

Scene Analysis for “Words, Words, Words”

Scene Selection: “Words, Words, Words” Pgs. 30-34

Beat Before Scene Selection:

Characters in scene: Milton, Swift, Kafka

START: MILTON: “Light’s on.”

END: SWIFT: “Light’s off.”

Character: Milton

Literal: Milton and his fellow monkeys are reacting to the external stimuli of the light in the lab being turned on. They briefly discuss the implications of what this light might mean.

Analysis:

1. Action: To dismiss the significance of an unusual event (the light being turned on) with my closest friends.
 - a. As if: Robyn, Skylar, and Emily were over at my house, and my parents stormed in fighting about something, and I had to convince them that “everything at home is just fine” and that they do not need to worry about me or my parent’s relationship.
 - b. Tools: to clarify, to authenticate, to insinuate, to humor, to suggest, to swindle, to trick
 - c. Cap: Verbal- “It’s okay, we believe you.” Physical- A honest look in their eyes as they come in for a warm, comforting group hug.
2. Action: To get my fellow peers to stop looking at something and focus on what I perceive to be more important.
 - a. As if: I embarrassed myself greatly by having my trousers fall down and reveal my underwear to the whole class, and I wanted to get everyone back to together to agree to focus on the assignment at hand and not my embarrassing incident.
 - b. Tools: to distract, to evade, to infiltrate, to cheat, to trick, to astound
 - c. Cap: Verbal- “Yeah, you’re right, let’s get back to work.” Physical- Eye contact turning away from me and back towards the assignment at hand.
3. Action: To check in with my best friends in an uncertain time.
 - a. As if: Robyn, Emily, and Skylar are at my house, and the entire structure just

shook as if an earthquake was happening. I want to check in with my friends to avoid confirming my suspicions that it was, in fact, an earthquake.

- b. Tools: to ease, to deny, to deter, to invite, to lure, to release, to settle
- c. Cap: Verbal- “Nothing’s wrong, we promise.” Physical- I would want to see a physically relaxed tension from everyone in the room with me before I would feel comfortable and confident in joining them in being relaxed.

Externals:

- a. Bodily Adjustments- Along with being in a frozen state of tension, I wish to have a “deer-in-headlights” look and physicality.
- b. Ornaments- I could be constantly readjusting my tie to communicate my level of extreme anxiety to my friends.
- c. Physical States- I am in a frozen state of tension trying to work its way towards an exhausted followed by a relaxed state of tension.

Beat 1 Scene Selection:

Characters in scene: Milton, Swift, Kafka

START: MILTON: “But how are *you* doing, Franz? What’ve you got?”

END: MILTON: “Watch me, while I put my antic disposition on.”

Character: Milton

Literal:

- 1. Milton is talking with his fellow monkeys about Dr. Rosenbaum’s project.
- 2. Milton is describing his current work towards Dr. Rosenbaum’s project.
- 3. Milton is debating with the other monkeys whether Dr. Rosenbaum’s objectives and goals are capable of being achieved.

Analysis:

- 1. Action: To convince my fellow peers (the other monkeys Swift and Kafka) that I am correct.
 - a. As if: As if Haroon Dossani said that there was “No way that I would pass the final exam” in front of the whole class, and I took the liberty of destroying his comment by pointing out that I make consistent As in the class and that I can pass the AP World History class without even taking it!

- b. Tools: To convince, to condescend, to indict, to accuse, to trump, to dominate, to illuminate
 - c. Cap: Verbal- "You're right, I am so sorry that I ever said anything." Physical- A refusal to meet my eyes as if scared by my sheer intelligence and dominance of the situation.
- 2. Action: To get Swift and Kafka to follow my lead. To be the leader of the situation.
 - a. As if: As if Madeline made a comment that she thought was insightful in front of the whole class, but I put that point down, and Mr. Bazan complimented me. I relish in that moment of pride and feeling better than she is and knowing that, for now, all eyes are on me.
 - b. Tools: to ensnare, to captivate, to lure, to lead, to indoctrinate, to belittle, to call, to challenge
 - c. Cap: Verbal- "Wow, you are so right. Can I just be like you?" Physical- Eyes looking up to me, expectantly, as if they take my advice seriously and view me as a role model.
- 3. Action: To gain recognition as the smartest person in the room.
 - a. As if: Sophia has just totally grated and frustrated me with the phrase "work smarter not harder", and I am prepared to annihilate her and prove that I am right in front of a room full of people.
 - b. Tools: to annihilate, to goad, to grate, to annoy, to indict, to execute
 - c. Cap: Verbal- "I was wrong! I *am* wrong! I am sorry!" Physical- To get down upon her knees and beg forgiveness for her mistake.

Externals:

- a. Bodily Adjustments- A UNIQUE BLEND OF MONKEY AND HUMAN CHARACTERISTICS THROUGHOUT. AT CERTAIN POINTS, ONE SIDE SHOULD OVERTAKE THE OTHER AS MOST PREVALENT. MONKEY AND HUMAN SIDES OF SELF SHOULD BE COMPETING WITH ONE ANOTHER.
- b. Ornaments- Playing with circus monkey costume can be more animalistic and unrestrained or it can be more human-like with subtle fiddling. The same is true with the level of vigor to which the keyboard is pressed-- more pressure illustrates more animalistic monkey while less pressure illustrates more calm and collected, "civilized" humanity.
- c. Physical States- When getting most wrapped up in the argument with my fellow

monkeys, I experience an impending shortness of breath.

Beat 2 Scene Selection:

Characters in scene: Milton, Swift, Kafka

START: MILTON: "See what I mean? Gauloise, too. My fave."

END: MILTON: "Bazooka... (*lights fade*)."

Character: Milton

Literal: Milton is trying to get back to work after distractions and interruptions from his fellow monkeys.

Analysis:

- 1) Action: To get my peers to listen to me in order to make progress and move forward on a pressing and important task.
 - d. As if: Ms. Bisone has just given really vague instructions for an assignment, and everyone else is really confused as to how to proceed so I feel the need to spell it out for everyone else and just to help the class "get on with it", so to speak. I want to advance, progress the situation without simply just handing them the answers.
 - e. Tools: To annihilate, to justify, to defend, to entrance, to disillusion, to goad
 - f. Cap: Verbal- "You've done it!", "Wow, why didn't we just follow you all along?"
Physical- Slumped shoulders and defeated look in the eyes that demonstrates a willingness to be subservient and just listen to what I dictate.
- 2) Action: To amaze my peers with my successes and feats as an individual.
 - g. As if: I am so proud of my A+ grade on a paper around Haroon and his other smart ass friends that I feel the need to intentionally shove it in their faces. In this situation, I hope for praise or even to take them down a peg.
 - h. Tools: to amaze, to distract, to entertain, to entice, to indulge, to uproot, to tantalize
 - i. Cap: You're right!", "You're the smartest one!" Physical- Get my peers to literally pat me on the back.
- 3) Action: To get one friend on my side (Kafka) to disprove the assertions of the other friend (Swift).

- j. As if: Skylar and I are having an argument about how to correctly, most efficiently handle juggling school work and outside obligations, and I am trying to get Emily to join in the argument vouching for my side when she typically stays out of confrontation. This would be a big deal for me as it would prove Emily's loyalty to me over Skylar right in Skylar's face.
- k. Tools: to goad, to humiliate, to intrigue, to dominate, to curse, to contest, to force, to endear, to embroil
- l. Cap: Verbal- "You know what? You are totally right, and I have no idea why anyone would think otherwise!" Physical- To have my newfound supporter stand beside me and put her arm around me, demonstrating her commitment to me in plain sight for all to see directly and clearly.

Externals:

- d. Bodily Adjustments- This beat is characterized by quick switches between Milton's most monkey-like attributes and his most human-like attributes. He is most human when he emerges with his cigarette, in imitation of a human, sophisticated smoker.
- e. Ornaments- I could tap harder and faster on my computer keys to indicate my frustration and my will to "just get back to work already".
- f. Physical States- Milton becomes physically (and, therefore, mentally) hotter as his tempo quickens and his duration becomes very pointed and snappy.

Beat After Scene Selection:

In imagining what the Beat After scene could look like, my scene partners and I came up with the following suggestions:

Option #1 (EMMA): The scene is an exact continuation of this scene. It, therefore, further demonstrates the comedy and irony of the lack of realization or understanding on the part of the monkeys.

Option #2 (HANNAH): After Kafka succeeds in writing the end of Hamlet, she has been removed from the cage by Dr. Rosenbaum. Milton and Swift are onstage together speculating where she has been taken to and what is happening to her there.

Characters in scene: Milton and Swift

Character: Milton

Literal: Milton is discussing with Swift what might be happening to Kafka now that she has been taken from the cage.

Analysis:

1. Action: To convince Swift (a dear friend) that Kafka (our only other companion in life) will be all right without us.
 - a. As if: Robyn and I are together, and I have to break the news that Emily is never coming back to us because she found work in New Orleans, and she will not ever be able to come back to Austin. I want to console Robyn and tell her that Emily will be able to enjoy her career and success if we let her go.
 - b. Tools: to placate, to console, to coax, to coddle
 - c. Cap: Verbal- "I'm happy for her." Physical- Proud posture that implies ability to confidently stand alone, with emotional independence.
- 2) Action: To get Swift (a dear friend) to stop thinking about the absence of Kafka (our only other true friend) and, instead, focus on the here and now.
 - a. As if: Robyn could not stop talking about how Skylar won't be able to meet up with us at Thanksgiving, and I want her to instead focus on the fact that this one holiday break is not the be-all and end-all of everything. I want to show her that we might get another opportunity at Winter Break or Spring Break instead, for example.
 - b. Tools: to distract, to flatter, to evade, to compliment, to quiet, to settle, to silence
 - c. Cap: Verbal- "Let's just hang out, us two". Physical- A hug and a big, gleaming, honest, satisfied smile
- 3) Action: To get Swift (a close friend) to comfort me because I am worried about the sudden disappearance of Kafka (another close friend).
 - a. As if: I had not heard from Robyn or Emily in three months, and I called Skylar because I wanted her to settle my anxiety about what may or may not have happened to them. I am worried that they are hurt or ill, and I want to cease to have these worries because they are making it hard for me to perform mundane activities such as eating and sleeping.
 - b. Tools: to beg, to plead, to dramatize, to badger, to bewitch, to entreat, to goad, to guilt

- c. Cap: Verbal- "They're okay, I promise." "I am here for you." Physical- A long, long hug.

Externals:

- a. Bodily Adjustments- My hurt and grief may manifest itself in more animalistic ways. I could tap into my monkey animal image more than my human characteristics at this point.
- b. Ornaments- I could toy and pull on my circus monkey costume to guilt Swift into comforting me.
- c. Physical States- I am in a frozen state of tension, paralyzed by my grief and worry.

I have acted with honesty and integrity in producing this work and am unaware of anyone who has not.

-Hannah Rutt