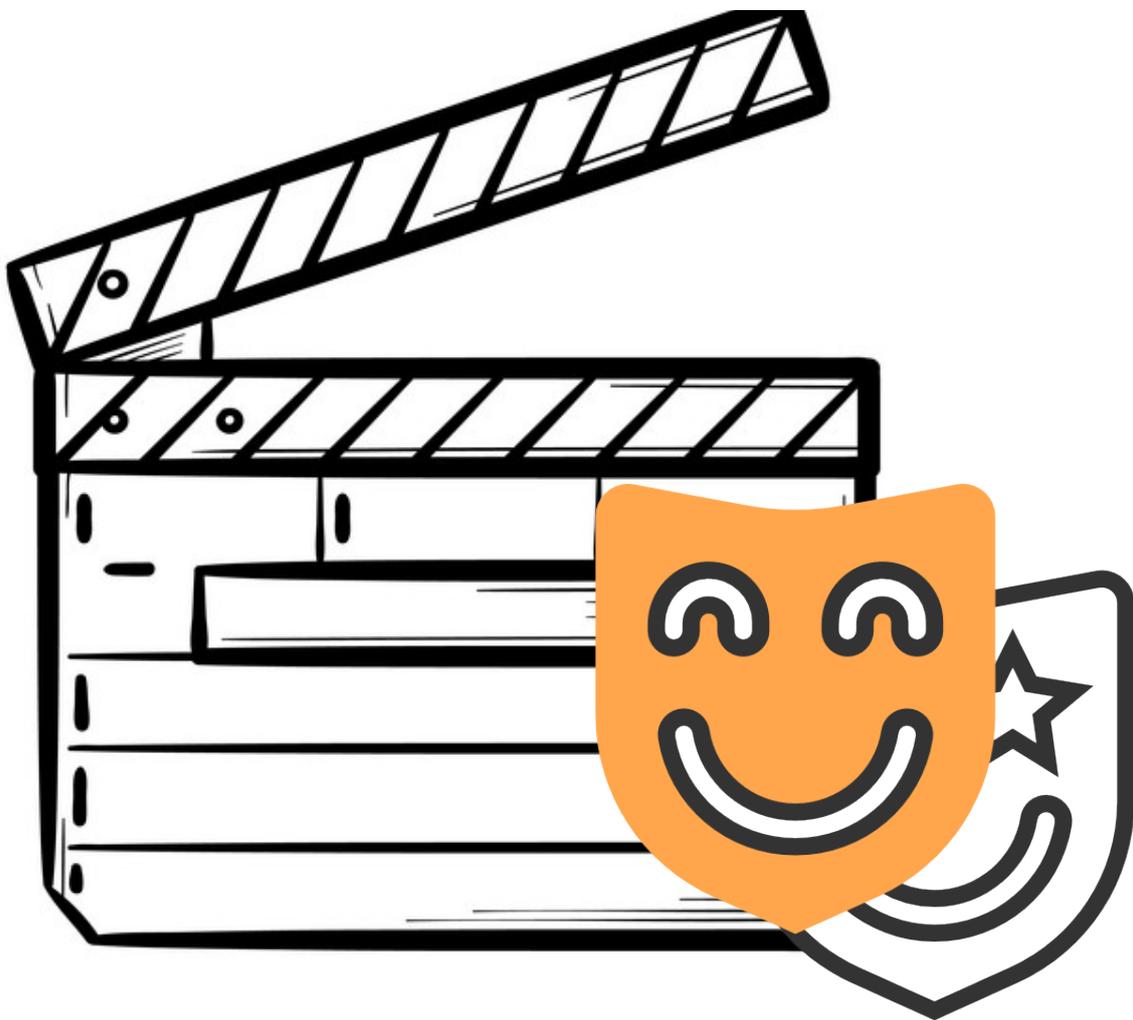


#stayhome

Free Acting Lesson Notebook



DO, LOVE, ACT!

Module #1:

Introduction to Acting/ Developing a Character through Imagination

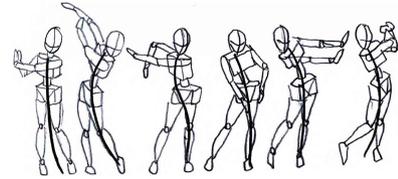


Warm-up:



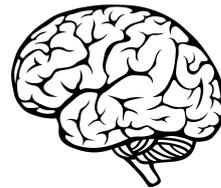
Before rehearsing/performing it's important to get focused and energised, that's why we warm up our

_____.



_____ and our

_____.



List some of the exercises we have done during the **warm up**:

Working on an Open Scene - Discovering the power of subtext and context:



Project: In your pair or small group, have a look at the provided **script** and put the scene into context. Think of who your character might be, and where the scene takes place. Be as specific as possible.

CHARACTER A
Can you believe that?

CHARACTER B
No.

CHARACTER A
What are we going to do?

CHARACTER B
We?

CHARACTER A
This is really big.

CHARACTER B
We can manage it.

CHARACTER A
Got any ideas?

CHARACTER B
Yes. But don't tell anyone.



Where does our scene take place and what is happening?



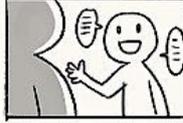
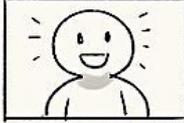
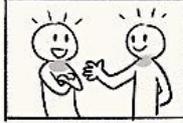
Who is my **character** and what is he/she like?

Bonus Information:

On set we film scenes and movies from a variety of different angles, some are closer to the actor and some will reveal the bigger picture. That means you will film the same scene over and over again, every time you film the scene again is called a **take**. For each take the **director** can choose which **shot-type** he would like to film. These can be from any angle or distance to the actors.



Here are some of the shot-types we have filmed for your scenes. Underline the ones you can remember filming in your group or you have noticed in the final product.

	Establishing Shot		Up Shot
	Full Shot		Down Shot
	Medium Shot		Over The Shoulder
	Close Shot		Two-Shot
	Extreme Close Shot		POV shot

In the end the **editor** will have to **cut** all these takes together to produce one **final-cut**. This is why everyone on set has to make sure each and every time a scene is filmed again it is very, very similar to the times before, and almost identical. This can sometimes be very challenging as every word has to be said in the very same way, even movement has to be the same and even drinks and food need to be reset every take. This concept is called **continuity**. On set there is mostly at least one person who's job it is to track the movies continuity and try to avoid mistakes that would confuse the audience. A continuity mistake in a movie is called a **goof**.



Did you know you will have to do your scene so many times ? How hard would it be for you to do everything exactly the same way every single time?



After seeing your practicing your final scene what things did you observe? What feedback can you give yourself? How easy was it for you stepping in someone else's shoes?



How did the context created a story? What effect did music have on the scene? Could you guess the different stories from all the groups? How different were they, even if all the lines were the same?

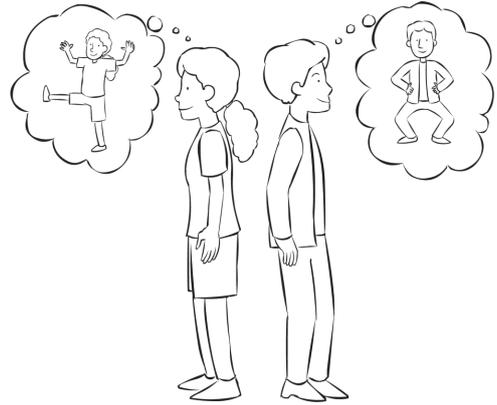


Extra 1: Good Partner Exercises:

First Activity - "The Sherlock Holmes Game"

1. Stand opposite of each other carefully observing the person opposite of you, trying to notice all physical features of them.
2. Then turn away from each other, making one change to your appearance (put off your watch/ open your jacket/ change your hairdo, etc.)
3. Now face each other again and try to guess the Change that has been made.

This can be repeated as often as you want.



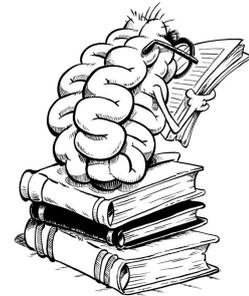
Most acting techniques make use of your environment. In acting it is very important to take in your environment and fellow actors. Exercises like this will train you to be more observant and pay less attention to your own thoughts but instead take in what is happening around you, which enables you to take in your fellow actors energy. This is crucial, as for acting and performing we are not primarily acting but instead **re-acting**. This will boost your performance not only on stage but even more so on camera.

Second Activity - "Stanislavsky's Mind Reading Game"

We can even take the art of reacting even further, not only reacting to what you can see but also what you can feel and sense in terms of emotions, thoughts or intention.

1. Sit opposite your partner and look him deep into the eyes.
2. One partner thinks of a small movement (clapping your hands, raising your hands, shaking you head, etc.) as hard as he can.
3. The other one tries to sense their though and guess which movement they are intending.
4. Then switch around.

This can be repeated as often as you want.



Now especially in the beginning you might find that hard or even impossible, but you will notice that as soon as you start practicing this, it will become easier and easier to guess the intended body part and later even the whole movement. This is an awesome skill as an actor, because it not only allows you to react quicker but also feed on the others feelings to improve your performance.



Extra 2: Meditation/Body Awareness



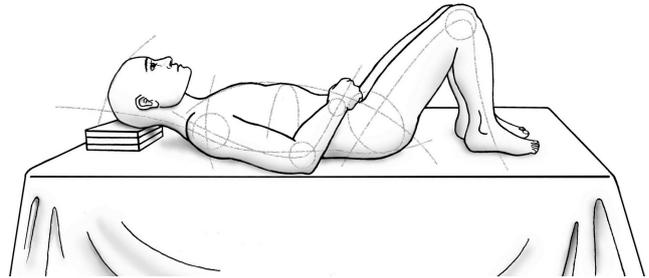
BODY SCAN: For the next few minutes, do a brief body scan. The body scan allows us to investigate the moment to moment experiences of the body. Increased awareness to feelings and sensations in the body can lead to increased ability to function with pain, stress, and tension.

During the body scan you may notice a range of sensations from warmth to tension to heaviness, lightness, to no sensation at all. The purpose isn't to change anything, but to simply notice it. During the body scan your busy mind will frequently take you away on some sort of thought train. When you are aware that you have been lost in thoughts, gently bring your attention back to the body.

The body has its own wisdom. It is where we feel our emotions and where tension and relaxation is felt. It is our antenna to the world. By paying close attention to it, we realize better what we want to cultivate and what we want to let go of.

Let's get started (exercise is about 5 minutes).

- Please close your eyes. Perhaps it has been a busy day so far and this is your first opportunity to slow down. Take a moment and just sink into the being quiet for a few seconds.
 - Gently bring your awareness to your breathing. Noticing breathing in and breathing out. No need to change the breath. Just aware of this wonderful life force and ride each breath in and out.
 - As your mind wanders, gently bring your attention back to the breath. If your mind wanders 1000 times, that is okay. When you notice the wondering, bring your attention back to your breath.
 - We will begin the body scan by noticing how your feet feel within your shoes and against the floor. Noticing all sensations that might be there – cold, warmth, tingling, heaviness, or neutrality – no sensation at all. Paying close attention to what is.
 - Continue with the body scan by noticing each part of your body:
 - Legs, Lower torso, Stomach area, Chest and upper back, Shoulders and arms, Neck, head and face
- Go back to awareness of the breath, noticing breathing in and out. Then open your eyes and you are finished with this exercise.



How did you find that? _____

What did you notice? _____

Are you now more relaxed and focused? _____

Do you prefer active or passive warm up activities? _____



Extra 3: Character work - Based on: Uta Hagen's "Nine Questions"

1. Who am I? (character-search for character's life prior to play's/scene's beginning)

- What's my name? _____

- Who am I named after? _____ Do I like my name? _____

- What is my gender? _____

- How old am I? _____ What do I think of my age? _____

- How does my posture express my age, health, inner feeling? _____

- What is my height? _____ What do I think of It? _____

- What is my weight? _____ What do I think of it? _____

- Do I have any deformities? _____ What do I think of them?

- How energetic or vital am I? Do I like it? _____

- Do I suffer from any diseases past or present? _____

- Are my gestures complete or incomplete, vigorous or weak, compulsive or controlled?

- Do I like my walk? _____

- How do I usually sit? _____

- How do I usually stand? _____

- Do I have any objects, hand props or accessories with me? Why? How do I handle them?

- What do I do when I wake up each morning? _____

- What is my educational background? How much discipline was I subjected to? How intelligent am I? _____

- What was my childhood like? What are my strongest memories?

- How much money do I have? _____ How much do I want? _____

- What is my nationality? _____ What do I think of it? _____

- What hobbies or interests do I have? _____

- Do I have a secret? _____

2. Where am I? (environment: location, conditions)

3. What surrounds me? (persons, objects, color and texture)

4. What time is it? (hour, minute, date, year, century, era)

5. What are the given circumstances? (those events, facts, and conditions occurring before or during the play/scene that affect the character and /or action)

6. What is my relationship? (to all of the above and to other characters-solid or shifting?)

7. What do I want? (Objectives or Intention –includes the overall character objectives as well as more immediate beat- to-beat intentions).

Why do I feel the way I do?

8. What's in my way? (Obstacle)

9. What would I do to get what I want? (ACTION – VERBS; physical, verbal, psychological)



Exercise: "Acting in the Empty Space"

1. Find a corner of the room where you can act by yourself **without being distracted**. (.your own empty space)
2. Think of a **task** that feels natural to your character, after all the preparation you have done.
3. Think of a **location** and **time** when all of this is happening right now. (morning/evening, at work/in bed, etc. ...)
4. **Start doing** your task as your character for 5 minutes, put all your own thoughts to the side and just think what your character would think in this situation.



You have just become one with your character, how did it feel?



How easy was it for you to find the answer to all the character related questions?



Which task did you choose ? And why?



What was your character thinking or feeling while doing the task?



Final Notes:
