

Welcome to 3-2-1- Acting Studios'
"10 Lessons to Great Film Acting
for Teens & Young Adults"
Taught by John Walcutt



Welcome to 3-2-1- Acting Studios'

"10 Lessons to Great Film Acting for Teens & Young Adults"

Taught by John Walcutt

Lesson 1 (Part 1)



Things You'll Need:

1. Camera or Other Video Recording Device (like a cell phone or computer.)
2. A journal & pen (to take additional notes and do the written exercises!)
3. Although not required, a printer is helpful if you would like to write on these hand-outs at home!

Acting is personal. It allows people to use:

1. Expression
2. Confidence
3. Personality
4. Creativity

Acting for Theatre

1. Often considered "bigger" or "broader."
2. Requires voice projection (being louder, supporting your breath from your diaphragm--not your throat.)
3. Stage actors must repeat their performance up to ten times a week! Depending on the run of the show, some actors perform the same role for years!
4. Performing requires reaching the audience in the front and back row.

Acting for Camera

1. Often considered "smaller" or "more intimate"
2. Actors focus on the person they are talking to in the scene.
3. Actors may do multiple takes of the same scene, however those takes are almost always filmed on the same day.
4. Performing for the camera requires letting the camera come to you. Meaning, you do not need to project your performance. The camera will zoom in on your smaller and more intentional reactions.

Lesson 1: What is Acting? (Part 2)

Talent is in the choices you make!



Acting requires...

1. Believing in an imagined circumstance.
2. Breathing life into a script
3. Script interpretation
4. Portrayal of people's lives: real and fictional.
5. A good imagination
6. Vulnerability
7. Concentration
8. Relaxation
9. Focus
10. Intuition
11. Perception
12. Truth in performance.
13. An Affective Memory: remember emotions that occurred in the past and apply them to a present character

Acting is...

1. Reacting.
2. An art which develops through honing your craft.
3. Communicating feelings and ideas to an audience
4. Recreating Reality.
5. An examination of the human condition.
6. Reflective of our heart; our tears and joy.

Acting uses...

The Five Senses

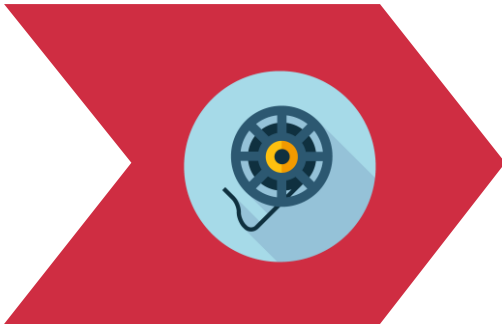
1. Sight
2. Sound
3. Touch
4. Taste
5. Smell





Tongue Twisters Warm-Up for Better Enunciation!

Practice these fun tongue twisters out loud, once a day, and before auditions, so you're warmed up and ready to speak clearly!



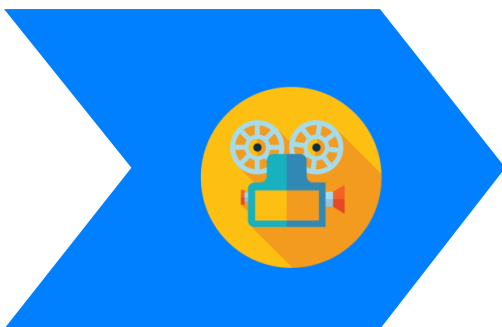
Around the rugged rocks the ragged rascal ran.
Big black bug bit a big black bear and the big black bear bled black blood.
Can I cook a proper cup of coffee in a copper coffee pot?
Don't doubt the doorbell, but differ with the doorknob.
Eight gray geese in a green field grazing.



Free thugs set three thugs free.
Grey geese in a green field grazing.
High roller, low roller, lower roller.
I wish to wash my Irish wristwatch
Jingle jungle jangle joker.
Knit kilts for nasty cold nights.
Little lucky Luke likes lakes, lucky little Luke likes licking lakes.



Monkeys make monopoly monotonous.
Next nest will not necessarily be next to nothing.
Only royal oily royal oil boils
Peter Prangle, the prickly pear picker, picked three perfectly prickly pears.
Queen Catherine wakes the cat, the cat quietly cries.
Red Leather Yellow Leather
Some shun sunshine. Do you shun sunshine?



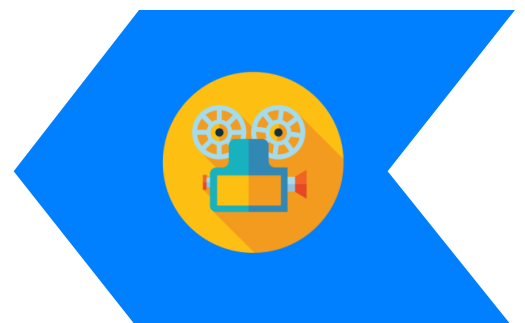
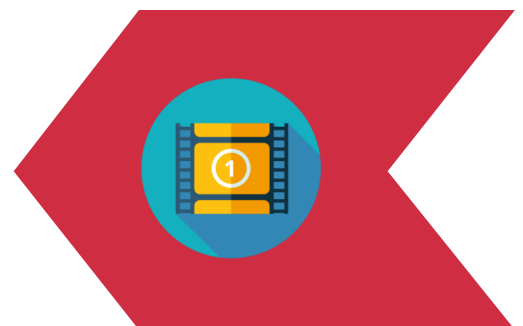
Three thick thistle sticks.
Unique New York, Unique New York, Unique New York.
Vincent vowed vengeance very vehemently.
Wayne went to Wales to watch walruses.
Xylophones exist or so existentialists insist.
Yoda met a Yeti on the Plains of Serengeti.
Zoologists illogically love to read astrology.

Voice & Diction Warm-Up: The House That Jack Built

Read the following nursery tale using a single breath for each sentence.

Practice until you can easily do it.

1. This is the house that Jack built.
2. This is the malt that lay in the house that Jack built.
3. This is the rat, that ate the malt, that lay in the house that Jack built.
4. This is the cat that killed that rat, that ate the malt, that lay in the house that Jack built.
5. This is that dog that worried the cat that killed that rat, that ate the malt, that lay in the house that Jack built.
6. This is the cow with the crumpled horn, that tossed the dog that worried the cat that killed that rat, that ate the malt, that lay in the house that Jack built.
7. This is the maiden all forlorn, that milked the cow with the crumpled horn, that tossed the dog that worried the cat that killed that rat, that ate the malt, that lay in the house that Jack built.
8. This is the man all tattered and torn that kissed the maiden all forlorn, that milked the cow with the crumpled horn, that tossed the dog that worried the cat that killed that rat, that ate the malt, that lay in the house that Jack built.
9. This is the priest all shaven and shorn, that married the man all tattered and torn, that kissed the maiden all forlorn, that milked the cow with the crumpled horn, that tossed the dog that worried the cat that killed that rat, that ate the malt, that lay in the house that Jack built.
10. This is the rooster that crowed in the morn, that waked the priest all shaven and shorn, that married the man all tattered and torn, that kissed the maiden all forlorn, that milked the cow with the crumpled horn, that tossed the dog that worried the cat that killed that rat, that ate the malt, that lay in the house that Jack built.





Lesson 2: What's My Type? (Part 1)

Circle 10 words that best describe you and you'll be one step closer to finding your type, brand and castability!

Addicted
Adventurous
Aggressive
Aloof
Analytical
Angry
Anonymous
Anxious
Apathetic
Articulate
Artistic
Assertive
Athletic
Attractive
Awkward
Bad
Badass
Beautiful
Best friend
Big-city
Bitchy
Blue-collar
Bold
Boss
Bouncer
Boy-Next Door
Busy-Body
Caring
Charming
Chatty
Cheerful
Childlike
Chubby
Close-minded
Comical
Commanding
Complex
Concerned
Conservative
Cool
Crazy
Cunning

Curious
Curvy
Cute
Cynical
Dangerous
Deadpan
Dedicated
Defiant
Desperate
Detective
Determined
Direct
Disgruntled
Distant
Doctor
Dogmatic
Druggy
Dumb
Eager
Eccentric
Educated
Efficient
Elderly
Elegant
Evil
Enthusiastic
Entitled
Ethereal
Ethical
Excitable
Excited
Exotic
Fearful
Feisty
Forthright
Fragile
Frustrated
Fun-loving
Funky
Funny
Gay
Geeky

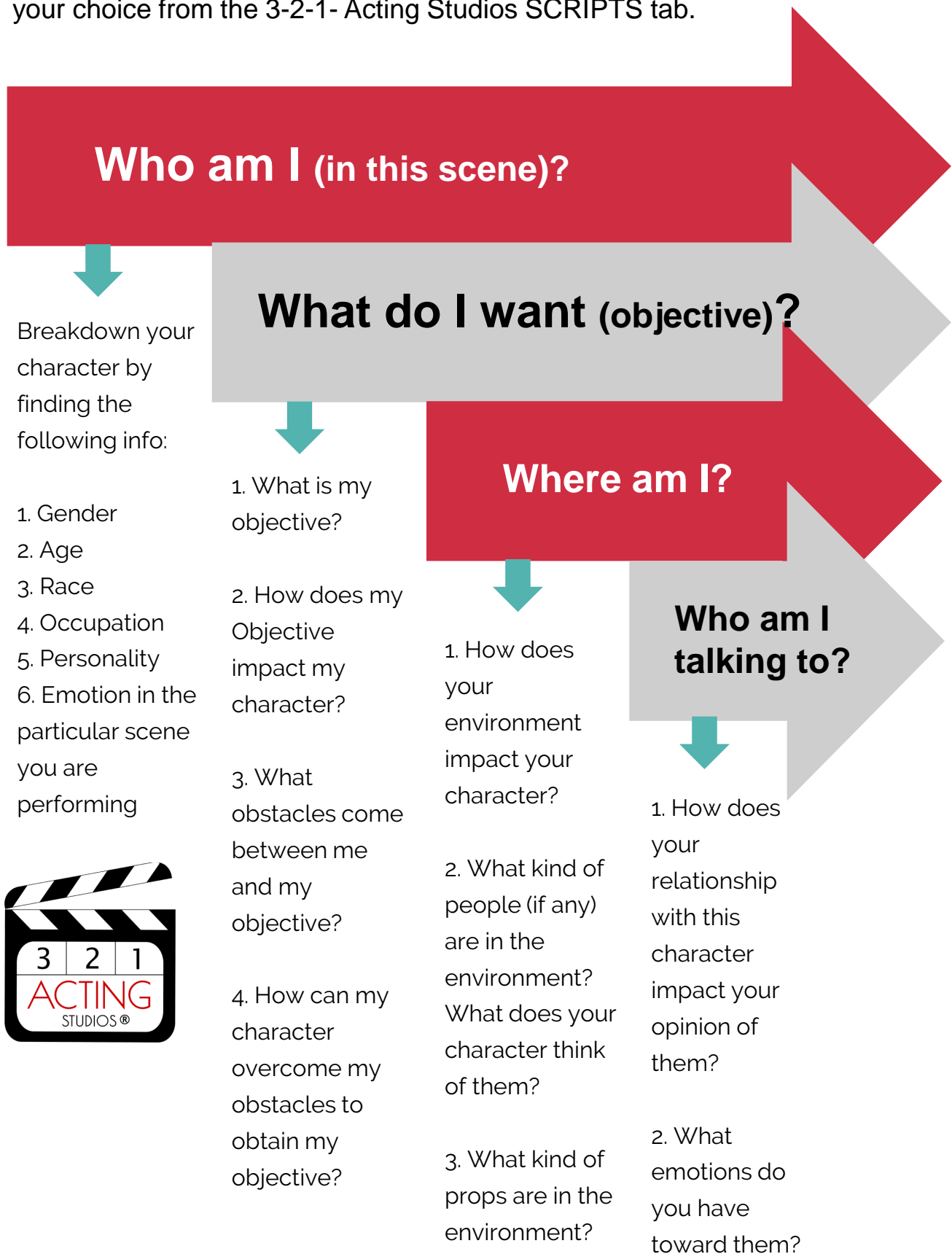
Girl Next-Door
Good-natured
Goofball
Gorgeous
Grounded
Handsome
Happy
Healthy
Heartthrob
Helpful
Hero
Hippy
Honest
Hooker
Hottie
Humble
Husky
Hyper
Ill
Ingénue
Innocent
Insecure
Intelligent
Intense
Intuitive
Jerk
Judgmental
Know-it-All
Laid-back
Law Enforcer
Lawyer
Lazy
Leader
Liar
Lighthearted
Loose
Lovable
Loyal
Menacing
Metro
Middle-Class
Perplexed

Philosophical
Police Officer
Poor
Popular
Poser
Positive
Posh
Powerful
Pragmatic
Precious
Predator
Pretty
Princess
Professor
Proper
Provocative
Psycho
Punky
Pushy
Quirky
Rambunctious
Relatable
Religious
Reserved
Resilient
Responsible
Rich
Rockstar
Royalty
Secretive
Sexy
Shameless
Shocking
Shy
Sidekick
Slacker
Sleazy
Slimy
Small-Town
Smarmy
Smart
Smooth

Socialite
Sophisticated
Sporty
Stripper
Strong
Stylish
Suave
Suck-Up
Superhero
Suspicious
Sweet
Talkative
Teacher
Tech-Saavy
Technophic
Thrifty
Thug
Tolerant
Tormented
Tough
Troubled
Trustworthy
Uneducated
Upper-Class
Victim
Villain
Violent
Voluptuous
Waiter
Weak
Wealthy
White-Collar
Wicked
Wild Child
Wimpy
Wise
Witty
Working Class
Young
Yuppie
Zany
Zealous

Lesson 3: Preparing For Your Audition

For most auditions, you will be assigned the portion of your script (otherwise know as “sides”). For this exercise, please find a scene or monologue of your choice from the 3-2-1- Acting Studios SCRIPTS tab.



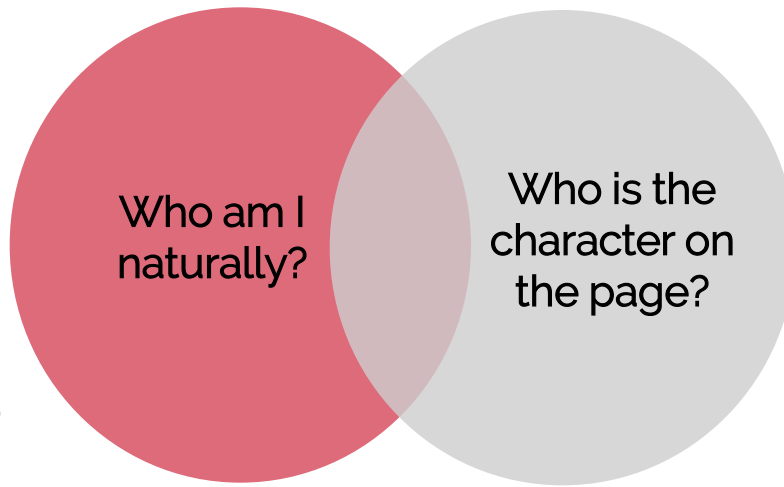


Lesson 4: Who Are You? (Part 1)

Talent is in the choices you make!



- 1) What is your type/brand?
- 2) How are you marketing yourself?
- 3) What words did you circle in the castability exercise?



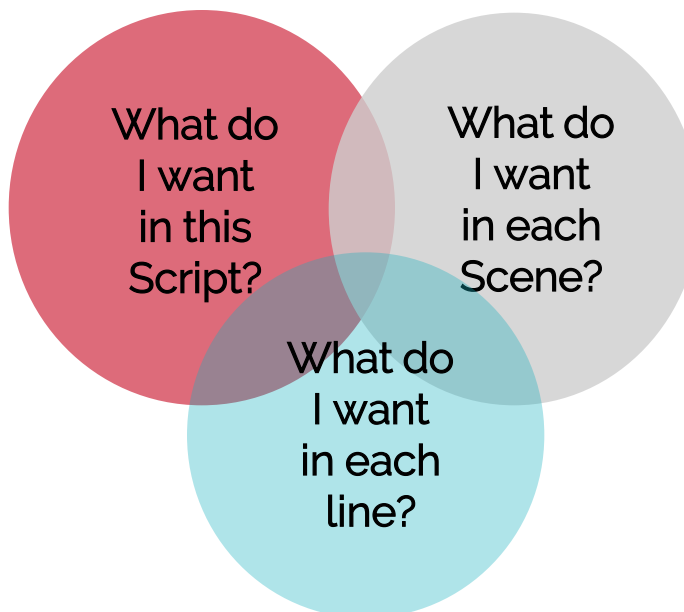
- 1) How does your character perceive him or herself?
- 2) What do other characters in the scene think of your character?

Characters are built on the INSIDE of YOU. By answering these questions, you can combine what you know about yourself and the character on the page, to create interesting choices!

What Do You Want?

SUPER-OBJECTIVE

How do you plan to pursue or achieve your overall objective in this script? What are you fighting for? What do you ultimately want?



SCENE-OBJECTIVE

What do I want in this scene? How does it connect to the super-objective?

SUB-OBJECTIVE

How do you plan to pursue or achieve your objective in each line of dialogue?

ACTIVITY

Try a scene with two (2) different scene objectives. Tape each performance and watch your own playback. Note your progress and write down the differences between the two (2) objectives.

Lesson 4: Who Are You? (Part 2)

Talent is in the choices you make!

SUPER-OBJECTIVE

What is the primarily goal of my character? What drives him/her in life? Your super-objective (otherwise known as your “overall objective”), is what your character wants to achieve in the entire screenplay. Such super-objectives come down to basic human instincts. For example:

1. To love or find love
2. To achieve or maintain power
3. To have children
4. To seek revenge
5. To have success (a successful career)
6. To survive
7. To get married



Notice, that the super-objective is a simple, cohesive character desire. It is always a personal pursuit. In order to discover your super-objective, you'll most likely need to read the entire script more than once. It is of utmost important to accept your character's super-objective instead of denying it or judging your character based on their wants. People will come up with ways to justify their behavior and the same is with your character!

SCENE-OBJECTIVE

What does my character want in each scene? Your scene-objectives will always relate back to your super-objective—they will not conflict or be opposite of one another. As you find each scene objective you'll notice that each scene builds on top of the other, ultimately supporting the super-objective.

The scene-objective specifically alters your behavior toward other characters; how you communicate and act towards them. For example:



1. To get you to hire me
2. To get you to team up against an enemy
3. To deceive you
4. To get you to validate me
5. To get you to love me

One way to distinguish the difference between super-objectives and scene-objectives is by using the words “I want” (for super-objective) and “I'm going to get” (for scene-objective).

For example:

Super-objective: I want power.

Scene-objective: I'm going to get rid of my competition.

Lesson 5: Where Am I?

Talent is in the choices you make!

- 1) Atmosphere is important, because it can influence your character and other characters in the scene.
- 2) Make specific choices! Instead of saying "my house," choose what part of the house and what objects/people surround you (like your grandma's rocking chair in front of the living room fireplace).
- 3) It's better to tape and re-watch yourself than it is to look in the mirror. When you look in the mirror, you judge yourself and such judgements impact your ability to stay in character.
- 4) "Make Believe" may be required! For instance, major motion pictures studios might have their actors film a scene in front of a green screen of a castle instead of an actual castle. But the actors have to stay genuine!

A COTTAGE IN THE FOREST



SANDY BEACHHOUSE IN THE SUN



THE LIBRARY



MOM'S KITCHEN



ACTIVITY

Choose a scene and play your scene in 3 different locations. Be very aware of how the location will affect your character. Record each take.

Lesson 6: Who Are You Talking To?

Talent is in the choices you make!

BOYFRIEND/GIRLFRIEND

DAD

MOM

BROTHER

SISTER

TEACHER

FRIEND

CLASSMATE

BOSS

CO-WORKER

How does this person make you feel?

IN LOVE

ANGRY

NERVOUS

JEALOUS

JOYOUS

DEPRESSED

HEARTBROKEN

- 1) Make personal choices, because stronger feelings will be come out if you're in a more personal relationship.
- 2) Playing a scene is a completely different performance depending upon whom you're talking to and what your relationship is like with that character.
- 3) What type of relationship does your character have with the person you are talking to in the scene? How do you feel about that person? (For instance, if you are talking to your mother, does your character have a loving or estranged relationship? Those emotions will be played differently, thus giving different performances!)
- 4) Remember, some choices are on the page and other choices you must create!

ACTIVITY

Record your scene three times as if you're talking to a different person each take. Make sure you have different feelings toward each person. Be specific with who they are and how you feel!



Lesson 7: Subtext & Beats

Talent is in the choices you make!

The **SUBTEXT** of a scene is the emotion or meaning that is **UNDER** the lines of dialogue or narrative action. Subtext is not **WHAT** you say, but **HOW** you say it. Subtext are the actions and unspoken thoughts going through the mind of the character.

For example. "How are you?" is just three words, but the phrase can be said **MANY** different ways. Try saying "How Are you?" with the following different subtexts:

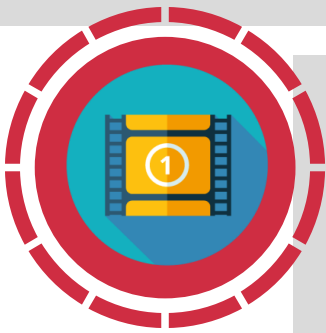
"I'm happy to see you."

"I can't stand you."

"I'm so sorry for your loss."

"I'm in a hurry!"

"I have a huge crush on you."



What is a **BEAT**? How can you find where a BEAT is in your script?

- 1) A beat is a change of mood, intention or subject in a scene.
- 2) A beat is where one action or thought ends and another begins.
- 3) When we talk in normal life we have breaks - beats - in our speech, while we think of the next thing to say or something new pops into our heads and we're thinking of how to word it.
- 4) An actor shows a beat by changing their tone/actions. The point is to show the changing thoughts in a character's mind without actually verbalizing it.
- 5) Beats are specific, measured, and spaced to create a pace that moves the progress of the story forward.
- 6) In the case of a monologue, a beat is where the character changes subjects or changes their approach to the subject at hand.
- 7) Every cinematic genre has a beat that is specific to its development. Action films have significantly more beats (usually events); drama has fewer beats (usually protagonist decisions or discovery).
- 8) A beat is an opportunity for you to find your next action!

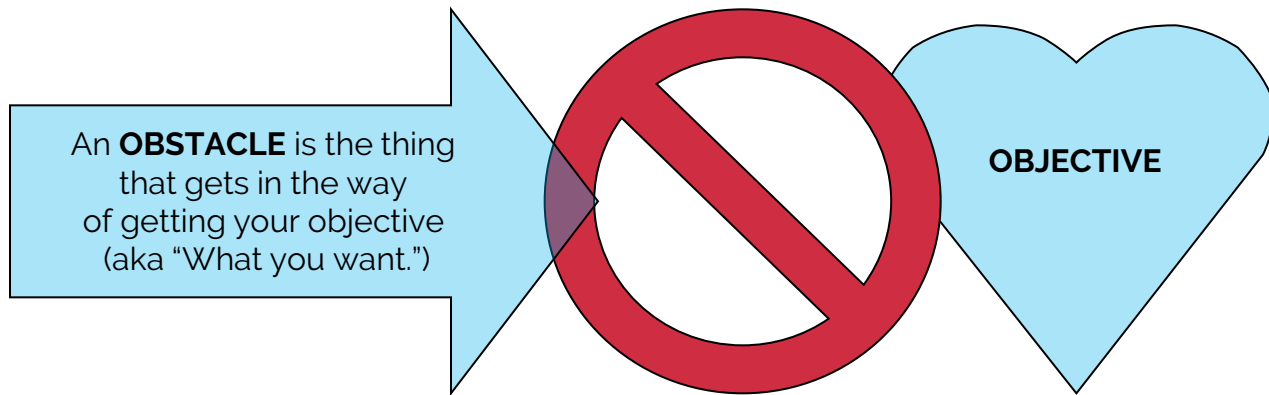
ACTIVITY

1. Record your lines using 3 different subtexts for each take.
2. Go through your scene and mark each beat in the scene. Next to the text, write down what each beat means to your character.



Lesson 8: Obstacles & Opposites

Talent is in the choices you make!



For example, if you say-- "I want my mom to go to sleep, so that I can sneak out of the house to meet friends," your obstacle is that your mom is not going to sleep and your objective is to get out of the house to see friends. So if your mom does not go to sleep, your character must come up with other creative ways to get out of the house without getting caught.

An **OPPOSITE** is the knowledge of something that contrasts with your objective. In life, we play opposites. For instance--

"I love them, but can't have them."

"I want this, but it's bad for me."

"I'm going there, but I'm scared."

Do you observe a pattern in the three opposites listed above? Each statement begins with saying the objective and then BUT. "But" shows that there is something that contrasts with the opposite.

Now, you try filling these out--

1. I want to _____, BUT _____

2. I need to _____, BUT _____



ACTIVITY

1. If you haven't done so already, break your scene down into beats.
2. In each beat, write your objective, obstacle and opposite.

Lesson 9: Turns

Talent is in the choices you make!

BEATS

(See Lesson 7 for recap.)

Some scripted examples start with keywords like:

“Suddenly--”

“Without warning--”

“Out of nowhere--”

(All these words signify a surprise or change in events or character emotion.)

Do not indicate beats with a facial expression, but instead, feel the change in your emotions and it will naturally appear on your face.



Surprising news on the phone is one example of a beat that also acts as a TURN in the scene.

URNS

A TURN is a major beat change in a scene.

No scene should end the same way it began.

The objective of every scene on television is to keep the audience engaged and invested in the characters.

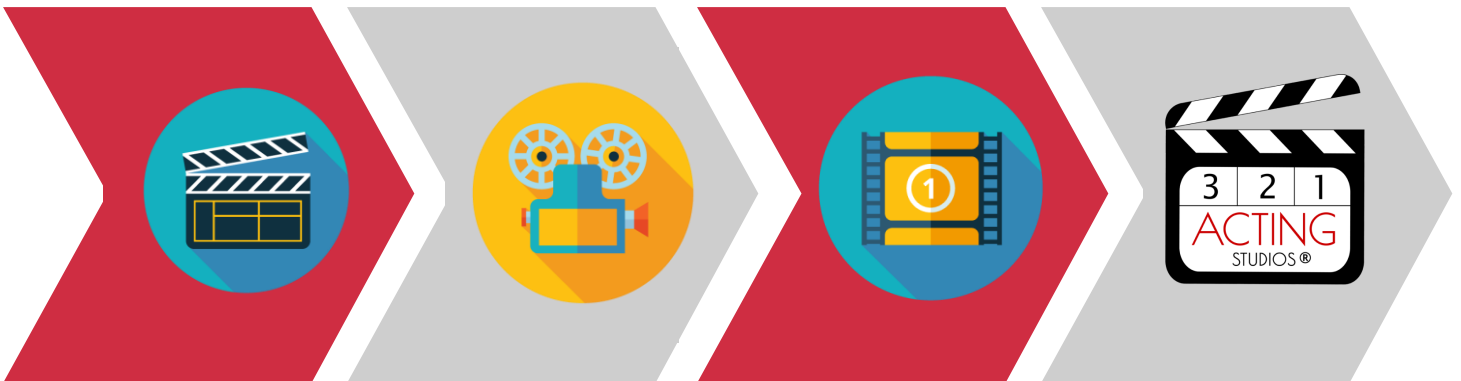
ACTIVITY

Read through your scene or monologue and mark each turn.



Lesson 10: Openings & Buttons

Talent is in the choices you make!



Openings

An opening is the moment before your first line or action in a scene. It is the chance to show the casting director that you are in character, know what's going on in the scene and are making strong, specific choices.

Buttons

A button is the final moment after your last line of dialogue or action. Similar to openings, it's one of the most important parts of your performance in which you can leave a lasting impression with the casting director.

**John Walcutt said Openings and Buttons must have what three true things?
(fill in the blank)**

1. _____
2. _____
3. _____

ACTIVITY

1. Create three (3) different openings for your scene or monologue.
2. Create three (3) different buttons for your scene or monologue.
3. Once you have completed this activity, click the button on the Lesson 10 webpage to receive your certificate!

How to Read a Script

for “10 Lessons to Great Film Acting
for Teens & Young Adults”



INT. BATHROOM- NIGHT

--> This is a Scene Heading, specifying the location of the scene and time of day

TEENAGER fixes his/her hair in the mirror, fully dressed, ready to go out.

--> This is narrative, describing the action of the scene.

This is the character name, <-- distinguishing who says what lines.

TEENAGER

(on the phone)

--> A parenthetical implies action or emotion of a line and should not be read allowed.

Yeah Kelly, I'll meet you guys at the movie. 10:15pm, got it. Just waiting for my mom to go to sleep. Is Sam going to be there? Cool.

There is a KNOCK on the door.

TEENAGER

(whispering)

Gotta go.

Quickly, Teenager puts on a bathrobe, covering their outfit. They open the door to-- MOM, late 40's, stands in the doorway watching TEENAGER brush his/her teeth. Teenager wears a bathrobe.

--> Character descriptions can often be found after a character name.

MOM

Everything okay in here?

TEENAGER

Yeah.

MOM

Thought I heard you talking to someone.

TEENAGER

Myself.

Mom looks questionably at Teenager.

MOM

Mmhmm... Your hair looks really nice.

TEENAGER

Thanks, just trying out a new look for school.

MOM

Speaking of, you finish studying?

TEENAGER

Yeah.

There is more of the same scene which continues on the next page.

(CONTINUED)

MOM

Great.

She lingers.

TEENAGER

Is there something else I can help you out with or...?

MOM

No. I'll be downstairs, Kiddo.

TEENAGER

You look tired. Don't you want to go to bed?

MOM

No, I think I'll stay up a bit and read.

TEENAGER

I think the lighting in your bedroom is better than the living room.

MOM

I want to sit by the fireplace.

Teenager's phone BUZZES with a text message.

MOM (CONT'D)

Who's that?

--> This is a continuation of the character's previous line.

TEENAGER

No one. Just a friend.

MOM

Okay. Get some sleep for the big exam tomorrow.

TEENAGER

Okay, Mom. Goodnight.

Mom closes the door. Teenager rushes to their phone and types--

TEENAGER

(reading allowed)

My mom is practically guarding the front door.

The phone BUZZES again.

(CONTINUED)

TEENAGER
(reading)
Ugh, don't tell Sam...

He/She spots the bathroom window. An idea.

TEENAGER
(typing)
Don't want to miss out. On my way.

Teenager takes off the robe, quietly opens the window and begins to climb out of the house.

CUT TO:

Transition to the next scene!

3

2

1

ACTING

STUDIOS®

“The Escape” Scene Breakdown

By Actor #1

for “10 Lessons to Great Film Acting
for Teens & Young Adults”



NOTES

Who Am I -

I am Kelly Dillon. I am 17 years old and a junior at Riverdale High. I am just starting to hang out with "the cool kids" this year. My grades have dropped some this year but ever since I started hanging out with this crowd guys like Sam Livingston have started to pay attention to me.

Where am I -

My room in my house. We live in the suburban community of Riverdale Illinois.

Super Objective:

To hang out with Sam Livingston, and hopefully become his girlfriend.

Scene Objective:

Sneak out of the house

Obstacle:

My ~~mom~~ mom keeps checking on me, and won't go to bed.

ACTING
STUDIOS®

INT. BATHROOM- NIGHT

I care about style

KELLY, a fashionable teenager fixes her hair in the mirror, fully dressed, ready to go out.

High priority (super objective) -

KELLY

(on the phone)

Yeah Liz, I'll meet you guys at the movie. 10:15pm, got it. Just waiting for my mom to go to sleep. Is Sam going to be there? Cool.

There is a KNOCK on the door.

KELLY

(whispering)

Gotta go.

To conceal

Turn -

Quickly, Kelly puts on a bathrobe, covering her outfit. She grabs her toothbrush and opens the door to-- JANICE, Kelly's mom, late 40's, who stands in the doorway now watching Kelly brush her teeth.

JANICE

Everything okay in here?

KELLY

Yeah.

JANICE

Thought I heard you talking to someone.

KELLY

To convince - Myself.

Janice looks questionably at Kelly.

JANICE

Mhmm... Your hair looks really nice.

KELLY

Thanks, just trying out a new look for school.

To earn her trust

JANICE

Speaking of, you finish studying?

KELLY

Yeah.

(CONTINUED)

JANICE

Great.

She lingers.

KELLY

Is there something else I can help you out with or...?

To skew away

JANICE

No. I'll be downstairs, Kiddo.

KELLY

You look tired. Don't you want to go to bed?

- To lure

JANICE

No, I think I'll stay up a bit and read.

KELLY

(almost desperate)

I think the lighting in your bedroom is better than the living room.

- To woo

JANICE

I want to sit by the fireplace.

Kelly's PHONE BUZZES with a text message.

JANICE (CONT'D)

Who's that?

KELLY

No one. Just an email alert or something.

- To deceive

JANICE

Okay. Get some sleep for the big exam tomorrow.

KELLY

Okay, Mom. Goodnight. *- Get her out of here*

Janice closes the door. Kelly rushes to her phone and types--

KELLY

(reading allowed)

My mom is practically guarding the front door.

- To warn / To plea

The PHONE BUZZES again. Kelly picks it up.

CONTINUED:

3.

KELLY (CONT'D)

Ugh, I am not lame. And you better
not tell Sam...

- To Defend

Beat / Turn

She spots the bathroom window. An idea. She types--

LT to Dedde

KELLY

Don't want to miss out. On my way.

- Let her know I'm coming.

Kelly takes off the robe, quietly opens the window and
begins to climb out of the house.

CUT TO:

3

2

1

ACTING

STUDIOS®

“The Escape” Scene Breakdown

By Actor #2

for “10 Lessons to Great Film Acting
for Teens & Young Adults”



Script Breakdown Example for "The Escape"

Who am I?

1. Kelly, a fashionable teenager.
2. I'm trying to fit in with my friends and want their approval (even if they don't care that I have a big test or curfew).
3. My crush, Sam, is more important to me than sleep, my test AND my mom's opinion.
4. I don't want my mom to know I'm sneaking out of the house, because otherwise she will ground me... and I'll never get to see Sam again.

Where am I?

1. I am in my house, specifically the upstairs guest bathroom. (My mom indicates that she will be downstairs, so I know I'm upstairs). I didn't plan for mom to stay awake downstairs, so I'll have to come up with a plan to escape.
2. If I'm going to exit out of an upstairs window, there will be a tree, rooftop or siding that I can easily scale. Otherwise, I'll have to land the jump just right, so I don't break anything. If I break something, I won't get to see Sam.

Who am I talking to?

1. My mom, Janice.
2. Mom really wants me to get good grades so that I can get into a good college.
3. She's protective, but trusts what I say to her.
4. I know my mom loves me and wants what's best for me, but she doesn't understand how to have fun.
5. I don't want my mom to know I'm leaving for the night.

INT. BATHROOM- NIGHT

KELLY, a fashionable teenager, fixes her hair in the mirror, fully dressed, ready to go out.

I care about how I look

SUB-OBJECTIVE: GO TO MOVIE

OBSTACLE: Mom is awake

KELLY
(on the phone)
Yeah Liz, I'll meet you guys at the movie. 10:15pm, got it. Just waiting for my mom to go to sleep. Is Sam going to be there? Cool.

SUPER OBJECTIVE: I love Sam. Want to see him

There is a KNOCK on the door.

KELLY
(whispering)
Gotta go.

A TURN, indicating change in action or emotion.

Quickly, Kelly puts on a bathrobe, covering her outfit. She grabs her toothbrush and opens the door to-- JANICE, Kelly's mom, late 40's, who stands in the doorway now watching Kelly brush her teeth.

JANICE
Everything okay in here?

KELLY
Yeah.

SUB-OBJECTIVE: PLAY IT COOL.

JANICE
Thought I heard you talking to someone.

KELLY
Myself.

SUB-OBJECTIVE: Blame myself.

Maybe mom will believe me.

Janice looks questionably at Kelly.

JANICE
Mmhmm... Your hair looks really nice.

convince mom to believe me.

KELLY
Thanks, just trying out a new look for school.

SUB-OBJECTIVE: Need excuse for how I look/ convince mom

JANICE
Speaking of, you finish studying?

KELLY
Yeah.

SUB-OBJECTIVE: Get mom off my case.

(CONTINUED)

JANICE

Great.

She lingers.

KELLY

Is there something else I can help you out with or...?

SUB-OBJECTIVE: offer help, so mom won't be suspicious.

JANICE

No. I'll be downstairs, Kiddo.

KELLY

You look tired. Don't you want to go to bed?

SUB-OBJECTIVE: Get mom to go to sleep!

JANICE

No, I think I'll stay up a bit and read.

KELLY

(almost desperate)

I think the lighting in your bedroom is better than the living room.

SUB-OBJECTIVE: convince mom to go to bedroom.

JANICE

I want to sit by the fireplace.

Kelly's PHONE BUZZES with a text message.

JANICE (CONT'D)

Who's that?

KELLY

No one. Just an email alert or something.

SUB-OBJECTIVE: Make things seem normal.

JANICE

Okay. Get some sleep for the big exam tomorrow.

Totally disappointed

KELLY

Okay, Mom. Goodnight.

SUB-OBJECTIVE: Re-group

Janice closes the door. Kelly rushes to her phone and types--

KELLY

(reading allowed)

My mom is practically guarding the front door.

SUB-OBJECTIVE: Explain to friends.

The PHONE BUZZES again. Kelly picks it up.

Remember: Obstacle is "mom is awake," so I have to come up with ways to fight or work around the obstacle.

Trying not to freak out, but my mom might ruin everything!

Gosh, leave me alone already.

This is so not the way I wanted this night to work out.

I want to be liked by my friends.

KELLY (CONT'D)

→ Ugh, I am not lame. And you better not tell Sam... *TURN*

*SUB-OBJECTIVE:
Impress Sam!*

She spots the bathroom window. An idea. She types--

KELLY

Don't want to miss Sam.

→ Don't want to miss out. On my way. *URNS*

Kelly takes off the robe, quietly opens the window and begins to climb out of the house.

CUT TO:

3

2

1

ACTING

STUDIOS®

“The Escape” Scene Breakdown

By Actor #3

for “10 Lessons to Great Film Acting
for Teens & Young Adults”



Other questions to consider: These will encourage the use of your imagination to put yourself in the mind of the character!

1. What is my Moment Before: The beginning moment of the scene. What am I doing, thinking and feeling immediately before the scene begins?

Doing: I am looking in the mirror styling my hair and checking my makeup while chatting on the phone with my best friend.

Thinking things like: "I hope Sam is going to be there tonight!" "I like this new shade of lip gloss." "I can't wait to see this movie! I've always wanted to be out this late with my friends." "I'm so excited I've been invited to hang out with the cool crowd." "This will totally change my social status at school."

Feeling: Excited, Pretty, Daring, Nervous, Energized, Eager, Silly, Hopeful

** Notice that the "Doing" of the Moment Before comes from the script, the "Thinking" comes from the Super Objective, and the "Feeling" comes from the combination of your "Doing" and "Thinking."

2. Who are the specific people I'm speaking to and about? Make them people from your real life (YOUR best friend, crush, parent, etc.)

Who is the friend I'm speaking to on the phone?

I am speaking to my best friend, Sarah. She and I have been invited to hang out with the cool kids and I am so excited. Our social status is rising!

Who is Sam? Sam is the cutest boy in school. I have had a huge crush on him all year long, and just last week, Laura told me he broke up with his last girlfriend and might be interested in me! I hope she's right! He's SO cute and nice and funny too!

Who is Mom? My mom is sweet and loving but expects a lot from me. I know she'll want me to do well on the test tomorrow and that she would be really worried and disappointed in me if I snuck out. I love her a lot. I also feel a little stifled by her and know that she just won't understand what this night will mean for my social life, and therefore for my entire life, at school.

3. Button: This is the ending moment of the scene.

The ending moment of this scene is crawling out of the window. I can simply mime opening the window and looking around to make sure Mom isn't about to come back in the room. (**On-Camera tip: Place the "window" on a diagonal from the camera instead of making the window behind you. That way the camera can still see you face while you try to make your escape!) Meanwhile I'm having all the thoughts and feelings cross my mind that I would REALLY be having in this moment. I could be thinking: "I can't believe I'm doing this!" or "I'll jump into the flower bushes." or "One, two, three - GO!" or "Quietly now, quietly..." All and any of these would make a compelling non-verbal last moment, or button. :)

Super Objective: To go to a late night movie with my friends and Sam, the boy I like. If I go, something could start up between me and Sam and I will get to hang out more with the cool kids. This could change my social status at school in the best way and change my life!

Scene Objective: To sneak out of the house without my Mom finding out

Obstacle: My Mom won't go to sleep! She also might suspect something...she's asking a lot of questions.

Opposite: I want to go out with my friends but I'm afraid of getting caught and disappointing my mom, whom I really love.

INT. BATHROOM- NIGHT
KELLY, a fashionable teenager, fixes her hair in the mirror, fully dressed, ready to go out.

Beat 1: Talking to my friend on the phone to finalize plans for the night

KELLY
(on the phone)
Yeah Liz, I'll meet you guys at the movie. 10:15pm, got it. Just waiting for my mom to go to sleep. Is Sam going to be there? Cool.

Remember to really ASK this question and allow the camera to see you HEAR the answer. This is an important moment that makes you want to sneak out no matter the cost!

There is a KNOCK on the door.

Beat 2: Convincing my mom that everything is normal and I'm going to bed

KELLY
(whispering)
Gotta go.

Quickly, Kelly puts on a bathrobe, covering her outfit. She grabs her toothbrush and opens the door to-- JANICE, Kelly's mom, late 40's, who stands in the doorway now watching Kelly brush her teeth.

JANICE
Everything okay in here?

KELLY
Yeah.

JANICE
Thought I heard you talking to someone.

KELLY
Myself.

Janice looks questionably at Kelly.

JANICE
Mmhmm... Your hair looks really nice.

KELLY
Thanks, just trying out a new look for school.

JANICE
Speaking of, you finish studying?

KELLY
Yeah.

(CONTINUED)

JANICE

Great.

She lingers.

KELLY

Is there something else I can help you out with or...?

JANICE

No. I'll be downstairs, Kiddo.

**Beat 3/
Turn:
What?!
Downstairs
! Must
Convince
mom to go
to her
room! This
could ruin
my whole
plan! I
can't sneak
out if she's
awake!**

KELLY

You look tired. Don't you want to go to bed?

JANICE

No, I think I'll stay up a bit and read.

KELLY

(almost desperate)

I think the lighting in your bedroom is better than the living room.

JANICE

I want to sit by the fireplace.

Kelly's PHONE BUZZES with a text message.

JANICE (CONT'D)

Who's that?

KELLY

No one. Just an email alert or something.

JANICE

Okay. Get some sleep for the big exam tomorrow.

KELLY

Okay, Mom. Goodnight.

New Info! Am I ready for the exam? Have I studied? By going out tonight will I potentially hurt my scores/fail? How do I feel about that (guilty, nervous, scared, confident, certain?) Make a specific choice! Ex. "I feel guilty lying to my mom and not entirely prepared for the test, plus she's not going to bed. Maybe I will stay in. This is just too hard." I will have this thought when my mom brings up the test.

Beat 4: Play it cool...Make Mom believe no one's texting so she'll trust that I'm going to bed so that I can figure out how to fix the problem of her making it difficult for me to sneak out.

Beat 5: Share my dilemma with my friend. Thought: "What can I do?"

Janice closes the door. Kelly rushes to her phone and types--

KELLY

(reading allowed)

My mom is practically guarding the front door.

The PHONE BUZZES again. Kelly picks it up.

(CONTINUED)

Beat 6: Reading the text from my friend. I cannot be considered lame! Sam will never like me if he thinks that!

CONTINUED:

3.

KELLY (CONT'D)

Ugh, I am not lame. And you better not tell Sam...

Beat 7: See the window. I have a new idea to sneak out this way. Who says I need to use the front door?!

She spots the bathroom window. An idea. She types--

KELLY

Don't want to miss out. On my way.

Kelly takes off the robe, quietly opens the window and begins to climb out of the house.

CUT TO:

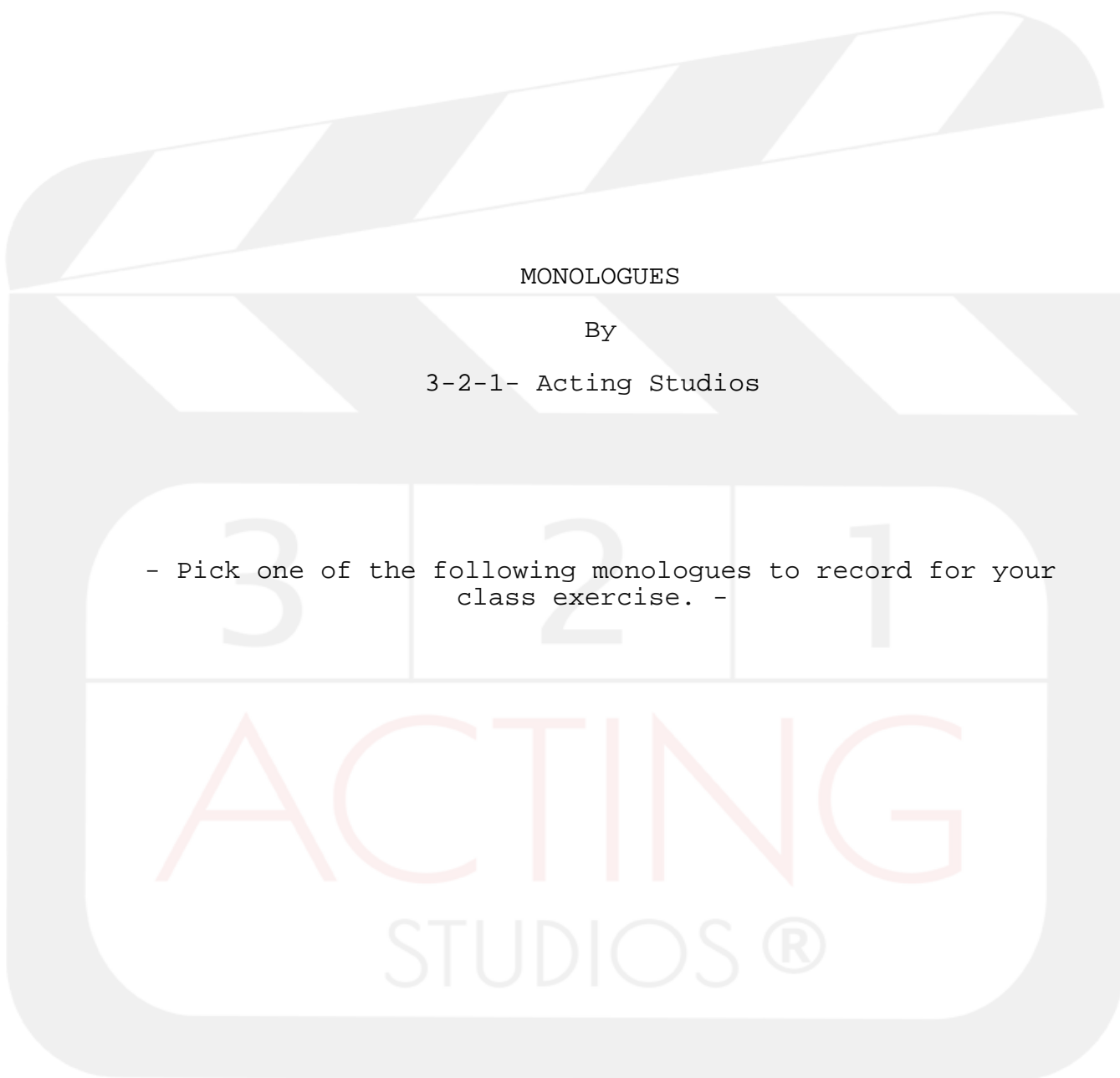
3

2

1

ACTING

STUDIOS®



MONOLOGUES

By

3-2-1- Acting Studios

3 2 1
- Pick one of the following monologues to record for your
class exercise. -

ACTING

STUDIOS®

Contact: 818-248-5602

EXT. SCHOOL BUS STOP- DAY

JASON, late-teens, stands shivering in the cold. His jacket looks old and beaten down by the frigid winds.

JASON

Come on, come on, come on... why isn't this thing ever on time? Not everyone can afford a fleece-lined coat. I bet the bus is 75 degrees. Okay, Jason. Just picture. I'm on the bus... I'm on the warm bus...

A GUST OF WIND hits him. Jason shudders.

JASON (CONT'D)

What is taking so long?!

END

3

2

1

ACTING

STUDIOS®

(CONTINUED)

INT. HOUSE, KITCHEN TABLE- NIGHT

CAMI, teenager, sits across from her parents, who hold her report card, displeased.

CAMI

I told you, it's my teacher fault.
How am I supposed to learn
Chemistry when Mr. Wellner doesn't
teach us anything? So I don't think
my grade in that class should
reflect my allowance.

END

3

2

1

ACTING

STUDIOS®

INT. FUNERAL HOME- DAY

BRADY stands in front of the congregation, most of whom are dressed in black. He remains steady.

BRADY

Grandpa always brought me fishing every summer, because he said that I was his good luck charm. He'd catch bass over a foot long. Me? I was a horrible fisherman. But that didn't matter for Grandpa, because I knew all that he cared about was spending time with me.

Brady clears his throat, swallowing back tears.

BRADY (CONT'D)

I'm sure that's how we all felt spending time with Grandpa. And that's why we're all here now.

END

3

2

1

ACTING

STUDIOS®

INT. CAR- NIGHT

TASHA sits in the driver seat with her window rolled down. A police officer writes her a ticket.

TASHA

I promise, Officer, my speedometer is totally broken. Like, I actually didn't know how fast I was going. I would show you, but then I'd be driving away. But you can trust me, just check my record. I've never gotten a ticket before.

END

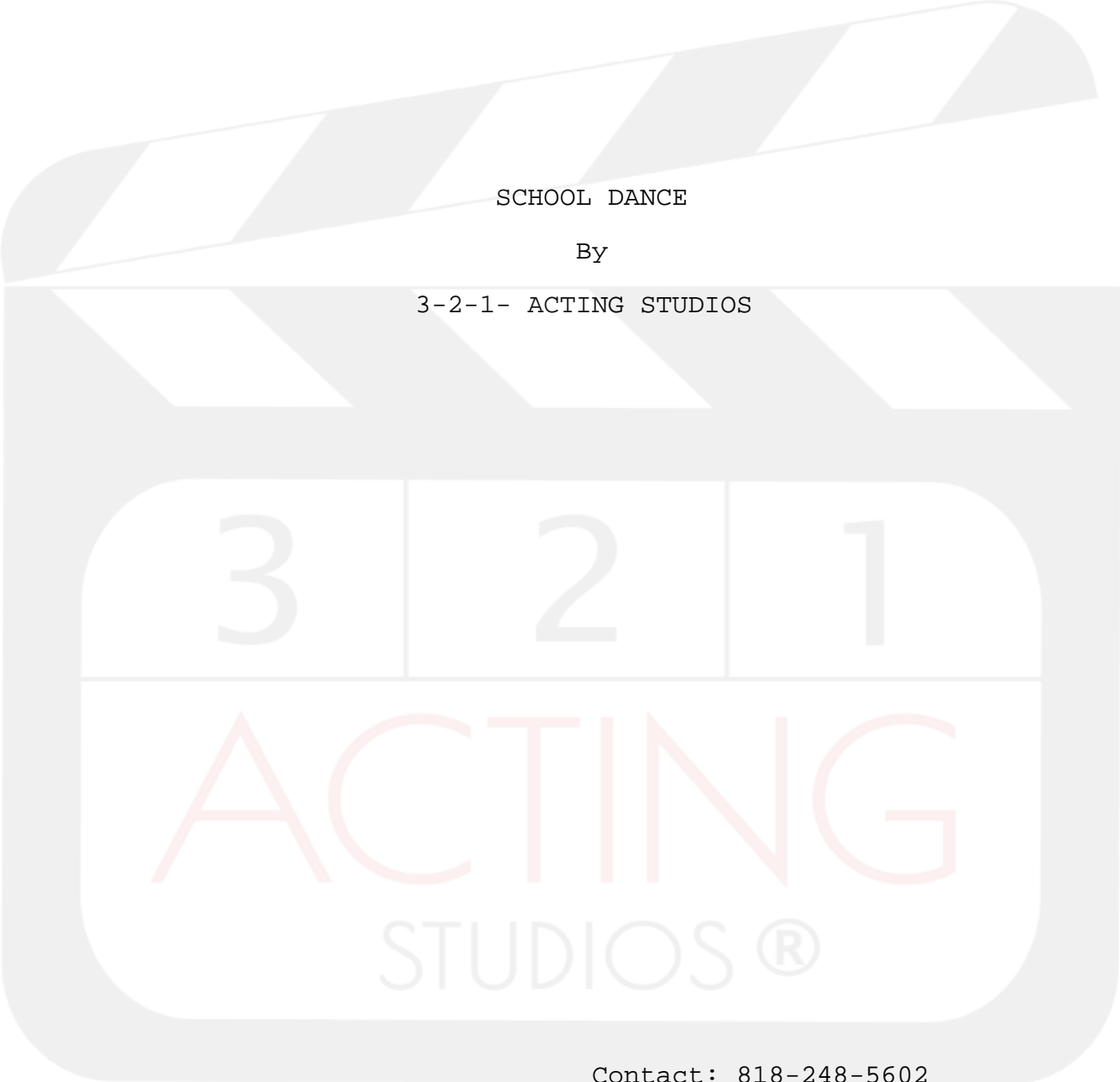
3

2

1

ACTING

STUDIOS®



SCHOOL DANCE

By

3-2-1- ACTING STUDIOS

3

2

1

ACTING

STUDIOS®

Contact: 818-248-5602

INT. GYMNASIUM, SCHOOL DANCE- NIGHT

STUDENTS bust a move on the dance floor. Lindsey refills her punch cup at the punch bowl as David approaches her.

DAVID
What's wrong?

LINDSEY
Nothing. I'm just thirsty.

DAVID
I don't believe you.

LINDSEY
Look, if want to dance with
Samantha, that's fine. I just
thought we came here to together.

DAVID
We *did* come here together.

LINDSEY
Well you're not acting like it.

DAVID
You don't like to dance-- what else
am I supposed to do? Stand near the
punchbowl the whole night.

Lindsey's eyes brim with tears.

LINDSEY
I just thought you wanted to spend
time with me...

DAVID
I asked you to the dance, because I
thought you like to *dance*...

LINDSEY
I like to dance, but I'M NOT A GOOD
DANCER!

David is stunned.

DAVID
Wait. But you're on the
Cheerleading team.

LINDSEY
They needed a flier. I'm not good
on my feet though.

(CONTINUED)

David smiles at Lindsey.

LINDSEY (CONT'D)
Why are you smiling?

DAVID
'Cause...

LINDSEY
'Cause what?

DAVID
I don't know, I guess I think
you're cute. You're all nervous
about dancing and stuff.

LINDSEY
You think I'm cute, because I *can't*
dance?

DAVID
You should have just told me in the
first place. I can teach you some
moves.

LINDSEY
I don't think so--
David grabs her cup and sets it on the table.

LINDSEY
David...

DAVID
Come on. You don't have to be a
good dancer to have fun dancing.
That's rule Number One.

He gently grabs her hands and leads her to the dance floor.
Lindsey smiles and follows David's lead.

END



STUDY HALL

By

3-2-1- Acting Studios

3

2

1

ACTING

STUDIOS ®

Contact: 818-248-5602

INT. SCHOOL, STUDY HALL- DAY

A TEACHER reads a book, barely monitoring the front of the class. CAMERON and JADE sit quietly next to one another. Cameron peeks at Jade's notes.

CAMERON

Pst.

Jade looks up, not amused.

JADE

What?

CAMERON

Can I see your notes from Biology?

JADE

No, you should've paid attention in class.

CAMERON

Sorry, things come up.

JADE

(critical)

Like your cell phone?

CAMERON

It's not what you think it is.

JADE

Were you on Instagram instead of Twitter?

The teacher looks up. Cameron and Jade quietly sink into their seats. Cameron's face drops.

CAMERON

My mom was texting me. My dad had to go in for an emergency surgery or something.

JADE

Are you serious?

CAMERON

I swear.

JADE

Is he going to be okay?

(CONTINUED)

CAMERON

Yeah, I think so. That's why I'm still here.

JADE

Dude, that's crazy.

CAMERON

I know.

JADE EXHALES. She hands Cameron her notes.

CAMERON

Hey, thanks. I'll copy them and pass them right back.

JADE

Keep 'em. I'm already memorized.

CAMERON

Hey, thanks.

JADE

Let me know if you need a ride anywhere. I got my license last week and I can borrow my dad's car.

CAMERON

Thanks, Jade. That means a lot.

JADE


Friends gotta help eachother, right?

CAMERON

Right.

END.





SUNBATHING

By

3-2-1- Acting Studios

3

2

1

ACTING

STUDIOS®

Contact: 818-248-5602

EXT. HOTEL POOL- DAY

PEGGY, teen's, sunbathes by the uncrowded pool. TIM, teen's, goofy-looking nerd, enters through the gate. He wears a t-shirt and white zinc sunblock on his nose. Tim takes particular notice of Peggy's legs before eying the empty lounge chair next to her.

TIM
That seat taken?

Peggy lowers her sunglasses, looks at Tim and pushes her sunglasses back up. Going with it, he sits.

TIM
How's the pool temp?

Silence.

TIM
Looks great. Great chlorine levels.
Nice blue.

PEGGY
Chlorine is bad for my hair.
She spoke to him. Score. Tim fists pump himself.

TIM
Ah. Mine too.

PEGGY
(skeptical)
You care about your hair?

TIM
Believe it or not, my body is very important to me. Why do you think I'm protecting myself from the sun? I'm avoiding wrinkles.

PEGGY
On your nose?

TIM
That's just the tip of the body iceberg. I'll look twenty when I'm fifty.

PEGGY
Oh.

Suddenly, Peggy feels vulnerable to the sun. She wraps herself in her towel.

(CONTINUED)

PEGGY (CONT'D)

Me too.

TIM

I thought you were sunbathing.

PEGGY

Um... just getting my Vitamin D levels.

TIM

Cool, I like Vitamin D. I'm Tim, by the way.

PEGGY

Peggy. So are you like, a nutrition guru, or...?

TIM

Just a man, looking out for the good of the world.

PEGGY

That's pretty awesome.

TIM

I like to think so.

PEGGY

You're like, a modern day superhero.

TIM

You can call me Super Tim.

PEGGY LAUGHS.

PEGGY

Super Tim, you want to apply some of that spf 50 to my back?

Tim smiles.

TIM

Thought you'd never ask.

END.

CONGRATULATIONS!

You've completed 3-2-1- Acting Studios'
"10 Lessons to Great Film Acting
for Teens & Young Adults"

Taught by John Walcutt



Don't forget to get
your certificate of
completion after
Lesson 10 on our
web page!

Get a discount off your next class at 3-2-1- Acting Studios whenever
you recommend a friend who signs up for this online course!