

USES of ANALYSIS

- PREP FOR REHEARSING A SCENE
- EXPLORING THE BEGINNING OF THE SCENE
- RESEARCH TOWARD IDENTIFYING THE EVENT OF SCENE
- HOMEWORK FOR HELPING ACTORS FIND ACTIVE ENGAGEMENT IN SCENE



FACTS AND CONDITIONS RELEVANT TO THE CHARACTERS' ACTIONS AND OBJECTIVES

TWO KINDS

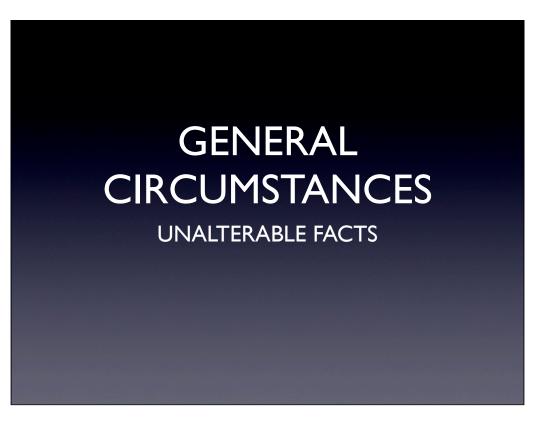
- GIVEN CIRCUMSTANCES
- IMAGINARY CIRCUMSTANCES

Begin with Given



Two types of Given Circumstances

- GENERAL CIRCUMSTANCES
- IMMEDIATE CIRCUMSTANCES



REAL FACTS IN THE LIVES OF THE CHARACTERS OR STORY THAT HAVE OCCURRED PRIOR TO THE SCENE.

YOU MUST BE FAMILIAR WE ALL THE FACTS --- BUT --- YOU SHOULD HIGHLIGHT THE ONES THAT HAVE BEARING ON THE SCENE IN QUESTION. - THINGS THAT EXERT AN INFLUENCE ON THIS SPECIFIC SCENE

for example – the ones you would use if you were "setting up" a clip for an audience that hadn't seen the whole film.

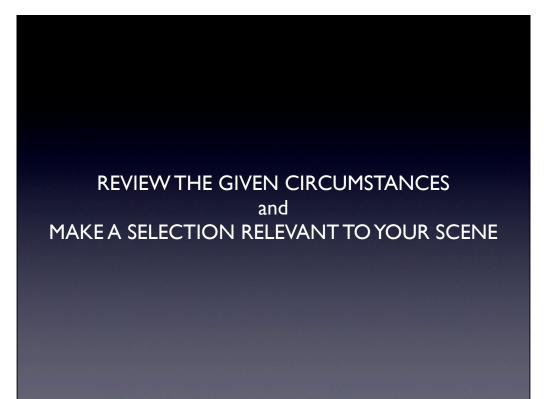
AVOID WEIGHING YOURSELF OR YOUR ACTORS DOWN WITH TOO MANY FACTS AT ONCE.



a Subset of General – these are the ones that are most immediate to where we are STATE THE OBVIOUS PRESENT FACTS –– SIMPLY, SUCCINCTLY, LITERALLY –– WHERE ARE WE AND WHAT IS GOING ON?



GIVEN CIRCUMSTANCES BOTH GENERAL AND IMMEDIATE ARE MADE UP OF REAL FACTS ONLY -- FACTS THAT THE SCRIPT LAY OUT. YOU CAN'T CHANGE THESE -



REMEMBER YOU DON'T WANT TO CARRY TOO MUCH BAGGAGE – INCLUDE ONLY THE ONES THAT HAVE DIRECT RELEVANCE TO THE SCENE YOU ARE ANALYZING

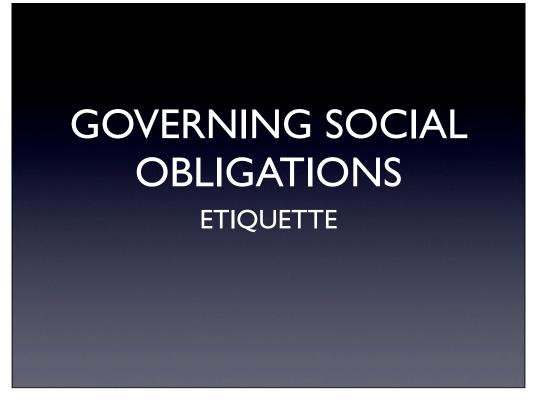
NEXT WE FIND THE OCCASION



SOME SCENES HAVE A LITERAL OCCASION -- IT'S A BIRTHDAY; A HIGH SCHOOL REUNION...

OTHERS HAVE A LESS FORMAL BUT STILL SPECIAL OCCASION UNDERSTOOD BY THE CHARACTERS... e.g. "MAKE–UP SEX" "BOOTY CALL"

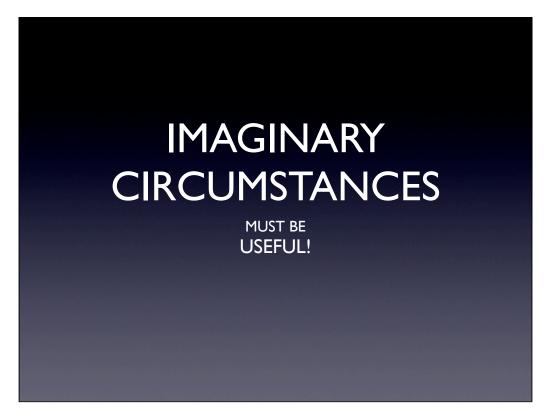
SOMETIMES A SCENE HAS A "PRETEXT" -- A STATED OR IMPLIED REASON THAT COVERS A DIFFERENT, HIDDEN AGENDA - explore and name the occasion....



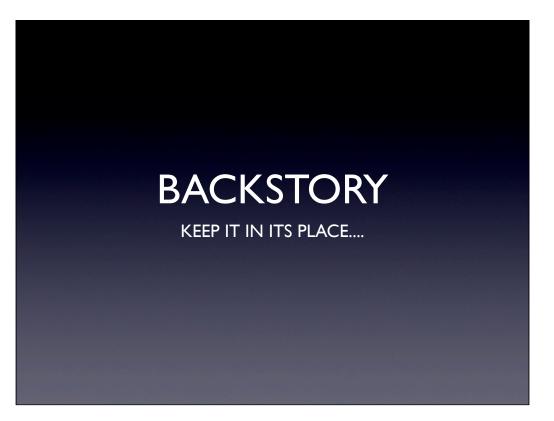
ONE BEHAVES DIFFERENTLY IN A RESTAURANT THAT IN A PARKING LOT...THE RESTAURANT SETTING CARRIES WITH IT A "GOVERNING SOCIAL OBLIGATION"

G.S.O = THE RULES OF THE ENCOUNTER -- THE RULES OF THE GAME...that pertain to the occasion

OR TO THE RELATIONSHIP – one behaves differently with a boss than a subordinate – or classmate....A sibling or a parent...NOTE THE G.S.O.s of the scene



YOU GET TO DECIDE WHAT THESE ARE ---BUT USE SPARINGLY! THEY CAN BE ENHANCERS -- MADE UP "FACTS"--try them out - audition them - but be ready to jettison or exchange- WATCH OUT FOR "BEDTIME STORIES" -- BITS OF NONSENSE THAT MAY OCCUPY THE ACTORS BUT DON"T GIVE THEM SOMETHING SPECIFIC THAT WOULD HAVE AN EFFECT ON THE CHARACTER IN THE SCENE...IN ORDER TO BE USEFUL, THAT EFFECT MUST ENHANCE THE CHARACTERS' WANT OR GOAL



HISTORY BEFORE THE START OF THE ACTION OF THE STORY – MAY HAVE BEEN LEARNED THROUGH EXPOSITION – IN WHICH CASE IT'S A REAL FACT –––

OR IMAGINED BY ACTOR & DIRECTOR....

TENDS TO BE OVERRATED – LEADS TO LONG–WINDED BUT NOT VERY USEFUL DISCUSSIONS –– GENERALLY TOO BIG A MOUTHFUL FOR REHEARSAL



WHAT JUST HAPPENED BEFORE DIALOGUE STARTED? MAKE A SPECIFIC CHOICE. IT WILL GROUND THE ACTOR AND HELP HIM INTO THE SCENE.

YOU EXPLORE THIS AND DECIDE THRU DISCUSSION WITH ACTORS &/ OR IMPROVISATION

YOU MAY OR MAY NOT INCLUDE YOUR IMPROVISATION IN THE FINAL CUT



WHAT DOES ONE CHARACTER WANT FROM THE OTHER? WHAT DOES HE or SHE WANT TO GET OUT OF THE SCENE? WHAT IS HIS/HER AGENDA FOR THE ENCOUNTER?



THINGS THAT STAND IN THE WAY OF A CHARACTER ACHIEVING AN IMMEDIATE OBJECTIVE...HAVING TO DO WITH FACTS, CIRCUMSTANCES, OCCASION, OBLIGATION, BUT ESPECIALLY HAVING TO DO WITH THE OTHER CHARACTER



SHIFTING APPROACHES THE CENTRAL CHARACTER MIGHT USE TO ACHIEVE HIS OBJECTIVE

THINKING BEYOND THE FRAME:

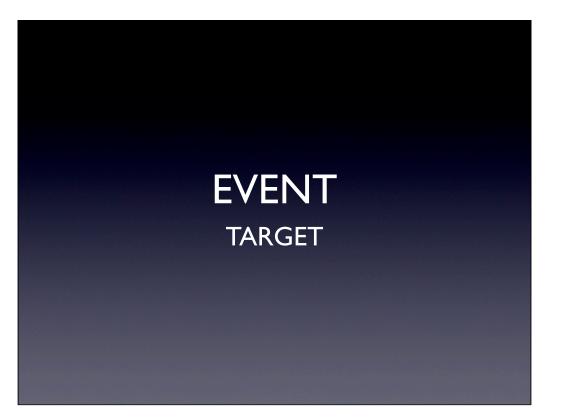


IMAGINE THE CHARACTER'S BLUE SKIES AND WORST CASE SCENARIOS... whether we are conscious or unconscious of it, in real life we always have an intimation of these things WHEN WE GO INTO ANY ENCOUNTER WE KNOW WHAT OUR DREAM OUTCOME (HOPE) IS -- WE USUALLY HAVE AN IMAGE OF WHAT ABJECT FAILURE WOULD LOOK LIKE...THAT"S THE CHARACTER OWNING HIS FEAR AND RECOGNIZING THE WORST CASE SCENARIO.



IF CHARACTER B SAYS TO CHARACTER A "I KNOW YOU DIDN'T REALLY COME OVER TO BRING ME FLOWERS BECAUSE I BROKE MY LEG...YOU PROBABLY JUST WANT TO BORROW MY CAR WHILE I'M LAID UP..." CHARACTER A HAS TO HAVE SOMETHING READY TO COVER HIS ASS...SOME PLAUSIBLE DENIABILITY...WITH WHICH HE COULD ATTEMPT TO MAKE CHARACTER B FEEL BAD FOR EVEN SUGGESTING SUCH A SELF-SERVING MOTIVE (EVEN IF IT IS TRUE). WE DO THIS IN LIFE – THE ACTOR SHOULD BE ABLE TO ADDRESS QUESTIONS THAT DON"T EVEN COME UP IN THE SCRIPT....





WHAT DO YOU WANT TO HAPPEN EMOTIONALLY TO YOUR CENTRAL CHARACTER? WHAT ARE YOU GOING TO AIM FOR?