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

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.

- 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.
- 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!

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

Now that you’ve circled 10 words that best describe you, fill out the following information below for more specificity in the types of characters you can play!

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<th>List 3 Television Characters that you feel you could play.</th>
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<th>What do all these roles have in common?</th>
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Activity:

1. Select a monologue or two to perform on-camera.
2. Record your Performance.
3. Write down which monologue best displays your type.
Lesson 3: Preparing For Your Audition

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

Who am I (in this scene)?

1. Gender
2. Age
3. Race
4. Occupation
5. Personality
6. Emotion in the particular scene you are performing

What do I want (objective)?

1. What is my objective?
2. How does my Objective impact my character?
3. What obstacles come between me and my objective?
4. How can my character overcome my obstacles to obtain my objective?

Where am I?

1. How does your environment impact your character?
2. What kind of people (if any) are in the environment? What does your character think of them?
3. What kind of props are in the environment?

Who am I talking to?

1. How does your relationship with this character impact your opinion of them?
2. What emotions do you have toward them?
Lesson 4: Who Are You? (Part 1)
Talent is in the choices you make!

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!

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?

What Do You Want?

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

What do I want in this Script?

What do I want in each Scene?

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?

What do I want in each line?

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!

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**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!

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**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!

**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!

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!

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

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!

**OBJECTIVE**

An **OBSTACLE** is the thing that gets in the way of getting your objective (aka “What you want.”)

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.

TURNS
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.
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

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

TEENAGER (on the phone)
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.

MOM
Everything okay in here?

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?

Yeah.

(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?

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!
“The Escape” Scene Breakdown
By Actor #1
for “10 Lessons to Great Film Acting for Teens & Young Adults”
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 keeps checking on me, and won't let me go to bed.
INT. BATHROOM- NIGHT

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

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.

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
Mmmmm... Your hair looks really nice.

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

JANICE
Speaking of, you finish studying?

KELLY
Yeah.

(CONTINUED)
CONTINUED:

JANICE

Great.

She lingers.

KELLY

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

JANICE

No. I'll be downstairs, Kiddo.

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. - 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.

The PHONE BUZZES again. Kelly picks it up.

(Continued)
KELLY (CONT'D)

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

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

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:
“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.

KELLY
(on the phone)
Yeah Liz, I’ll meet you guys at the movie. 10:15 pm, 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.

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
Mmhm... Your hair looks really nice.
KELLY
Thanks, just trying out a new look for school.

JANICE
Speaking of, you finish studying?
KELLY
Yeah.

(CONTINUED)
CONTINUED:

JANICE

Great.

She lingers.

KELLY

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

JANICE

No. I’ll be downstairs, Kiddo.

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.

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)
CONTINUED:

Kelly (Cont'd)

I want to be liked by my friends...

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

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

Kelly

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

TURNS

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

CUT TO:
“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. :)
INT. BATHROOM- NIGHT

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

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.

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)
CONTINUED:

JANICE

Great.

She lingers.

KELLY

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

JANICE

No. I’ll be downstairs, Kiddo.

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.

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)
CONTINUED:

KELLY (CONT’D)
Ugh, I am not lame. And you better not tell Sam...

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:
- Pick one of the following monologues to record for your class exercise. -

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 shutters.

JASON (CONT’D)
What is taking so long?!

END
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
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

(CONTINUED)
CONTINUED:

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 an trust me, just check my record. I’ve never gotten a ticket before.

END
SCHOOL DANCE

By

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)
CONTINUED: 2.

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

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 each other, right?

CAMERON
Right.

END.
SUNBATHING

By

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!