Think about this as about a seven-week process with a final rehearsal time of a couple of weeks to refine your work. This will now include the holiday time as rehearsal time.

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| Week 6 | Work on steps 1 - 4 |
| Week 7 | Steps 5 and 6 |
| Week 8 | Steps 7 - 9 |
| Week 9 | Steps 10 and 11 |
| Holiday 1 | Steps 12 and 13 |
| Holiday 2 | Break and rest |
| Holiday 3 | Steps 14 – creating and sharpening the performance |
| Week 1 | Rehearsals and showing |
| Week 2 | Rehearsals and showing – then refining again |
| Week 3 | Final run throughs |

Please work with this solo performance timeline in your research journal. Prepare from pg 121 of your **ACTING SMART** book with headings so that you can record all your steps. I want to see this preparation on **MONDAY 16th August – or if we need to I can hear about it by phone.**

You need a foundation for your choice and on **Monday 16th**  I would like us to speak together and talk through the next steps for your solo. Please be prepared to work through steps 1-4 by Monday.

1. Practice **selling** me your structure. Why have you been drawn to this one? Give me five good reasons for this choice.
2. Explore the stimulus in depth and look at the playmaking techniques and **performance styles** which appeal to you. Decide if they suit your drama strengths.
3. Who is the stem **character** in your chosen stimulus and why are you drawn to them?
4. Think about the **other characters** that one might like to explore in relation to this core character.
5. Propelling the process forward – please deeply plunge into the **research** and look for as much **detail** as you can provided by the stimulus you have chosen.
6. Now you must launch into even **more depth and go beyond** the original stimulus. Record and annotate everything in your research journal. The more you have to work with the more you will be able to draw on.
7. Why have you chosen this structure and how will you approach this from the realm of an artist and get the **creativity flowing** once you have all the nuts and bolts of the story and information at hand in your book?
8. Now **Brainstorm** – how are you going to shape this with a story board and narrative ideas? What might happen in the opening sequence that may be exciting or visceral for the audience – is it a 15 sec no lines or dialogue of action for how the character an get to the audience – what is the character doing – what will excite and entice the audience to want to see the **action.**
9. What kind of exciting **ending –** can you imagine what you want an audience to be going away with at the end of this experience.
10. Middle section: **YOU MUST SHOW US action – (**look at the top-class performances from which are now on sites and available from 2020 -2021 for more inspiration)
11. **Improvisation** will happen once you have really delved into your research – this must be really extensive so you can really sift through and tell the parts of your skills. This will include choice of production areas.
12. **Editing**  - usually your hard work generates so much more material and will make the solo initially a longer piece. We will throw out everything then that doesn’t serve the whole.
13. **Refining** – we will have to craft your performance down to 7 minutes
14. **Expressive skills -** must be practiced and must be used with really excellent gesture, voice, accents, movements.
15. Increase the use of Masterful use of the **production areas** such as a really clever and colourful costume or set or prop piece that allows the characters to be transformed in the space.
16. Later we will seek out opportunities for **presentation** to multiple audiences in an unfinished form – you might show your parents and families – opening or closings or middle sections – or the whole as it is in the moment two weeks before production.

1. THE FINAL COUNTDOWN – EXAM SHOWING **OCTOBER 23RD** 2021