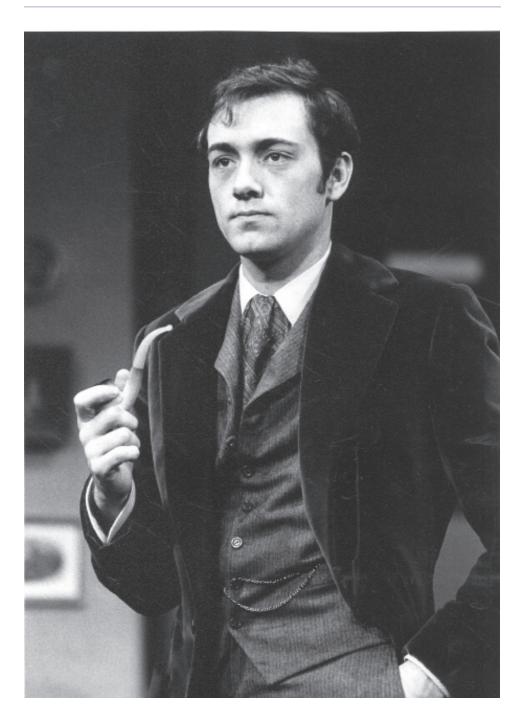


A FEW FACTS ABOUT **KEVIN SPACEY**

- ▶ 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

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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





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:







- **CLASS WORKBOOK** A printable PDF filled with chapter recaps and writing assignments.
- 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.1 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.
- **KEVIN SPACEY FILMS** All of Kevin's work is worth having on hand. Pick a few of your favorites to reference during the class.

^{1 (}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

CLASS OUTLINE Six Week Suggested Viewing Schedule

WEEK 1

O1 INTRODUCTION

Welcome to MasterClass

O2 CHOOSING A MONOLOGUE PT. 1

- Choosing a Monologue
- Dangers of Monologues

O3 CHOOSING A MONOLOGUE PT. 2

▶ Choosing a Monologue Cont.

04 WORKING WITH TEXT: **CARVING OUT WORDS**

Group study

5 WORKING WITH TEXT: **GROUNDING A MONOLOGUE**

- Performing Moment by Moment
- Group Study

WEEK 2

O6 ATTACK IT A **DIFFERENT WAY**

Group Study

07 GIVE THEM 50%

Group Study

8 VARYING A **PERFORMANCE**

Group Study

09 MASK WORK: **BECOME SOMEONE ELSE**

Group Study

MASK WORK: TRY IT A DIFFERENT WAY

Group Study

11 MASK WORK: WORKING W/ A MIRROR

Group Study

12 MASK WORK: ADD STAKES

Group Study

WEEK 3

13 GROUNDING A **PERFORMANCE**

Group Study

14 RAISE THE STAKES

Group Study

15 TRUST THE WORDS

Group Study

16 DOMESTIC

Group Study

17 REACTING IN

Group Study

18 IMPRESSIONS

- Voice
- Physical
- Impressions in Performance: Situational



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



A monologue is supposed to showcase a young actor's talent...it gives them something that's sturdy, it's got alot of meat on it, you can grab on to it, and share it. That's what you're looking for. -Kevin Spacey

TAKE IT FURTHER

- In this chapter, Kevin emphasizes the importance of expanding your monologue repertoire. If you're still working with the same three or four monologues you've auditioned with since college, it's time to do more work! Here are three of our favorite resources for new monologues. Choose a new piece to memorize and practice with friends.
 - http://bit.ly/1KqueXH
 - http://bit.ly/1QJrDVe
 - http://bit.ly/1Q1RbR8

ASSIGNMENT

- Preparing for an audition can be nerve-wracking. We've found that when you work your scene with a friend or fellow actor who can provide constructive feedback and encouragement, your nerves will start to ease, and you'll feel like you're progressing and learning at a much faster clip. Using Kevin's criteria for monologue choice, ask yourself these two questions:
 - Does it give you enough places to go?
 - Does it make you stand out from the crowd?
- Memorizing the lines is never enough, but it's necessary to begin the rehearsal process. Write your monologue out on note cards and make sure you know the words start to finish.
- It's a great idea to start working on your monologue with a partner. Often times another set of eyes and ears can read something completely different in the text, sending you in a more interesting direction. Try to dig deeper, raise the stakes, and attack the text in ways you haven't before, like Chantal did in Ch.5. By having Chantal sit down, Kevin allowed her to focus on her inner rage, which raised the stakes of the entire piece. Most actors don't want to 'overdo it', but when you allow

CHAPTER 2+3 RECAP

- Choosing a Monologue
- Dangers of Monologues

NIOTEC



NOTES

yourself to experience the extreme edges of the emotion you're portraying, you can find a new connection to the material. Your audience wants you to show them that your character is a real human being. Show them you have a heart!

Remember that this is a rehearsal, experiement and explore as many feelings as possible.

MONOLOGUES USED

- In Ch. 3, actress Allison Maddren delivers Squeaky Fromme's monologue from Assassins by John Weidman.
 - Find the full text here http://bit.ly/1QmnPIX
- In Ch. 4, actress Chantal Maurice performs Cookie's monologue from Hurt Village by Katori Hall.
 - Find the full text here http://bit.ly/20ZDIjZ
- Kevin opens Ch. 4 with a stirring recital of the prologue to Act IV of Shakespeare's history of *Henry V*, provided for you here:
 - Chorus: Now entertain conjecture of a time When creeping murmur and the poring dark Fills the wide vessel of the universe. From camp to camp through the foul womb of night The hum of either army stilly sounds, That the fixed sentinels almost receive The secret whispers of each other's watch:

Fire answers fire, and through their paly flames

Each battle sees the other's umber'd face:

Steed threatens steed, in high and boastful neighs

Piercing the night's dull ear, and from the tents

The armourers, accomplishing the knights,

With busy hammers closing rivets up,

Give dreadful note of preparation:

The country cocks do crow, the clocks do toll,

And the third hour of drowsy morning name.

Proud of their numbers and secure in soul.

The confident and over-lusty French

Do the low-rated English play at dice;

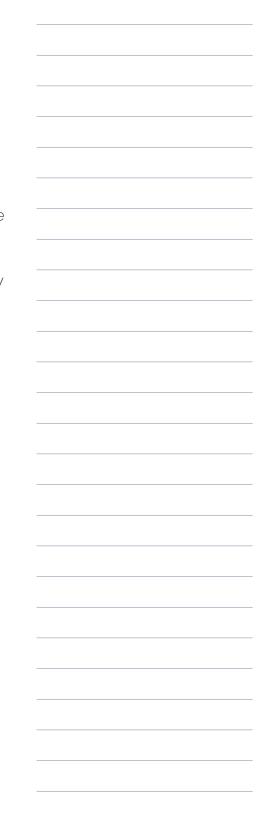
And chide the cripple tardy-gaited night

Who, like a foul and ugly witch, doth limp

So tediously away. The poor condemned English,

Like sacrifices, by their watchful fires

Sit patiently and inly ruminate





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Suddenly the piece came alive. Suddenly the actor started to carve out words... Things that were not funny the first time took on a humorous tone. -Kevin Spacey

TAKE IT FURTHER

- At Juilliard, Kevin did a tremendous amount of vocal work and exercises to practice articulation, pronunciation and rhythm. Repeat the following lines a few times out loud:
 - Miles and miles of endless beach lined with mimosa
 - He thrusts his fists against the posts and still insists he sees the ghosts
 - To sit in solemn silence in a dull dark dock
 - In a pestilential prison with a life long lock
- It's important to remember that the words you choose to emphasize can dramatically change the meaning of a text. Using the lines above, practice saying each sentence and emphasize a different word each time. Record your three performances of the line and notice the changes in tone and meaning. Which was your favorite?
- Apply this technique to the monologue you learned in the previous chapter. Record yourself performing the first five lines of your monologue emphasizing the meaning of the written words.

ASSIGNMENT

In chapter five, when Kevin gave Steve a domestic activity to perform during his recital of Eugene O'Neill's poetic monologue in Beyond The Horizon, he was able to carve out humorous portions of text and ground his performance. He became the character; not an actor performing a monologue. Practice this technique with any monologue you choose. Record yourself performing a domestic activity while reciting your monologue and upload it to the Rate and Review tool in this chapter. Folding laundry, cooking a meal, or taking a walk around the park are all great places to start.

CHAPTER 4+5 RECAP

Group Study

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MONOLOGUES PERFORMED

- Actor Steve Conroy performs a piece from Beyond The Horizon by Eugene O'Neill. You can find the full text in Act I Scene I here:
 - Begins on line 133 http://bit.ly/1Q1RLOY
- > Student Dharmik performs a monologue from Shakespeare's Othello, Act I Scene III. Provided in full here:
 - ▼ IAGO: Thus do I ever make my fool my purse: For I mine own gain'd knowledge should profane, If I would time expend with such a snipe. But for my sport and profit. I hate the Moor: And it is thought abroad, that 'twixt my sheets He has done my office: I know not if't be true; But I, for mere suspicion in that kind, Will do as if for surety. He holds me well; The better shall my purpose work on him. Cassio's a proper man: let me see now: To get his place and to plume up my will In double knavery--How, how? Let's see:--After some time, to abuse Othello's ear That he is too familiar with his wife. He hath a person and a smooth dispose To be suspected, framed to make women false. The Moor is of a free and open nature, That thinks men honest that but seem to be so. And will as tenderly be led by the nose As asses are. I have't. It is engender'd. Hell and night Must bring this monstrous birth to the world's light.

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We are all temporary custodians of this work. Someone has done it before you. Someone will do it after you.

Kevin Spacey



TAKE IT FURTHER

- Great ideas can come from unexpected places. Kevin shares the story of the talented Vinnie Gerardo directing him to lift his head as he stands and sits during a scene in Glengarry Glen Ross. A focus puller since the early '60s, Vinnie has contributed to hundreds of films. Take a look:
 - http://imdb.to/1U8rose
- Looking for more unexpected pieces of advice from fellow actors? Backstage has a wealth of information for working actors including this roundup of tips:
 - http://bit.ly/1Kqvryf

ASSIGNMENT

- It's important to remember that your job as an actor is to explore all the possible ways to deliver the text written for your character. Attacking the text in different ways can shed new light on the actual purpose of the words your character is saying.
- In Ch. 6 Surina tells Kevin that because of her background as an improv actor, she has been working hard on toning down her performances. Do you struggle with this balance as well? Everyone brings their own baggage to a performance, including the feeling that they over or under play characters too often. It's time to forget all of that. Let the character and the words tell you how to act the scene.
- A monologue has to be rehearsed, however that shouldn't stop you being brave or curious. Using your selected monologue write down the choices you've made in regards to the emotion, rhythm, and physicality. One way Kevin suggests you explore your character, is by sharing your work with friends. No matter

CHAPTER 6 RECAP

Group Study

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the location - a coffee shop, a park, their kitchen - ask them to watch your monologue and provide some feedback. If they're not used to providing feedback about stage or screen performances, start by asking them the following questions:

- What emotion do you think I was trying to convey?
- What was the most memorable line or moment from the monologue?
- Do you want to know what happens to this character? Do you care what happened to them before they gave this monologue?
- Compare and contrast each other's notes and try some ideas out until it begins to feel challenging and edgy. This simple exercise allows you to attack the piece in a new way but focuses you in on three key areas. Remember: Great ideas can come from anywhere. Look beyond the friends and family you typically perform for. See if the perspective of someone who isn't an actor or director can help you better understand your character and their words.

MONOLOGUE PERFORMED

- In Ch. 6, Surina Jindal performs Jessie's monologue from Your Money's Worth by Kellie Powell..
 - Find the full text here http://bit.ly/1TnNloj



Sometimes it's not the obvious. Sometimes it's holding back. Not giving an audience what they want.

-Kevin Spacey

TAKE IT FURTHER

In this chapter Kevin mentions a classic scene in Rosemary's Baby that perfectly illustrates how an audience brings at least 50% to a performance. Throughout the entire film, director Roman Polanski and cinematographer William A. Fraker withhold visual information to have the audience use it's imagination. It's a masterpiece that you should watch in full if you haven't already. (You might want to watch with a buddy or in the middle of the afternoon, as it still gives us the creeps over 40 year after it's release).

ASSIGNMENT

As actors, particularly in a stressful situation like an audition, our instinct is to play it small to assume that what people want to see is reserve and poise. That can come off as low energy and appear to be the polar opposite to confidence. To free yourself up, begin by placing your monologue in an entirely different setting. Stand on a chair as if you're at a rally or a debating society. Find imaginary people to connect with in the audience. Note how this changes the energy of the piece. Internalize the feeling and apply it to your previous rehearsed interpretation, which should free you up.

MONOLOGUE PERFORMED

- Actress Camille Theobald performs a monologue from Loss of Roses by William Inge.
 - Find the full text here http://bit.ly/1PRb7mn

CHAPTER 7 RECAP

Group Study

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What we all experience when we watch great work is that it keeps moving. Keeps surprising us. Keeps shifting. -Kevin Spacey



CHAPTER 8 RECAP

Group Study

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TAKE IT FURTHER

- In this chapter you see actress Ngozi read a quote by Michael Shurtleff. Curious what other quotes Kevin had in the bowl to choose from? At the end of this workbook you'll find an astounding number of inspriational, thought provoking, and educational quotes chosen by Kevin himself. Dig in and enjoy!
- Man actor must make his needs, goals, wants, objectives so strong that he is willing to interfere with the other actor in order to get what he needs. Interfering means getting in their way so that what you want is stronger than what they want."—Michael Shurtleff.
 - Michael Shurtleff is an infamous Broadway and Hollywood casting director who wrote Audition, which claims to reveal everything you need to know to get the part!
- In this chapter, Ngozi is able vary her performance because she knows it so well. Ensure you know the words of your monologue by employing these two techniques:
 - Start midway through the piece, or near the end.
 - Say the words faster than you normally would.
 - Recite the monologue over loud music or the television.
- Next Research the playwright, re-read the play notes and stage directions etc. to get more insight and clues.

ASSIGNMENT

It's hard to avoid or refuse your first instinct when performing a scene. But Kevin is asking you to do just that. Often times we have arrive at a mood or emotion we want to portray after the first reading of a script. If we make these decisions from the very first reading, we can miss portions of the text that actually want you to go in a completely different direction. One way of



stepping out of that cycle is to go in the complete opposite direction of your original instinct. If you think you character is trying to convey anger, perform the piece in a loving tone. If you've been performing the monologue as though your character is a little naive, turn them into a whip-smart character

▶ Kevin has Ngozi Anyanwu perform her monologue seated, turning the monologue inward. With your selected text, give this technique a try. Sit in a chair in your room or on a stage. Practice your monologue as though you're saying it to yourself, not to anyone in particular. See if changing the context gives you insight into what the words are trying to say.

who knows more than they let on.

Try applying the acting theory Kevin learned many years ago. If every time your character has a new idea they take a breath, how would it change the way your perform your monologue? Print out the monologue you're currently working on, and using a red pen, make a mark whenever you see a point at which they're making a new point or relaying a new idea. Now read the monologue again, taking breath or a half beat whenever you see a red mark. It's going to feel uncomfortable, but give it a shot. You might like the shift in direction.

MONOLOGUES USED

- Actress Ngozi Anyanwu performs as Helena from *Eclipsed* by Danai Gurira. Now in previews at the Golden Theater on Broadway, opening March 6, 2016
 - Eclipsed is given a terrific theatrical review in the NYTimes here - http://nyti.ms/1QJtF7X



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

TAKE IT FURTHER

CHAPTER 9-12 RECAP

Group Study

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•	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/10q2B6A
 - Directors in Perspective http://amzn.to/1KWTZ1C
 - About masks in training http://bit.ly/10q2MyM
- 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



lines, a furrowed brow, or downturned eyes.

- Next, look for an animal mask. Kevin has his student use an exaggerated bird mask. The more realistic, the better.
- Finally, find a neutral mask. One that covers your facial features and replaces them with a blank expression.
- If you don't have one already, we also suggest you invest in a full length mirror. Being able to see your whole body with the mask on is crucial for these next assignments.

ASSIGNMENT

- If you've never worked with masks before, it can take some getting used to. Here are some general rules to keep in mind, that will help you with this new experience. Copeau advised the following:
 - Try not to touch the mask once it's on your face. If you touch the mask while you're looking in the mirror, the juxtaposition between the flesh of your hands and the rigidity of the mask will take you out of the illusion.
 - From the moment you put the mask on, begin to inhabit that character. Only use that character's voice and mannerisms. If you need to use your own voice or speak about how you're feeling as the new character, take the mask off.
 - Treat the mask with respect. Don't toss it aside when you're finished with your practice. Put it in a lovely box, or hang it on the wall. It's a potent tool for discovery, that will have more power if you treat it as such.
- Now that you have your masks, take a moment to assign your mask a few personality traits. A gravely voice, a high pitched laugh, a hunched back. These are all your own choices. Give your character a new name, and place them in the location of your choice.
- With this new persona, attack your monologue again. Make sure to put your on mask before you look at yourself in the mirror. This will help you separate further from your own self. Watch this new character perform the scene. Don't worry if it's a struggle the first few times you do this. Your new character might make you feel uncomfortable or silly. Trust the exercise and see where it takes you. You might be surprised by the new meaning the monologue has for you.



NOTES

MONOLOGUES USED

- In Ch. 9 actress Taylor Lyons performs a scene from A View From The Bridge by Arthur Miller. Find the text for personal use here - http://bit.ly/1VnUp1B
- In Ch. 10 actor Ryan Caraway performs a monologue from Hold Me by Jules Feiffer. Find the text for personal use on page six of this PDF - http://bit.ly/10q3nAE
- In Ch. 11 actor Reynaldo Piniella performs a monologue from Jesus Hopped The A Train by Stephen Adly Guirgis. Purchase the complete book here - http://amzn.to/1oKviMa
- In Ch. 12 actor Alan Dronkey performs a monologue from Fool For Love by Sam Shepard. Find the piece on page two of this PDF - http://bit.ly/1Xybl6S

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Group Study

CHAPTER 13+14 RECAP

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As an audience, we only care about a character when the stakes are really high. And by that I mean life or death.

-Kevin Spacey

NOTES TAKE IT FURTHER

- After the presentation of actor John Gorman's monologue in Ch. 14, Kevin emphasizes the importance of articulation. Make sure you're not racing through your lines. Try this:
 - Using a digital recording device (your smart phone will work) just fine) record your monologue performance. Play it back to yourself a few times and see if there are part of the piece that you need to slow down. Play it for a friend and see if they can hear every word and understand every line.
- There's no better way to work on articulation than to practice a densely worded Shakespeare monologue. Try to memorize and recite the piece from we've provided below (in the MONOLOGUES USED section). Record your recital and see if your friend can understand each phrase.

ASSIGNMENT

In Ch. 13, Kevin gives Carter a location and action to perform during his monologue. It centers his performance and gives the audience context and insight that wasn't there before. Now it's your turn to see what this prompt can do for your own monologue. Record your monologue two ways. The first performance should be done sitting or standing relatively still. Try to convey your given emotions using only your words, face and upper body. Next, give yourself an action that involves your whole body. What could your character be doing during his/ her monologue? Kevin had Carter digging in the dirt. Could your character be cooking dinner, building a fence, or braiding someones hair? Try to find an action that may not be directly related to what you think they're actually doing in the scene. What do they wish they could be doing? Where do they wish they were?





CH 13+14 GROUNDING A PERFORMANCE + RAISE THE STAKES

KEVIN SPACEY TEACHES ACTING 21

NOTES

Watch both monologues after they've been recorded and see if you notice as significant a change in your performance as Carter did.

- Using the monologue you chose in chapter 2, see if you can raise the stakes for your character to the point of life or death. Write down what you feel is at stake for this character, and how they've gotten themselves to that point.
- Now perform your monologue with these stakes in mind. As Kevin said, step on the gas 5-10%. Are you noticing a change in the speed of your line delivery? A quickness of breath or an uptick in physical movement? Record your performance (again, your phone or computer camera will do just fine) and see if you notice these changes when you play it back. Are you rushing through the lines too quickly now? Pull back and find your happy medium. You don't have to perform it this way in the end, but you should give yourself permission to GO there.
- If you feel like the monologue isn't giving you anything remotely close to life or death circumstances, then it may not not the best monologue to choose for your next audition.

MONOLOGUES USED

- In Ch. 13, actor Carter Redwood performs a monologue from The Piano Lesson by August Wilson. Find the full text for personal use on page 7 of this PDF - http://bit.ly/1RFcMhv
- In Ch. 14, actor John Gorman performs a comedic monologue from This Is Our Youth by Kenneth Lonergan. Find the full text for personal use here - http://bit.ly/1Qmqmmu
- For articulation practice, reherse and record your performance of the following monologue found in A Midsummer Night's Dream by William Shakespeare.
 - ▼ Egeus:

Full of vexation come I, with complaint Against my child, my daughter Hermia. Stand forth, Demetrius. My noble lord, This man hath my consent to marry her. Stand forth, Lysander: and my gracious duke,

This man hath bewitch'd the bosom of my child;

Thou, thou, Lysander, thou hast given her rhymes,

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CH 13+14 GROUNDING A PERFORMANCE + RAISE THE STAKES

KEVIN SPACEY TEACHES ACTING 22

And interchanged love-tokens with my child: Thou hast by moonlight at her window sung, With feigning voice verses of feigning love, And stolen the impression of her fantasy With bracelets of thy hair, rings, gawds, conceits, Knacks, trifles, nosegays, sweetmeats, messengers Of strong prevailment in unharden'd youth: With cunning hast thou filch'd my daughter's heart, Turn'd her obedience, which is due to me, To stubborn harshness: and, my gracious duke, Be it so she; will not here before your grace Consent to marry with Demetrius, I beg the ancient privilege of Athens, As she is mine, I may dispose of her: Which shall be either to this gentleman Or to her death, according to our law Immediately provided in that case.

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Too often we think that the words aren't enough. If you trust the words, you'll start to discover the moments you need to actually emphasize. -Kevin Spacey

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TAKE IT FURTHER

CHAPTER 15 RECAP

Group Study

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•	We want to draw your attention to an important moment in
	this chapter. Kevin tells actor Dyllon that there will be times in
	rehearsals where you have to throw out everything that you've
	been doing with the scene because the circumstances will
	change. It might be the physical location or stage configuration,
	but it could also be at the director's request for a fresh take
	on the scene. Remember to not take this sort of direction as a
	criticism. The director is exploring the character as much as you
	are. It's about searching and discovering; It's not a reflection of
	how well you're performing.

ASSIGNMENT

- Too often as actors we don't trust that the words written have all the answers we need. Kevin says that this is imperative for compelling performances.
- Think of it this way. When you're reading a script or novel to yourself, you can understand the emotions, see the actions and reactions, and visualize the characters in your head. As a reader, you are filling the gaps and trusting the words to give you the information you need. Your audience is doing the same thing when they are watching you. They will understand what you're saying by just listening to the words. You don't have to over embellish or add extra flare for them to understand you.
 - Use the technique Kevin uses with Dyllon. Record your monologue two ways. First, clean out a large space in your home or studio and perform using as much of the space as possible. Pretend like you're performing in a Green Theater. Be larger than life. Next, record a performance where you



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are literally sitting on your hands in a chair. Compare the two and see what moment of each performance you liked the best. Were the same emotions conveyed in each? Did you get your point across both ways?

MONOLOGUE USED

Actor Dyllon Burnside performs a monologue from Frankie and Johnny in the Clair de Lune. Find the full text for personal use here - http://amzn.to/1QmqB13



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

TAKE IT FURTHER

CHAPTER 16 RECAP

Group Study

NOTES

- 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



CH 16 DOMESTIC ACTIVITY EXERCISE

KEVIN SPACEY TEACHES ACTING 26

NOTES

you think the conversation would continue? What else is on that character's mind?

Record your performance and see if the improvised lines flow well with the scripted lines. Does you still sound and act like your character?

Write down a few questions that you have for your character. Like Kevin asked Allye, why is it important that she mentioned she only had two dresses when she came out? How many dresses does she have now? Take a moment to ask your character questions about why they chose to say what they've said, and then try to answer them. Better yet, have your friend ask you the questions, and record yourself answering them as your character. When you watch this recording, is it believable? Does it bring a depth to your character that you never saw before?

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Actress Allye Spencer performs a scene from *Cat on a Hot Tin Roof*. Find the full monologue for personal use here - http://bit.ly/1KqxQZH





What can happen so often in a monologue... is you tend to forget WHO you're talking to. -Kevin Spacey



TAKE IT FURTHER

- In this chapter, we hear a monologue from a play by the great American playwright Eugene O'Neill. If you're unfamiliary with his work, it's time to get yourself aquainted. Start with the following
 - Long Day's Journey Into Night
 - The Iceman Cometh
 - Beyond The Horizon

ASSIGNMENT

- Often a monologue can be a stand-alone moment from a more complex, nuanced scene. It can be used as exposition, as explanation at the beginning or an end of someone's journey or that of a group of characters etc. Revisit your monologue and remind yourself who the monologue is directed to. Write up a character sheet about that person. Are they supportive, authoritarian, a friend, a lover etc. put yourself in their place and really consider how they'd react to what you're saying and how you're saying it. Let that really color the monologue when you next perform it.
 - Who am I in relation to your character?
 - How long have we known each other, and where did we meet?
 - Do I hate, love, or not care about you?
 - How have we gotten to this point in our relationship?
 - Am I listenening to your every word, or ignoring what you're saying?

MONOLOGUE USED

Actor Dyllon Burnside performs a scene from Long Day's Journey Into Night by Eugene O'Neill. Find the full text for personal use on page 2 of this pdf - http://bit.ly/1R8zFtu

CHAPTER 17 RECAP

Group Study

NOTES



My favorite thing to do, starting very early on, was impressions.... I always try to get to a place where I feel like I BECOME the person. -Kevin Spacey

CHAPTER 18 RECAP

- Voice
- Physical
- Impressions in Performance: Situational

TAKE IT FURTHER

- Johnny Carson is one of Kevin's favorite performers to impersonate. Find out what captivated him by watching this incredible American Masters episode on Johnny Carson, narrated by Kevin himself!
 - http://to.pbs.org/1R09GcX
- Want to watch Kevin perform more impressions? Here are a few links to some of our favorite clips:
 - The Tonight Show with Jimmy Fallon http://bit.ly/1Kqykz4
 - Kevin Spacey, as Al Pacino, next to Al Pacino http://bit. ly/1Szc2xv
- In September 2015, Kevin appeared on Late Show with Stephen Colbert to recite a poem to Carol Burnett while impersonating Jimmy Stewart. Read the backstory on this touching moment and watch the video here - http://bit.ly/1R8A6nH

ASSIGNMENT

- One of Kevin's favorite things to do growing up was impressions. It's where a lot of us actors started, isn't it? Playground mimicry, watching and rematching favorite characters in movies and recreating their movements and speech patterns. This next assignment is based on the tips Kevin gave you in this assignment. Have fun with it!
 - Choose Your Mark: Pick an actor or actress whose work has always impressed you. Kevin always chose people who he admired when attempting his next impression.
 - **Listen First**: Once you have your actor or actress in mind, dig into their body of work. Pick a movie or television show where they appear frequently. One great way to do this is to



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search for a list of their best monologues. Do a quick Google search using the following inquiry (we'll use Kevin as an example here) "Kevin Spacey's Best Monologues" or "Kevin Spacey's Best Scenes". Once you have a few scenes queued up, turn away from the screen and just listen. Repeat the scene three or four times, learning the rhythm, breath pattern, and tone of voice. Take it a step further by writing down the words they're saying and memorizing the lines.

- **Record and Playback:** Record yourself imitating the exact scene you studied in the last step. Only record your voice first. See if you can hear the actor or actress coming through. Repeat this step until you feel you're onto something.
- **Add Action**: Interviews are a great way to find little guirks or physical characteristics that make your actor or actress come to life. Search around for Late Show appearances, walk and talk style interviews, or award show acceptance speeches to see what your actor is like in everyday life. Once you identified two or three things they consistently do, add them to the scene you've been practicing. But only after you've mastered the voice!
- Add Location: Now it's time to add your own fun spin to it. Ask a friend or family member to give you two locations (ex. a laundromat or dorm room). Write down a few things you think your actor would do in these locations. If you've having difficulty improving, write down a few lines you think they'd say and practice it in front of a mirror.
- Get Peer Feedback: We all can't WAIT to see your new character! Upload a recording of your impression to the Rate and Review tool in this chapter. Get feedback on your performance from fellow MasterClass students.



In theater you're experimenting day-to-day when you come into rehearsal. You're searching. -Kevin Spacey



TAKE IT FURTHER

- In 2003, Kevin Spacey become the artistic director for the famed Old Vic in London. The next 10+ years of his life were dedicated to staging and starring in some of his best theater work to date. To find out more about his work there, and to watch a few scenes from his work on stage, we provide you with the following:
 - London might be a great distance for some of you, but if you are ever in the area, we implore you to attend an performance if you can. Find their latest productions and information on how to donate to the theater here - http://bit. ly/1VnW4nM
 - Watch highlights from Kevin's Shakesperan debut as King Richard III. - http://bit.ly/1XydGic

ASSIGNMENT

- Kevin can't stress enough the importance of stage performances for any developing actor (and we are ALL in development). In Acting For Screen, Kevin even goes as far as saying he would not have been prepared for his role in *House* Of Cards if it weren't for his time spent on stage at The Old Vic. Performing an entire character arc in a two or three hour play is great training for actors who have only performed in movies, which are usually shot out of sequence over the course of a few weeks or months.
- Now it's your turn to build your stage acting resume. Here are a few ways to start.
 - We can guarantee that there is a theater company in your town or city that would love to have a talented new actor audition for their show. Local and regional theater

CHAPTER 19+20 RECAP

- Building Character in Film
- Ask Questions
- Challenge Yourself
- Dealing With Nerves
- Rehearsals
- Performance
- Learning in Theatre

NOTES	



is a perfect place to develop your skills and practice the techniques you've learning from Kevin. You can start by simply attending local shows. Volunteer as an usher or work the evening box office to get as close to the action as possible. Always keep an eye on what they're auditioning for next, and jump at roles that pique your interest.

- When you are cast in your next film, use Kevin's technique for keeping track of his characters story arc. Ask yourself questions about your character. Ask Kevin says, they can be so valuable even if you don't answer them, or have a difficult time doing so. If you want to go really deep with this assignment, we suggest a few questions from the Marcel Proust character questionnaire below:
 - What is your idea of perfect happiness?
 - What is your greatest fear?
 - What is the trait you most deplore in yourself?
 - What is the trait you most deplore in others?
 - Which living person do you most admire?
 - What is your greatest extravagance?
 - What is your current state of mind?
 - What do you consider the most overrated virtue?
 - What do you most dislike about your appearance?
 - Which living person do you most despise?
 - What is the quality you most like in a man?
 - What is the quality you most like in a woman?
 - What or who is the greatest love of your life?
 - · When and where were you happiest?
 - Which talent would you most like to have?
 - What do you consider your greatest achievement?
 - · Where would you most like to live?
 - What is your most treasured possession?
 - · Who are your heroes in real life?
 - What is it that you most dislike?
 - What is your greatest regret?
 - · How would you like to die?

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Left on my own, I don't think I'm nearly as good as when I'm being directed.

—Kevin Spacey



TAKE IT FURTHER

- Kevin sites some of the most wonderful, collaborative directors he's worked with during his career. Find out more about them here:
 - Kevin has worked with director David Fincher in the movie Seven and on multiple episodes of the series House Of Cards.
 - Spacey on working with David Fincher: "Part of what I feel when he's doing that — and I like working this way — is that, you know, he's pushing you in a certain direction. He's having you go in a different direction this way; he's having you try a new meaning, a new approach to a line of dialogue in this way; and, frankly, the other truth is actors bring a lot of complicated accessories to the set. And some of those accessories are gestures, and some of those accessories are, 'Oh, I found a kind of cute way of saying a line,' or 'I like the way my voice does this,' or 'I'm going to use this Coke can to do this.' And I think sometimes, with David, it feels like [what] he's looking for is the cleanest, streamlined version of the idea that the character's trying to express. ... And he's just simply, at a certain point, beating the acting out of you. And I'm quite grateful for that." 1
 - Sam Mendes has long been a favorite collaborator of Kevins. From the film American Beauty, to the stage in Richard III, Kevin has a great respect for his talent as a director.
 - Spacey on working with Sam Mendes: "Sam... knows not only what direction to give you, but when to give it to you... Some directors either want to impress you with how much they know, or they just tell you stuff when it's way too early for you to take that note. Sometimes Sam would say to me, like in a preview... I'd been working on the play for six weeks, and we'd been in previews for a week or so.

CHAPTER 21 RECAP

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

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Then he came up and said, "You know, you've been doing it this way for a while, and I actually think you might want to try another direction." He gave me the reason, and I said, "How long have you been thinking that?" He says, "I kinda felt that way since week three." I said, "Why didn't you fucking tell me!" He said, "It's because you weren't ready for it yet, but now you are." It's just that ability to see where that actor is in that particular process of understanding a role, and when he can nudge you in a new direction, because you're able to take that note. Some directors just fill you with so much information, when you don't know enough yet to process it. They're smarter than you are, thank God, but they don't have that ability Sam has, and a few other directors I've worked with, who just know exactly the moment to drop it."2

ASSIGNMENT

- With any creative endeavor collaboration is key. However, whether just starting out, or as someone more established, you will know that it's not always possible to work with your 'first choice' collaborators. This assignment is about being prepared so that when you do get to meet the right collaborator, in this case a Director, you have honed your taste to such an extent that you can articulate why they should work with you and vice versa.
- > Start with researching your favorite directors, both locally and around the world. Consider the most recent plays, films and television shows you have watched. Which were the most affecting and why? Was it the staging, the handled the text? After this consideration have five to ten Directors with whom yo Become an expert in their work, research productions or films etc. so that you ca from their craft and, if the opportunity e eloquently about what you value in the connects with you and why therefore yo It might sound a little pie-in-the-sky to reasons why David Fincher or Sam Mer you for their next production, but in this everything. You never know where you

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This is a collaborative business. I can not do what I do alone. -Kevin Spacev

TAKE IT FURTHER

- In 1992, Kevin co-starred in *Glengarry Glen Ross*, with actors Al Pacino, Jack Lemmon, Alec Baldwin, and other incredible talents. Kevin cites this film as one of his first major rolls on screen, walking away from the experience with a wealth of new skills.
 - Kevin mentions a scene he shot where Al Pacino's character. Ricky Roma, chews Kevin's character out. Watch this incredible scene here (includes explicit words) http://bit.ly/24aJogs
- Here at MasterClass we can't get enough of the on-screen relationship between Frank and Claire Underwood in House Of Cards. Watch Kevin work with the enormously talented Robyn Wright in this teaser scene from Season 3.
 - http://bit.ly/1U8QWW9

ASSIGNMENT

- In this chapter, Kevin talks a great deal about his film *Glengarry* Glen Ross. It's a perfect example of an ensemble cast all operating at a high level. Working together to ensure the best result possible.
- Spend some time researching both film and theatre scripts, looking in particularly for texts with parts for both men and women that are evenly shared. Choose two or three that you really identify with and then gather together a group of fellow MasterClass actors to have an informal read through. Set the tone by talking about your research and then jump in, allowing for group discussion afterwards. You'll find it to be a hugely enlightening and team-building experience.
 - The best way to accomplish this assignment is to post to and keep an eye on your MasterClass Facebook community. Here - https://www.facebook.com/groups/KSMasterClass/

CHAPTER 22 RECAP

- Collaboration with Difficult Actors
- Listening

NIOTES

Collaboration with Generous Actors



That's something Sam and I wanted to achieve in American Beauty. You never saw Lester change. You just saw him evolve. -Kevin Spacey



TAKE IT FURTHER

- In these two chapters, Kevin walks us through the process of how he inhabited some of his best known characters. Watch scenes from some of the characters he discusses:
 - As Richard III in Richard III http://bit.ly/10gEufJ
 - As Lester Burnham in American Beauty (an Academy Award) winning performance) - http://bit.ly/1KqA4bu
 - A sneak peak of Kevin as Richard Nixon in Elvis & Nixon http://bit.ly/10gEBIm

ASSIGNMENT

- A character's physicality is as important as the words he or she speaks. It helps to define who they are to the audience — acting as a strong indicator of their age, health and state of mind. Getting the physicality right also helps with costume choices i.e. if a character is less vital because of age or illness then the need to be able to move well in clothes maybe less important. Conversely someone who is viral and agile may require looser, less constrictive dress. For many actors piecing together these two vital additions to character development can be fun but also hugely useful to the journey and sustainability of their role within a production. As an exercise, start with the monologue you've been using over the course of this class. Read the piece thoroughly and then make notes specifically on:
 - Place Where is set, a farm, an office, a Royal Court?
 - Status How wealthy, or not, is the character? Would they buy new clothes or have hand-me-downs?
 - Job What do they do, are they blue collar, laborer, scholar?

CHAPTER 23+24 RECAP

- Developing Physicality: Richard III
- Physicality in Film: Lester Burnham
- Making It Your Own: Richard II
- Embracing a Persona: Richard Nixon
- ▶ Refining a Character: Louie Kurnitz

NOTES



CH 23+24 CREATING CHARACTERS: CASE STUDIES PT. 1+2

KEVIN SPACEY TEACHES ACTING 36

NIOTES

•	Next — search, download and print clothing/costume imagery
	that your character might wear and affix to a 'Character Board'
	on your wall. Then consider the following:

- How would they eat a meal?
- How would they walk to work?
- How would they celebrate or commiserate?
- Again search, download and print imagery that depicts some of those choices and again add to your 'Character Board'. The result should be a set of visual stimuli useful if you should ever play the part, or at the very least an interesting exercise in developing the look of a character.
- As people, we are a complex make up of emotions, experiences and heritage. It's always some what disconcerting when someone does a spot-on impression of us in the bar or classroom! More often than not it's done with affection, and although sometimes annoying, can also be enlightening because it zooms in on our persona.

As an exercise, note down three to five friends and family members of varying ages and backgrounds. Create a list that is the essence of their persona i.e. sarcastic, kind, funny, smart etc. Next list how they greet you, or tell a story, or how they behave in a stressful situation or social environment. Think in particular about their cadence ir the rhythmic flow of a sequence of sounds or words. Of those you've noted down you will almost certainly be drawn to one in particular. From a daily newspaper find a simple local story, nothing lavish or too complicated. Once found, read it aloud in the voice of the person you find most interesting from your list. Pay close attention to words that jump out, or phrases that need extra breath because of that person's accent or dialect. Slowly your mind and body will begin to inhabit a version of their character ultimately offering you a character choice next time you're in a cold read.



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First of all, they are on your side.. No matter how cold or rude they might be... They are on your side for one reason. They have a problem that they have to solve.

-Kevin Spacey

TAKE IT FURTHER

- One of the great takeaways from this chapter is to stay open to direction in auditions. You're not only auditioning for the roll in the play or film, you're also showing the director how you work as an actor and if you're someone who's open to being directed. It's an important point to keep in mind, as being asked to re-do your scene in a different way means they see something they like!
- Using your chosen monologue, do as Kevin does and identify where something shift in the scene. i.e. Where does your character go from frustrated to angry? Where do they decide they just don't care anymore? etc. Each time you find a shift, draw a red line. Let the words be your guide, if you're having trouble finding these points.
 - Sometimes we are attracted to monologues as stand-alone text. We fine them in books or audition handouts, and don't know were they live in the actual story. Kevin stresses the importance on knowing where your character has been and where your character is going. We implore you to take the time to read the entire script or screen play from start to finish. There's no better way to learn your character than to read more of the words he or she says.
- Go watch plays, read extrordinary works on paper, watch all of House of Cards (yes... permission to binge watch). We can not emphasize this point enough. It is your job as an actor to work on your craft. This is auditions, rehearsals, and productions, yes, but it is also immersing yourself in study. Challenge yourself to see a play this month. And then again the next. Support and appreciate the craft you're honing.

CHAPTER 25 RECAP

- They're on your side
- ▶ Take direction in auditions
- Use the text for clues
- It's not just about the audition
- Kevin's Worst Audition

NOTES



ASSIGNMENT

- We all know how nerve wracking auditions are. One way to ease the tension is to be as prepared and calm as possible. With the help of Steve Winter, the former Programme Director for The Old Vic theater in London and current executive director of the Kevin Spacey Foundation, we've outlined a few tips and tricks for auditions. Steve has auditioned thousands of performers for hundreds of rolls. Here's the sage advice he wants to pass on to you.
 - Play To Your Strengths: Your monologue should be the best example of what you do well. Monologue auditions are not the time to try out new things. If someone is asking you to audition with a monologue then they should be able to tell you what kind of part you are auditioning for. Get as much information about what the panel is looking for as possible. Then you have to decide if what they're after is what you do well.
 - **Tone**: Intense monologues are sometimes quite hard to pull off. You've only got two minutes, so it can be hard to build up to that dramatic moment.
 - **Picking The Monologue**: Reading the play is essential. Those monologue books are a great jumping-off point to discover playwrights, but you can't rely on them. We often get lots of people doing the same monologues because they're in those books. There is nothing wrong with reading a monologue in one of those books, loving it, going off and reading that playwright's other work and then picking a monologue from another one of their plays. The best monologues are self-contained stories.
 - Play Your Ages: There are some amazing plays out there with wonderful parts for all ages so find something that resonates with you and your life experiences.
 - **Shakespeare**: Shakespeare is actually rather good. A lot of his speeches tell a story and, often, it shows the panel the intelligence of the actor, because it is quite hard to get that meter right but don't be too mannered and "Shakespearean" with a capital S.
 - **Swearing**: It just jars. A well placed f**k is fine, but six f**ks and a c-word is hard to take as a panelist.

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NIOTES

- Taking your clothes off: You've got to ask yourself, "What does that show the panel?" If you're trying to show them bravery and freedom, then there are other ways to do that. Great speeches and opening yourself up as an actor are much more effective than standing there in your bra and pants. It's too shocking, too much and all it does is make you remember them as the person who stood there in their bra and knickers. If your piece genuinely requires someone to strip, then it's up to you to make that choice, but you are making a definite statement.
- Length: Just because a piece is long, it doesn't mean it's good. It's absolutely fine to edit a monologue so your two minutes are wonderful. Don't give yourself too much to do and give yourself some room to allow those pauses and that expression.
- Accents: I would say, in general, no to accents. It's just another thing that could go wrong. If you're having a bad day then it's another pressure that you probably don't need.
- Theatricality: Intimate monologues can be wonderful, but you've got to prove that you have stage presence and that you can fill that space. It's got to have a certain amount of theatricality.
- Delivering a monologue is very hard. But in the end, the only way to find the right monologue is to read, read, read. Find a couple of playwrights you really love, read all their plays and find a monologue that speaks to you. Remember, it's about showcasing yourself as an actor!

MONOLOGUE USED

- Actor Kyle Schliefer performs a monologue from *Never Tell* by James Christy.
 - Find the complete book for personal use here http://bit. ly/1Xyf849



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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

TAKE IT FURTHER

- While Kevin was a production assistant for Joe Papp and The Public Theater in NYC, he starred in an off-off-off Broadway production of *The Robbers* writted by Friedrich Schiller. It was reviewed favorably by *The Village Voice*, prompting Joe Papp to fire Kevin and make him seek acting roles full time.
- Kevin mentions the following authors that helped him discover his affinity for stage acting:
 - Tennessee Williams
 - Eugene O'Neill
 - William Shakespeare
- Jack Lemon was Kevin's longtime friend and mentor. A relationship that began when Lemmon handpicked Kevin to play his son in their first play together, Long Day's Journey Into Night. They continued to work together professionally until Jack passed away in 2001. You can see them collaborate on the following projects:
 - Play: Long Day's Journey Into Night
 - Mini series: Murder Of Mary Fagan
 - Film: Dad
 - Film: Glengarry Glen Ross

ASSIGNMENT

To get a great sense of Kevin's journey as an actor, we recommend you watch these films and television episodes in chronological order. Choose three to start with but make sure to watch them in order. When watching his work, see if you can identify any techniques he's employed throughout his entire career. Which are your favorite characters of his and why? Is

CHAPTER 26 RECAP

- Falling in Love with Acting
- Mentors
- Early Career



NOTES

it the way he speaks the dialogue? Is it his physicality or the way he embodies the character? Write down your favorite moments (be sure to include timecodes!) as you're watching them, then review them all as a group and see if there are any commonalities.

- 1986 Heartburn (Subway Thief)
- 1992 Glengarry Glen Ross
- 1995 The Usual Suspects
- 1997 LA Confidential
- · 1999 American Beauty
- · 2001 The Shipping News
- · 2004 Beyond The Sea
- 2008 Recount (TV Movie)
- 2013-2016 House of Cards



66

If you're going to fight for something, know what you're fighting for.

-Kevin Spacey



TAKE IT FURTHER

- Kevin mentions a moment in a Katharine Hepburn interview where he says she can sleep so well becuase of a clean conscience. Watch the memorable moment in the clip found here - http://bit.ly/1SSZZLR
- When Kevin's career was just starting he understood the importance of making your own opportunities. One way he accomplished this was by reaching out to directors, agents, managers, and theater companies that he admired. While it's easy to shoot off a round of emails each day, why not try taking the type to hand write or type up a letter and mail it to a prospective collaborator. Think of how much more meaningful it is to recieve a card in the mail on your birthday or anniversary. The same principal applies to business letters as well.

ASSIGNMENT

- Actors often turn to talent agents to get more career opportunities. It's important to remember that when you seek out an agent you need to remember that they work for you. It's easy to get wrapped up in the excitement of someone who appreciates your work and wants to represent you, but you should take a moment to ask the following questions before signing on:
 - What casting agents are they in good standing with?
 - Who are their other clients?
 - What do they like about my performances?
 - Will they be handling my work or will someone else in the agency?
- Once they've provided this information do more research.

 Reach out to an actor or actress that they represent and ask them questions about their experience over a cup of coffee or lunch. Doing your research ahead of time can save you time, energy, and disapointment down the road.

CHAPTER 27+28 RECAP

- Make your own opportunities
- Choosing Parts
- Fight For the Right Parts
- Reality Check
- ▶ Take the Long-View
- Facing Doubt
- Working With Doubt

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	All the world's a stage, And all the men and women merely players; They have their exits and their entrances, And one man in his time plays many parts, His acts being seven ages. At first, the infant, Moveling and pulsing in the purso's arms.	NOTES
	Mewling and puking in the nurse's arms. Then the whining schoolboy, with his satchel	
	And shining morning face, creeping like snail	
	Unwillingly to school. And then the lover,	
	Sighing like furnace, with a woeful ballad	
	Made to his mistress' eyebrow. Then a soldier,	
	Full of strange oaths and bearded like the pard,	
	Jealous in honor, sudden and quick in quarrel, Seeking the bubble reputation	
	Even in the cannon's mouth. And then the justice,	
	In fair round belly with good capon lined,	
	With eyes severe and beard of formal cut,	
	Full of wise saws and modern instances;	
	And so he plays his part. The sixth age shifts	
	Into the lean and slippered pantaloon,	
	With spectacles on nose and pouch on side; His youthful hose, well saved, a world too wide	
	For his shrunk shank, and his big manly voice,	
	Turning again toward childish treble, pipes	
	And whistles in his sound. Last scene of all,	
	That ends this strange eventful history,	
	Is second childishness and mere oblivion,	
	Sans teeth, sans eyes, sans taste, sans everything.	
	—William Shakespeare, <i>As You Like It</i>	
	A ation of in the total and the aircraft and a different thin for all the contract of the cont	
	Acting is not about being someone different. It's finding the similarity in what is apparently different, then finding myself in	
	there. —Meryl Streep	
	there. —Meryt Streep	
•	Acting is behaving truthfully under imaginary circumstances.	
	—Sanford Meisner	
•	Acting is standing up naked and turning around very slowly.	
	—Rosalind Russell	



▶ Good acting real acting is impossible to spot. Do you ever catch talents like Robert Duvall or Kathy Bates acting? No. I defy you to show me where. —William Esper	NOTES
An actor has to burn inside with an outer ease.—Michael Chekhov	
➤ The actor has to develop his body. The actor has to work on his voice. But the most important thing the actor has to work on is his mind. —Stella Adler	
Conflict is what creates drama. The more conflict actors find, the more interesting the performance. —Michael Shurtleff	
 Listening is not merely hearing. Listening is reacting. Listening is being affected by what you hear. Listening is active. Michael Shurtleff 	
 Whatever you decide is your motivation in the scene, the opposite of that is also true and should be in it. Michael Shurtleff 	
 Every scene you will ever act begins in the middle, and it is up to you, the actor, to provide what comes before. Michael Shurtleff 	
The first step to a better audition is to give up character and use yourself. —Michael Shurtleff	
▶ There's only one reason why a character drinks: to seek confrontation. To fight for what they want in ways normally denied them. —Michael Shurtleff	
I think the most liberating thing I did early on was to free myself from any concern with my looks as they pertained to my work. —Meryl Streep	



I believe in imagination. I did Kramer vs. Kramer before I had children. But the mother I would be was already inside me. —Meryl Streep	NOTES
The word theatre comes from the Greeks. It means the seeing place. It is the place people come to see the truth about life and the social situation. —Stella Adler	
Why, except as a means of livelihood, a man should desire to act on the stage when he has the whole world to act in, is not clear to me. —George Bernard Shaw	
▶ There's nothing more boring than unintelligent actors, because all they have to talk about is themselves and acting. There have to be other things. —Tim Robbins	
Life beats down and crushes the soul and art reminds you that you have one. —Stella Adler	
▶ [Human beings] will begin to recover the moment we take art as seriously as physics, chemistry or money. —Ernst Levy	5
I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being. —Oscar Wilde	
▶ Study, find all the good teachers and study with them, get involved in acting to act, not to be famous or for the money. Do plays. It's not worth it if you are just in it for the money. You have to love it. —Philip Seymour Hoffman	
Allow me to propose a few suggestions about how to handle the natural resistances that your circumstances might offer. Do not assume that you have to have some prescribed conditions to do your best work. Do not wait. Do not wait for enough time or money to accomplish what you think you have in mind. Do not wait for what you assume is the appropriate, stress-free environment. Do not wait for maturity or insight or wisdom. Do not wait until you are sure you know what you are doing. Do not	



wait until you have enough technique. What you do now will determine the the quality and scope of your future endeavors. —Anne Bogart	NOTES
Acting represents all that human beings experience, and if you want it to be 'nice,' you will never be a serious communicator of the human experience. —Larry Moss	
The inner life of the [imagination], and not the personal and tiny experiential resources of the actor, should be elaborated on the stage and shown to the audience. This life is rich and revealing for the audience as well as for the actor himself. —Michael Chekhov	e
▶ All great art comes from a sense of outrage. —Glenn Close	
Listen carefully to first criticisms made of your work. Note just what it is about your work that critics don't like - then cultivate it. That's the only part of your work that's individual and worth keeping. —Jean Cocteau	
Nothing so distinguishes great acting in any style, in any historical period than the feeling that the actor has the potential to 'go off' at any moment, and to unleash an explosion a flood of lava, that will be totally uncontrolled and uncontrollable. Great Acting always dances with danger! — Robert Cohen	d
Actor training should be broadly humanistic, involving the study not just of dramatic literature and theatre history, but of languages, literature, and history generally, and should be centered on acting in plays rather than just exercises, improvisations, monologues, or even scenes. —Richard Hornby	У
 Creativity is allowing yourself to make mistakes. Art is knowing which ones to keep. —Scott Adams 	
That's what our work can do: we remind people that things car change, that wounds can heal, that people can be forgiven, an	



that closed hearts can open again. —Larry Moss

- If you really do want to be an actor who can satisfy himself and his audience, you need to be vulnerable. [You must] reach the emotional and intellectual level of ability where you can go out stark naked, emotionally, in front of an audience. —Jack Lemon
- No great artist ever sees things as they really are. If he did, he would cease to be an artist. —Oscar Wilde
- An actor is totally vulnerable. His total personality is exposed to critical judgment - his intellect, his bearing, his diction, his whole appearance. In short, his ego. —Alec Guinness
- You have to get beyond your own precious inner experiences. The actor cannot afford to look only to his own life for all his material nor pull strictly from his own experience to find his acting choices and feelings. The ideas of the great playwrights are almost always larger than the experiences of even the best actors. —Stella Adler
- Great acting is not easy; anyone who says it is is either shallow or a charlatan. And one of the hardest things about acting is admitting that it is hard. —Robert Cohen
- One way we can enliven the imagination is to push it toward the illogical. We're not scientists. We don't always have to make the logical, reasonable leap. —Stella Adler
- We don't live for realities, but for the fanta what might be. If we lived for reality, we'd one of us. Only dreams keep us going...W don't settle for anything less than the big character's future. —Michael Shurtleff
- ▶ Talent is an amalgam of high sensitivity; € sensory equipment (seeing, hearing, touintensely), a vivid imagination as well as a desire to communicate one's own experi

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asies, the dreams of	
d be dead, every last	
/hen you are acting, gest dream for your	
easy vulnerability; high ching, smelling, tasting a grip on reality; the ence and sensations,	
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to make one's self heard and seen. —Uta Hagen NOTES More than in any other performing arts the lack of respect for acting seems to spring from the fact that every layman considers himself a valid critic. —Uta Hagen There can be no acting or doing of any kind till it be recognized that there is a thing to be done; the thing once recognized, doing in a thousand shapes becomes possible. -Thomas Carlyle The articulate, trained voice is more distracting than mere noise. -Seneca If you are to do justice to [the great roles], you must fly up to them — rather than dragging them down to you — by expanding your range of knowledge and strengthening your imagination. Your imagination must become as real to you as your memories and feelings. What you take into yourself about psychology, politics, sociology, history and so on, will allow you to reach places in yourself you didn't know existed. No line, no image, no thought can be left general. Each must be specific and personal. Your work is not complete until this is so. -Harold Guskin Actors should be overheard, not listened to, and the audience is 50 percent of the performance. —Shirley Booth Any great work of art...revives and readapts time and space, and the measure of its success is the extent to which it makes you an inhabitant of that world - the extent to which it invites you in and lets you breathe its strange, special air. —Leonard Bernstein The thing about performance, even if it's only an illusion, is that it is a celebration of the fact that we do contain within ourselves infinite possibilities. —Daniel Day Lewis

