

Scene Study Worksheet

One worksheet per assigned scene. Fill it in pencil, and treat every answer as a choice you can revise in rehearsal. Write each decision as something you **do to your partner**. Before you rehearse together, fill parts 1 and 2 and the “Starts on” column of part 3.

PART 1 · THE SCENE

Play / Scene

My character

Partner / Their character

Time limit / Class date

Text we both work from

The edition or file, and the cuts.

THE SCENE IN ONE SENTENCE

"At the start ... By the end ..."

PART 2 · FOUR DECISIONS

OBJECTIVE

"I want my partner to ..." — something they can refuse.

OBSTACLE

"I cannot simply ask because ..."

OPENING ACTION

What I am doing before my first word.

OPENING TACTIC

How I try first — and what I switch to if it fails.

PART 3 · BEAT MAP

A beat is a stretch where something changes. Note what starts it: your partner's last words, an action, a silence, or the opening circumstance.

Lines: **Cold** = no page needed. **Shaky** = right meaning, wrong words. **Call** = I will ask for the line.

#	Starts on	What I do to my partner	What I expect back	What changes	Lines
1					
2					
3					
4					
5					

When to fill in each part

Before you contact your partner: parts 1 and 2, and the “Starts on” column of part 3.

At the first rehearsal: part 4 before you run anything, then “What I expect back”. Keep it as written.

After each run: the drop log. **After class:** part 6.

Partner, Drops, and Class Notes

Both partners copy part 4 onto their own page. After a run, log the one to three drops you most want to fix, then try one change and retest.

PART 4 · AGREED WITH MY PARTNER

Cuts (same in both scripts)

Starting positions

Rehearsals booked (dates)

Props — who brings each one

Crosses / physical contact

PART 5 · DROP LOG

Suspected cause (one or more): **W** words · **D** a decision I have not made · **P** my partner or the staging · **N** nerves. A run with no drops gets one row marked clean. After the next run, write the result: closed, still dropping, or changed.

Run	Where (cue or moment)	What I said or did instead	Suspected cause	Try next	Retest result

PART 6 · CLASS

ONE QUESTION I WANT THE TEACHER TO WATCH FOR · before class

The note I was given · after class

What I will try next, in which beat · after class

WHAT HAPPENED AT THE NEXT SHOWING · after it

Worked example

Original scene. Tomas collects his drum kit from his old bandmate Ines, who sold it in April to cover rent.

Objective	Get Ines to hand over the kit without letting her see it is the last thing he owns.
Beat 3	Starts on Ines: “There’s nothing in there you need.” Tomas: “You don’t know what I need. Where is it?” Drops the casual tone and asks where it is. Expects: she tells me. Changes: she says it, sold in April. Lines: Call.
Drop, run 1	Said only “Where is it?” and skipped “You don’t know what I need.” Suspected D : I may not have decided why I stop being casual. Try: decide the switch on her last word. Retest, run 2: sentence kept, so the change helped. Closed .
Drop, run 2	Sat down on “Sit. I’ve made tea.” Suspected P : we had not agreed where I start. Try: agree positions, write them in part 4. Retest, run 3: stayed in the doorway. Closed .
Drop, run 3	Answered a beat late on “I sold it in April.” Suspected N , maybe. Try: run it twice without stopping. Retest, run 4: still late. Open .
Class note	The decision arrives on the line, not before it. Try next: stop moving on her last word.

Ready to go up?

Parts 1 to 3 are filled in, and each beat says what changes. Part 4 matches your partner’s page. Every logged drop is closed by a retest, or you know which ones are still open. You can say your first line with no page in your hand. Part 6 has your question.