR make your cutting flow better

CHARACTER CHARTS

"Interpretation is a series of CHOICES...most of them wrong."

-- Pam Cady Wycoff

1. Vocal character:

Primary Goals →

- to give contrast and variety [don't play it safe. RISK.]
- to make choices for each character [know the range or extremes]
- Make them believe you

Vocal choices →

- rate. Characteristics and traits, but do not rush
- volume. Adjust to the room
- quality or tone. Resonant, nasal, breathy, husky, worble, accents
- articulation. Exaggerated, crisp, loose, mushy

2. Physical Chracter:

Primary Goals →

- to make the audience see and believe
- to use the total body
- Make them believe you

Body Positions – Knees	Torso/Shoulders	Neck/Head
[tension]	[heart]	[thinking]

Two characters cannot have the same body levels.

- 3. Character charts
- -- these are a series of choices, which may be wrong
 --use the charts for consistency and reference during practice
 --you can ALWAYS change the chart