



The Jeff Goldberg Studio
Foundation Acting Workshop



Foundation Workshop Syllabus

COURSE: The Foundation Method Acting Workshop is specifically designed to enable actors to access their inner emotional lives as a means and tool for performance. Each class endeavours to help actors to begin the unlearning process of their socialisation and conditioning. The programme challenges actors to be honest, open, naïve, vulnerable and sensitive. Building off of these paradigms the course teaches the necessary skills of concentration, relaxation and comfort enabling participants to deliver rich truthful performances. Once actors have fully developed these fundamental tools the course moves onto cover the first in a series of emotional triggers, Emotional Memory. Once actors possess an understanding of the inner life the programme introduces the tools of language; teaching actors how to deliver dialogue in an organic fashion. Following language actors begin scene work. At the end of the programme every participant will act in several scenes and a monologue at an Actor's Showcase, which is performed at the studio.

SCHEDULE & DURATION

- The Workshop is a 12 week course
- This course meets two (2) times a week for 2-3-hour sessions.

REQUIREMENTS FOR CERTIFICATE

- Regular attendance
- **Regular attendance to all Practical Courses**
- Successful preparation and completion of the Actors Showcase

Books on acting in PDF format that can be downloaded

<https://epdf.tips/respect-for-acting.html>

ESSENTIAL NAMES IN THE HISTORY OF METHOD ACTING:

- 1. Konstantin Stanislavski: [https://en.wikipedia.org/wiki/Konstantin Stanislavski](https://en.wikipedia.org/wiki/Konstantin_Stanislavski)
- 2. Lee Strasberg: [https://en.wikipedia.org/wiki/Lee Strasberg](https://en.wikipedia.org/wiki/Lee_Strasberg)
- 2. Stella Adler: [https://en.wikipedia.org/wiki/Stella Adler](https://en.wikipedia.org/wiki/Stella_Adler)
- 3. Sanford Meisner: [https://en.wikipedia.org/wiki/Sanford Meisner](https://en.wikipedia.org/wiki/Sanford_Meisner)
- 4. Michael Chekhov: https://en.wikipedia.org/wiki/Michael_Chekhov
- 5. Uta Hagen: [https://en.wikipedia.org/wiki/Uta Hagen](https://en.wikipedia.org/wiki/Uta_Hagen)
- 6. Elia Kazan: https://en.wikipedia.org/wiki/Elia_Kazan
- 7. Clifford Odets: [https://en.wikipedia.org/wiki/Clifford Odets](https://en.wikipedia.org/wiki/Clifford_Odets)
- 8. Moscow Art Theatre: https://en.wikipedia.org/wiki/Moscow_Art_Theatre
- 9. The Group Theatre: [https://en.wikipedia.org/wiki/Group_Theatre_\(New_York_City\)](https://en.wikipedia.org/wiki/Group_Theatre_(New_York_City))
- 10. Anton Chekhov: https://en.wikipedia.org/wiki/Anton_Chekhov
- 11. Marlon Brando: https://en.wikipedia.org/wiki/Marlon_Brando



RECOMMENDED MATERIALS

Websites:	Reading:	Plays:	Screening
Celtx: https://www.celtx.com/a/ux/index#home	The Master and the Margarita by Mikhail Bulgakov	Julius Ceasar by Shakespeare	The 400 Blows
Simply Scripts: http://www.simplyscripts.com/	Slightly Out of Focus by Robert Capa	An Enemy of the People by Henrik Ibsen	The Diving Bell and the Butterfly
IMSDB: http://www.imsdb.com/	A Farewell to Arms by Ernest Hemingway	The Seagull by Anton Chekov	The Lives of Others
Daily Script: http://www.dailyscript.com/	The Feast of the Goat by Mario Vargas Llosa	Death and the Maiden by Ariel Dorfman	Udaan
Literature Online: http://www.online-literature.com/	The Unbearable Lightness of Being by Milan Kundera	Six Characters in Search of an Author by Luigi Pirandello	Umberto D.
Drama E-Servers: http://drama.eserver.org/	Heart of Darkness by Joseph Conrad	Arms and the Man by George Bernard Shaw	Battle of Algiers

Title	Objective
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The Inner Life and The Instrument	<ol style="list-style-type: none">1. Inner Life – The emotional centre<ol style="list-style-type: none">a. Breatheb. Centringc. Groundingd. Stopping Time2. Warming-up-your-instrument<ol style="list-style-type: none">a. Awareness of Movement3. Red-Green Light4. Types of Instruments<ol style="list-style-type: none">a. Rangeb. Know thyselfc. Look in the mirror – be honest
Concentration & Comfort	<ol style="list-style-type: none">5. Anchor<ol style="list-style-type: none">a. Break – Timeb. Intimate Spacec. Countingd. Emotions without wordse. Mirror Exercise6. Relaxation<ol style="list-style-type: none">a. De-stressb. Explore Range of Motionc. Emotional Sound
Memory & Emotion	<ol style="list-style-type: none">7. Emotional Memory8. The way we really remember<ol style="list-style-type: none">a. Flashesb. Weatherc. Temperatured. The Momente. Objectsf. Colours9. Counting Memories10. Secrets11. The universal language of emotions12. Individual Expression13. Socialization, peeling the layers<ol style="list-style-type: none">a. Against the grain of what they told youb. What is right?c. What is wrong?



Magic Reality	<ul style="list-style-type: none">14. Magic Reality<ul style="list-style-type: none">a. Circumstanceb. Situationc. Relationship15. The real emotion in a contrived set of circumstances<ul style="list-style-type: none">a. Dreams
Scene Breakdown I	<ul style="list-style-type: none">16. Scenes<ul style="list-style-type: none">a. Physical objectsb. Blockingc. Light
Language I	<ul style="list-style-type: none">17. S-game<ul style="list-style-type: none">a. Connotationb. Word connections18. Poem<ul style="list-style-type: none">a. Monotoneb. Whisperc. Shout19. From where we really speak<ul style="list-style-type: none">a. Inner Lifeb. Motivationc. Words20. Words – Connotation21. The singular voice<ul style="list-style-type: none">a. A circle of trustb. Listening to each otherc. Behind the words tell the storyd. Sharing the energy



Scenes I	<p>22. Scene Breakdown</p> <ul style="list-style-type: none">a. Anchor and Monotoneb. Add a circumstance of the magic realityc. Motivation/intention.
Acting	<p>23. What is acting?</p> <ul style="list-style-type: none">a. Communicationb. Interpretationc. Acting/Reactingd. Believability is not knowinge. Chaos (no control)f. Unexpectedg. Choices <p>24. Types of acting - Inside out v. outside in</p> <ul style="list-style-type: none">a. Classical Acting - Outside – In (Exercise with an environment)b. Method acting Inside – Out
Observation	<p>25. The Scientific Method as it applies to acting:</p> <ul style="list-style-type: none">a. Questionb. Researchc. Hypothesisd. Teste. Analyse Result- Conclusionf. Report your finding



Performance I	<ul style="list-style-type: none">26. Tools for a scene<ul style="list-style-type: none">a. Physical objectsb. Blockingc. Time of day27. What are you doing28. The Big Six:<ul style="list-style-type: none">a. Who?b. What?c. Where?d. When?e. How?f. Why?29. What do you want?30. How willing are you to get it?<ul style="list-style-type: none">a. Risk v. Rewardb. No room for half measure31. Using the Nervous Energy32. Freedom33. Be Present – the here and now34. It's real, never scripted35. Before you enter<ul style="list-style-type: none">a. 10 Seconds Beforeb. 10 Minutes Beforec. 1 Hour Befored. 1 Day Beforee. 1 Year Before36. Physical Choices<ul style="list-style-type: none">a. Do somethingb. Physical Tasksc. Focus on the other37. Posture<ul style="list-style-type: none">a. Stanceb. Sitting38. Movement<ul style="list-style-type: none">a. Walkingb. Blockingc. The hands- touchd. Doing something39. The face<ul style="list-style-type: none">a. Expressionb. Thought40. Eyes<ul style="list-style-type: none">a. What do you see?b. Where are you looking at?
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Poems:

The Road Not Taken

by Robert Frost:

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth.

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same.

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I--
I took the one less traveled by,
And that has made all the difference.

Strange Fruit

by Abel Meeropol

Southern trees bear strange fruit,
Blood on the leaves and blood at the root,
Black body swinging in the Southern breeze,
Strange fruit hanging from the poplar trees.

Pastoral scene of the gallant South,
The bulging eyes and the twisted mouth,
Scent of magnolia sweet and fresh,
Then the sudden smell of burning flesh!

Here is fruit for the crows to pluck,
For the rain to gather, for the wind to suck,
For the sun to rot, for the trees to drop,
Here is a strange and bitter crop.



Standing Female Nude

by Carol Ann Duffy

Six hours like this for a few francs.
Belly nipple arse in the window light,
he drains the colour from me. Further to the right,
Madame. And do try to be still.
I shall be represented analytically and hung
in great museums. The bourgeoisie will coo
at such an image of a river-whore. They call it Art.

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Maybe. He is concerned with volume, space.
I with the next meal. You're getting thin,
Madame, this is not good. My breasts hang
slightly low, the studio is cold. In the tea-leaves
I can see the Queen of England gazing
on my shape. Magnificent, she murmurs
moving on. It makes me laugh. His name

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is Georges. They tell me he's a genius.
There are times he does not concentrate
and stiffens for my warmth. Men think of their mothers.
He possesses me on canvas as he dips the brush
repeatedly into the paint. Little man,
you've not the money for the arts I sell.
Both poor, we make our living how we can.

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I ask him. Why do you do this? Because
I have to. There's no choice. Don't talk.
My smile confuses him. These artists
take themselves too seriously. At night I fill myself
with wine and dance around the bars. When it's finished
he shows me proudly, lights a cigarette. I say
Twelve francs and get my shawl. It does not look like me.

25

War Photographer

by Carol Ann Duffy

In his darkroom he is finally alone
with spools of suffering set out in ordered rows.
The only light is red and softly glows,
as though this were a church and he
a priest preparing to intone a Mass.
Belfast. Beirut. Phnom Penh. All flesh is grass.

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He has a job to do. Solutions slop in trays
beneath his hands which did not tremble then
though seem to now. Rural England. Home again
to ordinary pain which simple weather can dispel,
to fields which don't explode beneath the feet
of running children in a nightmare heat.

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Something is happening. A stranger's features
faintly start to twist before his eyes,
formed ghost. He remembers the cries
of this man's wife, how he sought approval

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half-



without words to do what someone must
and how the blood stained into foreign dust.

A hundred agonies in black-and-white
which his editor will pick out five or six
for Sunday's supplement. The reader's eyeballs prick
with tears between bath and pre-lunch beers.
From aeroplane he stares impassively at where
he earns a living and they do not

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from

Words Wide Night

by Carol Ann Duffy

Somewhere on the other side of this wide night
and the distance between us, I am thinking of you.
The room is turning slowly away from the moon.

This is pleasurable. Or shall I cross that out and say
it is sad? In one of the tenses I'm singing
an impossible song of desire that you cannot hear.

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La lala la. See? I close my eyes and imagine the dark hills I would have
to cross to reach you. For I am in love with you
and this is what it is like or what it is like in words.

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Scene:

EXT. DRIVEWAY. DAY.

Bonnie & Clyde

BONNIE

Hey, boy! What you doin' with my
mama's car? Wait there!
Ain't you ashamed? Tryin' to steal
an old lady's automobile.

CLYDE

I been thinkin' about buyin' me one.

BONNIE

Bull. You ain't got money for
dinner, let alone buy no car.

CLYDE

Now I got enough money for cokes,
and since it don't look like you're
gonna invite me inside--

BONNIE

You'd steal the dining room table
if I did.

CLYDE

Come to town with me, then. How'd
that be?

BONNIE

Goin' to work anyway.

CLYDE

Goin' to work, huh? What do you do?

BONNIE

None of your business.

CLYDE

I bet you're a...movie star!
No...A lady mechanic?...No...A maid?--

BONNIE

What do you think I am?

CLYDE



A waitress.

BONNIE

What line of work are you in? When you're not stealin' cars?

CLYDE

I tell you, I'm lookin' for suitable employment right at the moment.

BONNIE

What did you do before?

CLYDE

I was in State Prison.

BONNIE

State Prison?

CLYDE

Yeah.

BONNIE

Guess some little old lady wasn't so nice.

CLYDE

It was armed robbery.

BONNIE

My, my, the things that turn up in the driveway these days.



Primary and Secondary Emotions

Primary emotions: What is felt first

Primary emotions are those that we feel first, as a first response to a situation. Thus, if we are threatened, we may feel fear. When we hear of a death, we may feel sadness. They are unthinking, instinctive responses that we have. We will typically see these in animals also, which confirms our suspicion that they have an evolutionary basis.

Typical primary emotions include fear, anger, sadness and happiness (although it is worth noting that these can also be felt as secondary emotions).

Often transient

The problem sometimes with primary emotions is that they disappear as fast as they appear. Their replacement by secondary emotions complicates the situation, making it difficult to understand what is really going on.

Secondary emotions: What is felt next

Secondary emotions appear after primary emotions. They may be caused directly by them, for example where the fear of a threat turns to anger that fuels the body for a fight reaction. They may also come from more complex chains of thinking.

Simple or mixed feelings

Secondary emotions may be simple feelings or may be a mix as more emotions join the fray. Thus news of a wartime victory may start with feelings of joy, but then get tinged with sadness for the loss of life.

Primary Emotions

Anger... Disgust... Anticipation... Joy... Sadness... Surprise... Fear... Trust

Combinations

bouncy... Give it back!... Not fair... Gotta pee... Look at me!... Where is it?... Help me.... Now I'm mad!... boring.... I've got a secret.... Watcha got?... I never get what I want... Where am I?... Everyone thinks I'm great!... Ewww-Yuck!... You are so cute.... I'm working!.... Oh, boy! This is great!... Leave me alone!... I'm in love.... Oooooops!... Nobody likes me.... What's going on?... I'm in charge!... Can't catch me!... I need a hug.... We're under attack!... I want my money back!... I don't wanna!... Time to relax.... It's not my fault.... I don't believe you.... scared... sad.... amazed... I'm cool...

Complex Emotions

confused ... startled ... furious ... suspicious ... amazed ... sad ... undeserving ... dumbfounded ... tolerating ... unfair ... mournful ... ashamed ... horrified ... guilty ... proud ... flaunting ... sassy ... bossy ... pondering ... calculating ... plotting ... vengeful ... Aha! ... begging ... amused ... curious ... cowering ... questioning ... miserable ... joyful ... chirpy ... asking-politely ... asking-rudely ... prying ... spunky ... gossipy ... officially ... evading ... interrogating ... suggesting ... hurt ... clueless ... pouncing ... discovering ... proper ... urging ... urgent examining retreating comforting ... evading ... royal ... confusating ... pesky ... worshipping ... concealing ... searching ... disgusted ... disturbed ... watchful ... distrustful ... woeful ... handsome ... hated ... forgotten ... whiny ... sexy ... persecuted ... despairing ... conceited ... praising ... rallying ... celebrating ... defensive ... sleepy ... interviewing ... smelly ... exhausted ... grumpy ... dying ... struggling ... controlling ... hypnotized ... empty ... commanding ... frazzled ... dizzy ... forgetful ... lost ... hiding ... working ... trying ... lazy ... jeering ... ridiculing ... in-love ... uncomfortable ... something-stinks ... nasty ... hungry ... driven ... cruel ... deceitful ... leading ... inspired ... preaching ... following ... pitiful ... in-

