

Bard's

B	I	N	G	O
<p><u>Translate:</u> Put it in your own words. How would you communicate this text?</p>	<p><u>Focal Points:</u> Who am I talking to?</p>	<p><u>First Folio:</u> What are the differences, and why?</p>	<p><u>Secret Hopes and Dreams:</u> I wish, I want, I hope, I need, I must.</p>	<p><u>4 Questions:</u> Where am I? Who am I talking to? What do I hope to accomplish? What obstacles are preventing me?</p>
<p><u>Raise the Stakes:</u> Oh my gosh! Discover the heights of the text.</p>	<p><u>Vocal Dynamics:</u> Where are the builds and climaxes?</p>	<p><u>Uta Hagen:</u> What happens before and after the scene?</p>	<p><u>Run-Through:</u> Practice makes permanent.</p>	<p><u>Radio:</u> Create a playlist for the character. "I'll be auditioning for the role of..."</p>
<p><u>Silent Movie:</u> Stage the scene with only gesture and physical movements.</p>	<p><u>Punctuation:</u> How am I phrasing? Perform to each end-stop.</p>	<p><u>Color Vowels:</u> Orally illuminate all vowels.</p>	<p><u>Objectives:</u> What am I fighting for?</p>	<p><u>Pulse:</u> What are the internal rhythms in my text? What is the tempo?</p>
<p><u>Gibberish Run-Through:</u> What are the tonal qualities?</p>	<p><u>Speech Measures:</u> What are the single images, thoughts, or actions?</p>	<p><u>Operative Words:</u> What word gets the primary stress through pitch, volume, or stress?</p>	<p><u>One Word:</u> Perform each speech measure with only one word.</p>	<p><u>Drive:</u> Perform the scene with a push of sustained energy.</p>
<p><u>Step Into Another's Shoes:</u> Swap roles with another actor.</p>	<p><u>Partner Tactic Throw-Out:</u> Use tactics suggested by partner.</p>	<p><u>Soul Stare:</u> Strong eye contact and stare into the character's soul.</p>	<p><u>Vocalize Consonants:</u> Orally illuminate all consonants.</p>	<p><u>Iambic Pentameter:</u> Where are the stressed / unstressed words?</p>

Bard's Bingo Instructions

Shakespeare demands that we are specific in our objectives, speech measures, and use of text. The following are techniques that can increase an actor's specificity in communicating his work. His works provide clues to our successful performances. The best way to discover them is by playing.

1. Translate-- Actors will rewrite the scene in modern English, using their own words to communicate the meaning of the text.
2. Raise the Stakes--Actors will perform a scene with the tactic of "Oh my gosh!" Each line must be heightened to the extreme.
3. Silent Movie--Actors will perform the scene without using the text, but communicating the meaning of the scene through gestures and physical actions, as though in a silent film.
4. Gibberish Run-Through--Actors will perform the scene without using real words, but with nonsense sounds and words, using the tone of their voice to communicate the meaning of the text.
5. Step Into Another's Shoes--Actors will swap roles with one another.
6. Focal Points--Actors will identify who they are speaking to and will perform for that intended audience.
7. Vocal Dynamics--Actors will identify the builds and climaxes of the scene, and will then perform it.
8. Punctuation--Actors will identify end stops (phrasing) in each scene. They will then perform the scene, using what they have discovered.
9. Speech Measures--Actors will identify speech measures (single images, thoughts, or actions of character—beats). They will then perform the scene.
10. Partner Tactic Throw-Out--Actors will perform the scene, using tactics as suggested by a partner.
11. First Folio--Actors will identify the differences between the version of the scene they are using, and the First Folio version of the scene. Actors will then perform the scene
12. Uta Hagen--Actors will identify what happens to their characters in the moments before and after the scene, and then utilize how it informs the scene.
13. Color Vowels--Actors will perform the scene, orally stressing and illuminating the vowels and making them clearer.
14. Operative Words--Actors will identify operative words (a word that gets primary stress through pitch and/or volume).
15. Soul Stare--Actors will perform the scene, maintaining strong eye contact with their scene partner in order to establish a strong connection and to see into the character's soul.
16. Secret Hopes and Dreams--Actors will identify their character's goals. I wish... I want... I hope... I need... I must...
17. Run-Through--Actors will perform their scene. Practice makes permanent.
18. Objectives--Actors will identify the objective of their characters in the scene, in order to discover what is motivating their character.
19. One Word--Actors will perform each measure of the scene using only one word. (E.G. Friends, Romans, Countrymen, lend me your ears = Listen!)
20. Vocalize Consonants--Actors will perform the scene, orally stressing and illuminating the consonants and making them clearer.
21. 4 Questions--Actors will identify the answers to the questions: Where am I? Who am I talking to? What do I hope to accomplish? What obstacles are preventing me?
22. Radio--Actors will create a playlist of songs that tell the story of their character. The songs should fit well into the phrase, "I'll be auditioning for the role of... and I'll be singing..." (E. G. "I'll be auditioning for the role of Prospero and I'll be singing 'Magic to Do'." "I'll be auditioning for the role of Richard III and I'll be singing 'Baby's Got Back'."
23. Pulse--Actors will identify, create, and modulate the tempo within a scene.
24. Drive--Actors will perform the scene with a push of sustained energy.
25. Iambic Pentameter--Actors will mark on their scripts where the stressed and unstressed words are in the text and perform the scenes based on the discoveries they make.