

## SESSION 6 -- WALKING & TALKING

### Movement with Dialogue

#### HOMEWORK REVIEW:

- 1) Have you been practicing the line-lifting technique with your cold reads?
- 2) How did your eye-contact observation exercise go?
- 3) How was your private coaching session?

**\*If you haven't scheduled or completed your 2nd private coaching session, please do so NOW!**

Before we jump into WALKING/TALKING and MOVEMENT WITH DIALOGUE, let's review SCRIPT ANALYSIS.

#### SCRIPT ANALYSIS

Being able to break down a script is vital to becoming a good actor. Unfortunately, many actors don't put in the detailed work necessary to properly analyze a story. You can and should be practicing script analysis on your own time. You do this by reading all sorts of stories. The more you read, the more your understanding of story (copy) will improve! You have to take the time needed to do the work.

When you analyze a piece of copy, you must concern yourself with determining the Writer's Intent. Writer's intent is your roadmap, your blueprint. If don't have a complete blueprint, you're not going to be able to correctly build your understanding of story. The same principle applies to acting; you must clearly understand the writer's intent in order to honor the story and build your character.

**1. TENETS OF SCRIPT ANALYSIS** - Here are the key tenets of Script Analysis that you should focus on when breaking down a script, sides, or a piece of copy:

**A. Story** - Everything we do revolves around story, in acting, as well as in real life. When filming in real time, the camera is capturing generally \_\_\_\_\_ pictures per second. This means that every second, every movement and every moment needs to be accounted for to help further the story.

- **Stage Direction** -

**B. Relationship** - You can't have story without relationship. Relationship is key, even if what you're relating to is an inanimate object. If the character has history with the significant nouns in the scene, the actor must as well.

- **Example:** In *Castaway*, Tom Hanks' character is isolated for most of the film. However, he is in relationship with a volleyball he calls Wilson. (Which, interestingly enough, is the last name of his real life wife, Rita Wilson.)

**C. Intimacy** - Relationship comes out of Intimacy.

- **In\*To\*Me\*See** -
- **Levels of Intimacy** -
- Whenever you have more intimacy, you'll have more \_\_\_\_\_ and ultimately more \_\_\_\_\_.

**D. Emotions** - The more you share your emotions, the more you allow intimacy. The more you allow intimacy, the more relationship you'll be experiencing, which will result in more story.

**E. Love** - In the studio, we refer to this intimate emotion as your love \_\_\_\_\_. When we speak of love, it's not purely a romantic emotion. Love refers to how much you care. You must allow active care into the emotional mix of the moment. Remember to keep your life force (your heart, your love) activated in every scene.

- **When you work on these core tenets, you become more \_\_\_\_\_ .**

## 2. BREAKING DOWN COPY - Script Analysis/Scene Study

**A. How to Break Down a Scene:**

- **Who?**
- **What?**
- **Where?**
- **Intent?**

**B. Be Present in the Scene:**

- Are you actively participating in the scene as your character, or are you just waiting for your turn to talk?

“Actors don't wait. Waiters wait. Waiters work in restaurants.  
Actors work on set.”

~ Coach Banks

### C. Scripts, Copy, Sides

- **Script** -
- **Copy** -
- **Sides** -
- **Material** -

### D. Writer's Intent

- If your choices don't line up with the writer's original intent for the character/story, you're changing the blueprint.
- How do you know what the writer's intent is?
- There are only about a \_\_\_\_\_ basic story structures.
- Studying story is something you could devote yourself to for an entire lifetime. The more you read and study, the more you'll understand, and the better you'll become. You've just got to do the work!

### E. **Black & White Lines** - Every script you get will consist of black lines and white lines.

- **Black lines** - We don't improvise the black lines! We must learn these lines as they're written. Think of these lines as the artwork of the writer.
- **White lines** - The white lines are where the actor gets to play. This is the craft! This is the artwork of the actor. The white lines are where you get to showcase your talent, skill, and ability. It's how you deliver a line. It's your subtext.
- **Example:** In the context of commenting on someone's outfit, "That's nice" will be delivered differently, depending on what you really think and feel about the outfit. "That's nice!" (I really like it), or, "Thaaat's niice..." (What the heck were you thinking?!)

### F. **Begin Reading Scripts & Scenes** - Read - Read - Read!

- Copy
- Plays
- Scripts
- Teleplays
- Screenplays
- Long stories
- Short stories

### 3. COLD READING vs. MEMORIZATION vs. PREPARED

- **Ice Cold Read -**
- **Cold Read -**
  - a. Work The Line Lifting sheet you downloaded from the Session 6 Resource Documents for Download section.
  - b. \_\_\_\_\_% of your attention should be on the actor/reader \_\_\_\_\_% of your attention should be on the copy. (This won't happen right away. Work towards it.)
- **Memorization/Memorized -**
- **Prepared -**
- **Suspension of Disbelief -**
- **Ratchet Technique -**

### 4. FLAT-LINING & EMOTIONALLY WRITTEN MOMENTS / LINES

- It's sometimes difficult for writers to write emotion. Emotionally written lines are lines that convey emotion by the way they're written.
- **Example:** "Are you kidding me? I don't believe that. There's no way!"
- (1) **Flat-lining** - Just saying the lines without emotion. If a person "flat-lines" in a hospital, they're dead. The same goes for your line delivery; if you flat-line your read, your delivery is dead.
- (2) **Turning the corner** - Taking specific moments / words / parts of lines and making them your own, allowing the line the writer wrote to work better for a more believable read.

### 5. IMPROVISATION vs. MEMORIZATION

- Don't improvise the lines, memorize them as they're written. The writer has gone through a lot of work to develop their story. Again, respect the writer's art.
- Sometimes you will be allowed to improvise. You'll be told if this is ok.
- Don't improvise unless you are told to. Improvisation is the exception, not the rule.

## 6. WALKING, TALKING, & MOVEMENT

**A. Blocking** - The specific positioning and movement of actors in a scene.

- **Example:** Coach Banks getting up from his stool to go to the whiteboard to write something
- **1st Position** - Where you begin the action in a scene.
- **2nd Position** - The next place you go after leaving your 1st position.
- **3rd Position**- Your 3rd location.
- **End position** - Where you end up in the scene.

NOTE: Each scene will have its own unique blocking and can have anywhere from just one position (1st position), to multiple positions (4th, 5th, etc.).

**B. Talking** - Many times you'll have dialogue that will need to land on certain blocking points.

- When rehearsing, it's helpful to say your dialogue while executing your blocking. Moving while memorizing dialogue helps you memorize better because you can connect your line to a physical activity or location.
- When you walk and talk in a scene as a character with lines, it can be far more challenging than when you do it in real life. It's important to train and rehearse to make it seem more natural.

**C. BUSINESS (Activity)**

- **Business** - Anything physical you're doing in the scene that is not blocking. Activity, not Show Business.
- How you do what you're doing (the business) affects how you tell the story.

**Example:** How Coach interacts with the water bottle.

- **Version 1:** A Meticulous Coach who is careful with the water bottle.
- **Version 2:** A Coach who is more interested in what you are saying than actually drinking the water.

"I love acting. It is so much more real than life."  
~ Oscar Wilde

## DEMO: Blocking

You'll first see a three person scene that has no specific blocking. What do you notice about this scene?

- Notice that a lot of the interest and curiosity of a particular scene is generated by movement. This includes both the movement of the camera(s) and movement of the actor(s).
- Joe, Danielle and Jack do an improvisational cue-to-cue.\* In this instance, a cue-to-cue is a run-through of the scene that stops and starts at significant points. These pauses allow the actors and the director to work through the dialogue, allowing them to find places for blocking and business, which makes the scene more interesting.
- Figuring out blocking is a creative and sometimes collaborative process.
  - 1) How are the other blocked versions of the scene different than the first version?
  - 2) Where does the blocking come in to accentuate the believability of the scene?
- Your movement needs to have intention, but don't overthink it. You shouldn't edit yourself while you're in the rehearsal process. You don't need to figure everything out right away!
- This training is designed to help you learn how to trust your intuition.
  - 3) After the very last time the demo scene was performed, did you notice the sustain\*?
  - 4) Did you notice how the scene went from a talking heads scene in the beginning, to a much more interesting scene after the blocking was worked out?

\*NOTE: The sustain is when the actors hold the last emotional moment. You don't want to pull out of the scene as soon as you're done saying your lines. You have to be able to hold the sustain until the person directing the scene (Director, Coach) says cut.

## HOMEWORK: Blocking

### 1. Practice Walking & Talking with lines.

- Make a point of being aware of when you're walking and talking in real life.
- Write yourself a few lines of dialogue, then block them out. Now go for it.
- Select a short monologue and add your blocking and business. You can find a variety of original **One Minute Monologues** to practice by going to:

- <http://www.1minutemonologue.com/2017-written-submissions>
  - <http://www.old.claybanksstudio.com/1mm/submitted-monologues>
  - If you would like to watch some monologue performances to transcribe for yourself you can view some by going to:
    - <https://www.1minutemonologue.com/2018-all-submitted-monologues>
    - <https://www.1minutemonologue.com/2018-top-10>
    - [https://www.youtube.com/results?search\\_query=1+minute+monologue+contest&page=&utm\\_source=opensearch](https://www.youtube.com/results?search_query=1+minute+monologue+contest&page=&utm_source=opensearch)
  - By selecting a monologue, you'll be able to practice your cold reading and script analysis, as well as walking, talking and business--all at the same time. Use the blocking/movement/business work to fully memorize your monologue. Keep in mind that you'll be performing this monologue during your 3rd private coaching session, so do the work!
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## END SESSION 6

Go over your notes and prepare for the Session 6 Quiz. You'll find Quiz 6 by clicking the Blue TAKE TEST button under this Lesson's main menu.

You must complete and pass the Session 6 Quiz before proceeding with Lesson 9.

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