

# DRAMATIC INTERP

Using a play, short story, or other published work, you perform your interpretation of the piece. With a spotlight on character development and depth, Dramatic Interps focus your ability to convey emotion.

## RULES

- 7-10 minutes long
- You can portray one or multiple characters.
- No props or costumes may be used.
- Must be memorized
- The performance must have been published
- You can't touch the ground with anything other than your feet (no kneeling, touching the ground with your hands, sitting down, etc...)
- Performances include an introduction to contextualize the performance and state the title and author

## WHAT TO PUT IN YOUR INTRODUCTION

- Observation - quote, statistic, fact, concept
- Explanation - how does your observation relate to your piece?
- Application - how does this affect you? Other people? The world?
- Relatability - how can your audience relate to your piece?
- Title & author of the piece

## TIPS & TRICKS

- Choose an honest, unique, moving piece for your interp. Different judges will have differing opinions about which pieces work and which don't, but it ultimately comes down to whether you feel comfortable with your selection and whether you are able to express the themes well.
- Stick to your strengths. If you can do multiple characters, do it. If you prefer the depth and solidity of a monologue, go classic. Again, it's up to you.
- If you have a hard time finding a piece you like, don't give up. Talk to your coach, visit your local bookstore or ask fellow teammates if they have suggestions for you. Consider converting one of your favorite books, plays, short stories or movie scripts into a D.I. piece.
- Take a lot of time with cutting your piece. Many of the best D.I. pieces are actually much larger plays trimmed down to fit the time limit. Even if you started with a ten-minute script, though, look through the lines for needless repetitions and dragging moments, then eliminate them.
- Since you're not allowed to use props, you have to create the illusion of the world around you. When you're practicing, use actual props to learn your motions. For example, if you have a scene where you're reading, see where you would naturally hold the book and where your hands lay.
- Read the script aloud and making notes as you go, using symbols to indicate shorter pauses "/" or longer pauses "//." Consider the emotion behind each line. Ask yourself what the motivation for the characters' actions are. Use this to influence blocking choices. Write down rough blocking ideas in the margins of your script. Choose gestures that reflect the emotional state of the character, or blocking that enhances or creates the illusion of the imagined space of the character. (i.e. resting a hand on a counter or leaning on the back of a chair)

## TIME STRUCTURE

This doesn't need to be followed perfectly, but is more of a general guide. Every D.I. should have a wide range of an emotion and still maintain one primary peak.

### **Teaser** 0:00-1:30

Previews the topic and mood of the selection

### **Intro** 1:30-3:00

Explains the purpose of the performance

### **Exposition** 3:00-3:30

Introduces the characters and setting

### **Inciting Incident** 3:30 - 4:00

Sends conflict into motion

### **Rising Action** 4:00-7:30

Complicates the conflict

### **Climax** 7:30-8:30

Emotional peak of the performance

### **Falling Action** 8:30-9:30

Resolves the conflict