

# I Got the Part... Now What?



## NOTES

## SCRIPT ANALYSIS

### Step One: Define the Basics

Who? (Define in three ways)

1. What does the character say?
2. What does the character do? (notes on stage directions)
3. What do other characters say about your character?

Where? (Research)

When? (Sensorial Work)

What? (Objective & Conflict)  
(ME centered vs. YOU centered)

Why? (Motivation)

### Step Two: Beat Analysis

What is a beat? – A beat is the smallest unit of action in a play. It contains a distinct beginning, middle and end. In a beat, characters pursue a simple objective.

What causes beats to change? – As a rule beats typically change when character's motivation or routine change. Here are several examples of why beats change. They are grouped into three categories.

1. Beats change when any character enters or exits a scene.
2. Beats change when the situation changes.

(changing the subject of conversation, notice something new, outside world intrudes upon the onstage action, etc.)

3. Beats change when characters change the tactics used to achieve an objectives.

### Step Three: Determine Actions

What is an action? – Actions are transitive verbs that give the actor unlimited choices for line readings. One line, or sentence = one action. Remember acting is about DOING not BEING. You can't play moods, you must play actions. "MOOD spelled backwards is DOOM." – Uta Hagen

### Step Four: Choosing Operatives

What is an operative? – A key word or logical stress within a line of text or phrase of dialogue.

Quick rules for choosing operatives: Verbs should be your first choice followed by nouns and the words that modify them, adverbs and adjectives. \*Never choose pronouns, articles or negatives.