



The Jeff Goldberg Studio  
Advanced Acting Workshop



## Advanced Programme Syllabus

**COURSE:** The Advanced Programme is designed for professional actors to further enhance their skills and apply the science of Method Acting to on-camera scenes and a staged production. The course builds off the premise that each participant has successfully completed JGS's previous workshops and possesses a firm grasp on the tools of Method Acting, Scene-Work and Character Building. Throughout the programme actors will have a variety of opportunities to sharpen their skills for performance and learn about the essential relationship they share with the writer and director: textual comprehension, language, narrative structure, script, camera, light, lensing, and editing. Week-in-and-week-out participants will read a selection of professional scripts, analyzing and discussing them to gain a richer understanding of how they can better prepare characters and scene work. Actors will fully prepare a series of scenes for on-camera shoots. The course also covers improvisation as a Method Acting tool, enabling actors to better grasp their individual instrument and work in a fresh and active fashion. Movement and Sense Awareness skills are expanded upon allowing participants to truly inhabit the skin of the character. The programme culminates with a professional production that will be performed to the paying public.

### **DURATION & SCHEDULE**

- Duration: 12-15<sup>1</sup> weeks
- Course Schedule:
  - o First four weeks: Six (6) hours of training per week
  - o Second four weeks: 12-16 hours of training and script readings per week<sup>2</sup>
  - o Third four weeks: 18+ hours of rehearsal per week<sup>3</sup>

### **DIPLOMA REQUIREMENTS**

- Successful completion of Foundation & Intermediate certificate programmes
- **Regular attendance to all Practical Courses at the studio.**
- One Hindi or English scene written by each actor
- Shoot one Hindi scene
- Adhering to the requirements as prescribed in the **Professional Production Contract**
- Acting in the **Advanced Production**<sup>4</sup>

**\*Please note that acceptance to this programme does not automatically mean that a participant will receive his/her diploma. A participant will only receive his/her diploma when they have fully completed all of the above requirements.**

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<sup>1</sup> Subject to the discretion of the director and preparedness of the actors

<sup>2</sup> Subject to the discretion of the director and preparedness of the actors

<sup>3</sup> Subject to the discretion of the director and preparedness of the actors

<sup>4</sup> A participant is not guaranteed to act in an Advanced Production. He or she must meet all the necessary criteria of the course as laid out herein and in the **Professional Production Contract**



## MODULES

Title	Objective
<p><b>Writer &amp; Actor</b></p>	<ol style="list-style-type: none"> <li>1. An act of creation               <ol style="list-style-type: none"> <li>a. Character</li> <li>b. Scene</li> <li>c. Moment</li> <li>d. Emotion</li> </ol> </li> <li>2. Resonance and Reaction               <ol style="list-style-type: none"> <li>a. 1<sup>st</sup> read — emotional reaction/brainstorming (Meryl Streep)</li> <li>b. 2<sup>nd</sup> — Observation, character facts/notes</li> <li>c. Private Moment Reads — Backstory, Character Development &amp; World View</li> </ol> </li> <li>3. Textual comprehension               <ol style="list-style-type: none"> <li>a. Language</li> <li>b. Punctuation</li> <li>c. Rhythm</li> <li>d. Beats</li> <li>e. Pacing</li> <li>f. Arc</li> </ol> </li> </ol>
<p><b>Narrative Structure</b></p>	<ol style="list-style-type: none"> <li>4. Thematic Storytelling               <ol style="list-style-type: none"> <li>a. What is story?</li> <li>b. Universality of story</li> </ol> </li> <li>5. Sub-Atomic particles of story               <ol style="list-style-type: none"> <li>a. Neutron – information                   <ol style="list-style-type: none"> <li>i. exposition</li> </ol> </li> <li>b. Proton – plot                   <ol style="list-style-type: none"> <li>i. events</li> </ol> </li> <li>c. Electron – emotion</li> </ol> </li> <li>6. Story Arc               <ol style="list-style-type: none"> <li>a. Theme                   <ol style="list-style-type: none"> <li>i. purpose</li> </ol> </li> <li>b. Plot                   <ol style="list-style-type: none"> <li>i. story</li> </ol> </li> <li>c. Conflict – Hegelian Dialectic                   <ol style="list-style-type: none"> <li>i. main Conflict</li> <li>ii. sub-Conflicts</li> </ol> </li> <li>d. Universe                   <ol style="list-style-type: none"> <li>i. setting (where)</li> <li>ii. age (when)</li> </ol> </li> <li>e. Three Act Structure                   <ol style="list-style-type: none"> <li>i. beginning (15%-25%)</li> <li>ii. middle (40%-60%)</li> <li>iii. end (10%-20%)</li> </ol> </li> </ol> </li> </ol>
<p><b>Scene Work/Writing</b></p>	<ol style="list-style-type: none"> <li>7. Gravity of story               <ol style="list-style-type: none"> <li>a. Plot driven</li> <li>b. Character driven</li> </ol> </li> <li>8. Hero's journey</li> </ol>



<p>Camera</p> <p>Motion Pictures</p>	<ul style="list-style-type: none"><li>a. Buddha</li><li>b. Odyssey</li><li>c. Ramayana</li><li>d. Beowulf</li><li>e. StarWars</li><li>f. Lord of the Rings</li></ul> <p>9. Types of Story</p> <ul style="list-style-type: none"><li>a. Man vs. Nature</li><li>b. Man vs. Man</li><li>c. Man vs. Himself</li></ul> <p>10. Types of Scenes</p> <ul style="list-style-type: none"><li>a. Love (discovering it, saying it, losing it, etc...)</li><li>b. Sibling conflict</li><li>c. Lover leaving</li><li>d. Coming home</li></ul> <p>11. Shakespeare</p> <ul style="list-style-type: none"><li>a. From the gut and the glands</li><li>b. Decrypting the code</li><li>c. Punctuation</li></ul> <p>12. Aesthetics</p> <ul style="list-style-type: none"><li>a. Image – seeing is believing</li><li>b. Frame<ul style="list-style-type: none"><li>i. Foreground</li><li>ii. Middle Ground</li><li>iii. Background</li><li>iv. Negative Space</li></ul></li><li>c. Fine arts<ul style="list-style-type: none"><li>i. Light</li><li>ii. Form</li><li>iii. Shape</li><li>iv. Subject</li></ul></li><li>d. Photography<ul style="list-style-type: none"><li>i. Focus</li><li>ii. Depth of field</li><li>iii. Aperture</li><li>iv. Lens</li></ul></li></ul> <p>13. Cinema</p> <ul style="list-style-type: none"><li>a. The possibility of what the image is actually saying</li><li>b. Words no longer matter</li><li>c. The camera as a storytelling device</li></ul> <p>14. Light — Foot Candles</p> <ul style="list-style-type: none"><li>a. Shadow</li><li>b. Black (Darkness)</li></ul> <p>15. Casting</p> <ul style="list-style-type: none"><li>a. Who are you looking for?</li></ul>
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<b>Working with the Director</b>	<ul style="list-style-type: none"><li>b. Trust between with actors and directors</li><li>16. Speaking with the director<ul style="list-style-type: none"><li>a. Situation</li><li>b. Sense</li><li>c. Context</li></ul></li><li>17. The language of Direction<ul style="list-style-type: none"><li>a. Adjectives</li><li>b. Adverbs</li><li>c. Don't over describe</li><li>d. Helping the actor make choices</li></ul></li><li>18. Scene Breakdowns<ul style="list-style-type: none"><li>a. Blocking</li><li>b. Camera Position/Style</li></ul></li></ul>
<b>Improv</b>	<ul style="list-style-type: none"><li>19. The fruit of Improv<ul style="list-style-type: none"><li>a. Exploring Character</li><li>b. Creating Chemistry</li><li>c. Backstory</li><li>d. Shared Emotional memories/experiences (Meisner-esque)</li><li>e. Liberating the instrument</li><li>f. Discovery</li><li>g. Fun</li></ul></li><li>20. Magic Reality<ul style="list-style-type: none"><li>a. Where to?</li><li>b. Go for it</li><li>c. An objective</li><li>d. The banks of the river</li><li>e. In character – never break</li></ul></li><li>21. Anticipation<ul style="list-style-type: none"><li>a. Wait</li><li>b. Listen</li><li>c. Learn</li><li>d. Create</li></ul></li><li>22. Dialogue<ul style="list-style-type: none"><li>a. On-topic v, Off topic dialogue</li><li>b. Your voice</li></ul></li><li>23. Improv – Who wants it?</li><li>24. Emotional Stakes</li></ul>



	<ul style="list-style-type: none"> <li>a. Increasing the tension</li> <li>b. Layering</li> </ul> <p>25. Nuance</p> <p>26. Secrets, Lies and Truth</p> <ul style="list-style-type: none"> <li>a. Why, when and to who do we lie?</li> <li>b. Keeping secrets</li> <li>c. Subjectivity of truth</li> <li>d. Facts</li> <li>e. Insecurities</li> <li>f. Sub-text</li> <li>g. Morality</li> </ul>
<b>Movement</b>	<p>27. Primordial – the physical instrument manifests emotions</p> <p>28. Animal</p> <ul style="list-style-type: none"> <li>a. An emotion</li> <li>b. The animal</li> <li>c. Move around as the animal</li> <li>d. With the same animal swagger move as a human.</li> </ul> <p>29. Being Naked</p> <p>30. Dance -- Shoulders, Feet, African, Throw yourself, Rock n' Roll</p> <p>31. RubberBanD – loose</p> <p>32. Walk the Walk</p> <ul style="list-style-type: none"> <li>a. Angry</li> <li>b. Cool</li> <li>c. Sexy</li> <li>d. Relaxed</li> <li>e. Tired</li> <li>f. Flying High</li> <li>g. Scared</li> <li>h. Upset</li> </ul> <p>33. Achieve an emotion in walk</p> <ul style="list-style-type: none"> <li>a. Motivation</li> <li>b. Posture</li> <li>c. Freedom from stiffness</li> <li>d. Touch – the real way</li> </ul> <p>34. Touch</p> <ul style="list-style-type: none"> <li>a. Hitting</li> <li>b. Angry</li> <li>c. Cool</li> <li>d. Sexy</li> <li>e. Relaxed</li> <li>f. Tired</li> <li>g. Flying high</li> <li>h. Scared</li> <li>i. Upset</li> <li>j. Sad</li> </ul>



Self Awareness	<p>35. Looking Inside</p> <ul style="list-style-type: none"><li>a. "Who's there?"</li><li>b. Hot Seating (word association)</li><li>c. Situations</li></ul>
Conflict	<p>36. Conflict</p> <ul style="list-style-type: none"><li>a. Scene</li><li>b. Script</li><li>c. Character</li><li>d. Interior</li><li>e. Exterior</li><li>f. Character flaw</li><li>g. Tick</li></ul> <p>37. Sub-text – what's really going on?</p> <ul style="list-style-type: none"><li>a. The space between</li></ul>
The Natural Voice	<p>38. Speaking Read</p> <ul style="list-style-type: none"><li>a. Cold Read</li><li>b. Sense Read I</li><li>c. Magic Reality (circumstance, situation and relationship)</li><li>d. Sense Read II (accept Magic Reality)</li><li>e. Monotone Read (private moment)</li><li>f. Speaking Read</li></ul> <p>39. Rhythm</p> <ul style="list-style-type: none"><li>a. The way we really speak</li><li>b. Pace</li><li>c. Banter</li><li>d. No METHOD ACTING MOMENTS please!</li></ul>
Character III	<p>40. Private moments</p> <ul style="list-style-type: none"><li>a. Understanding self as a character</li><li>b. Objective side of character</li><li>c. Subjective side of character</li></ul> <p>41. Hot seating in character</p> <ul style="list-style-type: none"><li>a. Living as the character</li><li>b. Costume</li><li>c. The cost of things</li><li>d. Create the look of the character</li></ul>

# Story Arc

Universe

1<sup>st</sup> Act

2<sup>nd</sup> Act

3<sup>rd</sup> Act

Theme

Plot

Sub-Conflict

Main Conflict

