

# KEVIN SPACEY TEACHES ACTING

CLASS WORKBOOK



MASTERCLASS

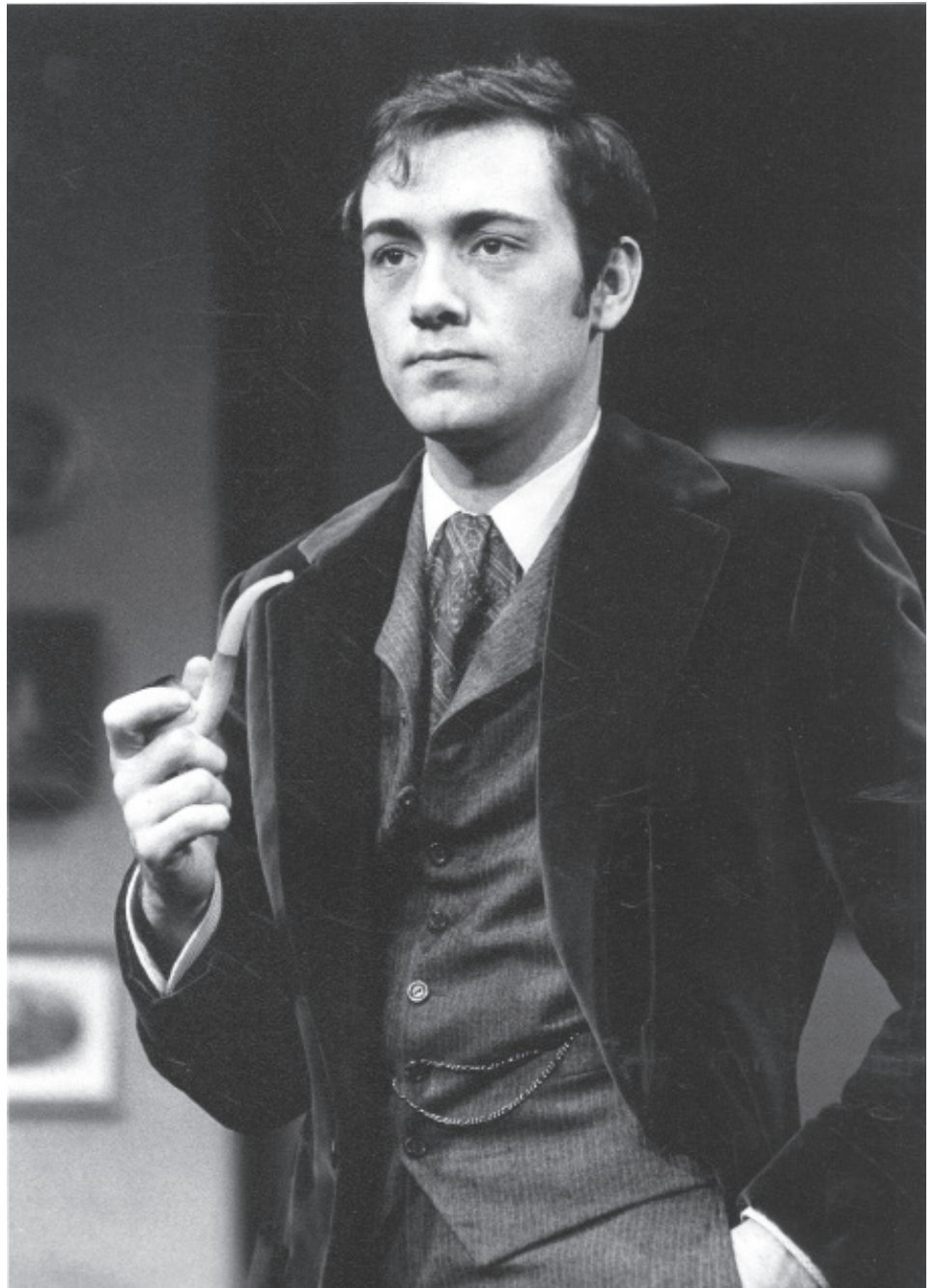
## A FEW FACTS ABOUT KEVIN SPACEY

- ▶ Born and Raised in South Orange, New Jersey
- ▶ Valedictorian of Chatsworth High School, Los Angeles
- ▶ Studied drama at the esteemed Juilliard School in New York City
- ▶ Won a Tony Award in 1991 for his portrayal of Uncle Louie in *Lost in Yonkers*
- ▶ Two time Academy award winner
  - ▼ 1996 Best Actor in Supporting Role for *The Usual Suspects*
  - ▼ 2000 Best Actor in Leading Role for *American Beauty*
- ▶ Artistic Director for London's Old Vic Theater from 2003-2015
- ▶ Appointed an Honorary Commander of the Order of the British Empire in 2010, and an Honorary Knight by the Queen of England in 2015 for his services to drama
- ▶ Received a 2015 Golden Globe award for his role as Frank Underwood in *House of Cards*
- ▶ Started the Kevin Spacey Foundation in 2010 to nurture young actors and actresses, offering scholarships, grants and education opportunities

“

It's what Jack Lemmon used to always say. If you've done well in the business you wanted to do well in, it's your obligation to send the elevator back down. —Kevin Spacey

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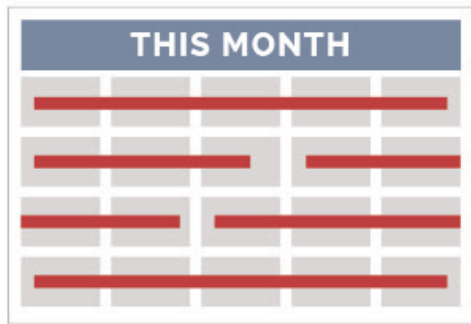


## HOW TO USE THIS CLASS

Before you dive in, we have a few recommendations for getting the most out of your experience.

### THINGS YOU MIGHT NEED

To enjoy this class you only need your computer and a desire to learn. We've found that some learn best when using a few other tools, so here's a short list of 'nice-to-haves' to maximize your learning potential:



#### A CLASS WORKBOOK

A printable PDF filled with chapter recaps and writing assignments.

#### B SUGGESTED VIEWING SCHEDULE

Kevin explains his acting style to you in 28 chapters. It's tempting to finish all of the chapters in one sitting, but we'd like to recommend our suggested viewing schedule, which you'll find on page 5 of the Class Workbook.

#### C PEN OR PENCIL

Studies show that students recall more material if they record it with handwritten notes.<sup>1</sup> We've included space for jotting down your thoughts on each page of the Class Workbook.

#### D WEBCAM OR SMART-PHONE

Record and upload questions and comments to the Office Hours page.

#### E KEVIN SPACEY FILMS

All of Kevin's work is worth having on hand. Pick a few of your favorites to reference during the class.

<sup>1</sup> (Kiewra, K. A., DuBois, N. F., Christian, D., McShane, A., Meyerhoffer, M., & Roskelley, D. (1991). Note-taking functions and techniques. *Journal of Educational Psychology*, 83, 240-245)

## THINGS YOU WILL SEE

Here are a few general tips for navigating your way around the class site



### CHAPTER VIDEOS

Watch and listen to Kevin explain the nuts and bolts of his process, one chapter at a time.



### INTERACTIVE ASSIGNMENTS

Take advantage of the innovative tools and interactive assignments we've created to enhance your education.



### CHAPTER DISCUSSIONS

Share your works in progress and ask your peers for help and support if you've hit a roadblock.



### OFFICE HOURS

Submit and watch video and text questions for Kevin from the MasterClass community.



### COMMUNITY

Continue connecting with your MasterClass peers with our community features.



### QUESTIONS & FEEDBACK

We want to hear from you!

EMAIL [support@masterclass.com](mailto:support@masterclass.com)

## CLASS OUTLINE

### Six Week Suggested Viewing Schedule

| WEEK 1   | WEEK 2   | WEEK 3  |
|--|--|---|
| <p><b>01 INTRODUCTION</b></p> <ul style="list-style-type: none"> <li>▶ Welcome to MasterClass</li> </ul> <p><b>02 CHOOSING A MONOLOGUE PT. 1</b></p> <ul style="list-style-type: none"> <li>▶ Choosing a Monologue</li> <li>▶ Dangers of Monologues</li> </ul> <p><b>03 CHOOSING A MONOLOGUE PT. 2</b></p> <ul style="list-style-type: none"> <li>▶ Choosing a Monologue Cont.</li> </ul> <p><b>04 WORKING WITH TEXT: CARVING OUT WORDS</b></p> <ul style="list-style-type: none"> <li>▶ Group study</li> </ul> <p><b>05 WORKING WITH TEXT: GROUNDING A MONOLOGUE</b></p> <ul style="list-style-type: none"> <li>▶ Performing Moment by Moment</li> <li>▶ Group Study</li> </ul> | <p><b>06 ATTACK IT A DIFFERENT WAY</b></p> <ul style="list-style-type: none"> <li>▶ Group Study</li> </ul> <p><b>07 GIVE THEM 50%</b></p> <ul style="list-style-type: none"> <li>▶ Group Study</li> </ul> <p><b>08 VARYING A PERFORMANCE</b></p> <ul style="list-style-type: none"> <li>▶ Group Study</li> </ul> <p><b>09 MASK WORK: BECOME SOMEONE ELSE</b></p> <ul style="list-style-type: none"> <li>▶ Group Study</li> </ul> <p><b>10 MASK WORK: TRY IT A DIFFERENT WAY</b></p> <ul style="list-style-type: none"> <li>▶ Group Study</li> </ul> <p><b>11 MASK WORK: WORKING W/ A MIRROR</b></p> <ul style="list-style-type: none"> <li>▶ Group Study</li> </ul> <p><b>12 MASK WORK: ADD STAKES</b></p> <ul style="list-style-type: none"> <li>▶ Group Study</li> </ul> | <p><b>13 GROUNDING A PERFORMANCE</b></p> <ul style="list-style-type: none"> <li>▶ Group Study</li> </ul> <p><b>14 RAISE THE STAKES</b></p> <ul style="list-style-type: none"> <li>▶ Group Study</li> </ul> <p><b>15 TRUST THE WORDS</b></p> <ul style="list-style-type: none"> <li>▶ Group Study</li> </ul> <p><b>16 DOMESTIC ACTIVITY EXERCISE</b></p> <ul style="list-style-type: none"> <li>▶ Group Study</li> </ul> <p><b>17 REACTING IN MONOLOGUES</b></p> <ul style="list-style-type: none"> <li>▶ Group Study</li> </ul> <p><b>18 IMPRESSIONS</b></p> <ul style="list-style-type: none"> <li>▶ Voice</li> <li>▶ Physical</li> <li>▶ Impressions in Performance: Situational</li> </ul> |

## WEEK 4

### 19 ACTING FOR SCREEN

- ▶ Building Character in Film
- ▶ Ask Questions
- ▶ Challenge Yourself

### 20 ACTING FOR STAGE

- ▶ Dealing With Nerves
- ▶ Rehearsals
- ▶ Performance
- ▶ Learning in Theatre

### 21 COLLABORATING W/ DIRECTORS

- ▶ Developing Characters with Directors
- ▶ Theatrical Directing Techniques in Film
- ▶ Doubting The Director

### 22 COLLABORATING W/ ACTORS

- ▶ Collaborating with Difficult Actors
- ▶ Listening
- ▶ Collaboration with Generous Actors

## WEEK 5

### 23 CREATING CHARACTERS: CASE STUDIES PT. 1

- ▶ Developing Physicality: Richard III
- ▶ Physicality in Film: Lester Burnham

### 24 CREATING CHARACTERS: CASE STUDIES PT. 2

- ▶ Making It Your Own: Richard II
- ▶ Embracing A Persona: Richard Nixon
- ▶ Refining A Character: Louie Kumitz

### 25 HOW TO AUDITION

- ▶ They're On Your Side
- ▶ Taking Direction In Auditions
- ▶ Using The Text For Clues
- ▶ It's Not Just About Auditioning
- ▶ Kevin's Worst Audition

## WEEK 6

### 26 KEVIN'S JOURNEY

- ▶ Falling in Love with Acting
- ▶ Mentors
- ▶ Early Career

### 27 CAREER STRATEGY

- ▶ Make Your Own Opportunities
- ▶ Choosing Parts
- ▶ Fight For the Right Parts

### 28 SANITY GUIDE

- ▶ Reality Check
- ▶ Take the Long-View
- ▶ Facing Doubt
- ▶ Working with Doubt



























Allow this mask to be a catalyst. To be able to look in the mirror and NOT see ourselves, and not to feel strange or weird. But feel free.

—Kevin Spacey



## CHAPTER 9-12 RECAP

▶ Group Study

## NOTES

### TAKE IT FURTHER

▶ While masks have been used since the dawn of theater, using them for educational purposes is relatively new. In 1913 French theater director Jacques Copeau introduced masks into theater rehearsals as a way for actors to remove themselves from the characters they were playing, and focus on more imaginative storytelling. You don't have to dig very far back to find out how Kevin was introduced to this technique. Michael Saint-Denis, Copeau's nephew, helped found theater programs around the United States, including Kevin's alma mater, the drama division of the Juilliard School.

Pierre Lefevre, a friend and colleague of Michael Saint-Denis, ran the mask program at Juilliard while Kevin was in attendance. Robin Williams, Laura Linney, Kevin Kline, and Patti Lupone count the masks class by Lefevre as one of the most important classes of their education.

▶ To read more about Copeau's life and work, and it's deep influence on acting education today, here are a few places to start

- ▼ Jacques Copeau Looks at the American Stage - <http://bit.ly/1Sza6F7>
- ▼ Jacques Copeau: Biography of a Theater - <http://amzn.to/1oq2B6A>
- ▼ Directors in Perspective - <http://amzn.to/1KWTZ1C>
- ▼ About masks in training - <http://bit.ly/1oq2MyM>

▶ To prepare yourself for practicing the lessons taught in these chapters, we recommend you invest in three masks. They don't have to be expensive, but they should be comfortable and not obstruct your mouth, if possible.

- ▼ Find yourself a tragedy mask. One with exaggerated frown

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Giving yourself a task, something domestic to do, suddenly piece opens up. Suddenly is has a reason to be.

Suddenly there's a life going on.

—Kevin Spacey



## CHAPTER 16 RECAP

- ▶ Group Study

## NOTES

### TAKE IT FURTHER

- ▶ Here's a quick exercise you can easily do today. The next time you're having a conversation with someone while they are cooking, cleaning, or eating a meal, pay attention to how the conversation flows. Notice the rhythm in the way you speak to each other. How they sound when they are splitting their attention between the conversation and the task at hand. Mentally record when they stop doing their task to emphasize certain words or thoughts.
- ▶ The next step is to observe a similar interaction that you're not involved in. Your mother always told you eavesdropping wasn't polite, but we're giving you permission to break the rules today. Go to a busy restaurant or cafe and sit near a pair of people having a conversation. Observe the words they use, the tone of voice, the pace of the conversation, and the natural pauses that occur. Write down a few of your observations and then mind your own business again!
- ▶ After studying your real world conversations, Try to bring a few of the observed behaviors into the next reading of your monologue. Maybe you trail your words at the end of a paragraph. Maybe you take a shallow breath at the beginning of a new thought. See if any of these new behaviors make your character feel more real and relatable to you.

### ASSIGNMENT

- ▶ When we talk in real life we often don't know what the next thing we're going to say is. Give this next exercise a try. Perform your piece while engaging in any sort of domestic activity. After you finished saying the written words, continue performing as that character for another five or six improvised lines. How do

















































