

The Jeff Goldberg Studio
Intermediate Acting Workshop



Intermediate Programme Syllabus

COURSE: The Intermediate programme is carefully designed to enable participants to nurture and employ a process of introspection as a means of sharpening their Method Acting tools. The programme requires that each actor develop a genuine process and approach to his/her work and craft. The course specifically targets each participants inner life, physical instrument and imagination, providing participants with an intimate view of themselves and characters. The workshop sequentially teaches a variety of skills that enable the actor to fully experience their emotional centre, physical instrument, imagination, script and scene. Regular Scene work challenges actors to make bold choices that enhance performance, the scene and expands the actor's range. The workshop centres upon building rich believable characters that arc throughout the entire script. Beginning with a series of Sense Memory exercises to Private Moments the course fully immerses actors in a personal journey that culminates with a richer understanding of self and character.

DURATION & SCHEDULE

- Duration: 12 weeks
- Course Schedule: Six (6) hours of training per week

CERTIFICATE REQUIREMENTS

- Successful completion of Foundation certificate programme
- **Regular attendance to all Practical Courses at the studio**
- Reading **The Strasberg Notes** by Lola Cohen
- One Hindi or English monologue written by each actor
- Shoot one Hindi monologue

***Please note that a participant will only receive his/her certificate when they have successfully fulfilled all of the above requirements. Actors can only apply to audition for the Advanced Diploma Programme once they have received their Intermediate Certificate.**



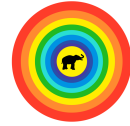
MODULES

Title	Objective
Three, Three & Three	<ol style="list-style-type: none"> 1. Working from — who you are before you walk in the door <ol style="list-style-type: none"> 1. (1) Inner life <ol style="list-style-type: none"> i. Nurturing ii. Conditioning 2. (2) Physical instrument <ol style="list-style-type: none"> i. Movement ii. Posture iii. Gesture 3. (3) Imagination <ol style="list-style-type: none"> i. Dreams (sub-conscious) ii. Day Dreams (hope) iii. Nightmares (fear) iv. Fetish & Obsessions v. Emotional Memories 2. Working on — awareness of the moment <ol style="list-style-type: none"> 1. (4) Emotional Centre <ol style="list-style-type: none"> i. Emotional awareness of life as its happening ii. Regular emotional selfies (write in your journal) iii. New experiences 2. (5) Biological Self <ol style="list-style-type: none"> i. Oxygenating the blood, brain and the emotional baseline ii. Emotional & Muscular stress iii. Physical fitness iv. Comfortable in your skin 3. (6) Technical <ol style="list-style-type: none"> i. Preparation: not the job of the director, its yours ii. Lines iii. Monotone iv. Blocking v. Character Building
Sequencing	<ol style="list-style-type: none"> 3. Tools <ol style="list-style-type: none"> 1. (7) Breath <ol style="list-style-type: none"> i. The inner and outer life meet ii. Metronome of life 2. (8) Grounding <ol style="list-style-type: none"> i. The moment 3. (9) Culture: expanding your inner life imagination, and cultural boundaries <ol style="list-style-type: none"> i. Read, watch, listen and go 4. Sub-conscious mind <ol style="list-style-type: none"> i. CTB*¹ tasked with breath

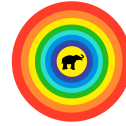
¹ CTB: Critical thinking brain



	<ul style="list-style-type: none"> ii. Metronome: deep even breaths iii. Exhale emotional inertia out iv. Ground v. Sub-conscious mind takes over vi. Mind's eye projector vii. Imagination reveals itself
	<ul style="list-style-type: none"> 5. Emotional Inertia <ul style="list-style-type: none"> 1. Immediate problems 2. Mid-term problems 3. Long-term problems 6. Feel & Feel <ul style="list-style-type: none"> 1. Emotional and physical sensation (feel) are the same 2. Often use emotional and physical adjectives interchangeably <ul style="list-style-type: none"> i. Example: hot, cold, hard, soft etc. 7. The human experience <ul style="list-style-type: none"> a. What's really there? b. Connection of senses to the inner life c. Active/Immediate: connect between emotion and sense d. Senses direct link to emotion e. Five senses <ul style="list-style-type: none"> a. Hearing: Full and nuanced b. Touch: primordial limited to basic emotions c. Smell: memory/comfort d. Taste: comfort/memory e. Sight: unlearning, seeing is not believing 8. Listening vs. Hearing <ul style="list-style-type: none"> 1. Soundscape <ul style="list-style-type: none"> i. Active ii. Passive 9. Natural vs. Manmade Sounds <ul style="list-style-type: none"> 1. Nature 2. Organic sounds 3. Mother's voice 4. Mechanical/Industrial sounds 10. Music – Illogical mind <ul style="list-style-type: none"> 1. We feel first 2. Move 3. Speaks for their heart 4. Cultural Connection 5. Listen to each instrument 6. Tether the body to the music 11. Sound & Imagination <ul style="list-style-type: none"> 1. Subconscious mind defines each sound 2. Create feeling 3. Story 12. The instrument (body) <ul style="list-style-type: none"> 1. Gesture 2. Posture
Sense Awareness, Memory & Recognition	
Hearing	
Touch	



	<ul style="list-style-type: none">3. Movement13. Instinct, Impulse & Choice<ul style="list-style-type: none">1. Feel2. React3. Manifest physically14. The body connects to the inner life<ul style="list-style-type: none">1. Feel first2. Immediate reaction15. The Senses Remember<ul style="list-style-type: none">1. Temperature2. Breakfast Drink3. Mirror (make-up & shaving)4. Explore yourself in the Mirror5. Touch – Fur, Silk, Sandpaper6. Socks and Shoes7. Sensation – sun, heat, cold, sharp pain, taste and offensive smell8. Shower, rain, snow9. Undress10. Nudity, move around11. Get into the bath12. Pouring rain13. Brisk wind16. Daydream exercise:<ul style="list-style-type: none">1. It's hot2. The Ocean3. Your own daydream17. Pairs Anchor and feel<ul style="list-style-type: none">1. Texture2. Hands3. Cheek18. A real personal object (bring to class)<ul style="list-style-type: none">1. Combination of Sense Memory Exercises without the real object19. Emotional Sound<ul style="list-style-type: none">1. Ahhhh -- The power of the sound from within.2. Make a sound that expresses the emotion.20. Recite a poem or dialogue in the tone of the emotion
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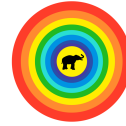
<p>Character Building I Objective Side of Character</p>	<p>21. Objective – You're never the character</p> <ol style="list-style-type: none">1. Cultural – Sub-Cultural address<ol style="list-style-type: none">i. Humanii. Continentiii. Countryiv. Cityv. Areavi. Generationvii. Religionviii. Educationix. Professionx. Interests2. Observation<ol style="list-style-type: none">i. People watchingii. Objective observational writing, paint the picture with wordsiii. Cliché: the truth of cliché and limitationiv. Observation becomes a hypothesisv. What's there? Writing about what you think you observed <p>22. Research</p> <ol style="list-style-type: none">1. Books, magazines, newspapers, literature etc.2. Documentaries3. Cinema4. Interviews5. Living it (Meisner Technique): Create the reality <p>23. Authenticity: Magic becomes reality</p> <ol style="list-style-type: none">1. Conviction in character and script2. Creates belief for the audience <p>24. Magical — What if?</p> <ol style="list-style-type: none">1. What if the Magic Reality was actually happening to you?<ol style="list-style-type: none">i. Reactii. Write it down (Meryl Streep Technique)iii. Brainstorm2. Cannot change the Circumstance or Relationships<ol style="list-style-type: none">i. Surrender your situation to the charactersii. Your decisions are not the characters <p>25. Empathy</p> <ol style="list-style-type: none">1. Living the life of the character without judgement2. DNA: potential3. Nurture & Conditioning <p>26. Ego</p> <ol style="list-style-type: none">1. Not an insult, we all have one2. Justification of all behaviour3. Self-Deprecating<ol style="list-style-type: none">i. Agoraphobiaii. Paranoiaiii. Eating disorders4. Normal Sense of self<ol style="list-style-type: none">i. Belief in selfii. Doubt5. Ego mania<ol style="list-style-type: none">i. Arroganceii. Megalomania
<p>Character Building II Subjective Side of Character</p>	
<p>Sub-Atomic Particles of Character</p>	



<p>Characters Building Tools</p>	<p>iii. Justifying bad or illegal behaviour</p> <p>27. Quantum Thinking</p> <ol style="list-style-type: none"> 1. Stop binary thinking: Good & Bad, Like & Dislike, Coke & Pepsi, Black & White 2. Life is a grey scale 3. Everything is nothing and nothing is anything all at once. 4. Layers to everything <p>28. Backstory (Passive-Active)</p> <ol style="list-style-type: none"> 1. The story of a life. 2. Emotional Memory is the trigger, but the event is the backstory 3. Write it down <ol style="list-style-type: none"> i. Immediate Moments ii. Evolutionary Moments <p>29. Character development (Active Active): "Who's there?" – ask questions</p> <ol style="list-style-type: none"> 1. Feet – Instincts 2. Groin – Desires 3. Heart – Needs 4. Guts – Courage 5. Voice – Expression 6. Left Brain – Knowledge 7. Right Brain – Wisdom <p>30. Character conflict – What does it cost?</p> <ol style="list-style-type: none"> 1. The Human Condition? <p>31. Character Arc</p> <ol style="list-style-type: none"> 1. Who they are? 2. How they experience the main conflict? 3. How they react? 4. What do they lose? 5. What are the stakes? 6. Who were they (instincts)? 7. What do they desire v. need? 8. Expression? 9. IQ v. EQ? 10. Who do they become? 11. What do they learn? 12. How have they changed? <p>32. WorldView (Active future: where we're going?): The decisions we make</p> <ol style="list-style-type: none"> 1. How do you see the world? 2. How does the world see you? 3. World View Exercise <ol style="list-style-type: none"> i. Anchor in front of the "mirror"
<p>Character Building III Private Moment</p>	<p>33. The doorway into the character</p> <ol style="list-style-type: none"> 1. What do you and the character share? <ol style="list-style-type: none"> i. How do you relate to the character 2. Employ all emotional triggers and character building tools: <ol style="list-style-type: none"> i. Read script: Brainstorm: make general notes ii. Re-read script: Employ objective observational skills to the character: make notes iii. Re-read script: Magic Reality iv. Re-read script: Imagination Brainstorm v. Build Character's Backstory, Character Development & WorldView vi. What is the hinge between you and the characters: write



	<p>it down</p> <p>vii. Relaxation living the life of the character, not the story</p>
Performance I :	<p>34. All of the Circumstances</p> <ol style="list-style-type: none"> 1. Magic reality 2. Private Moment 3. Sense Memory 4. The Circumstances 5. The what, why, who, when, where, how? 6. Action – Reaction 7. Be there -- Live it... <p>35. Target the scene through relaxation</p> <ol style="list-style-type: none"> 1. Read scene 2. Sense Read I 3. Monotone 4. Identify Magic Reality 5. Relaxation 6. The door in
Conflict	<p>36. Conflict</p> <ol style="list-style-type: none"> 1. Scene 2. Script 3. Character 4. Interior 5. Exterior 6. Character flaw 7. Tick <p>37. Sub-text – what's really going on?</p>
Performance II	<p>6. Motivation</p> <ol style="list-style-type: none"> a. External goal b. Internal goal <p>7. Need v. Desire</p> <p>8. Reacting</p> <ol style="list-style-type: none"> a. Listen b. Interaction c. Don't anticipate <p>9. Define Character's intention</p> <ol style="list-style-type: none"> a. In the moment b. Each scene c. Throughout <p>10. Emotional beats of the scene</p> <ol style="list-style-type: none"> a. Map it out b. Rehearse c. Always press the button <p>11. Where are you in the scene?</p> <ol style="list-style-type: none"> a. Define your space b. Eating c. Drinking <p>38. Looking at something</p>



Performance III	<ol style="list-style-type: none">12. Reading the script<ol style="list-style-type: none">a. 1st reading understandb. 2nd reading who are you?c. 3rd reading decide who you are?13. Voice<ol style="list-style-type: none">a. Realistic14. Internalizing Dialogue, making it your own<ol style="list-style-type: none">a. The grammar of a dialogue<ol style="list-style-type: none">1. On-topic v, Off topic dialogue
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Tables and Exercises

Scene Approach

Step I. SENSE READ (NO ACTING)

Step II. SENSE READ 2nd TIME (NO ACTING)

Step III. MAGIC REALITY TEST

Character World View

An Actor, Must Accept the Magic-Reality **CSR** (Circumstance , Situation & Relationship)

a) Circumstance: Conflict – What is the conflict in this scene?

b) Situation:

Who	–
What	–
Where	–
When	–
Why	–
How	–

(Not all the 6 questions will be relevant for each and every scene. You can omit those that don't fit the bill)

c) Relationship: What is your relationship with the other person/persons in The Scene?

An Actor, Must Accept the Magic-Reality **CSR** of the Characters that they Play. It is understood that Every Character, an Actor Plays is not truly them. But still the Actor, Must enter the Magic-Reality of the Character and make sure that the emotions that they feel Is Real, like their Own.

And this should Be Maintained , Throughout the Scene (between Action & Cut). Hence it is Necessary to, Identify the World View of the Character.

World View, in simple language means how The Character (Not the Actor personally) views oneself in the World.

World View, also means how the Character views oneself with respect to Their Emotions and Behavior.



For example, is the Character (Not the Actor personally) A Liar, Kind, Cheat, Lover Etc. Etc Etc. Therefore, External factors such as Religion, Politics, even Art don't really matter at this point.

The Actor must proceed to enter the Character by Understanding Every Facet of The Character's View (not the Actor's personal view). This is a Sure Way to Do Justice To Any Character, You play.

The easiest way to identify the World View of any Character is to make notes from Step IX ; "IX. PRIVATE MOMENT RELAXATION "

Step IV. MAGIC REALITY TEST (LIVE THE MOMENT, FROM THE ABOVE FINDINGS)

Step V. SCRIPT BREAK DOWN

- 1) What emotional info does the script give?
- 2) What can we infer from the script?
- 3) What do we have to Make Up (Back-Story) ?

Step VI. LEARN THE DIALOGUE

Step VII. MONOTONE READ 1

Step VIII. MONOTONE READ 2

Step IX. PRIVATE MOMENT RELAXATION

This Work Must be done by looking at the character development of, The Character (Role) :

a) Feet – Instincts:

Who was the Character from birth to adolescence? These are the Unchangeable facts about the Character.

b) Groin – Desire:

What does the Character desire?

c) Heart – Need:

What Does the Character need?

d) Voice – Express:

How does the Character express oneself

e) Right Brain – Knowledge:

What has the Character learnt from formal education?

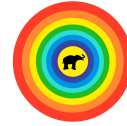
f) Left Brain – Wisdom:

What has the Character learned because of Life experiences?

Step X. LIVE THE CHARACTER ARC BETWEEN ACTION AND CUT

Music and Emotional Growth

We stop discovering new music at age 30, a new survey suggests -- here are the scientific reasons why this could be



LINDSAY DODGSON
JUN 7, 2018, 9:19 PM

- A new survey from Deezer suggests we stop listening to new music at age 30.
- The results put this down to a busy life.
- But there could be other reasons, like the fact we don't soak up new music in the same way anymore.
- For example, between 12 and 22 our brains go through a lot of changes and we're more receptive to the songs we hear.
- Whatever the reason, our brains like nostalgic music, and there's no shame in indulging them.

It's a simple fact of life that older people reminisce about the glory days. You might believe you'll stay young and free-spirited forever, but one day you'll find yourself grumbling about not understanding the latest slang words and asking a young person what a meme is.

For some it might be happening earlier than they thought. That's according to a new survey from Deezer, which suggests people stop discovering new music at just 30 and a half.

The music streaming service surveyed 1,000 Brits about their music preferences and listening habits. 60% of people reported being in a musical rut, only listening to the same songs over and over, while just over a quarter (25%) said they wouldn't be likely to try new music from outside their preferred genres.

The peak age for discovering new music, the results suggested, was 24. This is when 75% of respondents said they listened to 10 or more new tracks a week, and 64% said they sought out five new artists per month. After this, though, it seems people's ability to keep up with music trends peters off.

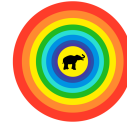
Some of the reasons the survey revealed were people being overwhelmed by the amount of choice available (19%), having a demanding job (16%), and caring for young children (11%). Nearly half of respondents said they wished they had more time to dedicate to discovering new music, so at least for that 47% it wasn't due to a lack of interest.

"With so much brilliant music out there, it's easy to feel overwhelmed," said Adam Read, the UK & Ireland music editor at Deezer. "This often results in us getting stuck in 'musical paralysis' by the time we hit our thirties."

In 2015, the [Skynet & Ebert blog](#) looked at data from US Spotify users and Echo Nest. On average, teen music taste was dominated by popular music, then this steadily dropped until people's tastes "matured" in their early 30s. By age 33, it was more likely they'd never listen to new music again.

Rather than having less time, some research suggests we listen to the same songs over and over again because of musical nostalgia. For example, one major study, [published in the journal Memory & Cognition](#), found that music had a very powerful effect on the mind to evoke memories, conjuring up old echos of the past at school or university.

Earlier this year, [economist Seth Stephens-Davidowitz analysed Spotify data in the New York Times](#). Essentially, he found that if you were in your early teens when a song was first released, it will be the most popular among your age group a decade later. Radiohead's "Creep," for example, is the 164th most popular song among 38-year-old men, but it doesn't even reach the



top 300 for those born 10 years earlier or later. It's because men who are 38 now were in that musical sweet spot when the song was released in 1993.

As for why this happens, [research has shown how our favourite songs stimulate our pleasure responses](#) in the brain, releasing dopamine, serotonin, oxytocin, and other happy chemicals. The more we like a song, the more of these chemicals flow through our body.

This happens for everyone, but during our adolescent years our brains are going through a lot of changes. We're also incredibly hormonal and sensitive, so if we hear a song we really love, it's more likely to stay with us forever.

That isn't to say you won't hear a new song you love in later life – it just might not elicit the same strong response because you aren't such a sponge anymore.

Another reason we listen to the same songs over and over could be because of something called the "anticipation phase." [If you get goosebumps when you hear your favourite songs](#), it could be because of the hormonal responses, but it could also be because you know the good part is coming up.

For example, just before the song peaks, or there's a dramatic chord change, our brain perceives it as a reward and releases dopamine. However, over time we start to lose the same feeling of euphoria because we musically gorge ourselves.

If you haven't heard a song for several years, the euphoria may return, particularly if you first heard it when your brain was soaking everything up between the ages of 12 and 22.

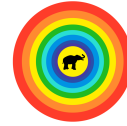
So if you have a penchant for music from your youth, it's probably wired deep into your psyche. You can indulge in that throwback Thursday playlist full of Panic! At The Disco and Blink-182 without shame because it will make your brain happy – it deserves it.

Instinct, Impulse and Choice

In the emotional moments of our lives we naturally strip away the conventional critical thinking of our conditioning and our emotional selves begin to instinctually react. Depending upon the degree of one's emotional reaction to the moment's circumstances, our critical thinking is either dulled or completely muted. Thus, our inner lives (emotional centres) take control of the moment. As a result our emotional instinct reacts naturally and we feel an impulse, which results in the choice to say and/or physically react without thinking (critical thought); which can at times mean that one says or does something that they did not intend. Emotional instincts are raw and unconditioned. They respond in the moment without regard for what is considered socially 'acceptable' or 'right.' If we are stirred emotionally to the highest degrees we incite the instinct to respond, then follow this impulse without a thought resulting in an organic choice to say and/or act out. Actors must learn to heighten their emotional response systems to such a degree that they do just this; muting critical thought to the point they trust the instinctual emotional feeling, and as a result their impulsive systems will react so that they can make truthful choices in the moment.

Character World-View

An actor must accept the magic-reality (circumstance, situation and relationships) of the characters that they play. It is understood that every character an actor plays is not really truly



them. However, whilst the actor must enter the magic-reality of the character they must recall that the emotions they feel throughout the scene must be real. Therefore it is necessary to identify the character's world-view.

World-View refers to how the character views himself/herself in the world. This has nothing to do with what they think of external things like politics, religion or even art. The world-view has to do with how a character views himself/herself with regards to their emotions and behaviour. Thus; Is the character, a liar? Kind? A lover? A cheat? Etc. The actor must prepare this work by understanding every facet of the characters world-view. This work must be done by looking at the character development of the character:

- a. Feet – Instincts: Who was the character from birth to adolescence? These are the unchangeable facts about the character.
- b. Groin – What does the character desire?
- c. Heart – What does the character need?
- d. Voice – How does the character express himself/herself?
- e. Head –Left Brain: Wisdom, what has the character learned because of life experience?
- f. Head – Right Brain: Knowledge, what has the character learnt from formal education?

All of this information should be available to the actor by way of either: the script directly informs the actor or the actor can discern this from the script or the director informs the actor or the actor makes this up himself/herself. In any event it is essential that the actor posses a full understanding of who and how the character fits into the world.

Before an actor can understand the world-view of another he/she must first understand themselves. Please see the next page for the exercise:

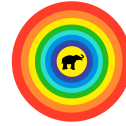
World View Mirror Exercise:

Actors are do stand in front of their mirror at home and do the following:

- Mid Shot: 3 Full mins. – 2 feet away from the mirror
- Close Up: 3 Full mins. – 18 inches away from the mirror
- Extreme Close Up: 3 Full mins. – 3 inches away from the mirror
- Actors need to do this 2 times Total Duration: 18 mins
- Actors are to do 4 repetitions: TOTAL TIME : 72 mins (1 hr 12 mins)
- Music: Log into YouTube, browse through Jeff Goldberg Studio & under Classical Playlist choose;23rd track -- 49 min piece (its an Emotional Soundtrack-Avatar Album Art)
- DO ALL CYCLES, NAKED.
- After each session actors must write their experiences down in their journal.
- Actors must do this for six days

1st Day
INSTINCT

Who were you between birth and adolescence? The unchangeable facts about you?



2nd Day

DESIRE

Everything you desire outside yourself?

3rd Day

NEED

Can be the same as Desire but what is that one Thing You CANNOT LIVE WITHOUT?

4th Day

EXPRESS

How do you express yourself generally and to individuals like Mom, Dad, Sis, Bro, GF, BF etc.,

5th Day

Two things

i) KNOWLEDGE; Where you were educated? What you learnt?

ii) WISDOM; What Life taught you along the way? What experiences resonates within you?

6th Day

GUTS

How brave, courageous are you? How much are willing to risk? How much further are you willing to go Through The Rabbit Hole?

Monologues

Monologues are usually a desire to Communicate a Deep Inner Emotion on a personal level. They are a heightened state of Reality. It is usually a Confession, a Revelation, Thoughts, Guts of the Character, a Projectile vomit of Emotions.

Monologues have a lot in dealing with Oneself in an Unafraid manner, Raw Manner !

Monologues are divided into two types :

- 1) On Topic
- 2) Off Topic

Mostly monologues are On Topic; It has to do more with expressing What An Individual (You) Exactly Think or Feel.

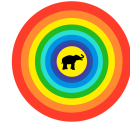
Whereas Off Topic; has more to do with not expressing about themselves but anything at random like the weather or a family member or their pet.

STEPS TO APPROACH A MONOLOGUE

The different types of monologues can be broadly classified into these 3

- a) Story type
- b) Informational / Concept oriented
- c) Emotional

But every monologue will be a combination of these three ingredients. Sometimes when a script has only one or either of the three, it is up to the Actor to Make-Up whatever is missing.



STEP 1: Story – What story does the script give you?

STEP 2: Information/Concept – Is there some information or concept that the script is trying to impart?

STEP 3: Emotion – What emotion is the character in the script portraying at the moment?

STEP 4: Socio-Economic condition – What is the social environmental upbringing of the Character until this point?

STEP 5: Education – What is the level of education of The Character ? (Attention should be given to the Word choices the Script uses to portray the Character)

STEP 6: Livelihood – What does the character do for a living ?

STEP 7: Relationships – What kind of relationship the Character maintains with Family, Friends, Colleagues?

MONOLOGUE IN THE ART MEDIUM IS THE TIME, WHERE AN ACTOR / ARTIST PROVIDES HIS / HER INDIVIDUAL EXPRESSION, BY CREATING AND IMPARTING HIS/ HER UNIQUE FLAVOUR TO THE CHARACTER.

It is Your Opportunity to Express Yourself in an extreme close-up. Hence you cannot fool the Audience from this view, Never! So you can either seize the opportunity or fail easily.