**AS3: Craft exercise #3: HW**

**Step 1: Learn this speech for the exercise tomorrow, don’t worry about “acting it” just learn the words:**

**A:**

I just cannot believe you would say a thing like that. Is that supposed to be funny, or bold or some weird cutting edge, or what? I mean dignity is an old fashioned word but get yourself some, okay? You are talking about somebody who practically saved your life. You know that. Are you on something? Let’s just erase all that and start this over. Erased. Listen, did you hear about Mr. Borke?

**AS3: Craft exercise #3: Breaking the line**

**Most people don’t speak continuously in full, uninterrupted sentences. We break them up with inarticulate sounds (um, ah, hmm, like, y’know, etc.), pause (for a host of reasons) and rhythmic changes. The varieties of line breaks are endless.**

**Do we do this in Shakespeare? No. Because the sentences are often so complex that adding spoken complexity ruins the meaning. This sort of playing with the line is best used when the line can be easily understood ex: “I’m going to the store. I’ll pick up some celery”. You can see how playing with that line might make it more interesting and meaningful. Less so with the line: “Unthrify loveliness, why dost thou spend upon thyself thy beauty’s legacy.”**

**Breaking the line is best used on simple, relatively short lines that are emotionally loaded.: I’m just telling you, I’m not getting married.”**

**Why do people break up the line?**

1. **I realize I don’t know what to say**
2. **I’m searching for the perfect word**
3. **My emotion gets in the way**
4. **For emphasis**
5. **I lose my train of thought**
6. **An idea suddenly occurs to me**
7. **I realize that once said there is no going back**

**So, it is thought process that breaks up the line, and that thought process must be present.**

**Try the short dialogue #1, break up one line each. Do it again and break up a different line. Which was better? Why? What choice did you make as the reason behind the breaks? Did that affect the feeling you had of which worked better?**

**Another possibility is word repetition. “That is so *(break)* So incredibly mean.” OR “that is *(break)* That is so incredibly mean.” Is this playwriting? Yes. But if used carefully you will seldom get caught at it.**

**Try Dialogue #2, this time break up two lines. Try breaking up every line – does that work? Is it too much? Why?**

**Now try the HW speech, break up two lines.**

**However you approach this speech, it is devised to be language that is shattered by emotion. This character is confused, upset, dismayed, and probably holding back a great deal of anger that is threatening to spill out. It should be messy.**

**Journal:**

**Reactions to this assignment: what worked, what didn’t - for you and for others. Why? What felt best to you as an actor? Did you naturally do this in your previous acting? Now that you know it as a technique, can you apply it?**

**AS3: Craft exercise #3: Breaking the line**

**Dialogue #1**

**A:** I don’t think he saw it coming. I asked him for the money in front of his family. It was as if he’d been physically hit.

**B:** That is so incredibly mean. Why would you do it that way? The guy is plain old broke but it’s not a criminal act.

**Dialogue #2**

**A:** I want to know if there’s going to be layoffs? I heard it from different people. People who are close to the top.

**B:** I would appreciate it if you would be a little more specific. These rumors, you know, they can damage the people who spread them.