

CBSI- iActing Studio

Certificate Acting Course Workbook

THE CBSI- iACTING STUDIO CERTIFICATE COURSE:

Welcome to your 12-Session online acting course! This study is designed specifically to submerge the *you* - the student- into the *craft* of acting. These classes are designed to provide you with a thorough and structurally sound instruction of:

- What's involved in the Art & Craft of On-Camera Acting
- What Acting *is*, what it *isn't*, and how to properly approach it
- You, as a Creative Artist
- What to expect as you embark on your creative journey

This is a fully interactive course, carefully designed to assist you with exploring the many dimensions of your own *creative* self--there's more to it than just acting! Through this course, you'll discover *the actor within*, both artistically and technically. In brief, you'll learn the *Art* and *Craft* of On-Camera Acting itself.

Even though this is an online course, it's constructed to be tremendously effective in building a strong and comprehensive foundation for the craft of *industry standard* acting and some of what's involved in the business of *show business*.

THREE PRIVATE COACHING SESSIONS:

One-On-One coaching is a required part of a successful actor's training and *three sessions* are included with the purchase of this certificate course. Skilled CBSI Coaches are available to you *live* wherever you are in the world, via Video Conference Call. The workbook included with this course will indicate when it's time to set up your sessions.

If you feel you need or desire *additional* private coaching during the course of this program, or anytime after, additional sessions will be made available to you at our current course discount rate.

****TO SCHEDULE YOUR ONLINE COACHING SESSIONS, PLEASE EMAIL CLAY BANKS STUDIO INTERNATIONAL @ ACTCOACHING@CLAYBANKSSTUDIO.COM**

COACHING SESSION SCHEDULE:

SESSION 1 *Private Coaching - Scheduled at the end of Module 1 (Session 3)*

OBJECTIVES:

- *Building Block Work.*
- *Breathing Exercises.*
- *Voice and Articulation Exercises.*
- *Review of Survivalist Pie Chart.*

SESSION 2 *Private Coaching - Scheduled at the end of Module 2 (Session 5)*

OBJECTIVES:

- *Acting Theory & Mechanics*
- *Script Analysis*

- *Prepared Scene Study*
- *Cold Reading*

SESSION 3 Private Coaching - Scheduled at the end of Module 3 (Session 9)

OBJECTIVES:

- *Building Block Work*
- *Voice & Breathing Exercises,*
- *Review of Survivalist Pie Chart.*
- *Voice, Breathing, and Articulation Exercises.*

QUIZZES: That's correct! Short quizzes will be administered throughout the program to ensure proper and effective training. You will not be permitted to move forward in the course until you pass all quizzes and the final performance evaluation, which will result in you receiving your *Certificate of Course Completion*.

FINAL PERFORMANCE EVALUATION: After completion of your final exam, a private Skype performance evaluation will be scheduled. At this time, you'll be given notes and constructive feedback which will satisfy your course requirements. Your final performance will be a monologue of your choosing. Instruction and guidance for selecting and rehearsing your monologue will be given to you throughout the program and during the private coaching sessions.

HOMEWORK: There will be weekly homework assignments, empowering and equipping you to do creative work on your own. These assignments will better prepare you for the following week's work, so we strongly encourage you to complete *all* the assignments in this program. The homework will also prepare you for the course final, resulting in you being issued your *Certificate of Completion*.

WORKBOOK: This workbook is a compilation of decades of wisdom and instruction created and mulled over by a large team of skilled, professional artists and actors who have worked in the entertainment business. All of the chapters have been constructed to work together, so it's in your best interest not to take any of it for granted or skip any of the exercises.

VOCAB WORDS: When you see a word that is ***Capitalized, Bolded, or Italicized***, it is a vocab word! You will find the definition of these words on the [Verbiage & Terminology document](#); see the DOCUMENTS section below:

DOCUMENTS & RESOURCES:

VIEW/DOWNLOAD the [Verbiage & Terminology Document](#): You'll need this document on hand from the very beginning of this course! It is available under *Downloads*, located in your *Resource* tab for Session 1. All other downloadable documents, resources, and weblinks referenced in this workbook will be available in the correlating Lesson's *Resource* tab.

WORKBOOK INSTRUCTIONS

HOW TO USE THIS WORKBOOK:

This workbook is designed to help you in several ways. By working through each section as you watch the course videos, it will greatly assist you with the knowledge and development of your craft and enable you to remember and retain key information from each session. You will also continue to reference it for personal study, test preparation and ongoing development.

Use this outline to follow along with Coach Banks as he instructs you.

WORKBOOK FORMATTING

TITLES: There are 12 Sections & 12 Videos. At the beginning of each Session of the Workbook, there will be a title that looks like this:

(SAMPLE)

SESSION 2 – THE INSTRUMENT

This title informs you of the topic of the entire session.

Next, you'll see each session is broken down into subsections that will be designated by a title that will look something like this:

(SAMPLE)

THE ACTOR: LEARNING YOUR INSTRUMENT AND LEARNING YOUR CRAFT

Think of these blue sub-sections as “trail markers” that will help you follow along in your manual. Each blue, underlined sub-section title will also have a matching title card in the video so you can easily keep track of your place in the manual while watching the video.

Outline Format: This workbook has been designed so that there are places for you to define terms, fill in the blanks, and answer questions. Some sections of this workbook will include comprehensive notes on the topic being discussed in the video. Other sections will include outlines that provide space for you to take your own notes on the topic. As you watch the videos, fill in the missing blanks in the outline as you follow along, adding your own notes and personal ‘*take-aways*’.

Example: If you see a section in the workbook that looks like the following, it means you should use the blank space to take notes on the *definitions*.

(SAMPLE)

A. Three key dynamics of story:

1.) Who -

- 2.) **What** -
- 3.) **Where** -

Fill in the Blank: If you see a sentence like the following, it means you should fill in each blank with a word from the video session:

(SAMPLE)

Acting isn't natural, it is _____ it is a _____.

At the end of some subsections you will find *Personal Reflection Questions* in purple font. Taking the time to answer these questions will help you think more deeply about the material presented in that session. If you have trouble answering a Personal Reflection Question, make a note and discuss it with your Coach in your next Private Coaching Session.

(SAMPLE)

Personal Reflection Questions:

On Your Feet Exercises: Certain sessions will focus more on actual physical exercises. In those sessions, detailed instructions on how to do the exercises will be listed.

FINAL NOTES: You can complete the workbook *as* you watch the videos or *after* you're done watching as a follow-up. This workbook is a learning tool to help you better comprehend and retain the material, so you may use it in whichever way works best for your personal learning style.

OK, it's time to get started!

Cue up the video for SESSION 1 and advance to the next page of this workbook. You're about to jump into the exciting and adventurous world of ON-CAMERA ACTING!

Enjoy!

SESSION 1: INTRODUCTION - Laying the Groundwork

*"Lack of preparation doesn't make for a spontaneous performance."
~ Robert Downey Jr., DGA Sherlock Holmes interview*

SO, WHAT'S THE BIGGEST ISSUE WITH NEW ACTORS?

“As an industry veteran working both sides of the camera, here’s what I feel the biggest issue is with people trying to *make it* in show business...they’re *trying to make it* in show BUSINESS.”

Trying to *get into* show business and *learning how* to properly act are two completely different things! Oftentimes, new actors are trying to put the product (themselves) on the shelf before it’s developed. They put the picture on the packaging before the research and development (R&D) of the product is complete. When the label is far greater than the product, it comes across as *false* advertising.

- Acting is a craft, an art, a skill, a trade and it needs to be _____.
- Actors all too often take career steps (getting headshots, an agent, going on auditions) before they get proper acting training. They sell something that hasn’t been developed or understood yet. The actor’s responsibility is to first *develop* the _____ !

Personal Reflection Question:

- 1) Outside of this program, how much acting training have you already done? Explain.

ART (TALENT) -- CRAFT (SKILL/DOING) -- BUSINESS (WORKING)

Be assured that you’re doing the right thing by taking this course. Because of the time you invest, you’ll be all that much more educated (and experienced) than the average person who comes to NY or LA, jumps off the bus and immediately tries to get work. In simple terms, THAT PLAN IS JUST PLAIN IDIOTIC!

But it happens everyday -people flock into industry towns in droves with dreams of getting paid (The Business) for acting (The Art) when they haven’t even studied or trained to properly develop their skill (The Craft).

A majority of actors crowding audition rooms everywhere don’t really know what they’re doing and this hurts them in more ways than they will ever know. The actor who takes the necessary time and effort to invest in their training, however, will have a significant advantage over those who don’t. Period!

The mere fact that you're taking this course will keep you from making that same mistake, which will give you a key advantage when it is your time to audition. The professionals behind the construction and presentation of this course have kept *all* of these factors in mind in the development of this material.

Never train on hiring ground! This means that there's a time and place to train, and there's a time and place to put yourself out there to be hired once you're properly trained. It's extremely important that you don't mix the two. You don't want to go to an audition and put yourself in front of people (directors, producers, writers, casting directors, agents, managers) who you could be working with for your entire career and show them something that isn't ready. You also don't want to start performing in a place where you should be grinding it out and training. The studio is for development, exploration and experimentation. The casting office is a job interview where a qualified applicant presents themselves to be hired (cast).

"Never train on hiring ground."
~ Coach Banks.

Personal Reflection Questions:

- 1) What does *training on hiring ground* mean to you?

- 2) Have you ever "*trained on hiring ground*?" If so, what was your experience?

TWO DYNAMICS OF THE ARTIST

Creative Artist vs. Survivalist

At any point in time, people can be divided into two separate parts. Parts, that more often than not, aren't equal. Those two parts can be referred to as **The Creative Artist** and **The Survivalist**.

There is a *dual nature* in most individuals that must be managed. Knowledge of this duality is crucial in not wasting your time and more effectively making forward progress in the direction of your goals and dreams.

THE SURVIVALIST



The Survivalist is the *functional* part of you. This is the *you* who thinks through life and navigates life's situations for survival. The Survivalist part of you handles the maintenance of personal finances, your job, your relationships, keeping order and such. This is the part of you that makes life work and allows you to *survive*.

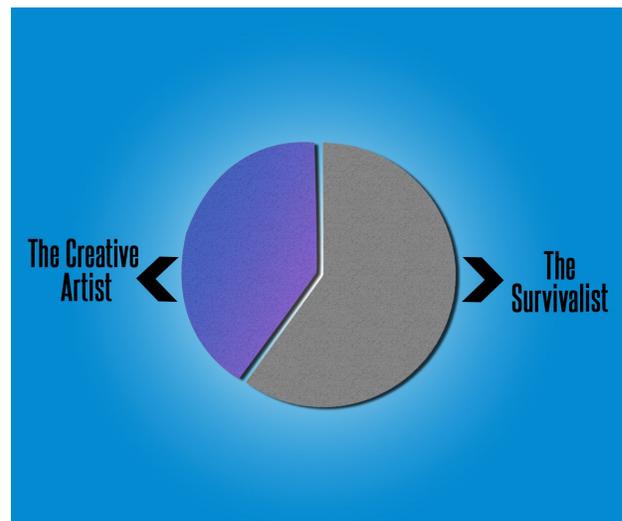
The average person mostly functions as a survivalist, simply a consumer looking to build and sustain a comfortable lifestyle. While there's nothing overtly wrong with that (it actually makes up most of the world's population), that's not you! The difference is, as an artist, you have an inner *creative genius* that's either screaming to

come out or is already out and needing to...well, create! *The Survivalist* stifles *The Creative!*

THE CREATIVE ARTIST

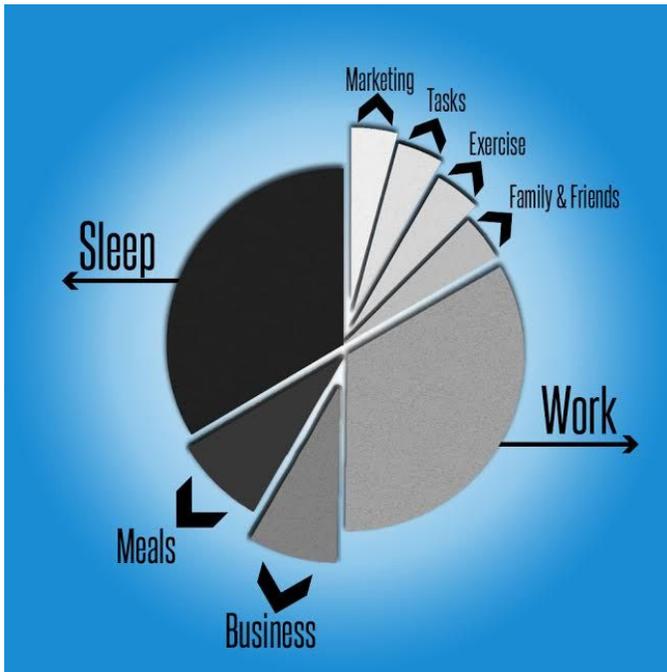
The Creative Artist is the artistic part of Y - O - U. It's your passionate and creative self- the person who wants to create/produce/act. It's the part of you who has you taking this course *right now!* This part of you wants to take territory away from the Survivalist and your Survivalist isn't all that ready to lose this territory.

But be informed: there's a continuous battle between the *Creative Artist* and the *Survivalist* and *you're* the one who has to fight that fight.



THE PIE CHART

Imagine your time represented on a pie chart divided into different slices that each represent how you spend your time in a 24 hour period (just like the one pictured below). Right now, the survivalist activities (sleeping, eating, paying bills, doing chores, etc.) probably take up the majority of your pie chart. However, by simply working your way through this course, we'll work on growing your creative artist so that it becomes a larger piece of the pie.



A key goal for an actor is to utilize the Creative Artist to make money.

This way the Survivalist doesn't have to earn an income, which will ultimately allow the Creative Artist to occupy the majority of your time. When you love your job, it's not really work!

PIE CHART ASSESSMENT ACTIVITY:

You can download, print and fill out the Pie Chart Document for yourself to find out how much of your time is divided between your inner Survivalist and your Creative Artist! You'll find your Pie Chart Document under the Session 1 *Resource* tab.

DIRECTIONS:

- Download the Pie Chart Document (under your *Resource* tab) and print out 2 *copies*
- Fill out the 7 pie slices (one for each day of the week) on *one copy* of the chart.
- Take note of how much of your pie chart is filled with survivalist activities and how much the creative artist is fairly represented at the beginning of this course.
- At the end of this course, you will fill out the *second copy* of the pie chart so that you can compare and see how the Creative Artist has become a bigger part of your life, just by completing this course and following through on the assignments.

If you have a smartphone and would prefer to use an app to complete this assignment you may do so by downloading a time tracking app, such as:

<http://www.atimelogger.com/>

Personal Reflection Questions:

- 1) Before taking this course, what percentage of your pie chart would you estimate was occupied by your Creative Artist?
- 2) What did you learn by filling out the pie charts linked above?

THE ACTOR: LEARNING YOUR INSTRUMENT AND YOUR CRAFT

Musicians learn how to play an instrument (any instrument) and eventually, with practice, the instrument and the musician become one entity.

- **In acting, YOU are your instrument.** A large part of learning how to act is learning how to _____ with your _____. This course will help you gain more fluid access to the components of your instrument.
- The process of learning how to work your instrument and become more in tune with it can feel a little strange sometimes because the instrument is YOU. You have to learn to separate yourself from the work. You are dealing with an objective/subjective dynamic. You don't just view yourself *from* an inside perspective but from *outside* perspective as well. (See **Subjectivity vs. Objectivity**, pg.9)

1. WHAT ARE THE COMPONENTS OF YOUR INSTRUMENT?

- Body
- Emotions*
- Thoughts
- Intuitive Nature

**As actors we learn to separate the value of what emotions/feelings mean to us subjectively and take a more objective approach with them. We do this because we use our emotions to create characters in different situations. Because of this, we need to be able to access even the emotions that we subjectively consider unfavorable, contradictory or negative.*

2. WHAT IS THE CRAFT?

- The Craft* is HOW you approach yourself (the instrument), the material (the scene) and the specific technicalities (the process) used to deliver and honor the following:
 - Writer's Intent*
 - The Character
 - The Scene Work
 - The Connection you have with another actor

**The job of the actor is to understand what's written on the page so that he/she can bring to life what the writer has intended. That's the exciting part! It's especially exciting for a writer to see their writing come alive. On the other hand, it isn't fun for the writer when their work isn't being brought to life properly. When the actor does this, they're actually messing with the writer's art form.*

- The Craft* is your CONNECTION with the other characters/actors.
 - All story is about relationship.
 - The most important person in every scene is your scene partner.

- Good actors are good at connecting with their scene partner(s). This connection is crucial, as it makes the relationship more believable and interesting.
- Part of learning the craft of acting is developing your ability to have an honest and sustaining connection with the other characters/actors in the scene.

3. WHAT IS ACTING?

A. Definition: External manifestation of the _____ experience.

- Bad acting is when you're attempting to display *externally* what should be going on *internally*. It's when the physical *isn't* connected to the character's internal.
- Acting should be constructed **from the inside out**. Acting is an _____ job and the more you connect internally, the more naturally it shows externally. Movement with meaning.

4. WHAT MAKES ACTORS DIFFERENT?

- A.** Actors are to live life fully - we *represent* life. While acting, we live in a *made up* or *imaginary* world, while still functioning in the *real* world--it's a little bit strange! We don't function like *normal* people, because normal people don't necessarily do the things that we do in the same way or at the same level that we do them.
- B.** As actors, we tell stories of life...we are life's story tellers. We embody other people and get into situations for entertainment or educational purposes. We do this so that people can glean the truths we are communicating from our performance(s), even when these truths are actually lies.
- C.** Essentially, actors are *Professional* Humans. This profession-- this *art-form*, is very different from any other, which makes actors a very *different kind* of artist.

5. SUBJECTIVITY VS. OBJECTIVITY

- A. Subjectivity** - is an opinion or point of view that is *from* you, *subject* to you. A subjective perspective in acting comes straight from you and is about you. It's your viewpoint of *your* experience.
- B. Objectivity** - is a point of view that comes from *outside of you*. This point of view in acting involves looking at yourself from a place that does not come from your immediate subjective perspective (i.e. the audience's perspective). It's free from personal, emotional bias.

Personal Reflection Questions:

- 1) Why do you think it may be important to have an objective perspective as an actor?

- 2) How do you go about developing that?

6. BEING PRESENT-- “IN THE MOMENT”

- A. Most people live the vast amount of their lives in their thoughts. In other words, *in their head*. As actors, we need to live *outside* of our minds and our thoughts. We need to live in the moment--*behavioral responsiveness*.
- B. When we're “in our head,” we're not as emotionally available or as interesting to watch.
- C. When we get “out of our head,” things become riskier and chancier. We activate another energy dynamic that crystallizes the environment...in a very good way. There's an electricity generated that cameras love to photograph--viewers and observers are enamored by it.
- D. We need to be present! Actors who are caught up in their heads don't generate a lot of _____ and they're not very _____ to watch.

Personal Reflection Questions:

- 1) What do you think it means to be “caught up in your own head?”

- 2) What sort of things keep you from being “present in the moment?”

7. CONCENTRATION

- A. Concentration is huge for an actor because everything you're being taught requires your ability to focus and concentrate at a heightened level. When you're working effectively, you should be **Burning Calories** (see *Terminology* sheet located under Lesson 1 *Resource* tab).
- B. People tend to operate most often in their **Comfort Zones** (see terminology sheet). *The comfort zone* doesn't require a lot of energy or effort, it's actually the opposite of effort.

9. ACTORS VS. OTHER ARTISTS

How is the actor's art different from that of a painter, musician, or architect?

- A. Artists** - Use *other objects* to create art. They use their paintbrush on a canvas to create a painting.
- B. Actors** - We use *ourselves* as the paint, the canvas and *everything* to create.
- Let's use the example of an audition: The audition room is usually just an empty room with a casting person or reader in front of you. As actors in an audition, we have to generate or *imagine* -- the *who*, the *what*, and the *where* to tell the story. We do not have a trombone or a set of drums; we do not have an easel with a canvas. We don't have *any* of these tools. It's us! Simply *us*. It can be a bit frightening *and* exciting all at the same time.

Personal Reflection Question:

- If actors are their own instrument, what might an actor need to concern him/herself with in everyday life that other artists may not need to think about?

LEARNING TO BECOME INTERESTING!

Question: Why do you like certain actors? Answer: Ultimately, it's because they're believable and interesting. The ultimate goal of an actor is to cause someone else to suspend their disbelief so they can enjoy, watch, feel, and experience the actor's character. Creating interest is a key component of being a *good* actor.

1. BUILDING BLOCKS OF THE ACTOR/ACTING

Story + Relationship + Intimacy + Emotion + Love = INTEREST!

A. Story

Everything is a story. All of life is a story. For example, Facebook is a huge community of people sharing stories. Without story, we don't have life.

(1) Three Key Dynamics of Story -- Who, What, Where?

- Who** -
- What** -
- Where** -

(2) Story Structure

- Beginning, Middle, End - In storytelling, it's customary to work with a three act story structure. Television shows and movies are in three act story structure.
- Not all *scenes* we do will have a complete arc, but *full scripts* will...or should.

(3) Relationship with Other Characters

- Familiar or Unfamiliar - How you address someone you've *never* met will be different from how you address someone you *have* met before.
- There are different levels of familiarity. Maybe you've met someone before but you have only just been *introduced* to them. In that case, you would be familiar with them, but not *very* familiar.
- There are many different dimensions and levels of familiarity.

(4) Social Status

- High or Low? Does your character come from money, position and power, or are they lower status, more impoverished?
- Is your character a public person? Are they famous in politics, of royalty, or homeless?

(5) Motivation/Integrity of the Character

- What is the true nature of the character?
- **Example:** Two different characters pass by a donation box in front of a market:
 - a. If you're playing a mean-spirited character, you would most likely walk right on by that donation box. This would align with the integrity of that character--stereotypically, anyway.
 - b. If you're playing a character that's benevolent, charity driven, loving, kind and caring towards others, you would most likely donate some money if you walked by a donation box. In other words, the action of donating would be consistent with the integrity of that character, at least one would hope.
 - c. What do I mean by, *the motivation of the integrity of the character*? In order to answer that question, an actor should ask themselves the following: What is the character's driving motivation? What's at the core of the character that dictates and informs their actions?
- **CAUTION** - Your integrity, who *you* are at the core of your person, may override the character's integrity if you haven't done your character work. To prevent this

you must understand the *character's* backbone, *their* soul, *their* motivations, *their* intents.

(2) Watchability = Interest

- The story needs to be watchable and interesting.

B. Relationship

Story can't be told without relationship. *All* story is about relationship of some kind.

(1) Relating

- Relating doesn't need to make _____, you either relate or you don't relate.

(2) Examples

- Someone might say "*I'm from Detroit.*" Then the other person (arguably never having been to Detroit) will respond, "*Hey, I've got a friend from Detroit!*" They've made a connection. They can relate on some level because the person who has a friend in Detroit is familiar with certain things about Detroit. Or maybe they're not! It doesn't have to make sense. What's important to know is that relating is innate.
- Two people who discover they're both vegetarians - instant connection!
- Dogs: When one dog in a car sees another dog in a car, it starts barking at them because it relates to the other dog since they are both dogs in a world full of humans. They may try and kill each other if allowed to connect physically, but the first response is an organic, *relatable* response.
- Relating is a natural, organic process, and relationship is a huge part of telling stories. Stories will always be more interesting when based on the dynamic of the relationship.

C. Intimacy (Vulnerability)

Question: As actors, with *what* are we getting vulnerable? Answer: With our emotions.

(1) Being Vulnerable

- The dynamic of a relationship comes from the level of intimacy we allow. Another word for intimacy is _____.
- Many times when people think of intimacy, they think of getting cozy with another person. While that may be *one* form of intimacy, it's not the *only* form.

- Here's another way to think of it: **Into-me-see!** The more I allow **you** to **see** into the inner, private aspects of **me**, the more intimate I become with you. The less I allow you to see, the more I put up a front and the less intimacy there is...the less relationship I can have with you.
- Intimacy is a key part of the basic structure of acting and telling stories, with and through, relationships.

(2) Exercises

- Think of the person with whom you have the *greatest* amount of intimacy. The nearest and dearest person in your life. Think of how intimate you get with that individual. The level of intimacy you share with that person determines the strength of your relationship.
- Think of the person with whom you have the *least* amount of intimacy, someone in your world that you only deal with on a superficial level. With these people you may only say, "hey," or put up a front. There's no real connection, intimacy, or relationship, so there's no deep story.

D. Emotions (Availability)

(1) Intimacy is drawn from emotional availability.

- You're allowing another person to see what you feel about things and how you process life through your emotions and feelings.
- As mentioned, intimacy isn't just about being warm and cozy. Heavy and intense anger can also be very intimate, because you're getting into a more passionate and real place with your feelings. You're letting someone else know about those feelings. This is why it's possible to get in a big, angry fight with someone and wind up becoming best friends--because you've shared intimate emotions with them. Anger can be an intimate emotion because it's very deep, very real, and very personal to you. This is also the reason why it's easy to *hurt* most the ones we *love* most.

(2) The Five Basic Emotions (at CBSI)

FEAR ~ LOVE ~ ANGER ~ SADNESS ~ HAPPINESS

- The acronym is **F.L.A.S.H.**
- These are the basic emotions we build from, though there are many different kinds of emotions. They are as vast as the *colors* of the rainbow and all *shades* in the color spectrum.
- In order to allow someone to have access to our emotions, we hone in on the most *important*, most *powerful* emotion. That emotion is _____.

E. Love (Level)

(1) Love

- The most personal emotion for most people.
- The most POWERFUL emotion and the APEX of all emotions -- The Power Of Love!
- Love is an emotion we want to include in everything we do. Always allow your scene partners to have access to your love.
- Love is quite often misunderstood, people don't generally understand or know how to work with it.
- As actors, we must learn how to keep love in our work when we're feeling emotions that aren't loving emotions, even when we're playing a character that seems to lack love.
- We don't ever want to exclude love from what we do. Love isn't just one big gush--it has many different levels. It's actually been broken down into four different and distinct categories: agape, phileo, storge, eros. More on that later.

(2) Love Level

- The level of love we bring or layer into our work, determines how interesting we're going to become. How well we're able to craft the emotions of the character is an art, in and of itself.

F. Interest (Creating Moments)

(1) All of the above elements combine to create interest.

- You have to be interesting to be a good actor.
- The more vulnerable you are, the more interesting you become.
- Intimacy promotes interest and watchability!

(2) Let's Take it Backwards....

- In order to create watchability and INTEREST, there needs to be LOVE in what we're doing.
- When _____ is present in our work, this will allow people (our scene partners) to access our EMOTIONS.
- We're allowing access to our _____ because we are becoming INTIMATE with our scene partners.

- We allow _____ in order to develop the RELATIONSHIPS.
- _____ is at the core of telling STORY, and ultimately everything is about story.

(3) Now, Let's Build Forward:

- How do we tell STORIES? Through RELATIONSHIP. If there's someone or something else in the scene with you, you have to be in relationship with that person or thing--you can't just be in relationship with yourself. Connect!
- How do you get into relationship? INTIMACY! You have to allow people in.
- Into what? Your EMOTIONS. You have to allow others to access your emotions.
- What emotion? LOVE*.

*NOTE: When doing our work, we deal with *all* of the emotions available to us. Love is foundational--it's not something to be left out. We need to practice keeping love in our work, especially when dealing with less loving characters.

Personal Reflection Questions:

- 1) Name an actor or actress that you find most interesting and explain why?
- 2) For the sake of becoming more interesting, which category do you think you need to work on the most and why:
 - Understanding & Analyzing Story
 - Understanding Relationships
 - Being Open to Intimacy
 - Feeling Emotions Openly
 - Expressing Love

REVIEW: The Big Three

1. **WHO** - The YOU in the scene - The other person(s) in the scene.
2. **WHAT** - The relationship - What's going on? - What do you want/need/intend?
3. **WHERE** - Where's the moment taking place? (specific, non-geographic).

DEMO: Who - What - Where

You will see Lisa and Lauren perform two scenes: The first scene does not specify WHO, WHAT, WHERE, while the second scene gives us a specific WHO, WHAT, WHERE.

- 1) What differences did you notice in the two scenes?

- 2) Which one was more interesting?

HOMEWORK: ACTOR'S FREEWAY

- 1) **Objectivity vs. Subjectivity Exercise** - Use your phone to set an alarm for any time of the day (i.e. 2 PM). Make sure it disrupts you in the middle of something, but doesn't get you in trouble. When the alarm goes off, let it serve as a reminder to *think outside of yourself* in that moment. Consider, "*Where am I in this picture right now?*" Start to look at *yourself* in the story of your own life from the perspective of an observer. This exercise will help you understand objectivity, story, and how we're continually telling stories at all time.

- 2) **Watch TV/FILM with More Intention** - When you watch your favorite TV show or movie, sit back and watch for all of the dynamics we talked about. Watch the relationships and how the intimacy levels between characters are tied to their emotional levels. Decide if you can feel the love coming through the actor's work. Determine how interesting and watchable it is for you.

- 3) **Listening Exercise** - In your own personal life, try listening more than you talk. When you practice listening to friends and family, you'll have a greater awareness of what's going on in the situation, their relationships, and even their behavior. Pay attention to what's going on around you. See what you can observe. Make note of it.

- 4) **Who, What, Where** - While watching shows and movies, pay attention to how the *Who*, the *What*, and the *Where*, play into the story.

"What separates 'SUPERSTAR' from 'AVERAGE' is 'SUPERSTAR' concentrates just a little longer."

~ Hank Aaron

END SESSION 1

Go over your notes and prepare for the Session 1 Quiz. You'll find Quiz 1 by clicking the Blue **TAKE TEST** button under this Lesson's main menu.

You must complete and pass the Session 1 Quiz before proceeding with Lesson 2