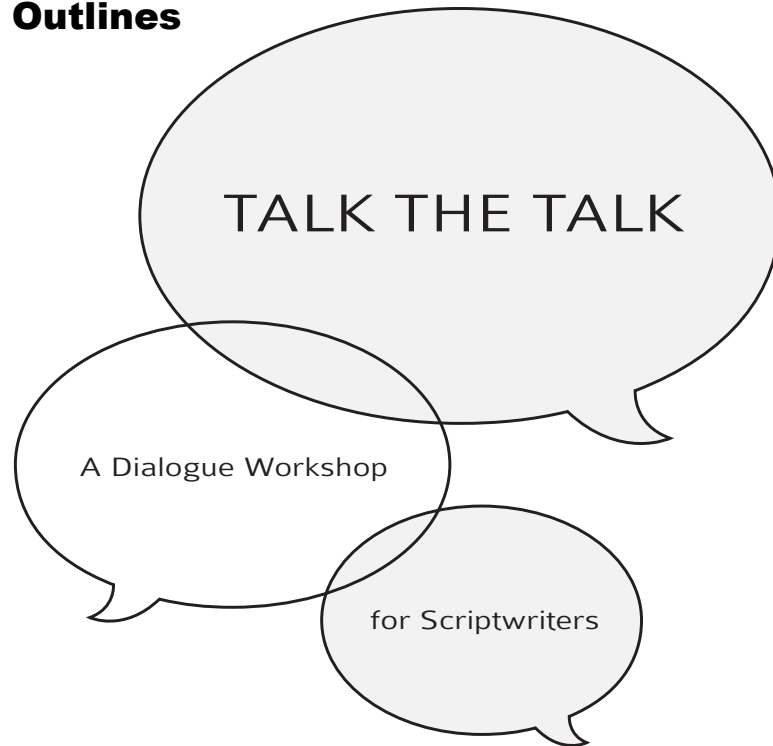


Introduction
Sample Chapter
Syllabus Suggestions
Course Outlines



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M I C H A E L W I E S E P R O D U C T I O N S

penny *penn*iston

Introduction to *Talk the Talk: A Dialogue Workshop for Scriptwriters*

Great scripts must have great dialogue. Yet dialogue writing can be very difficult to teach. Writing instructors tell students to develop their “ear” for dialogue, but many instructors lack a methodical approach for helping students accomplish this.

Talk the Talk gives writing instructors tools to help students tone their dialogue writing skills. In 20 simple lessons, the book examines the forces that underpin great dialogue writing. By combining these lessons with the book’s targeted writing exercises and discussion questions, instructors teach students how to master and control those forces and how to craft dialogue which leaps off the page.

Talk the Talk is written for university-level playwriting and screenwriting students or for preprofessional writing groups and workshops. It is also appropriate for professional screenwriters and playwrights who wish to keep their dialogue skills sharp.

The 20 chapters of *Talk the Talk* contain over 80 dialogue writing exercises:

- **Script Analysis Exercises & Discussion Questions:** These exercises examine how key concepts play out in existing scripts. All script analysis exercises include discussion questions to guide classrooms, workshops and writers’ groups.
- **Beginner Exercises & Discussion Questions:** Dialogue writing exercises for novice scriptwriters. All beginner exercises include discussion questions to guide classrooms, workshops and writers’ groups.
- **Intermediate/Advanced Exercises & Discussion Questions:** Dialogue writing exercises for experienced scriptwriters. All intermediate/advanced exercises include discussion questions to guide classrooms, workshops and writers’ groups.
- **Solo Exercises:** Dialogue writing exercises to repeat independently as part of a regular writer’s work-out.
- **Rewrite Exercises:** Step-by-step exercises for analyzing and rewriting an existing dialogue scene.

The Appendix of *Talk the Talk* includes syllabus suggestions & course outlines:

- **A list of over 100 great Films, TV Shows & Stageplays.** Use this list as a source for scripts to analyze using the Script Analysis Exercises & Discussion Questions.
- **Beginner, Intermediate & Advanced Course Outlines.** At each level, get a course outline for:
 - ➔ A 1-Day Dialogue Writing Workshop
 - ➔ A 2-Day Dialogue Writing Workshop
 - ➔ A 5-Day Dialogue Writing Workshop
 - ➔ A 10-Week Dialogue Writing Class
 - ➔ A 15-Week Dialogue Writing Class

Get 10-Line Dialogue Drills from *Talk the Talk* on Twitter [@TalkTheTalk10](#)

HAMLET: Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue.
—William Shakespeare (*Hamlet*)

LESSON ONE: Capturing the Voice



Hamlet

As a scriptwriter, one of the first things you need to master is the ability to capture dialogue on the page. This is trickier than it sounds. Schools spend years drilling us in prose writing – writing that is meant to be read. Dialogue isn't meant to be read; it is meant to be heard. The scriptwriter has the difficult task of taking something that is meant to be heard, putting it on the page in such a way that it can be read, but ultimately making sure that once it comes off the page and into an actor's mouth, it will still sound like speech.

Scriptwriters do this by abandoning almost everything we ever learned about composition, grammar, and

punctuation. In dialogue, people rarely pre-organize their thoughts. They don't necessarily use complete sentences or speak with proper grammar. People do not talk in prose. And because people do not talk in prose, scriptwriters do not write dialogue in prose. We do not stay bound to the traditional rules of composition. We reappropriate grammar. We create vocabulary. We employ rogue punctuation marks such as the ellipsis and the em dash. Your fourth grade teacher would be horrified, but your actors and your audience will thank you for it.

A few tips on dialogue punctuation:

- An ellipsis (...) suggests that a character's thought trails off.
- An em dash (–) suggests that a character stops a thought short, interrupts himself, or is interrupted by someone else.
- Periods create a pause or complete a thought. They work sort of like the word "stop" in a telegram. Forget what you learned in school. In dialogue, you don't need a complete sentence in order to use the period.

Here's an example:

MARK

So. Right. There's this
girl – she's not the type I

usually go out with. I usually go out with someone... skinnier. More fit, you know? But this girl – she's fat. I mean FAT. And the thing is, I think it's hot. Yeah. Smokin'.

LESSON 1: SCRIPT ANALYSIS EXERCISE ●

NOTE: In this exercise, beginning and intermediate writers should analyze published work by established writers. See the Appendix for a list of suggestions. Advanced writers have the option of bringing in their own work for analysis.

Have each member of the group bring in one page of dialogue from a play or screenplay. It's helpful to include a broad range of authors, genres, and writing styles.

For Discussion:

Review each page of dialogue with the group.

1. Describe the speaking style of each character.
2. How did the phrasing and punctuation of the dialogue contribute to your sense of each character's voice?
3. How does the style and rhythm of the dialogue contribute to the overall tone of the scene?

Is this a comic scene? A romantic scene? A melodramatic scene? What in the rhythm of the dialogue contributes to this impression?

4. Do you notice a difference in the style of dialogue from author to author? Compare and contrast your impressions.

▲ LESSON 1: BEGINNER EXERCISE

For this exercise, you will need a portable audio recorder. Interview two to three different people and ask them the same question. The question should be open-ended: one that can't be answered with a simple yes or no. (See below for a list of examples.) When selecting your interview subjects, try to find people as different from each other as possible: different ages, genders, socioeconomic backgrounds, nationalities, etc. It doesn't matter if your subjects know or remember all the details that the question asks – the point is to get them talking and to get them to answer the question as fully as possible in their own voice. Try to speak as little as possible while they answer.

Record each interview with an audio recorder. Then type up the interview word for word. As you type, try to capture the rhythm of the subject's speech in your punctuation.

Some suggestions for interview questions:

- What is your earliest memory?

- Describe the job of president of the United States.
- Tell me what happened in the most recent episode of your favorite television show.
- How did God create the world?
- Describe a dream that you had recently.

For Discussion:

1. Look over your transcriptions. Does anything surprise you? How does the transcription of the dialogue differ from traditional prose?
2. Have someone in the group (preferably someone with an acting background) read your transcription out loud. After the group member has read the transcription, play the original audio recording. In what ways did the reader sound different than the original speaker? Were there differences in the rhythm of the speech? Were there differences in emphasis or tone? If so, was there something in the way that the speech was transcribed onto the page that caused this difference?
3. What verbal habits or tics do you notice in the speaker's pattern of speech? For example: Is this a person who uses a particular phrase over and over? Is this a person who speaks in clipped, precise sentences? Is this a person who rambles

from topic to topic without ever completing a thought? Is this a person who can never come up with the word he's looking for?

4. What tones do you hear in the speaker's dialogue? Has the question provoked an emotional response such as anger, passion, or enthusiasm? How does the speaker seem to feel about what he is saying?
5. Have members of the group try to describe the speaker based on what they hear in the interview. What do you imagine that this person is like? Where do you think he lives? Where does he work? Who are his friends? What does he do in his free time?

■ LESSON 1: INTERMEDIATE AND ADVANCED EXERCISE

The following three paragraphs are from *Life on the Mississippi* by Mark Twain. The book is a memoir of his years working as a steamboat pilot on the Mississippi River. In this excerpt, Twain reflects on how his growing expertise of the river eventually killed his romance with it.

Now when I had mastered the language of this water and had come to know every trifling feature that bordered the great river as familiarly as I knew the letters of the alphabet, I had made a valuable acquisition. But

I had lost something, too. I had lost something which could never be restored to me while I lived. All the grace, the beauty, the poetry had gone out of the majestic river! I still keep in mind a certain wonderful sunset which I witnessed when steamboating was new to me. . . . I stood like one bewitched. I drank it in, in a speechless rapture. The world was new to me, and I had never seen anything like this at home.

But as I have said, a day came when I began to cease from noting the glories and the charms which the moon and the sun and the twilight wrought upon the river's face... Then, if that sunset scene had been repeated, I should have looked upon it without rapture, and should have commented upon it, inwardly, after this fashion: This sun means that we are going to have wind tomorrow; that floating log means that the river is rising, small thanks to it; that slanting mark on the water refers to a bluff reef which is going to kill somebody's steamboat one of these nights, if it keeps on stretching out like that...

No, the romance and the beauty were all gone from the river. All the value any feature of it had for me now was the amount of

usefulness it could furnish toward compassing the safe piloting of a steamboat. Since those days, I have pitied doctors from my heart. What does the lovely flush in a beauty's cheek mean to a doctor but a "break" that ripples above some deadly disease. Are not all her visible charms sown thick with what are to him the signs and symbols of hidden decay? Does he ever see her beauty at all, or doesn't he simply view her professionally, and comment upon her unwholesome condition all to himself? And doesn't he sometimes wonder whether he has gained most or lost most by learning his trade?

The prose is beautifully written. But imagine if Twain did not have the luxury of sitting down at a typewriter and carefully composing his thoughts over several drafts. Imagine instead that Twain told this story out loud, in the moment, to someone standing in the room with him. Rewrite this excerpt as that monologue.

For Discussion:

Have someone in the group read the original essay out loud and then read her monologue version of it.

1. How did the monologue version differ from the prose version?
2. After all the monologues have been read,

compare and contrast the choices made by the monologue authors. In what ways were all the monologues the same? What were the differences?

3. Have each writer discuss the process of adapting the essay. What was the thought process that went into the choices by the writer? In what ways did the writer decide to stay faithful to the original text? In what ways did the writer feel free to diverge from the original text? How and why did the writer make those decisions?
4. Were there any aspects of the original piece that were particularly difficult to capture in monologue form? If so, why?

LESSON 1: SOLO EXERCISE



Pick an excerpt from any piece of prose (e.g., an essay, newspaper article, or novel). Rewrite that excerpt as a monologue. The challenge is to stay as faithful as possible to the original tone, style, and content of the piece, but to re-create it as something spoken instead of read.

Now, rewrite that monologue. In the rewrite, keep the words of the monologue exactly the same, but change the punctuation. How much can you alter the tone and meaning of the monologue simply by changing the punctuation?

As an ongoing workout, experiment with different

source material. What kinds of prose are easy to adapt into monologues? What kinds are not? As you get better at adapting, challenge yourself by picking difficult selections.

To illustrate how key concepts play out in existing plays and screenplays, most chapters of TALK THE TALK include a "Script Analysis Exercise."

Script Analysis Suggestions

This is a list of suggestions for scripts to analyze using the Script Analysis Exercise in each lesson. Keep in mind that the Script Analysis Exercises and Discussion Questions can be applied to any script you choose to bring in.

Lessons 1–3

Film / Television	Theater
<i>Annie Hall</i> (1977)	<i>The Duck Variations</i> by David Mamet
<i>Boogie Nights</i> (1997)	<i>Three Sisters</i> by Anton Chekhov
<i>Pride and Prejudice</i> (TV: BBC, 1995): episodes 1 and 2	<i>Angels in America</i> by Tony Kushner
<i>American Beauty</i> (1999)	<i>Ma Rainey's Black Bottom</i> by August Wilson
<i>Apocalypse Now</i> (1979)	<i>Thom Pain (Based on Nothing)</i> by Will Eno
<i>Reality Bites</i> (1994)	<i>Long Day's Journey Into Night</i> by Eugene O'Neill
<i>Toy Story</i> (1995)	<i>Frankie and Johnny in the Clair de Lune</i> by Terrence McNally
<i>Goodfellas</i> (1990)	<i>God's Ear</i> by Jenny Schwartz
<i>Swingers</i> (1996)	<i>Man and Superman</i> by George Bernard Shaw
<i>The Dark Knight</i> (2008)	<i>Balm in Gilead</i> by Lanford Wilson

Lesson 4

Film / Television	Theater
<i>Brighton Beach Memoirs</i> (1986)	<i>The Odd Couple</i> by Neil Simon
<i>Biloxi Blues</i> (1988)	<i>The Last of the Red Hot Lovers</i> by Neil Simon
<i>The Out of Towners</i> (1970)	<i>Barefoot in the Park</i> by Neil Simon

Lessons 5–9

Film / Television	Theater
<i>A Fish Called Wanda</i> (1988)	<i>Death of a Salesman</i> by Arthur Miller
<i>All About Eve</i> (1950)	<i>Blithe Spirit</i> by Noel Coward
<i>Amadeus</i> (1984)	<i>The Little Foxes</i> by Lillian Hellman
<i>Midnight Run</i> (1988)	<i>Macbeth</i> by William Shakespeare
<i>The Graduate</i> (1967)	<i>Pygmalion</i> by George Bernard Shaw
<i>Fraiser</i> (TV: 1993–2004)	<i>The Story</i> by Tracy Scott Wilson
<i>The Sopranos</i> (TV: 1999–2007)	<i>True West</i> by Sam Shepard
<i>The Hunt for Red October</i> (1990)	<i>The Importance of Being Earnest</i> by Oscar Wilde
<i>The Producers</i> (1968)	<i>Intimate Apparel</i> by Lynn Nottage
<i>The West Wing</i> (TV: 1999–2006)	<i>Noises Off</i> by Michael Fryan
<i>Jerry Maguire</i> (1996)	<i>Art</i> by Yasmina Reza
<i>Ratatouille</i> (2007)	<i>Steel Magnolias</i> by Robert Harling
<i>On the Waterfront</i> (1954)	<i>Medea</i> by Euripides
<i>Frost/Nixon</i> (2008)	<i>The Real Thing</i> by Tom Stoppard
<i>Little Miss Sunshine</i> (2006)	<i>A Flea in Her Ear</i> by Georges Feydeau

Lesson 10

Film / Television	Theater
<i>Midnight Cowboy</i> (1969)	<i>Doubt</i> by John Patrick Shanley
<i>Witness</i> (1985)	<i>Glengarry Glen Ross</i> by David Mamet
<i>The Wire</i> (TV: 2002–2008)	<i>Animal Farm</i> by George Orwell and Peter Hall

Lesson 11

Film / Television	Theater
<i>The Princess Bride</i> (1987)	<i>A Midsummer Night's Dream</i> by William Shakespeare
<i>Being John Malkovich</i> (1999)	<i>The Glass Menagerie</i> by Tennessee Williams
<i>Fargo</i> (1996)	<i>Blasted</i> by Sarah Kane
<i>Star Wars</i> (1977)	<i>Marisol</i> by José Rivera
<i>Steel Magnolias</i> (1989)	

Lesson 16

Film / Television	Theater
<i>His Girl Friday</i> (1940)	<i>August: Osage County</i> by Tracy Letts
<i>Some Like it Hot</i> (1959)	<i>Hay Fever</i> by Noel Coward

APPENDIX

Lesson 18

Film / Television: Beginner and Intermediate	Theater: Beginner and Intermediate
<i>The Silence of the Lambs</i> (1991) <i>Raiders of the Lost Ark</i> (1981) <i>Gone with the Wind</i> (1939) <i>The Sting</i> (1973)	<i>The Philadelphia Story</i> by Philip Barry <i>Dividing the Estate</i> by Horton Foote <i>Wait Until Dark</i> by Frederick Knott <i>The Wild Duck</i> by Henrik Ibsen
Film / Television: Advanced	Theater: Advanced
<i>Pulp Fiction</i> (1994) <i>Memento</i> (2000) <i>Groundhog Day</i> (1993) <i>Eternal Sunshine of the Spotless Mind</i> (2004) <i>Citizen Kane</i> (1941)	<i>Betrayal</i> by Harold Pinter <i>Arcadia</i> by Tom Stoppard <i>Mnemonic</i> by Theatre de Complicite <i>now then again</i> by Penny Penniston <i>Waiting for Godot</i> by Samuel Beckett

Lessons 12-15; 17; 20

Film / Television	Theater
<i>The Godfather</i> (1972) <i>Die Hard</i> (1988) <i>Thelma & Louise</i> (1991) <i>The Untouchables</i> (1987) <i>Chinatown</i> (1974) <i>One Flew Over the Cuckoo's Nest</i> (1975) <i>Back to the Future</i> (1985) <i>Casablanca</i> (1942) <i>Shakespeare in Love</i> (1998) <i>Tootsie</i> (1982) <i>Schindler's List</i> (1993) <i>Broadcast News</i> (1987) <i>The Bridge on the River Kwai</i> (1957) <i>Psycho</i> (1960) <i>When Harry Met Sally</i> (1989) <i>Wall-E</i> (2008) <i>The Shawshank Redemption</i> (1994)	<i>Miss Julie</i> by August Strindberg <i>Boy Gets Girl</i> by Rebecca Gilman <i>Hedda Gabler</i> by Henrik Ibsen <i>The Clean House</i> by Sarah Ruhl <i>A Streetcar Named Desire</i> by Tennessee Williams <i>The Goat, or Who Is Sylvia?</i> by Edward Albee <i>The Pillowman</i> by Martin McDonagh <i>Fences</i> by August Wilson <i>The House of Yes</i> by Wendy MacLeod <i>A Flea in Her Ear</i> by Georges Feydeau <i>Henry V</i> by William Shakespeare <i>The Promise</i> by José Rivera <i>Fuddy Meers</i> by David Lindsay-Abaire <i>Proof</i> by David Auburn <i>Who's Afraid of Virginia Woolf?</i> by Edward Albee <i>Hamlet</i> by William Shakespeare <i>The Good Person of Szechwan</i> by Bertolt Brecht

Each chapter of *Talk the Talk* contains a focused lesson plus at least 4 accompanying writing exercises. Use the “Course & Workshop Syllabus Suggestions” in the Appendix of the book to create your own dialogue-writing workshop or class.

Course and Workshop Syllabus Suggestions

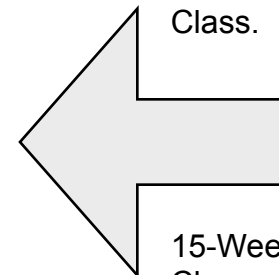
BEGINNER Course and Workshop Suggestions	1-Day Workshop	2-Day Workshop	5-Day Workshop	10-Week Class	15-Week Class
1. Capturing the Voice	Day 1	Day 1	Day 1	Week 1	Week 1
1. Script Analysis Exercise	Day 1	Day 1	Day 1	Week 1	Week 1
1. Beginner Exercise	Day 1	Day 1	Day 1		Week 1
1. Intermediate and Advanced Exercise					
1. Solo Exercise					
2. Imitating a Voice	Day 1	Day 1	Day 1	Week 1	Week 2
2. Script Analysis Exercise	Day 1	Day 1	Day 1		Week 2
2. Beginner Exercise	Day 1	Day 1	Day 1	Week 1	Week 2
2. Intermediate and Advanced Exercise					
2. Solo Exercise					
3. Creating an Original Voice	Day 1	Day 1	Day 1	Week 1	Week 3
3. Script Analysis Exercise	Day 1	Day 1	Day 1	Week 1	Week 3
3. Beginner Exercise	Day 1	Day 1	Day 1	Week 2	Week 3
3. Intermediate and Advanced Exercise					
3. Solo Exercise					
4. Status		Day 2	Day 2	Week 2	Week 4
4. Script Analysis Exercise					Week 4
4. Beginner Exercise					
4. Intermediate and Advanced Exercise					
4. Solo Exercise					
5. Give and Take		Day 2	Day 2	Week 2	Week 4
5. Script Analysis Exercise				Week 2	Week 4
5. Beginner Exercise		Day 2	Day 2	Week 2	Week 4
5. Intermediate and Advanced Exercise					
5. Solo Exercise					
6. Building Dialogue		Day 2	Day 2	Week 2	Week 5
6. Script Analysis Exercise					
6. Beginner Exercise		Day 2	Day 2	Week 3	Week 5
6. Intermediate and Advanced Exercise					
6. Solo Exercise					
7. Dialogue on Shifting Sands		Day 2	Day 2	Week 3	Week 5

The Course & Workshop Syllabus Suggestions are divided into 3 levels: Beginner, Intermediate & Advanced.

The left side of the grid lists every chapter title and writing exercise in the book.

Highlighted rows are chapter titles. The white rows underneath each highlighted row are exercise titles for that chapter.

For each level, there is a suggested timeline for a 1-Day Workshop, a 2-Day Workshop, a 5-Day Workshop, a 10-Week Class and a 15-Week Class.



So, for example, using this outline, a

15-Week Beginner Class would cover Chapter Three,

“Creating an Original Voice” during week 3 of the class. The writing exercises for that week would be the Chapter Three “Script Analysis Exercise” and the Chapter Three “Beginner Exercise.”

Course and Workshop Syllabus Suggestions

BEGINNER

Course and Workshop Suggestions	1-Day Workshop	2-Day Workshop	5-Day Workshop	10-Week Class	15-Week Class
1. Capturing the Voice	Day 1	Day 1	Day 1	Week 1	Week 1
1. Script Analysis Exercise	Day 1	Day 1	Day 1	Week 1	Week 1
1. Beginner Exercise	Day 1	Day 1	Day 1		Week 1
1. Intermediate and Advanced Exercise					
1. Solo Exercise					
2. Imitating a Voice	Day 1	Day 1	Day 1	Week 1	Week 2
2. Script Analysis Exercise	Day 1	Day 1	Day 1		Week 2
2. Beginner Exercise	Day 1	Day 1	Day 1	Week 1	Week 2
2. Intermediate and Advanced Exercise					
2. Solo Exercise					
3. Creating an Original Voice	Day 1	Day 1	Day 1	Week 1	Week 3
3. Script Analysis Exercise	Day 1	Day 1	Day 1	Week 1	Week 3
3. Beginner Exercise	Day 1	Day 1	Day 1	Week 2	Week 3
3. Intermediate and Advanced Exercise					
3. Solo Exercise					
4. Status		Day 2	Day 2	Week 2	Week 4
4. Script Analysis Exercise					
4. Beginner Exercise					Week 4
4. Intermediate and Advanced Exercise					
4. Solo Exercise					
5. Give and Take		Day 2	Day 2	Week 2	Week 4
5. Script Analysis Exercise				Week 2	Week 4
5. Beginner Exercise		Day 2	Day 2	Week 2	Week 4
5. Intermediate and Advanced Exercise					
5. Solo Exercise					
6. Building Dialogue		Day 2	Day 2	Week 2	Week 5
6. Script Analysis Exercise					
6. Beginner Exercise		Day 2	Day 2	Week 3	Week 5
6. Intermediate and Advanced Exercise					
6. Solo Exercise					
7. Dialogue on Shifting Sands		Day 2	Day 2	Week 3	Week 5

APPENDIX

BEGINNER

Course and Workshop Suggestions	1-Day Workshop	2-Day Workshop	5-Day Workshop	10-Week Class	15-Week Class
7. Script Analysis Exercise		Day 2	Day 2	Week 3	Week 5
7. Beginner Exercise		Day 2	Day 2	Week 4	Week 6
7. Intermediate and Advanced Exercise					
7. Solo Exercise					
8. Strengths and Weaknesses			Day 3	Week 4	Week 6
8. Script Analysis Exercise			Day 3	Week 4	Week 6
8. Beginner Exercise			Day 3	Week 5	Week 6
8. Intermediate and Advanced Exercise					
8. Solo Exercise					
9. Friends and Foes			Day 3	Week 5	Week 7
9. Script Analysis Exercise			Day 3	Week 5	Week 7
9. Beginner Exercise			Day 3	Week 6	Week 7
9. Intermediate and Advanced Exercise					
9. Solo Exercise					
10. Tools			Day 3	Week 6	Week 8
10. Script Analysis Exercise			Day 3	Week 6	Week 8
10. Beginner Exercise			Day 3	Week 7	Week 8
10. Intermediate and Advanced Exercise					
10. Solo Exercise					
11. Setting the Scene					
11. Script Analysis Exercise					
11. Beginner Exercise					
11. Intermediate and Advanced Exercise					
11. Solo Exercise					
12. Populating the Scene					
12. Introduction					
12. Script Analysis Exercise					
12. Beginner Exercise					
12. Intermediate and Advanced Exercise					
12. Solo Exercise					
13. Crafting the Line			Day 4	Week 7	Week 9
13. Script Analysis Exercise			Day 4	Week 7	Week 9
13. Beginner Exercise					
13. Intermediate and Advanced Exercise					
13. Solo Exercise					
14. From Line to Line			Day 4	Week 7	Week 9
14. Script Analysis Exercise			Day 4	Week 7	Week 9
14. Beginner Exercise			Day 4	Week 8	Week 10

BEGINNER

Course and Workshop Suggestions	1-Day Workshop	2-Day Workshop	5-Day Workshop	10-Week Class	15-Week Class
14. Intermediate and Advanced Exercise					
14. Solo Exercise					
15. Focusing the Scene			Day 4	Week 8	Week 10
15. Script Analysis Exercise			Day 4	Week 8	Week 10
15. Beginner Exercise			Day 4	Week 9	Week 11
15. Intermediate and Advanced Exercise					
15. Solo Exercise					
16. Keeping Everyone in the Scene			Day 5		
16. Script Analysis Exercise					
16. Beginner Exercise					
16. Intermediate and Advanced Exercise					
16. Solo Exercise					
17. Maneuvering Through the Scene			Day 5	Week 9	Week 11
17. Script Analysis Exercise			Day 5	Week 9	Week 11
17. Beginner Exercise			Day 5	Week 9	Week 12
17. Intermediate and Advanced Exercise					
17. Solo Exercise					
18. Ending the Scene			Day 5	Week 9	Week 12
18. Script Analysis Exercise			Day 5		Week 12
18. Beginner Exercise			Day 5	Week 10	Week 13
18. Intermediate and Advanced Exercise					
18. Solo Exercise					
19. Rewriting the Scene					Week 13
19. In the Audience's Shoes					Week 14
19. Voices					Week 13
19. Interactions					Week 13
19. The World					Week 13
19. Forces at Work					Week 14
19. Turning Points					Week 14
19. The Ending					Week 14
20. Scene to Script				Week 10	Week 14
20. Script Analysis Exercise				Week 10	Week 14
20. Beginner Exercise					Week 15
20. Intermediate and Advanced Exercise					
20. Solo Exercise					

APPENDIX

INTERMEDIATE

Course and Workshop
Suggestions

1-Day
Workshop

2-Day
Workshop

5-Day
Workshop

10-Week
Class

15-Week
Class

	1-Day Workshop	2-Day Workshop	5-Day Workshop	10-Week Class	15-Week Class
1. Capturing the Voice					
1. Script Analysis Exercise					
1. Beginner Exercise					
1. Intermediate and Advanced Exercise					
1. Solo Exercise					
2. Imitating a Voice					
2. Script Analysis Exercise					
2. Beginner Exercise					
2. Intermediate and Advanced Exercise					
2. Solo Exercise					
3. Creating an Original Voice	Day 1	Day 1	Day 1	Week 1	Week 1
3. Script Analysis Exercise				Week 1	Week 1
3. Beginner Exercise					
3. Intermediate and Advanced Exercise	Day 1	Day 1	Day 1	Week 1	Week 1
3. Solo Exercise					
4. Status	Day 1	Day 1	Day 1	Week 2	Week 2
4. Script Analysis Exercise					
4. Beginner Exercise					
4. Intermediate and Advanced Exercise					
4. Solo Exercise					
5. Give and Take	Day 1	Day 1	Day 1	Week 2	Week 2
5. Script Analysis Exercise				Week 2	Week 2
5. Beginner Exercise					
5. Intermediate and Advanced Exercise				Week 2	Week 2
5. Solo Exercise					
6. Building Dialogue	Day 1	Day 1	Day 1	Week 2	Week 2
6. Script Analysis Exercise					
6. Beginner Exercise					
6. Intermediate and Advanced Exercise	Day 1	Day 1	Day 1	Week 3	Week 3
6. Solo Exercise					
7. Dialogue on Shifting Sands	Day 1	Day 1	Day 1	Week 3	Week 3
7. Script Analysis Exercise	Day 1	Day 1	Day 1	Week 3	Week 3
7. Beginner Exercise					
7. Intermediate and Advanced Exercise	Day 1	Day 1	Day 1	Week 4	Week 4
7. Solo Exercise					

INTERMEDIATE

Course and Workshop Suggestions	1-Day Workshop	2-Day Workshop	5-Day Workshop	10-Week Class	15-Week Class
8. Strengths and Weaknesses		Day 2	Day 2	Week 4	Week 4
8. Script Analysis Exercise		Day 2	Day 2	Week 4	Week 4
8. Beginner Exercise					
8. Intermediate and Advanced Exercise		Day 2	Day 2	Week 5	Week 5
8. Solo Exercise					
9. Friends and Foes	Day 1	Day 2	Day 2	Week 5	Week 5
9. Script Analysis Exercise		Day 2	Day 2	Week 5	Week 5
9. Beginner Exercise					
9. Intermediate and Advanced Exercise		Day 2	Day 2	Week 6	Week 6
9. Solo Exercise					
10. Tools		Day 2	Day 2	Week 6	Week 6
10. Script Analysis Exercise		Day 2	Day 2	Week 6	Week 6
10. Beginner Exercise					
10. Intermediate and Advanced Exercise			Day 3	Week 7	Week 7
10. Solo Exercise					
11. Setting the Scene					Week 8
11. Script Analysis Exercise					Week 8
11. Beginner Exercise					
11. Intermediate and Advanced Exercise					Week 8
11. Solo Exercise					
12. Populating the Scene					Week 9
12. Introduction					Week 9
12. Script Analysis Exercise					Week 9
12. Beginner Exercise					
12. Intermediate and Advanced Exercise					Week 9
12. Solo Exercise					
13. Crafting the Line			Day 4	Week 7	Week 10
13. Script Analysis Exercise			Day 4	Week 7	Week 10
13. Beginner Exercise					
13. Intermediate and Advanced Exercise					
13. Solo Exercise					
14. From Line to Line			Day 4	Week 7	Week 10
14. Script Analysis Exercise			Day 4	Week 7	Week 10
14. Beginner Exercise					
14. Intermediate and Advanced Exercise			Day 4	Week 8	Week 11
14. Solo Exercise					

APPENDIX

INTERMEDIATE

Course and Workshop
Suggestions

1-Day 2-Day 5-Day 10-Week 15-Week
Workshop Workshop Workshop Class Class

Course and Workshop Suggestions	1-Day Workshop	2-Day Workshop	5-Day Workshop	10-Week Class	15-Week Class
15. Focusing the Scene			Day 4	Week 8	Week 11
15. Script Analysis Exercise				Week 8	Week 11
15. Beginner Exercise					
15. Intermediate and Advanced Exercise			Day 4	Week 9	Week 11
15. Solo Exercise					
16. Keeping Everyone in the Scene			Day 5		
16. Script Analysis Exercise					
16. Beginner Exercise					
16. Intermediate and Advanced Exercise			Day 5		
16. Solo Exercise					
17. Maneuvering Through the Scene			Day 5	Week 9	Week 12
17. Script Analysis Exercise				Week 9	Week 12
17. Beginner Exercise					
17. Intermediate and Advanced Exercise			Day 5	Week 10	Week 12
17. Solo Exercise					
18. Ending the Scene			Day 5	Week 10	Week 13
18. Script Analysis Exercise			Day 5	Week 10	Week 13
18. Beginner Exercise					
18. Intermediate and Advanced Exercise			Day 5		Week 13
18. Solo Exercise					
19. Rewriting the Scene					Week 14
19. In the Audience's Shoes					Week 14
19. Voices					Week 14
19. Interactions					Week 14
19. The World					Week 14
19. Forces at Work					Week 14
19. Turning Points					Week 14
19. The Ending					Week 14
20. Scene to Script					Week 15
20. Script Analysis Exercise					Week 15
20. Beginner Exercise					
20. Intermediate and Advanced Exercise					
20. Solo Exercise					

ADVANCED

Course and Workshop Suggestions	1-Day Workshop	2-Day Workshop	5-Day Workshop	10-Week Class	15-Week Class
1. Capturing the Voice					
1. Script Analysis Exercise					
1. Beginner Exercise					
1. Intermediate and Advanced Exercise					
1. Solo Exercise					
2. Imitating the Voice					
2. Script Analysis Exercise					
2. Beginner Exercise					
2. Intermediate and Advanced Exercise					
2. Solo Exercise					
3. Creating an Original Voice					Week 1
3. Script Analysis Exercise					Week 1
3. Beginner Exercise					
3. Intermediate and Advanced Exercise					Week 1
3. Solo Exercise					
4. Status	Day 1	Day 1	Day 1	Week 1	Week 2
4. Script Analysis Exercise					
4. Beginner Exercise					
4. Intermediate and Advanced Exercise					
4. Solo Exercise					
5. Give and Take	Day 1	Day 1	Day 1	Week 1	Week 2
5. Script Analysis Exercise					
5. Beginner Exercise					
5. Intermediate and Advanced Exercise					
5. Solo Exercise					
6. Building Dialogue	Day 1	Day 1	Day 1	Week 1	Week 2
6. Script Analysis Exercise					
6. Beginner Exercise					
6. Intermediate and Advanced Exercise	Day 1	Day 1	Day 1	Week 1	Week 2
6. Solo Exercise					
7. Dialogue on Shifting Sands	Day 1	Day 1	Day 1	Week 2	Week 3
7. Script Analysis Exercise	Day 1	Day 1	Day 1	Week 2	Week 3
7. Beginner Exercise					
7. Intermediate and Advanced Exercise	Day 1	Day 1	Day 1	Week 2	Week 3
7. Solo Exercise					

APPENDIX

ADVANCED

Course and Workshop Suggestions	1-Day Workshop	2-Day Workshop	5-Day Workshop	10-Week Class	15-Week Class
8. Strengths and Weaknesses	Day 1	Day 1	Day 1	Week 2	Week 3
8. Script Analysis Exercise	Day 1	Day 1	Day 1	Week 2	Week 3
8. Beginner Exercise					
8. Intermediate and Advanced Exercise					
8. Solo Exercise					
9. Friends and Foes	Day 1	Day 1	Day 1	Week 3	Week 4
9. Script Analysis Exercise					
9. Beginner Exercise					
9. Intermediate and Advanced Exercise				Week 3	Week 4
9. Solo Exercise					
10. Tools	Day 1	Day 1	Day 1	Week 3	Week 4
10. Script Analysis Exercise	Day 1	Day 1	Day 1	Week 3	Week 4
10. Beginner Exercise					
10. Intermediate and Advanced Exercise				Week 4	Week 5
10. Solo Exercise					
11. Setting the Scene			Day 2		Week 6
11. Script Analysis Exercise					Week 6
11. Beginner Exercise					
11. Intermediate and Advanced Exercise			Day 2		Week 6
11. Solo Exercise					
12. Populating the Scene			Day 2		Week 7
12. Introduction			Day 2		Week 7
12. Script Analysis Exercise					
12. Beginner Exercise			Day 2		
12. Intermediate and Advanced Exercise					Week 7
12. Solo Exercise					
13. Crafting the Line		Day 2	Day 2	Week 4	Week 8
13. Script Analysis Exercise					
13. Beginner Exercise					
13. Intermediate and Advanced Exercise					
13. Solo Exercise					
14. From Line to Line		Day 2	Day 2	Week 4	Week 8
14. Script Analysis Exercise		Day 2	Day 2	Week 4	Week 8
14. Beginner Exercise					
14. Intermediate and Advanced Exercise		Day 2	Day 2		Week 8
14. Solo Exercise					

ADVANCED

Course and Workshop Suggestions	1-Day Workshop	2-Day Workshop	5-Day Workshop	10-Week Class	15-Week Class
15. Focusing the Scene		Day 2	Day 3	Week 4	Week 9
15. Script Analysis Exercise					
15. Beginner Exercise					
15. Intermediate and Advanced Exercise				Week 5	Week 9
15. Solo Exercise					
16. Keeping Everyone in the Scene		Day 2	Day 3		Week 9
16. Script Analysis Exercise					Week 9
16. Beginner Exercise					
16. Intermediate and Advanced Exercise			Day 3		
16. Solo Exercise					
17. Maneuvering Through the Scene		Day 2	Day 3	Week 5	Week 10
17. Script Analysis Exercise			Day 3	Week 5	Week 10
17. Beginner Exercise					
17. Intermediate and Advanced Exercise		Day 2	Day 3	Week 6	Week 10
17. Solo Exercise					
18. Ending the Scene		Day 2	Day 3	Week 6	Week 11
18. Script Analysis Exercise		Day 2	Day 3	Week 6	Week 11
18. Beginner Exercise					
18. Intermediate and Advanced Exercise		Day 2	Day 4	Week 7	Week 11
18. Solo Exercise					
19. Rewriting the Scene			Day 5	Week 7	Week 12
19. In the Audience's Shoes			Day 5	Week 9	Week 13
19. Voices					Week 12
19. Interactions			Day 5	Week 7	Week 12
19. The World			Day 5		Week 12
19. Forces at Work			Day 5	Week 8	Week 13
19. Turning Points			Day 5	Week 8	Week 13
19. The Ending			Day 5	Week 8	Week 13
20. Scene to Script				Week 10	Week 14
20. Script Analysis Exercise				Week 10	Week 14
20. Beginner Exercise					
20. Intermediate and Advanced Exercise					Week 15
20. Solo Exercise					

APPENDIX

Design-Your-Own Schedule	Syllabus Schedule
1. Capturing the Voice	
1. Script Analysis Exercise	
1. Beginner Exercise	
1. Intermediate and Advanced Exercise	
1. Solo Exercise	
2. Imitating a Voice	
2. Script Analysis Exercise	
2. Beginner Exercise	
2. Intermediate and Advanced Exercise	
2. Solo Exercise	
3. Creating an Original Voice	
3. Script Analysis Exercise	
3. Beginner Exercise	
3. Intermediate and Advanced Exercise	
3. Solo Exercise	
4. Status	
4. Script Analysis Exercise	
4. Beginner Exercise	
4. Intermediate and Advanced Exercise	
4. Solo Exercise	
5. Give and Take	
5. Script Analysis Exercise	
5. Beginner Exercise	
5. Intermediate and Advanced Exercise	
5. Solo Exercise	
6. Building Dialogue	
6. Script Analysis Exercise	
6. Beginner Exercise	
6. Intermediate and Advanced Exercise	
6. Solo Exercise	
7. Dialogue on Shifting Sands	
7. Script Analysis Exercise	
7. Beginner Exercise	
7. Intermediate and Advanced Exercise	
7. Solo Exercise	

Design-Your-Own Schedule	Syllabus Schedule
8. Strengths and Weaknesses	
8. Script Analysis Exercise	
8. Beginner Exercise	
8. Intermediate and Advanced Exercise	
8. Solo Exercise	
9. Friends and Foes	
9. Script Analysis Exercise	
9. Beginner Exercise	
9. Intermediate and Advanced Exercise	
9. Solo Exercise	
10. Tools	
10. Script Analysis Exercise	
10. Beginner Exercise	
10. Intermediate and Advanced Exercise	
10. Solo Exercise	
11. Setting the Scene	
11. Script Analysis Exercise	
11. Beginner Exercise	
11. Intermediate and Advanced Exercise	
11. Solo Exercise	
12. Populating the Scene	
12. Introduction	
12. Script Analysis Exercise	
12. Beginner Exercise	
12. Intermediate and Advanced Exercise	
12. Solo Exercise	
13. Crafting the Line	
13. Script Analysis Exercise	
13. Beginner Exercise	
13. Intermediate and Advanced Exercise	
13. Solo Exercise	
14. From Line to Line	
14. Script Analysis Exercise	
14. Beginner Exercise	
14. Intermediate and Advanced Exercise	

APPENDIX

Design-Your-Own Schedule	Syllabus Schedule
14. Solo Exercise	
15. Focusing the Scene	
15. Script Analysis Exercise	
15. Beginner Exercise	
15. Intermediate and Advanced Exercise	
15. Solo Exercise	
16. Keeping Everyone in the Scene	
16. Script Analysis Exercise	
16. Beginner Exercise	
16. Intermediate and Advanced Exercise	
16. Solo Exercise	
17. Maneuvering Through the Scene	
17. Script Analysis Exercise	
17. Beginner Exercise	
17. Intermediate and Advanced Exercise	
17. Solo Exercise	
18. Ending the Scene	
18. Script Analysis Exercise	
18. Beginner Exercise	
18. Intermediate and Advanced Exercise	
18. Solo Exercise	
19. Rewriting the Scene	
19. In the Audience's Shoes	
19. Voices	
19. Interactions	
19. The World	
19. Forces at Work	
19. Turning Points	
19. The Ending	
20. Scene to Script	
20. Script Analysis Exercise	
20. Beginner Exercise	
20. Intermediate and Advanced Exercise	
20. Solo Exercise	