

The background is a solid teal color. In the center, there is a large, irregular, organic shape in a vibrant red color. Scattered across the teal background are numerous small, gold-colored dots and speckles, some of which are clustered around the red shape. The overall aesthetic is modern and artistic.

# The Acting Class

w/ Galadriel Stineman

A Complete Acting Technique Course

# Galadriel Stineman



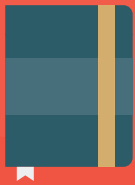
## About Me

I've been a professional union actor for over a decade in TV, film, voiceover, motion capture and commercials. I'm most often recognized as Gwen Tennyson in Ben 10, Ashley in Until Dawn, a four-season arc on ABC's The Middle, and guest stars on shows like This is Us, Shameless, and countless more. I've also been an acting coach and teacher at one of the top Los Angeles acting studios since 2013 and I have clients all over the world. Many of my clients came to me as brand new actors or actors who were stuck in their careers, but now are series regulars on TV shows and starring in feature films.



# Get Ready To Work.

Do You Have Your Tools?



Workbook



Pencil, Highlighter, & Eraser



Quiet Space



Set Your  
**GOALS**



Date:

What is my goal in this **class**?

What is my goal as an **actor**?

What is **easy** for me in my craft?

What do I need **help** with in my craft?

# The Technique

Let's go over our roadmap for this class together

For now, much of this may be meaningless to you. That's OK!

By the end, you'll be throwing terms around like an old pro.

the technique:

06 Facts

09 Environment

12 Relationship

15 Story Want

19 Want

22 Masks

25 Stakes

29 Barriers

32 Moment Before

34 Discoveries

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49 Leaving It In Rehearsal

HERE WE GO!

## Scene Exercise Worksheet: Facts

What information can we find in the material that we must honor in our work?  
How are we like this character? How are we different?

### Steps

1. **Read the scene THREE times.** You are reading for the role of LORI.

*LORI - Early 20s, female. Lori is a blue-collar new wife from a big Catholic family. Though she loves her new husband Mark deeply, Lori is struggling to adjust to life away from home in her new role.*

2. **Answer these QUESTIONS:**

a. LIST FIVE pieces of information in the material about Lori:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

Additional Notes (applying other parts of **the technique** to this scene):

# 07

## Scene Exercise: Facts

INT. LORI AND MARK'S HOUSE - KITCHEN - EVENING

Mark enters... finds Lori at the peeling formica table, face puffy from crying. She tries to hide it.

MARK

Did I see Luke's car taking off?  
(sees her face)  
You alright?

LORI

Fine.

She's not. She quickly closes a college brochure and tucks it under some bills. Mark isn't happy.

MARK

So, it was Luke.

LORI

He just stopped by to check on me  
and say hi, that's all. You know  
he's like a father to me.

MARK

You didn't call him?

Lori's face gives her away.

MARK (CONT'D)

You know, you're a big girl now,  
Lori. A wife. *My* wife. You could  
handle things on your own. Or come  
to me, dang it!

Lori looks down at her hands.

MARK (CONT'D)

I'm sorry, Lori. Look, I know it's  
hard. Being hours away from your  
family, all these changes, getting  
married... but I love you. Don't  
shut me out.

LORI

(a beat)

OK. I know I said I was ready to  
start a family, but I'm not. I'm  
afraid if I don't make something  
for myself, I never will.

(MORE)



LORI (CONT'D)

I want to go to college. What's the rush, right?

Mark is disappointed, but covers.

MARK

Absolutely. I had no idea you felt that way. So...we wait.

LORI

Yeah?

MARK

Yeah.

Lori pulls the brochure back out.

LORI

How would you feel about being married to a nature photographer?

He smiles. She smiles.

# Scene Exercise Worksheet:

## Environment

### Steps

1. Read the scene **THREE** times. You are reading for the role of CHRIS.

2. Answer these **QUESTIONS**:

a. Where am I?

b. What is my degree of:

Distance: \_\_\_\_\_

Effort: \_\_\_\_\_

Comfort: \_\_\_\_\_

Volume: \_\_\_\_\_

c. How does this place affect me inside? Outside?

d. Do I have a different emotional attachment to this place than my character does?

Additional Notes (applying other parts of **the technique** to this scene):

# 10

## Scene Exercise: Environment

INT. LIBRARY - ALL GIRLS' COLLEGE - EARLY EVENING

CHRIS (20s) is sweet and fairly-average in most ways. He's a mechanic by day, but a very talented photographer by night. He sits in the crowded atrium, filled with the soft urgent whispers of exam week. Across from him is KELLY (21), a junior.

CHRIS  
(examining photos)  
Wow, Kelly. These are really good.  
You have a great eye.

KELLY  
Well, I couldn't have done it  
without you.

CHRIS  
(gathering courage)  
I'm glad you think that,  
Kelly...listen... I do think you're  
really talented, and I would have  
loved to help you no matter what...  
but I can't help but feeling like,  
maybe... there's something more  
between us?

Kelly says nothing, but seems to be considering.

CHRIS (CONT'D)  
...well, I was wondering if, after  
finals, you'd like to go to dinner  
with me? Or a movie? Anything  
really. Whatever you want. *If you  
want.*

After what feels like eternity, Kelly starts to laugh. After a moment, she speaks, more loudly than before.

KELLY  
I'm sorry. I'm sorry, Chris. I just  
didn't see that one coming. Look:  
it's not that you aren't cute. And  
you obviously are, like, a  
photography prodigy or something,  
but... look around. We're just...  
too different. But thank you. Yeah,  
thank you.

Chris is humiliated. The room suddenly seems even quieter.

CHRIS

Oh, right. Yeah, yeah. I could totally see that. No big deal. Really. Forget about it.

KELLY

I would definitely send any of my sorority sisters to have lessons with you. Seriously, you're so good. Have you ever thought about college? Er... did you finish high school?

JOCK (O.S.)

Kell? Everything alright here?

A big frat dude enters and puts a hand possessively on Kelly's shoulder.

CHRIS

We were... just, homework. We're done. Sorry.

Chris quickly grabs his things and weaves through the study tables, head down, meeting no one's curious eyes.

# Scene Exercise Worksheet:

## Relationship

How do I (as my character) feel about this person?

### Steps

1. Read the scene **THREE** times. You are reading for the role of CAITLIN.

2. Answer these **QUESTIONS**:

a. What are adjectives I can use to describe my mother? How close are we?

List at least a few positive and a few negative:

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b. What is a contrasting relationship sentence I can use?

Format: My (adjective) (adjective) (role) who is also (adjective) (adjective).

My \_\_\_\_\_ who is also

\_\_\_\_\_ .

c. Would substitution or imagination work better for me?

Additional Notes (applying other parts of **the technique** to this scene):



# 13 Scene Exercise: Relationship

EXT. MCMANSION - LAWN PARTY - AFTERNOON

CAITLIN (30s) nurses a cocktail and generally avoids the clusters of people milling around.

Her mother Yvonne (60s) approaches.

YVONNE  
Enjoying the party?

CAITLIN  
(lacking enthusiasm)  
Yeah, it's great.

YVONNE  
Just great?

CAITLIN  
It's very impressive, Mom. I can  
tell you worked really hard on it.

YVONNE  
(miffed)  
Yes, well. A little gratitude would  
be nice.

CAITLIN  
Thanks, Mom. Thank you. For the  
party.

YVONNE  
You know, Sandra just threw Emma  
the most gorgeous bridal shower.  
They had a *dance instructor*. \$150k,  
I heard.

CAITLIN  
That's great, Mom.

YVONNE  
What do you think I spent on your  
birthday party? Guess.

CAITLIN  
Mom, I don't want to guess. I don't  
care. I am here because I love you,  
but I told you what I wanted to do  
for my birthday: have coffee with  
you; maybe see a movie. I don't  
even know these people! This has  
nothing to do with me!

YVONNE

What do you mean?! This has  
*everything* to do with you. I love  
you, baby! I just want to show you  
every now and then exactly how  
much. I'm sorry, I guess nothing I  
do is ever right.

Yvonne is hurt. Caitlin feels bad.

CAITLIN

Mom, I know. I just... wish we  
could hang out, you and me, you  
know? I'm tired. I hate heels. I  
can't wait to go home and watch  
Netflix and sit on my couch. But I  
do appreciate you.

(then)

Would it make you feel better if we  
had the photographer take some  
shots of us together?

YVONNE

(sniffs)  
Yes.

CAITLIN

OK, Mom. Let's go.

They embrace.

YVONNE

Just let me go fix my face.

CAITLIN

Mom.

YVONNE

OK, fine. Let's go.

They exit.

## Scene Exercise Worksheet:

# Story Want

What does my character want most through the journey of the entire script or series? Remember that every individual scene will support this.

### Steps

1. Read the scene **THREE** times. You are reading for the role of MS. MAGGIE COLEMAN.

2. Answer these **QUESTIONS**:

a. What are Ms. Coleman's possible **STORY WANTS**? List as many as you can.

*Circle* the one you think is strongest.

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Additional Notes (applying other parts of **the technique** to this scene):

# 16

## Scene Exercise: Story Want

### SCENE #1

INT. CAVE HILLS ELEMENTARY - GYMNASIUM - MORNING

Principal Lawrence finishes his speech. No one except Ms. Coleman is impressed.

PRINCIPAL LAWRENCE

... so, that brings me to my point.  
We are *all* citizens of this school.  
And the way we behave in our school  
determines how we behave in the  
*world*. And quite possibly, our  
*entire future*. Who is with me?

MS. COLEMAN

Woo! I am. I am *so* with you!

This is Maggie Coleman, 3rd grade teacher. The speech ends; kids slowly leave. Ms. Coleman makes her way to Principal Lawrence.

MS. COLEMAN (CONT'D)

That was *so* inspiring. Truly. I  
mean, I am *ready* for action! Should  
we discuss the plan more over some  
hot dogs at Moe's?

PRINCIPAL LAWRENCE

I... uh... I'm sorry, I've eaten  
already.

MS. COLEMAN

Totally get it. How about ice cream  
after school?

PRINCIPAL LAWRENCE

Listen, Ms. Coleman... I'm sorry if  
I led you to believe otherwise, but  
our relationship is strictly  
professional. And I have a  
girlfriend.

MS. COLEMAN

Oh my gosh! Oh, OK. I mean, to be  
*clear*, I wasn't looking for  
something romantic. I just... don't  
know anyone here yet. Sorry for  
coming on too strong.

PRINCIPAL LAWRENCE  
Oh, my mistake. Well... perhaps  
some other time.

Ms. Coleman smiles weakly, nods, and leaves.

\*\*\*\*\*

## SCENE #2

INT. CAVE HILLS ELEMENTARY - TEACHERS LOUNGE - AFTERNOON

Mrs. Deerfield and Mr. Lopez chat. Ms. Coleman eavesdrops  
from the corner of the room.

MR. LOPEZ  
Yeah, pretty sure Barleycorn's  
happy hour ends at 7, so that gives  
us a good solid 45 minutes of half-  
price ordering.

MS. COLEMAN  
(approaching)  
I'm sorry... did somebody say  
*Barleycorn's*? That's, like, my  
actual favorite restaurant! And  
half-price? I love saving money!

Ms. Coleman stares at them expectantly. Nothing.

MS. COLEMAN (CONT'D)  
Think I could come with? Or meet  
you there? I have a car!

MRS. DEERFIELD  
Ooh, I'm sorry, but we only made a  
reservation for two.

MS. COLEMAN  
Barleycorn's doesn't take  
reservations.

MRS. DEERFIELD  
And *you* clearly don't take a hint.

MR. LOPEZ  
(quickly)  
What she means to say - is that...  
well, we were hoping for some  
privacy. Alone. If you catch what I  
mean.



MS. COLEMAN  
(suddenly getting it)  
Ohhhhhhhh...

MRS. DEERFIELD  
No offense.

MS. COLEMAN  
(covering)  
Yeah, no, of course. No prob. Obvi.  
OK! Well, maybe, some other time.

She awkwardly says her goodbyes; clearly disappointed to be rejected yet again.

## Scene Exercise Worksheet:

# Want

What do I want from the other character in this scene?

### Steps

1. Read the scene **THREE** times. You are reading for the role of MICHAEL.

2. Answer these **QUESTIONS**:

a. What are **THREE** possible **WANTS** for my character in this scene?

*Circle the strongest:*

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

b. Write the strongest **WANT** here:

"I want you to \_\_\_\_\_."

How can you rephrase it to make it instinctive and strong?

Additional Notes (applying other parts of **the technique** to this scene):

INT. END ZONE SPORTS BAR - LATE AFTERNOON

MICHAEL, (25) tailored suit and \$200 haircut, scrolls through his phone.

CARLOS (O.S.)  
You Michael?

Michael looks to Carlos and gestures for him to sit. Carlos doesn't.

MICHAEL  
I already ordered a mule on the  
rocks, side of lime. No ice.

CARLOS  
I hate ice.

MICHAEL  
I know.

CARLOS  
You do your homework.

MICHAEL  
You have no idea.

Carlos sits.

CARLOS  
You think I'll do your movie  
because you learned my drink?

MICHAEL  
No. I think you'll do my movie  
because no one sees you in this  
business right now. I do. And we  
can change that.

CARLOS  
Look, thanks for the drink, kid.  
Call me when you hit puberty.

MICHAEL  
Suit yourself.

Michael looks at his phone.

MICHAEL (CONT'D)  
I gotta take this. Enjoy your  
drink; already paid.

Michael goes to leave.

CARLOS

(a beat)

I could stay for another round.

Michael nods and walks off; definitely doesn't actually have a call to take.

# Scene Exercise Worksheet:

## Masks

### Steps

1. Read the scene **THREE** times. You are reading for the role of HENRY.

2. Answer these **QUESTIONS**:

a. What do I **WANT** in this scene?

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b. Am I covering my **WANT** with a **MASK**? If so, how?

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c. What's my **RELATIONSHIP** with the other character?

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d. Am I **MASKING** my feelings about the other characters in this scene? If so, how?

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Additional Notes (applying other parts of **the technique** to this scene):



INT. DOUGHY ENTERPRISES - MORNING

HENRY (30s) hates his job but you wouldn't know it sees the cute barista from earlier wave to him from the parking lot. Henry passes the open door to his boss DIRK's (40s, a complete narcissist) office on his way to the parking lot.

DIRK

HENRY! There's my man.

Henry cringes, but stops and turns to Dirk with a pleasant smile.

HENRY

Good morning, sir. Sleep well?

DIRK

Oh, can't complain. I'm descended from Vikings. We sleep well on cinder blocks.

Henry politely laughs.

DIRK (CONT'D) (CONT'D)

You aren't leaving work at 10 a.m., right?

Henry was. He covers.

HENRY

Leaving? Ha, no! I just got here. I'm not leaving... I was just - going to my car to... to... get the papers to nominate you for that award thingy you mentioned.

Dirk is touched.

DIRK

The Regional Plastics Sales Manager of the Quarter? You really think I'm deserving of such an award?

Henry does not.

HENRY

Oh, I do, sir. Absolutely. Hundred percent.

DIRK

I merely suggested it as news of the day. There's an award someone will win! But me...? I mean, I know I do treat you guys like my own children.

HENRY

Yes, sir. Just like small children.

DIRK

Well, I always say -

Henry sees the barista through Dirk's window. She's about to walk away.

HENRY

(quickly)

- Yep, you are kind. Like a saint. Winner of the world in my book. Anyway, I hear the deadline is today. Like, now. So, how about I go?

DIRK

Oh, yes, please. I insist.

Henry goes to leave.

DIRK (CONT'D)

Oh, and Henry.

Henry turns back.

DIRK (CONT'D)

I'm so glad someone around here can see how truly special I am.

Henry smiles tightly, then turns and runs for the parking lot.

## Scene Exercise Worksheet: Stakes

### Steps

1. Read the scene **THREE** times. You are reading for the role of LIZ.

2. Answer these **QUESTIONS**:

a. What is my **WANT** in this scene?

b. What happens if...

...I get what I want in this scene?

...I DON'T get what I want in this scene?

### Positives +

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

### Negatives –

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

Additional Notes (applying other parts of **the technique** to this scene):

# 26

## Scene Exercise: Stakes

INT. HAIR SALON - DAY

MARY (20s, bored) walks toward her station, when she notices LIZ (20s, kind of a lot) waiting in her chair. Liz has an arm dramatically draped over her face.

MARY

Hi, Liz. You OK there?

LIZ

What? Oh, me? I always sit like this. It's bright in here.

MARY

Do we have an appointment?

LIZ

No, it's just... oh, gosh. Well, for starters, my life is *literally* over.

MARY

What happened?

Liz removes her arm. Her eyebrows are totally bleached.

LIZ

Help.

MARY

What did you do?

LIZ

It wasn't my fault at all. I was lightening my brows a shade, like I always do, and scrolling my Insta feed to pass the ten minutes. And Insta had one of those ads for instant self tan cream. *Literally* instant. So, I looked at the clock and had *four* minutes left 'til rinse. Clicked the link! Then, the demo video was *seven* minutes. And now I look like this. Which means unless you can fix it, my life is over.

MARY

Now, come on, it's just hair dye. That seems dramatic. We can fix it, but I don't have anything open until four.

LIZ

Four?!? By four, my world will literally not even exist anymore! Please, Mary, you have to help me now! I'm so ugly.

MARY

I *literally* can't Liz. What's the big deal?

LIZ

I have coffee with Ted. *Rich Ted*. Who thinks I'm a natural, perfect queen. I think he's close to popping the question. If he sees me like his, he'll dump me. If he dumps me, I'll never get to wear Versace, I can kiss winters in St. Croix goodbye, and I'll be sad and alone forever.

Mary sighs.

MARY

Fine, Liz. Let me text my next client and see if she can push 15 minutes.

LIZ

Ah! Mary! You are the best. I owe you. I will *literally* leave you my future Louis Vuitton collection in my will.

MARY

Don't mention it.

## Scene Exercise Worksheet: **Barriers**

What is standing in the way of getting my "Want"?

### Steps

1. Read the scene **THREE** times. You are reading for the role of MARCUS.
2. Answer these **QUESTIONS**:

a. What is my **WANT** in this scene?

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b. List everything that might keep you from getting your "Want". Think emotional, physical, and social.

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Additional Notes (applying other parts of **the technique** to this scene):

INT. LOCAL NEWS CONFERENCE ROOM - DAY

STACY (college age, looks like a sorority girl) sits across from MARCUS (news reporter, mid 30s).

STACY

That's why I'm glad you are doing this story. At the protest? No one asked our side of it, not once.

MARCUS

Yes, well, that's what my boss said too. Melissa thought the story of students stealing lab rats to free them would grab an audience. I think that's a given.

STACY

Exactly! And if more people know what we're doing, maybe they'll join us. Or at least spread the word. That's how we'll beat them.

Marcus considers.

MARCUS

Stacy... have you considered that this corporation might be dangerous? They have millions invested in this research. What if they decide they don't like you talking?

STACY

I know we are the little guys here, but it's time someone stood up to these evil giants.

MARCUS

Yes, but... what if they hurt you? Or try to spread lies about you to the press? This could kill your future career. Are you sure you want to do this?

Stacy is confused.

STACY

I'm sorry... do you not want me to do this story? I thought that's why I was here.



MARCUS

I did call you here to do the story. You're right. Everyone thinks it's a ratings winner.

He takes a deep breath. Melissa is gonna kill him.

MARCUS (CONT'D)

I think you should turn it down. Go home, Stacy. Let someone else fight this. Are rats more important than your own life?

Stacy stares him down.

STACY

I don't know what you're playing at here. Did they get to you? Are you working for them? I will do this story. And I won't stop until Blue Corp is taken down once and for all.

Marcus can see he won't win this.

MARCUS

Fair enough. If that's what you want... let's get started.

Marcus picks up the phone and gives the crew the OK to enter.

## Scene Exercise Worksheet: **Moment Before**

What is happening to me in the moments leading up to my scene?

### Steps

1. Read the scene **THREE** times. You are reading for the role of CARLY.

2. Answer these **QUESTIONS**:

a. If I had to quantify my emotional state with -100 being the worst day of my life, 0 being neutral, and +100 being the best of my life... where am I?

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b. What is happening the **instant** before this scene starts?

---

c. Where am I **coming from** in this scene?

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d. What is the **last significant thing** that happened to me before this scene?

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e. What is my emotional state?

---

f. What is my physical state?

---

g. How does the environment impact me?

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h. What is the "moment after"?

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Additional Notes (applying other techniques to this scene):

# 33 Scene Exercise: Moment Before

INT. REMOTE CABIN - NIGHT

CARLY rushes into the cabin, slams the door behind her, and locks it. She crumples to the floor.

CARLY  
(to herself)  
I saw it. I SAW it!

RAY enters from the bedroom. Clearly, he's been sleeping.

RAY  
Carly? What were you doing out?

Carly springs to her feet.

CARLY  
I can't explain right now. But I saw it - that *thing* the ranger told us about? It's real! It's in the lake!

Ray is confused.

RAY  
The lake? Wait - that's three miles from here! Did you walk???

CARLY  
No, Ray, I *ran*! I know everyone thinks I'm crazy, but I know what I saw. It was after me.

Ray embraces her.

RAY  
Come here. Calm down... just breathe.  
(then)  
Carly, you're ice cold. It must be freezing out there. Let me get you a blanket.

Carly nods, shock beginning to set in. Ryan exits the room.

Off Carly's face, troubled and haunted.

## Scene Exercise Worksheet: **Discoveries**

What does my character discover in this scene and how does it change me?

### Steps

1. **Read the scene THREE times.** You are reading for the role of MORGAN.

2. **Answer these QUESTIONS:**

a. Mark the **DISCOVERIES** moments in this script with a star.

b. Ask yourself, how do I feel before this moment?

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c. How does my hinge feel?

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d. How do my feelings change after?

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e. If there's a moment from your life that evokes this feeling, live in it for a few moments.

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f. Or try to **imagine** this moment, part by part, and how it feels. Take your time.

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Additional Notes (applying other parts of **the technique** to this scene):

# 35 Scene Exercise: Discoveries

INT. COFFEE SHOP - LATE AFTERNOON

The shop is empty. MORGAN, the barista, sits behind the counter reading. The welcome bell jingles as someone enters.

MORGAN

Welcome to Java Bean, how can I help you?

A tall woman in a dark dress approaches.

WOMAN

Egypt has fallen.

MORGAN

I'm sorry, I didn't catch that.

WOMAN

I said, Egypt has *fallen*.

MORGAN

Is that, like, a special order?

The woman stares at her.

MORGAN (CONT'D)

OK... is this some kind of joke?  
Did David send you in here?

WOMAN

I can see you didn't get the message I sent earlier. Morgan, your life is in danger. In fact, if you don't get out of here, you may have minutes left to live.

Now Morgan is freaked.

MORGAN

OK, lady, this is not cool. You need to go now - I'm calling the police...

The woman grabs Morgan with surprising strength.

MORGAN (CONT'D)

Ow! Let go... you're hurting me.

Morgan is terrified.

WOMAN

When I flip your wrist over, I'll  
find a scar in the shape of an X.  
Won't I?

This stops Morgan. *How did she know?*

MORGAN

Who are you?

WOMAN

I'm here to save your life and  
that's all you need to know. Come  
with me. Now.

As Morgan considers, a fleet of unmarked government-looking cars swarm the parking lot. Time to move.

MORGAN

Come on! Follow me - we can go out  
the basement!

Morgan and the woman rush to the back, just as the officials storm in the door.

# Scene Exercise Worksheet:

## **Actions**

What are the different ways I can go about trying to get my Want?

### Steps

1. Read the scene **THREE** times. You are reading for the role of CONNOR.

2. Answer these **QUESTIONS**:

a. What is my **WANT** in this scene?

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b. List several ways to get your **WANT**. Remember, try emotional words (EXAMPLES: encourage, warn, coax) as well as physical words (EXAMPLES: hug, shake, slap)

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Additional Notes (applying other parts of **the technique** to this scene):

INT. KITCHEN - DAY

MARGE (50s, blue collar and no-nonsense), reads the sports section as CONNOR (17) enters.

CONNOR  
Well, hello, Mommy.

MARGE  
Oh, boy.

CONNOR  
What? I can't say "hi" to you?

MARGE  
You haven't called me "Mommy" since you were nine. What do you want?

CONNOR  
My bad. I just came down here to grab a bite and thought it would nice to spend some time with my incredibly intelligent mother before I go to the mall.

MARGE  
Right. How are you getting there?

CONNOR  
Oh, I'll be walking. All three miles, uphill, in the blistering cold... just waving as the other teenagers fly right by me.

MARGE  
Nailed it. You want a car.

CONNOR  
No, Mom. This isn't a normal kind of want. I need it. I don't think you get it. I will literally die if I have to start senior year on a Huffy.

MARGE  
Sounds like someone needs to call Child Protective Services.

CONNOR  
Mom. I mean it! You have worked so hard to provide for us.  
(MORE)



CONNOR (CONT'D)

Look around - you've done well.  
Wouldn't you love to share the...  
abundance with those around you?  
Sarah always tells me I have the  
most generous mom in town.

MARGE

Does she now?

(then)

Listen, Connor. I feed you, I  
clothe you, and I even pay for your  
tutor. That ain't gonna work.

CONNOR

I do all kinds of stuff too you  
know! I never get appreciated. I  
take out the trash. I do laundry. I  
bring in the mail -

MARGE

I feel like now's a good time to  
remind you of my 30-hour labor and  
journey as a single mother.

CONNOR

GRRRR! Fine! If you won't buy me a  
car, then I won't go to parties. If  
I don't go to parties, I won't ever  
get married. And if I don't ever  
get married, I'll just live here  
FOREVER!

Marge considers.

MARGE

You know... why don't you take my  
car.

Connor smiles.

# Scene Exercise Worksheet:

## Thoughts

### Steps

1. Read the scene **THREE** times. You are reading for the role of TERRY.
2. Answer these **QUESTIONS**:
  - a. How do I feel about what is being said to me? List different emotions.  

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  - b. With your finger, skim the scene and notice any places you need to determine your point-of-view.
  - c. Out loud, say what you might say if you had a line. This could be a whole phrase or simply a sound.
  - c. Run the entire scene through once to lock in these opinions.

Additional Notes (applying other parts of **the technique** to this scene):

# Scene Exercise: Thoughts

INT. STANLEY TV ROOM - NIGHT

TERRY (late 40s, competent and warm) reads a novel on the couch. Suddenly, the front door swings open. In rushes ALICE and GREG STANLEY. Terry hops to her feet.

TERRY  
You're home early!

ALICE  
Where is she?

TERRY  
Who?

GREG  
Madison, obviously, you incompetent  
twit! Where is she?

ALICE  
Greg, that is NOT helping right  
now.

TERRY  
I checked on her 30 minutes ago.  
She's sound asleep in her bed.  
What's going on?

ALICE  
Greg, go look.

Greg exits.

TERRY  
Did I do something wrong?

ALICE  
We're about to find out.

Terry waits for more information, still perplexed.

ALICE (CONT'D)  
We got a tip that Madison planned  
to run away tonight. With her  
boyfriend. Her 19-year-old  
boyfriend. To Mexico. So yes... if  
she's gone, you most definitely did  
something wrong.

TERRY  
I've been right here the whole  
time.

ALICE  
Ever hear of a window?

Before Terry can respond -

GREG (O.S.)  
She's gone, Alice.

Greg rejoins them.

ALICE  
I was just telling Terry that she  
is facing a lot of trouble. How  
will you sleep at night? Knowing  
that you are the reason a 13-year-  
old child is gone?

TERRY  
I... I...

GREG  
Save it, Terry. You'll be hearing  
from the police - you better get  
home.

A horrified Terry flees.

## Scene Exercise Worksheet: Movies

### Steps

1. Read the scene **THREE** times. You are reading for the role of RACHEL.
2. Answer these **QUESTIONS**:
  - a. What do I see when I speak or hear about every person, place, thing, or memory in this script? On your script, *circle* anything that needs movie work.
  - b. One by one: close your eyes and see what comes to mind. If nothing does, you have two choices: picture something from your own life (substitution) or create it based on the script (imagination).

Additional Notes (applying other parts of **the technique** to this scene):

INT. WILL'S APARTMENT - EVENING

WILL sits on the couch, reading. Suddenly, RACHEL bursts through the door.

RACHEL  
Oh, I'm so sorry!

She scans the room and notices he is alone.

RACHEL (CONT'D)  
Huh. Thought I'd catch you in here  
with what's-her-face.

WILL  
What's-her-face went home with  
what's-*his*-face.

She sits and grabs his book.

RACHEL  
Whatcha reading?  
(reading the cover)  
Ancient Potions?! OK, Will.

Will sits up.

WILL  
I know you think it's nonsense, but  
I've seen enough to know it works.  
Give it back.

She flips through it.

RACHEL  
This is some pretty serious stuff.  
You sure about this?

WILL  
I am. And you were there too. You  
know it's for real.

She sighs.

RACHEL  
And what if you're right? I told  
you what I saw when I was a kid,  
Will. That woman? Her face? It was  
like, *there* and then it was gone. I  
don't think we should be messing  
around with this.

WILL

I told you about my parent's place  
in Utah, right? It's remote. Quiet.  
We'll be safe there.

She sees the glass of wine he was drinking and chugs it.

RACHEL

I'm going to need a lot more than  
that to help me figure out what to  
do. Where's the bottle?

Will exits as Rachel continues flipping through the book.

## Scene Exercise Worksheet: **Blocking**

What **movement** does this scene call for and how will I authentically use it in my performance? If I choose not to **physically** honor it, how will I **emotionally** honor it?

### Steps

1. Read the scene **THREE** times. You are reading for the role of JONES.
2. Answer these **QUESTIONS**:
  - a. Underline any movement this scene calls for.
  - b. Explore real ways to block the scene within audition space.
  - c. Are there any places where it will be a stronger choice to use an emotional action rather than a physical one?

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Additional Notes (applying other parts of **the technique** to this scene):



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## Scene Exercise: Blocking

INT. BOSS'S OFFICE - AFTERNOON

LACY PRESCOTT sits behind the desk where her boss ARI VAUGHT ought to be. JONES knocks and enters.

JONES  
Sir, you wanted to see me?

Lacy spins the chair around to reveal herself.

JONES (CONT'D)  
YOU?! I should have known you'd  
show up again. You have a lot of  
nerve. I know it was you that stole  
the money we raised.

Lacy says nothing, just drops a folder in front of him. Jones eyes it suspiciously.

JONES (CONT'D)  
What's this?

LACY  
Open it.

He does. Photos of Logan Miller stealing the money. Not Lacy.

JONES  
Where did you get these?

LACY  
What, no apology for accusing me?

JONES  
This changes nothing.

He throws the folder back on the desk and turns to leave.

LACY  
It was me that night at the  
masquerade.

This stops him. He turns back.

JONES  
I don't know what you're talking  
about.

LACY  
Yes, you do.

She walks over to him and grabs his arm. He jerks it away.

JONES  
Don't touch me.

LACY  
Rhapsody in Blue. The song that was  
playing.

Jones is shocked.

JONES  
It really was you.

Suddenly, she kisses him. He lets her.

LACY  
I accept your apology.

She exits. He watches her, then grabs the folder of photos,  
tucks them under his arm, and exits.

## Scene Exercise Worksheet: **Leaving It In Rehearsal**

You must be willing to leave behind the work and know that what you need will come through – You can't forget it if you try.

### Steps

1. Read the scene **THREE** times. You are reading for the role of JOEY.

2. Answer these **QUESTIONS**:

a. What **FACTS** must I honor?

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b. What is my **ENVIRONMENT** and how does it affect me?

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c. What is a **RELATIONSHIP** sentence I can use?

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d. Is there a **STORY WANT** to find?

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e. What do I **WANT** in this scene?

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f. Would I **MASK** this scene with anything?

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g. What's at **STAKE** for me if I get – or don't get – my **WANT**.

**Positives +**

**Negatives –**

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h. What **BARRIERS** are keeping me from my **WANT**?

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i. **MOMENT BEFORE:** Where am I emotionally from -100 to +100? What happened seconds before the scene? Where am I coming from? What was the last significant scene?

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j. Mark any **DISCOVERIES** with a *\*star\**, and answer:  
What is my "feeling before"? My "hinge" moment? My "after"?

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k. What different **ACTIONS** can I use to go about getting my **WANT**?

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l. With your finger, find places you need **THOUGHTS** and say them out loud.

m. On your script, *circle* all **MOVIES** and build an image for them through substitution or imagination.

n. On your script, mark any **BLOCKING** you need to honor. Physically practice it.

o. Run it through once "in your head" -- a wonky take.

p. Step out of the work. Release it. Forget it. Notice any places you are forcing or repeating and take a breath. Then find it new.

q. Trust me. Your work will show up for you where you need it.

EXT. TOWN BRIDGE - NIGHT

TOM (20s, a loner) is standing at the edge of the bridge, looking out at the water, a bottle of liquor in his hand. JOEY (late 20s, polished) approaches.

JOEY

Tom!

Tom is startled, turns to face Joey.

TOM

Geez, you scared me. What are you doing here?

JOEY

Me?! What are you doing here? Can you back up a little, Tom - you might fall.

TOM

Wouldn't be the worst thing.

JOEY

Tom! What are you talking about?

TOM

I don't want to talk.

JOEY

OK, fine. But you have to sit.

Joey sits and pats the stone bench beside her. Tom doesn't move.

JOEY (CONT'D)

Fine. Have it your way.

Joey grabs him and pulls him to sit. He reluctantly complies.

JOEY (CONT'D)

Tom. What's going on? Mom said you turned your phone off and no one has seen you. Talk to me.

TOM

You said no talking.

JOEY

I lied. I care about you - I can't just act like nothing is happening.  
(MORE)

JOEY (CONT'D)  
Are you planning on hurting  
yourself?

TOM  
I don't have any plans. I've lost  
her.

He puts his head in his hand. She rubs his back.

JOEY  
I know. But you *do* have plans.  
Dinner at my place. A.J. is  
working, so it will just be us.  
Come on. I have those cheddar  
biscuits you love so much...

TOM  
Sounds like a good last meal.

JOEY  
Don't say that.

TOM  
I'm mostly kidding.

They sit for a moment.

TOM (CONT'D)  
Tell you what. I'll come eat. But I  
don't want to talk about this. Only  
normal boring Joey stuff like your  
students and cats and Hallmark  
movies. That's the only way I'm  
coming. Deal?

Joey can see it's her only option.

JOEY  
Deal.

She smiles and pulls him to his feet.



## Review Your GOALS

Date completed:

How has this class changed me?

Has my goal as an actor changed at all?

What clicked right away for me in this class?

What do I need to revisit and spend more time on?

What do I commit to doing as my next step as an actor?



# Glossary

## Take it with you

**FACTS:** What am I told about who I am and what my circumstances are? List in your own words.

**ENVIRONMENT:** Where is this happening? What is my comfort level in this place? Does it impact my work?

**RELATIONSHIP:** How do I feel about the person I'm speaking to?

**STORY WANT:** What is the driving goal that guides my journey in this script? Make sure it is simple and primal.

**WANT:** What do I want in this scene? "I want you to..." It must involve getting something from another person. Play with phrasing and be sure it supports your story want.

**MASKS:** Am I covering my WANT with anything? Am I covering the way I feel about another character?

**STAKES:** What are three good things that could happen if I get my WANT? What are three bad things that could happen if I don't?

**BARRIERS:** What is standing in the way of getting my Want? Be sure to think emotionally, physically, and in my ENVIRONMENT.

**MOMENT BEFORE:** What is happening before the scene opens? Do I need to emotionally prep? Consider emotional, physical, and environmental.

**DISCOVERIES:** Do I have any changes of emotional state in this scene? Consider your before, hinge, and after.

**ACTIONS:** What are verbs or subtexts I might rehearse with that support my WANT?

**THOUGHTS:** What is my POV on every line that is spoken to me? Am I confident in this, or should I rehearse with some internal lines?

**MOVIES:** A mental image for every person, place, thing, or memory that you talk about or are told about.

**BLOCKING:** All of your movements in the scene. Which do I want to honor? How will I honor them within the frame of my audition space?

**LEAVING IT IN REHEARSAL:** It's time to throw it away. Notice if there are places that are being indicated or manufactured and release them. Be brave and allow something new within this amazing world you've created!