

**Bookable Confidence -
Your Custom Acting Method
Online Course**



www.BookableConfidence.com

Syllabus Lessons

- Intro
- What is The Hero's Journey
- Hero's Journey for Actors
- How Relationships Create Our Reality
- Relationship Rings
- Relationship Sheet
- Everything is Important
- Scene Breakdown Sheet
- Script Structure & Beats
- The Crime Scene
- The Full Script
- Closing

Homework Assignments

Lesson 1: Print out all worksheet pages.

Lesson 2: Watch Hero's Journey Video - <https://www.youtube.com/watch?v=Hhk4N9A0oCA>

Lesson 3: Find 2 films or tv shows that follow the Hero's Journey & 2 films or tv shows that don't follow the Hero's Journey.

Lesson 4: Find the worst villain character you can and justify their actions.

Lesson 5: Find a script and label all the relationships: Primary, Secondary, External, Universal & Internal.

Lesson 6: Find a scene with two characters that are having a fight. Pick one character, write out your relationship to other characters. Put your hand on your heart. Write down results.

Lesson 7: None.

Lesson 8: Take your scene from your last assignment and fill out the Scene Breakdown Sheet.

Lesson 9: Label all the beats and structure within the BMJ script. Get a script with at least 3 scenes and go through and label the beats and structure of the script.

Lesson 10: Using the BMJ scene apply all the tools you have learned. Make decisions on who these two characters are.

Lesson 11: Find a script to a film or tv show that you haven't seen and use all these tools to break it down and develop one of the characters. Watch the film or tv show and see how close your choices came to what was shot. Find a bad script and use the tools, make notes of the difference.

Lesson 12: Keep practicing and mastering these techniques

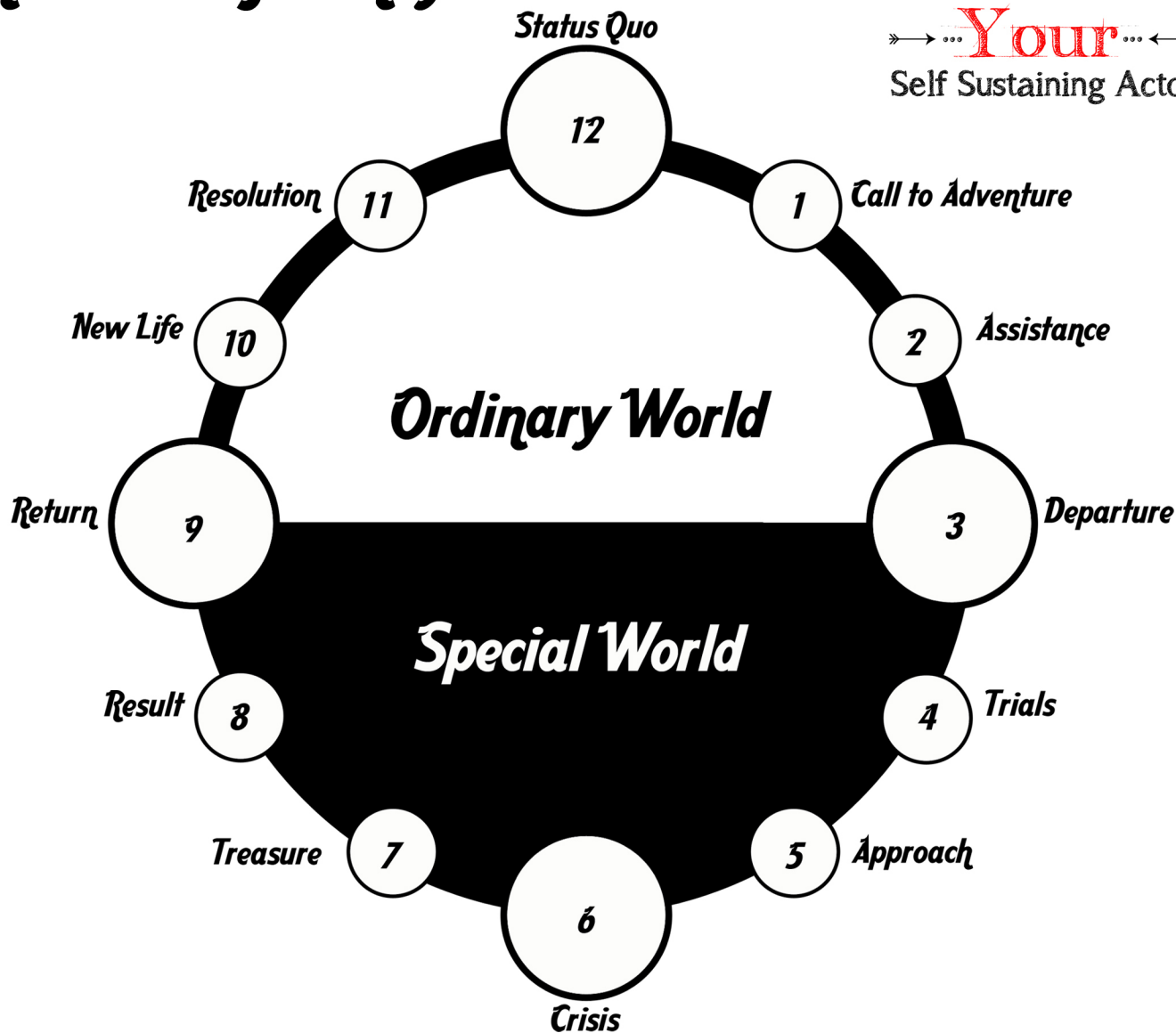
Hero's Journey Video: What Makes a Hero? Matthew Winkler

<https://www.youtube.com/watch?v=Hhk4N9A0oCA>

The Heros' Journey

EMPOWER

»...**Your**...«
Self Sustaining Actor



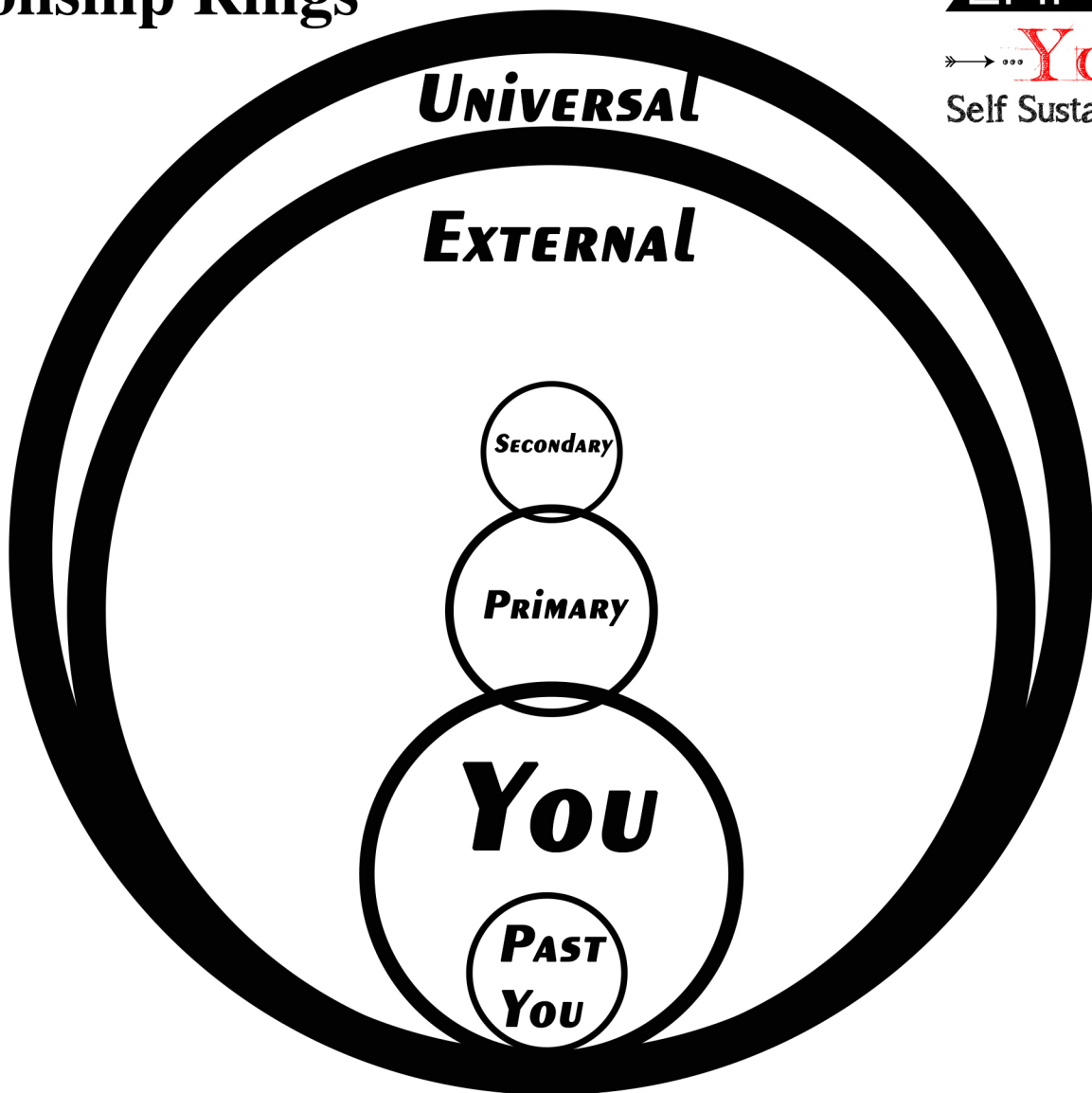
1. Call to Adventure - Challenge, Bet, Invitation
2. Assistance - Older Wiser Guide
3. Departure - Crosses into "Special World", not in Kansas anymore
4. Trials - Solves a riddle, kills a monster, slays a dragon
5. Approach - Face heros worst fear
6. Crisis - Darkest Hour, Faces death, Possibly Dies
7. Treasure - Claims power, reward, earns something
8. Result - Do monsters bow down to them, or chase them out
9. Return - Return to "Ordinary World"
10. New Life - Has out grown old life, must adjust to their old world as their
11. Resolution - Figures out how to live with new self in old world
12. Status Quo - Back to normal, but new normal new life.

Relationship Rings

EMPOWER

»...**Your**...«

Self Sustaining Actor



Relationships are the Key to Connection –

Primary Relationship – The relationship that is the most important in the scene. It can be an external relationship

Secondary Relationship – The most important relationship after the Primary.

Immediate Relationship – The relationships that are physically within the scene.

External Relationships – Relationships talked about but not physically within the scene

Universal Relationship's – Relationships that make up the world the characters live in. The city, the world, the era, career

Emotional Moment Before – Where the character is coming from emotionally carrying over from the previous scene.

Past You - This is how you feel about yourself / Image you have of yourself / Judgements of yourself.

Scene Breakdown Sheet

Project Name:_____ **Scene #:**_____ **Day:**_____

Scene Description:_____

Character Name:_____

Coming From:_____

Going To:_____

Why are you here?:_____

What's your secret?:_____

Emotional State: (moment before):

Immediate wants, needs & requirements:

Beats:

Notes:

BMJ Script

ACT ONE

FADE IN:

1 INT. MARY JANE'S HOUSE - KITCHEN - NIGHT (D1) 1

As the perfect song serves as underscore, Mary Jane heats a microwavable Indian frozen dinner. The music accompanies the SOUNDS of a quiet evening at home - the DING of the microwave, the microwave oven door SLAMS, the POP of a bottle of Chardonnay uncorked.

Just as she settles down to the solo feast, the phone RINGS. It's a PRIVATE NUMBER. She answers it.

MARY JANE

Hi. Your timing is terrible. I was just about to sit down to dinner.

INTERCUT WITH:

2 INT. SHELDON'S HOUSE - GREAT ROOM - NIGHT (D1) 2

Sheldon stares out of his floor to ceiling windows as he speaks.

SHELDON

Without me? I'm offended. What did you make?

MARY JANE

What makes you think I didn't just microwave a pizza?

SHELDON

Not your style. What'd you make?

MARY JANE

I didn't want to go too crazy. Chicken cordon bleu.

SHELDON

One of my favorites. What kind of cheese did you use?

Yikes. Mary Jane leaps from the table, over to the counter where some dusty cookbooks lie. She flips through the pages.

MARY JANE

Oh, you know. The classic cheese
in cordon bleu...
(just in time)
Gruyère!

SHELDON

You'll have to save me some.

MARY JANE

OK, but I'm sure you didn't call to
talk about food.

SHELDON

You're right. I wanted to talk
about us.

FADE TO BLACK:

OVER BLACK, we read:

**"A dame that knows the ropes isn't likely to get tied up."
-Mae West**

3 INT. SHELDON'S HOUSE - GREAT ROOM - NIGHT (D1) 3

Sheldon lies on his couch watching TV.

SHELDON

(laughing)
All I said was, "I liked your ass."

INTERCUT WITH:

4 INT. MARY JANE'S HOUSE - BATHROOM - LATER - NIGHT (D1) 4

Mary Jane, on her own couch, plays Candy Crush on her iPad as
she giggles in response.

MARY JANE

Well, that's both flattering and
objectifying.

SHELDON

Forgive me. Let me rephrase that.
How did you get so goddamn
beautiful?
(as Mary Jane blushes)
And those lips. Those kissable
lips.

Mary Jane grimaces.

MARY JANE

So you turn into a player after
midnight? Like a macking werewolf?

Sheldon laughs.

SHELDON

Consider it a character flaw.

Mary Jane is now on her Notes App, where she is adding to a pre-existing list identifying the pros and cons of Sheldon.

Under PROS, we see: Uber Intelligent, direct, Lawyer, cooks, handsome, looks younger than his age, wealthy, private jet, house in Martha's Vineyard.

Under CONS: Intimidatingly Intelligent, narcissistic, age, sex?, Viagra?

And now she TYPES: **Corny as hell.**

MARY JANE

How do you even remember what my
lips look like? You haven't seen
me in over two weeks.

SHELDON

Because I have a DVR. I'm looking
at one of your old shows right now.

Sheldon glances at the screen. Mary Jane interviews an author.

MARY JANE

Which show?

SHELDON

Fraternity hazing.

MARY JANE

I remember that. I looked good
that day.

SHELDON

You look good every day. So
inquiring minds want to know, are
you barren or not?

Mary Jane grows silent. The dig more than stung, it drew blood. Sheldon is perceptive enough to know it.

SHELDON (CONT'D)

Too far?

MARY JANE

Too personal. Too soon.

She TYPES under CONS: **ASSHOLE!**

The call is on the razor's edge. Whether it continues, or comes to an abrupt end, comes down to Sheldon's next line.

SHELDON

I follow your show. Honestly, I just thought it was really brave for someone to put themselves out like that.

MARY JANE

You call it brave. Right now, it just seems stupid.

SHELDON

"Stupid" is the last word anyone would associate with Mary Jane Paul.

A beat. Mary Jane smiles at the compliment. The moment saved. Clinton-esque in his diplomacy, this is Sheldon.

She TYPES under PROS: **Supportive.** Elitist is on both lists.

5

INT. MARY JANE'S HOUSE - BATHROOM - LATER - NIGHT (D1)

5

We hear Sheldon in stitches on his side of the phone while Mary Jane regales him with a commentary.

MARY JANE

Eddie Murphy is a comedic genius - Jerry Lewis-like in his nuance. The Parisians aren't stupid. They love Lewis and they love Murphy.

SHELDON

Not "Coming to America." Not "48 Hours." Not "Trading Places" or "Dreamgirls" even. "Norbit" is your favorite movie?

*

*

MARY JANE

What are you talking about? You just went on a 20 minute rant about the subtext in the "Wizard of Oz." But I'm starting to figure you out, Mr. No Interview.

(he laughs)

Yeah, I know who you are. You love being the man behind the curtain when actually you're the cowardly lion. You're afraid you'll have nothing to say.

Sheldon goes quiet just as Mary Jane had. A tense beat. Had she gone too far? Then a belly laugh from Sheldon.

SHELDON

No one in my life has the balls to say that to me! Trust me, I'm never at a loss for something to say.

MARY JANE

Clearly. Look, it's getting on 1AM. Some of us working folk gotta get up in the morning.

SHELDON

Well, good night.

MARY JANE

Good night.

SHELDON

So, hang up then.

MARY JANE

Give me a chance.

JUMP CUT:

6

INT. MARY JANE'S HOUSE - BATHROOM - LATER - NIGHT (D1)

6

Mary Jane tweezes the hairs from her chin while she and Sheldon play a word association game.

SHELDON

Paper or plastic?

MARY JANE

That's tricky. Paper kills trees, but plastic is non-biodegradable.

SHELDON

Choose.

MARY JANE

Plastic. I hate myself. Malcolm
or Martin?

INTERCUT WITH:

INT. SHELDON'S HOUSE - BEDROOM - NIGHT (D1)

Sheldon lies in bed as he answers.

SHELDON

Martin when I was kid. Malcolm
now. Marvin Gaye or John Lennon?

MARY JANE

Lennon, so take away my Negro card.
Film or digital?

SHELDON

Film, day and night. Digital has
no soul. Lunch or dinner?

MARY JANE

Dinner.

SHELDON

Good, I'll see you tomorrow night
at 7.

Mary Jane pauses, snookered.

MARY JANE

Come on now. Does that move really
work?

SHELDON

You tell me. Are we having dinner
or not? I think we should. You
owe me.

MARY JANE

For what?! I thought you gave me
the intel on Brian Ellis because
you wanted to help someone...
Mainly yourself.

*

A beat, then:

MARY JANE (CONT'D)

Hello? You there?

SHELDON

I'm here. Took a pause to figure out what I'm doing.

The tone has shifted to slightly vulnerable.

MARY JANE

I believe you were asking me out to dinner.

SHELDON

As a lawyer, we are trained not to ask a question we don't already know the answer to... Perhaps I exposed myself too soon.

Mary Jane melts out of both sympathy and empathy.

MARY JANE

I'd love to go. I mean a girl's gotta eat.

Sheldon laughs, relieved she lightened the mood again.

SHELDON

I'll call you tomorrow about details.

Mary Jane looks at the clock.

MARY JANE

It's so late. I'm going to regret this in a few hours.

SHELDON

You're going to smile about this in a few hours. 'night.

MARY JANE

(there's the lion)
'night.

She hangs up, looks at phone and smiles like a teenager on the eve of a first date.

END OF ACT ONE

Crime Scene Script

FROM THE BLACK WE HEAR--

MAN (V.O.)

Did you know there are more people with genius IQ's living in China than there are people of any kind living in the United States?

LADY (V.O.)

That can't be true.

MAN (V.O.)

It is true.

LADY (V.O.)

What would account for that?

MAN (V.O.)

Well first of all, a lot of people live in China. But here's my question:

INT. CAMPUS BAR - NIGHT

MAN is a sweet looking 19 year old whose lack of any physically intimidating attributes masks a very complicated and dangerous anger. He has trouble making eye contact- and sometimes it's hard to tell if he's talking to you or to himself.

LADY, also 19, is Man's date. She has a girl-next-door face that makes her easy to fall for. At this point in the conversation she already knows that she'd rather not be there and her politeness is about to be tested.

The scene is stark and simple.

MAN

How do you distinguish yourself in a population of people who all got 1600 on their SAT's?

LADY

I didn't know they take SAT's in China.

MAN

I wasn't talking about China anymore, I was talking about here.

LADY

You got 1600?

MAN

You can sing in an A-Capella group.

LADY

Does that mean that you actually
got nothing wrong?

MAN

Or you row crew or you invent a 25
dollar PC.

LADY

Or you get into a final club.

MAN

Or you get into a final club,
exactly.

LADY

I like guys who row crew.

Beat.

MAN

Well I can't do that. And yes, it
means I got nothing wrong on the
test.

LADY

Have you ever tried?

MAN

I'm trying now.

LADY

To row crew?

MAN

To get into a final club. To row
crew? No. Are you like--whatever--
crazy?

LADY

Sometimes Man, seriously, YOU say
two things at once and I'm not sure
which one we're talking about.