



Emotions are a by-product
of achieving or not achieving
your objective...

CHARACTER
is always
defined by
action. Action
is always
defined by the
pursuit of an
Objective



The challenge of the actor is to put all of your attention on your environment and partner. You job is not to Emote...it's to Act. Emotions will take care of themselves...and the audience cannot read thoughts or intentions without external social cues, behavior and actions.

**Emotions are a by-product
of achieving or not achieving
your objective...**



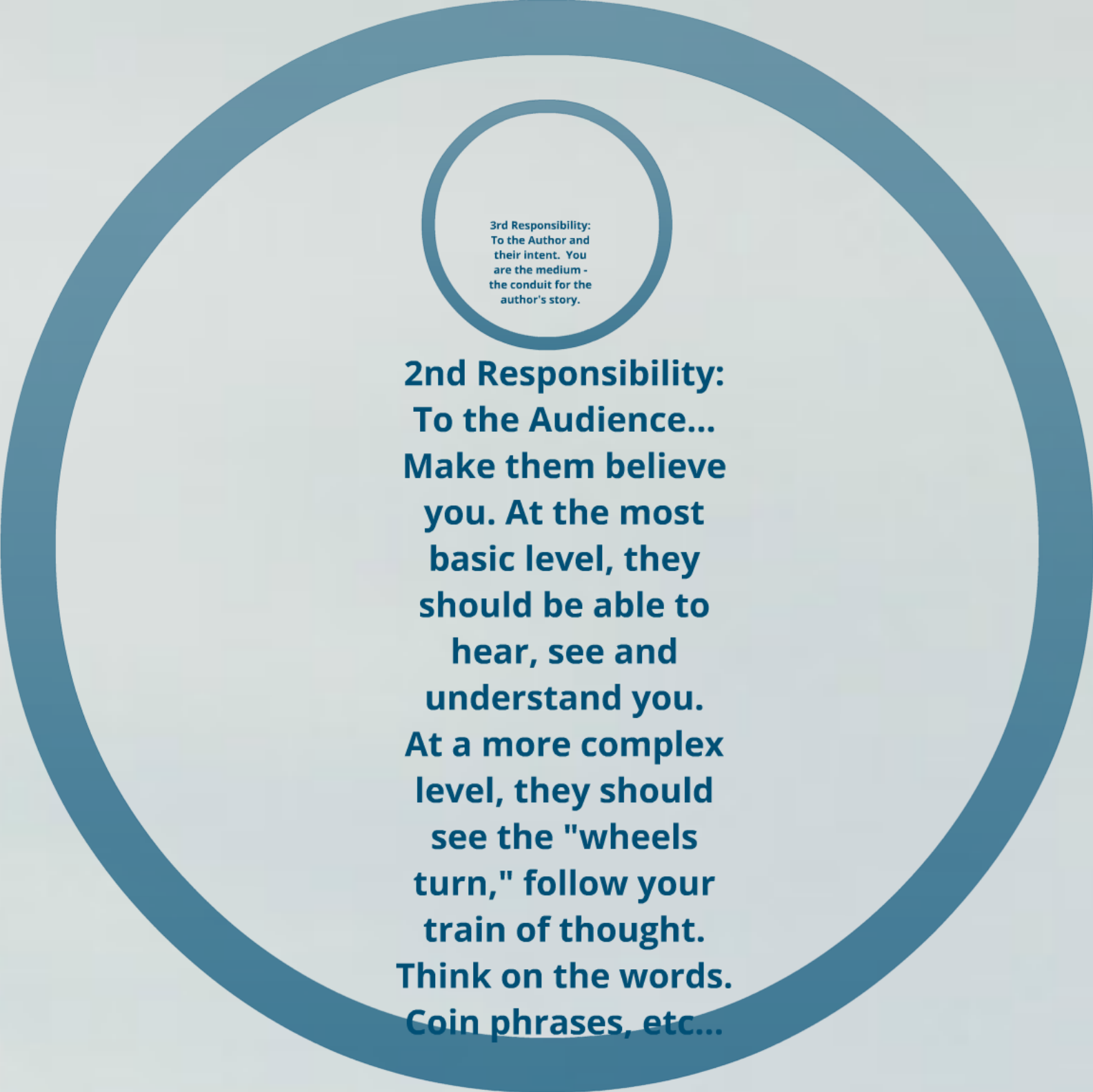
Responsibilities of Actor:
1st Responsibility: to
your fellow actors. Make
them believe you first.
Authentic and open
channel of
communication.

The challenge of the actor is to put all of your attention on your environment and partner. Your job is not to Emote...it's to Act. Emotions will take care of themselves...and the audience cannot read thoughts or intentions without external social cues, behavior and actions.



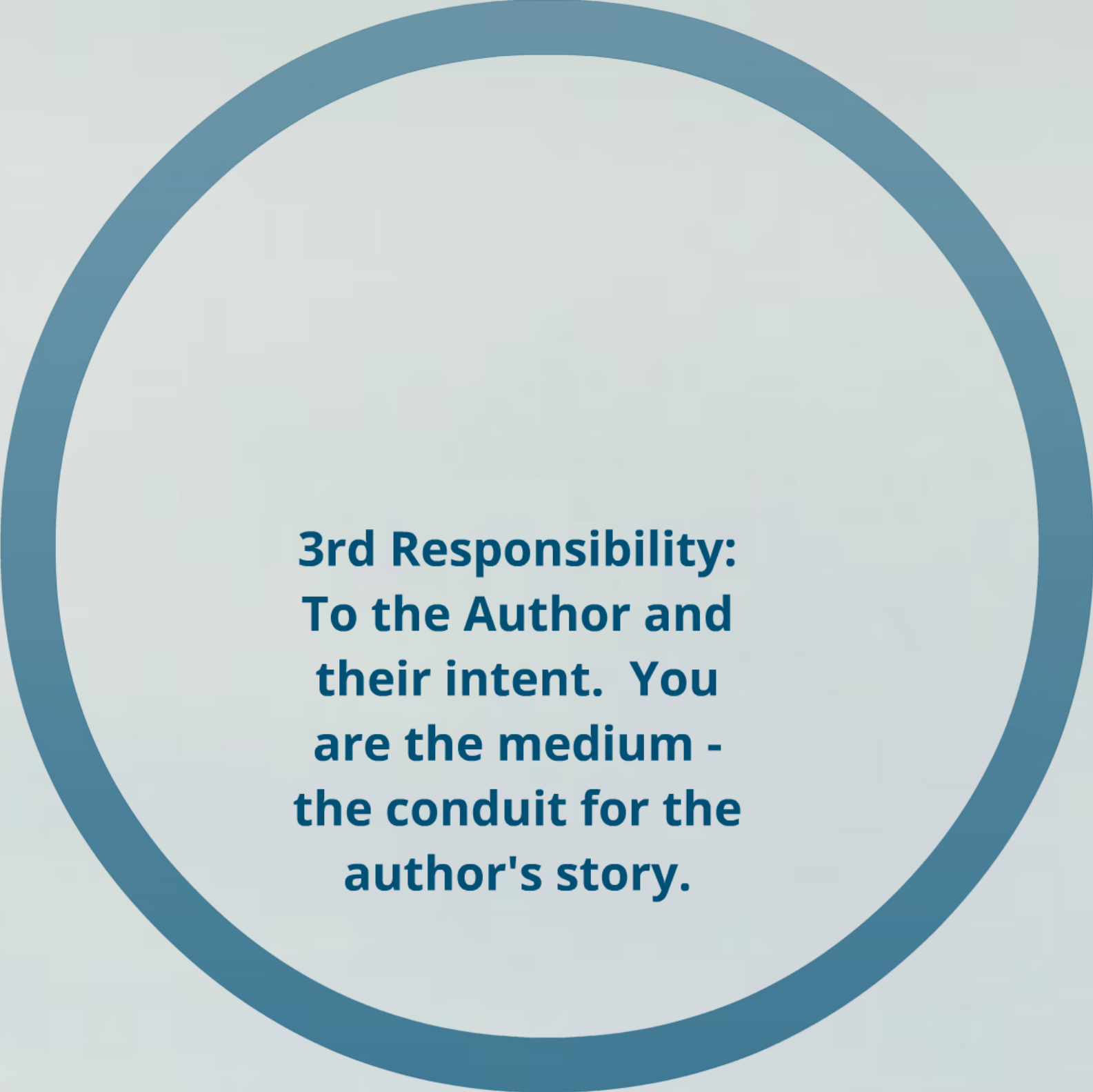
2nd Responsibility:
To the Audience...
Make them believe you. At the most basic level, they should be able to hear, see and understand you. At a more complex level, they should see the "wheels turn," follow your train of thought. Think on the words. Coin phrases, etc...

Responsibilities of Actor:
1st Responsibility: to
your fellow actors. Make
them believe you first.
Authentic and open
channel of
communication.



3rd Responsibility:
To the Author and
their intent. You
are the medium -
the conduit for the
author's story.

**2nd Responsibility:
To the Audience...**
**Make them believe
you. At the most
basic level, they
should be able to
hear, see and
understand you.**
**At a more complex
level, they should
see the "wheels
turn," follow your
train of thought.**
Think on the words.
Coin phrases, etc...



**3rd Responsibility:
To the Author and
their intent. You
are the medium -
the conduit for the
author's story.**



Where to find Given Circumstances:

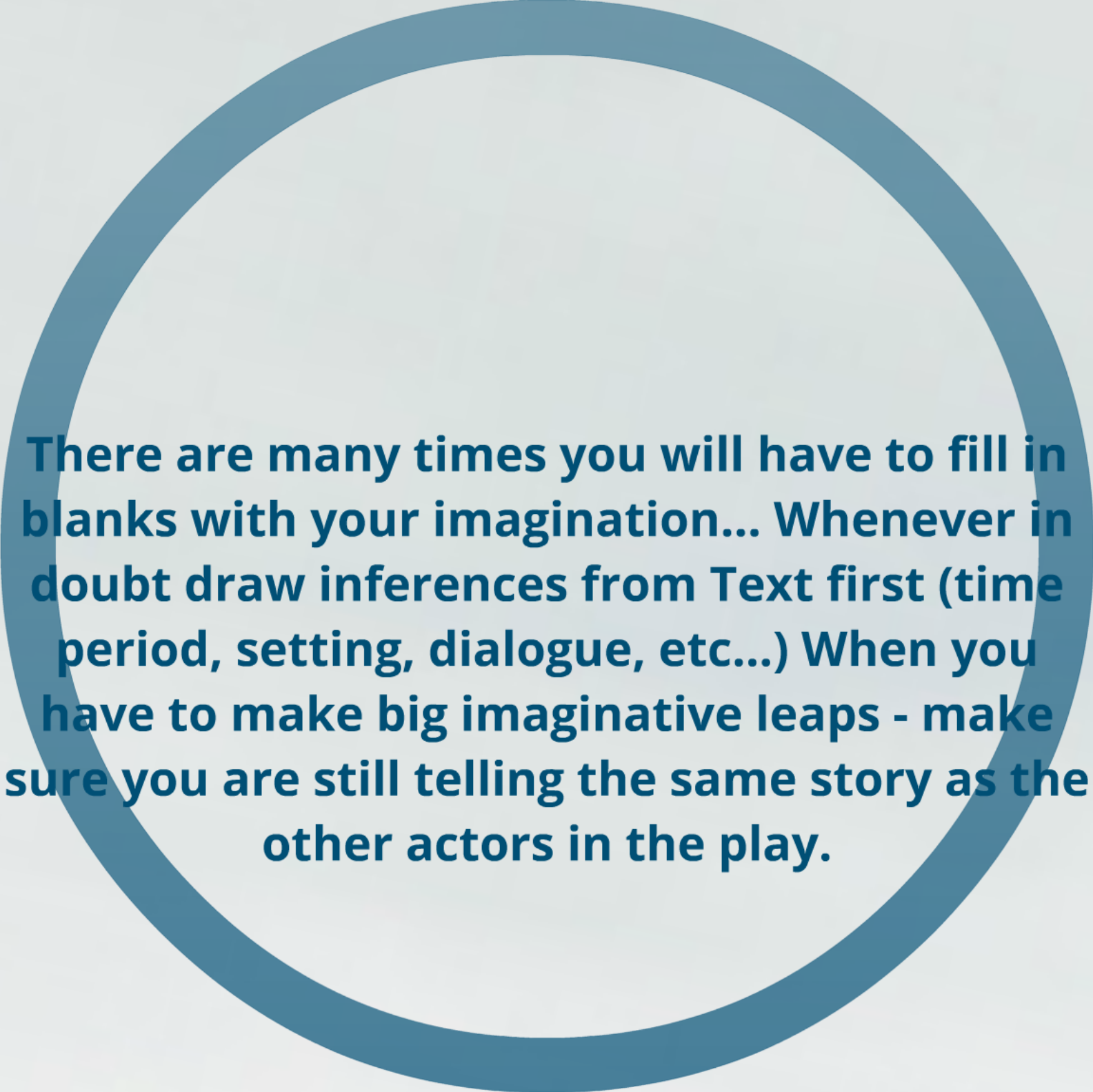
- * Stage Directions
- *What your character says about themselves and other characters
- *What other characters say about your character
- *Inferences - should always be supported by Text.

**First Actor's Tool:
Given
Circumstances...
Should always be
supported by the
Text.**

There are many times you will have to fill in blanks with your imagination... Whenever in doubt draw inferences from Text first (time period, setting, dialogue, etc...) When you have to make big imaginative leaps - make sure you are still telling the same story as the other actors in the play.

Where to find Given Circumstances:

- * Stage Directions**
- *What your character says about themselves and other characters**
- *What other characters say about your character**
- *Inferences - should always be supported by Text.**

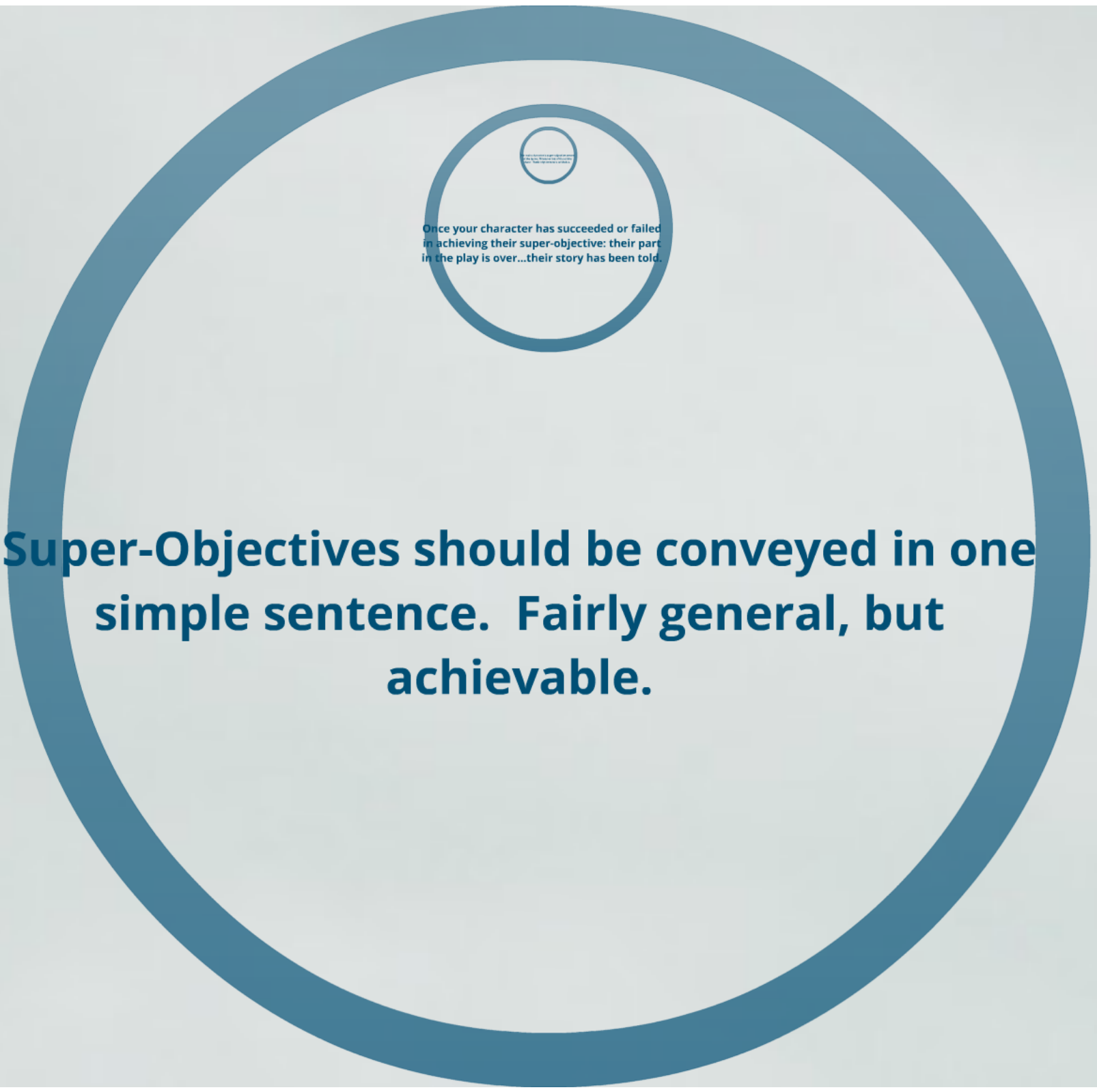


There are many times you will have to fill in blanks with your imagination... Whenever in doubt draw inferences from Text first (time period, setting, dialogue, etc...) When you have to make big imaginative leaps - make sure you are still telling the same story as the other actors in the play.



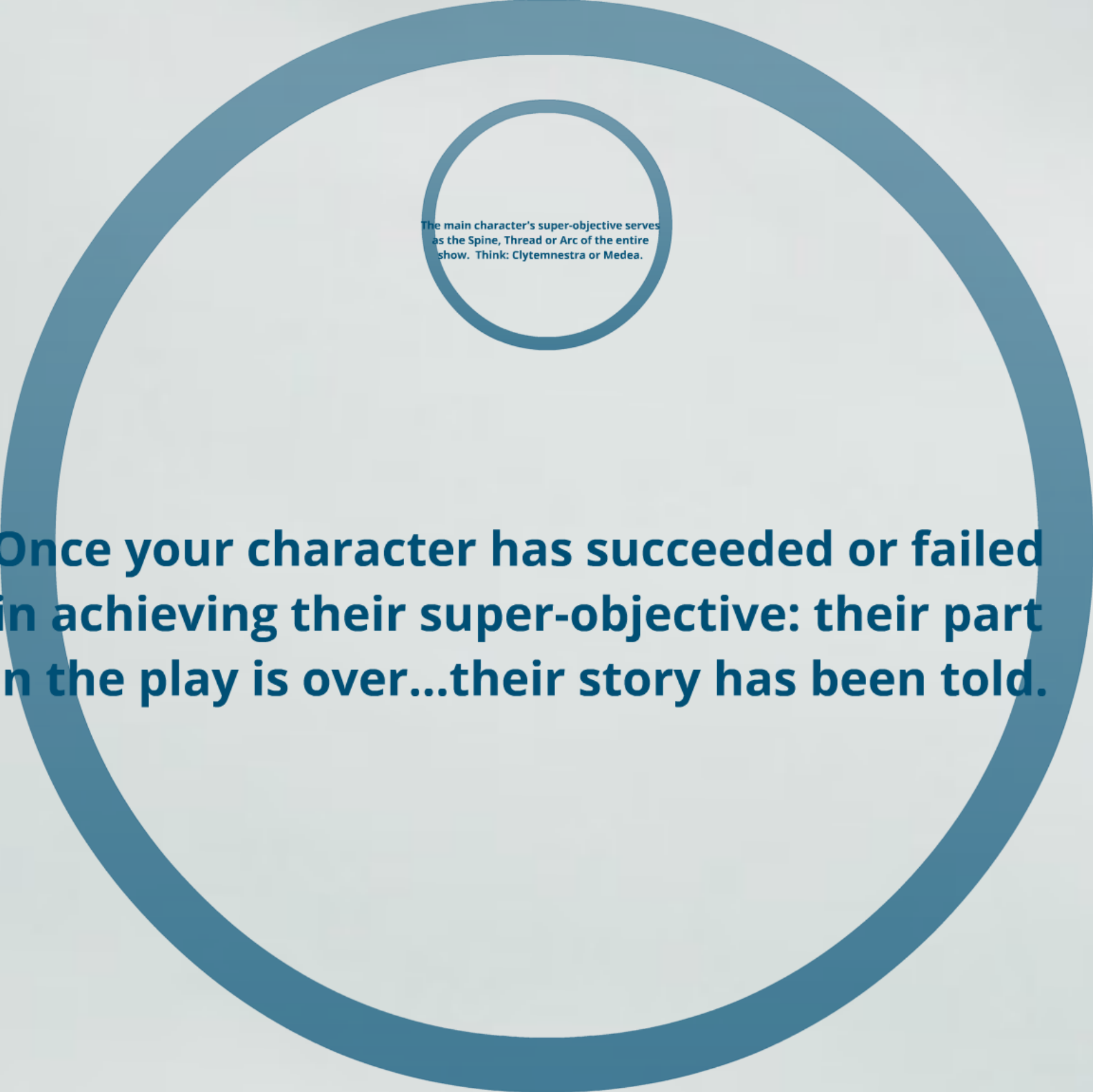
Super-Objectives should be conveyed in one simple sentence. Fairly general, but achievable.

**Super-Objective:
Your character's
overreaching goal.
It is their journey,
arc, etc...**



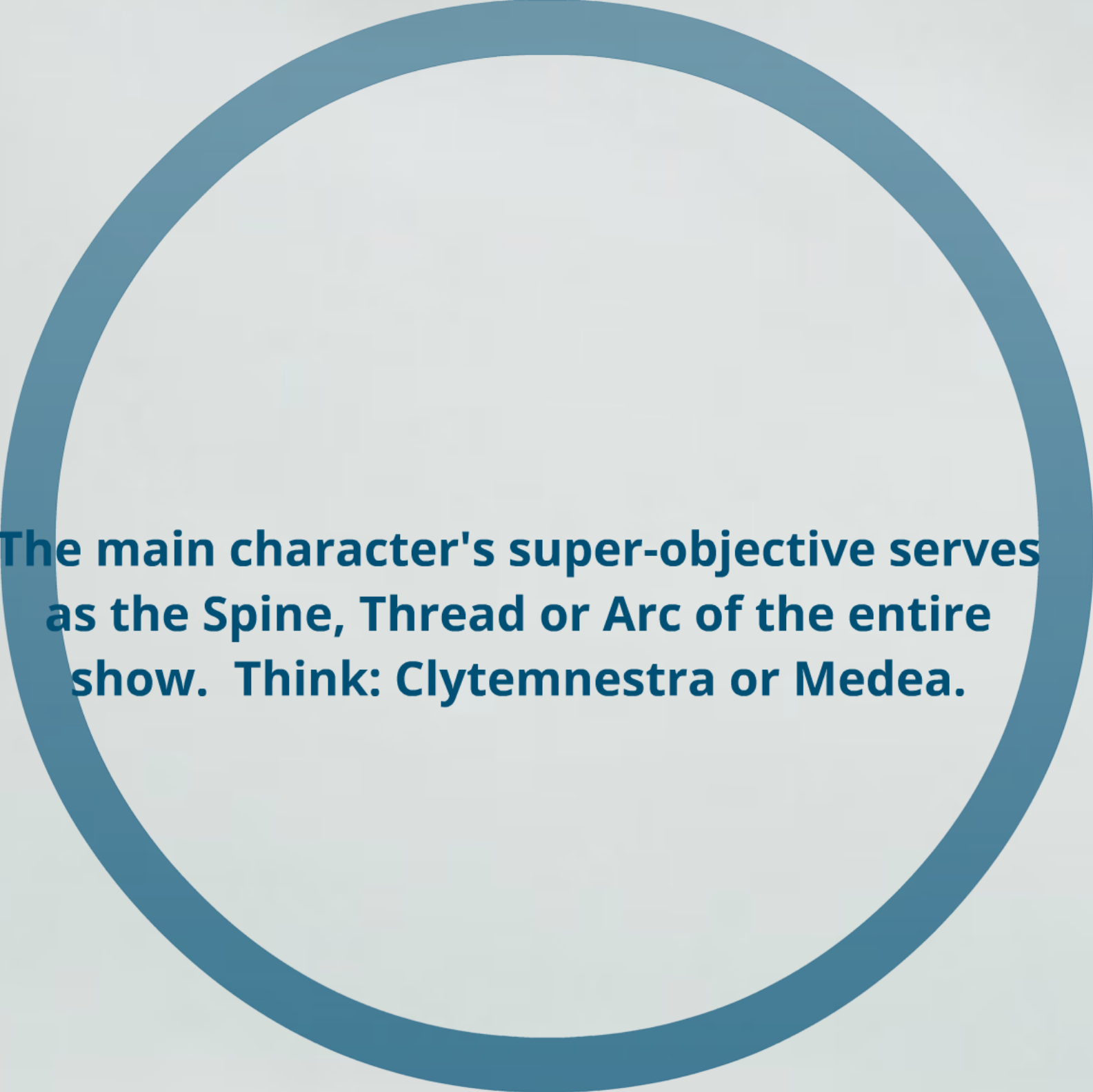
Once your character has succeeded or failed in achieving their super-objective: their part in the play is over...their story has been told.

Super-Objectives should be conveyed in one simple sentence. Fairly general, but achievable.



The main character's super-objective serves
as the Spine, Thread or Arc of the entire
show. Think: Clytemnestra or Medea.

**Once your character has succeeded or failed
in achieving their super-objective: their part
in the play is over...their story has been told.**



**The main character's super-objective serves
as the Spine, Thread or Arc of the entire
show. Think: Clytemnestra or Medea.**



Must be physically capable of being done.

Objective:
Your character
should have a
specific goal
they want to
achieve in each
and every scene
they are in.



Must be fun for you to do as an Actor.
Remember: it's called "a play" for a reason.

Must be physically capable of being done.



Must be Specific.
"Generality is the
killer of art" -
Stanislavsky

**Must be fun for you to do as an Actor.
Remember: it's called "a play" for a reason.**



Must be something you want from the other person. It's not about your inner life - nor is it a stage direction. It's a clear, specific thing you want from another character or characters

**Must be Specific.
"Generality is the
killer of art" -
Stanislavsky**

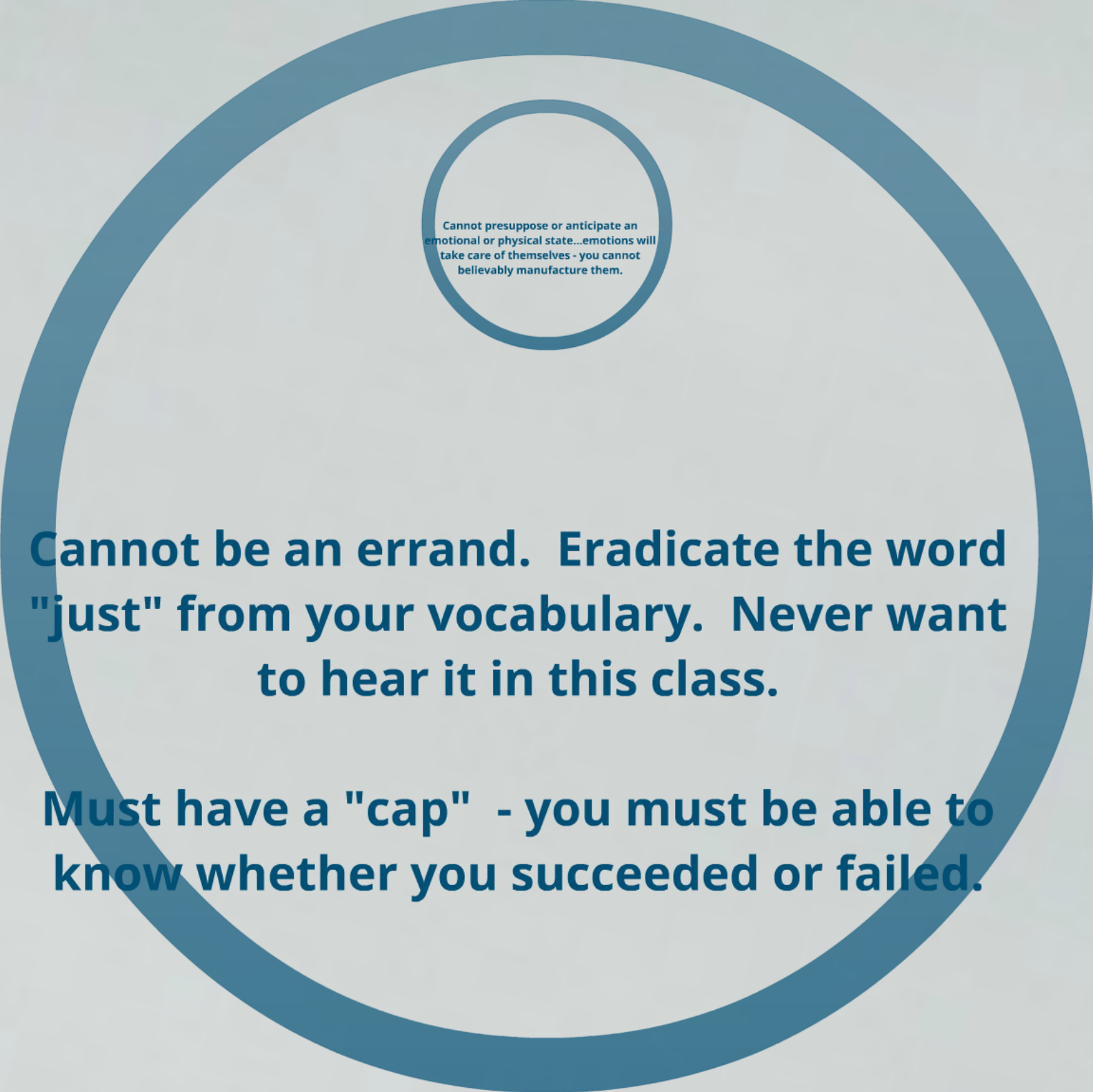


Cannot be an errand. Eradicate the word "just" from your vocabulary. Never want to hear it in this class.

Must have a "cap" - you must be able to know whether you succeeded or failed.

Objectives should be expressed as infinitives:
To _____


Must be something you want from the other person. It's not about your inner life - nor is it a stage direction. It's a clear, specific thing you want from another character or characters



Cannot presuppose or anticipate an emotional or physical state...emotions will take care of themselves - you cannot believably manufacture them.

Cannot be an errand. Eradicate the word "just" from your vocabulary. Never want to hear it in this class.

Must have a "cap" - you must be able to know whether you succeeded or failed.



Cannot presuppose or anticipate an emotional or physical state...emotions will take care of themselves - you cannot believably manufacture them.

Objectives should be expressed as Infinitives:

To _____



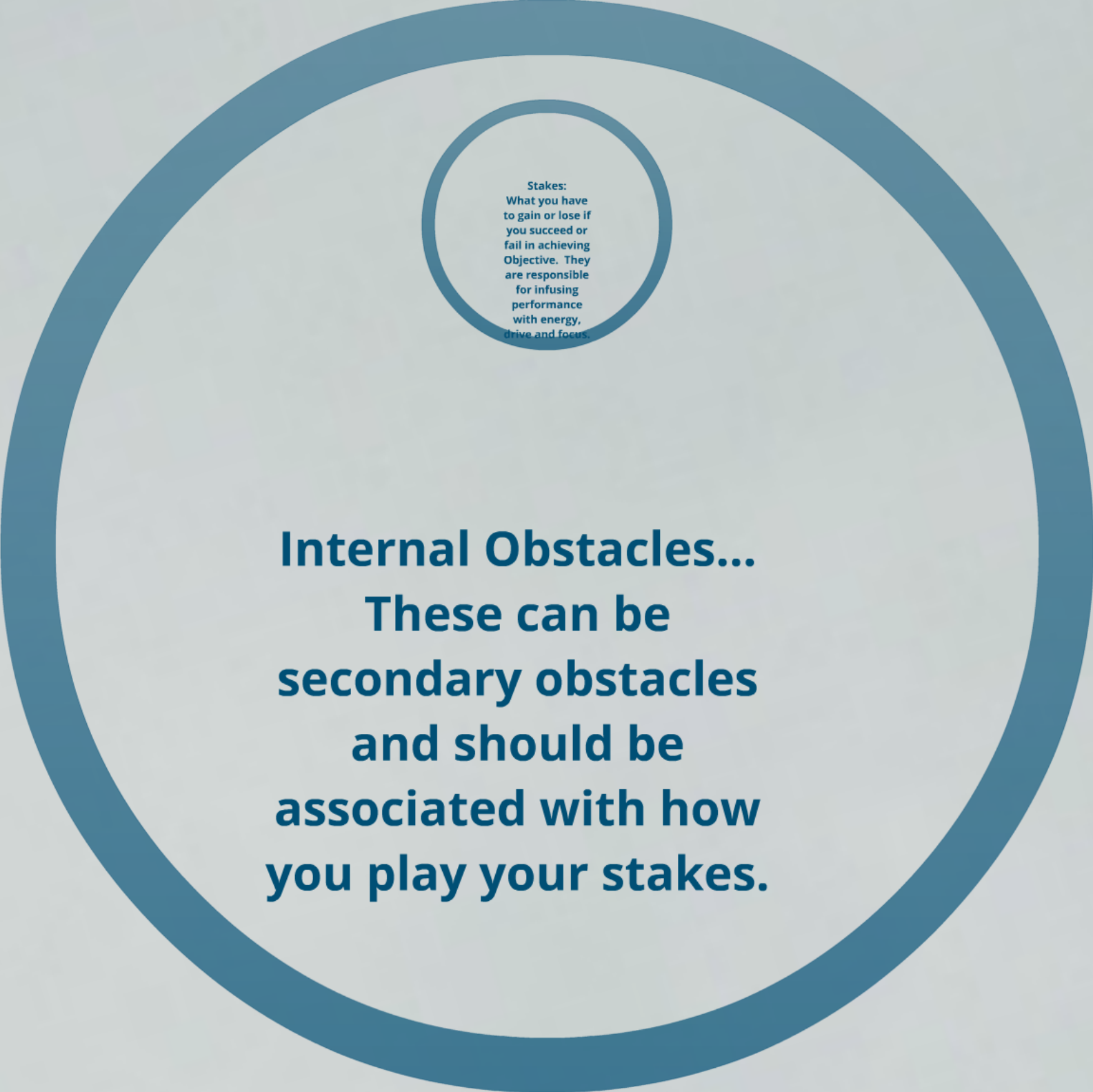
External Obstacles:
Environment
Other characters -
main obstacle must
come from your
partner(s)

**Obstacles:
What stands in
your way in
achieving your
Objective**



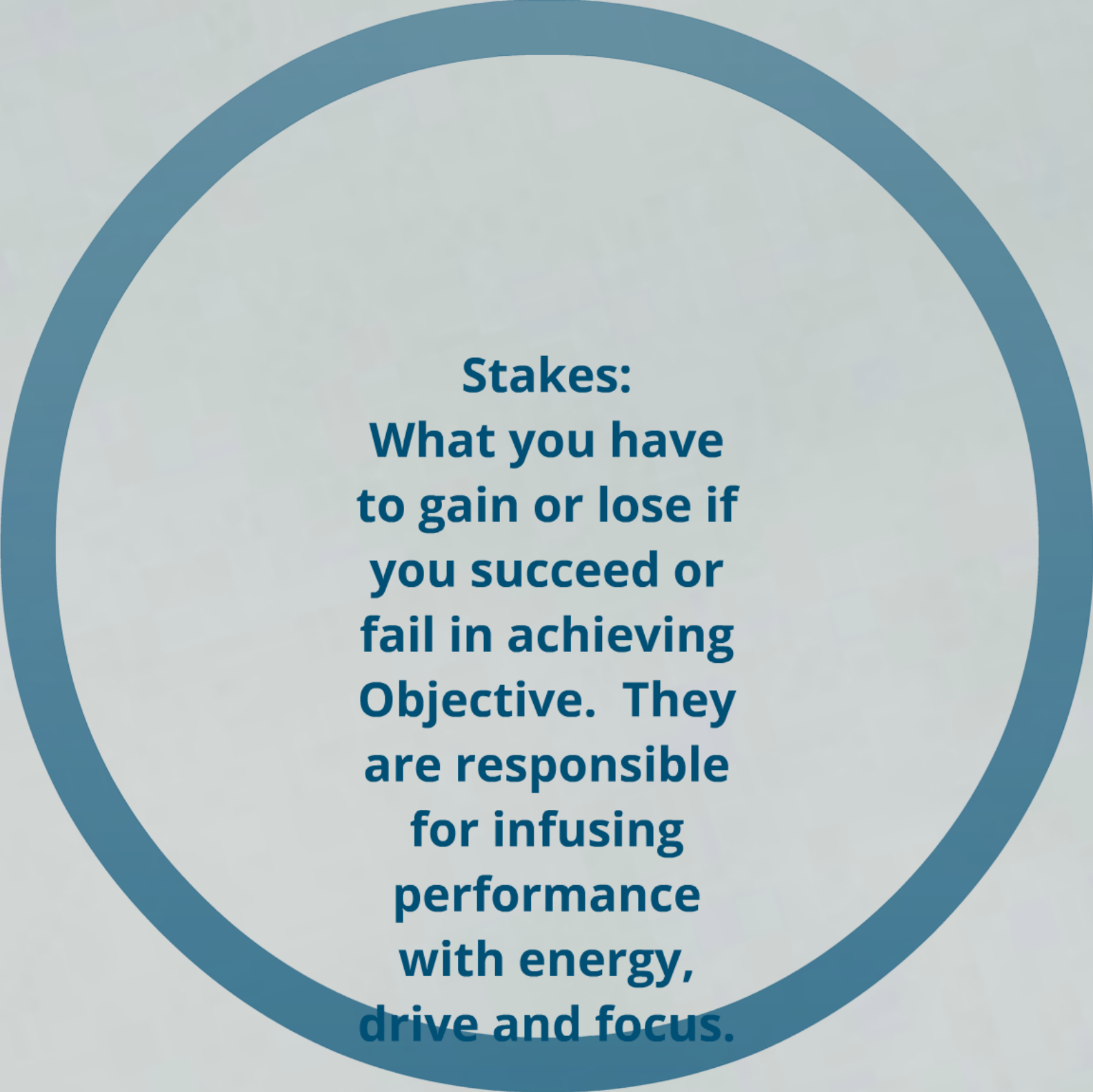
Internal Obstacles...
These can be
secondary obstacles
and should be
associated with how
you play your stakes.

External Obstacles:
Environment
Other characters -
main obstacle must
come from your
partner(s)



Stakes:
What you have
to gain or lose if
you succeed or
fail in achieving
Objective. They
are responsible
for infusing
performance
with energy,
drive and focus.

Internal Obstacles...
These can be
secondary obstacles
and should be
associated with how
you play your stakes.



Stakes:
**What you have
to gain or lose if
you succeed or
fail in achieving
Objective. They
are responsible
for infusing
performance
with energy,
drive and focus.**



Infinitive
To
the What

Tactics: Strategies for overcoming Obstacles

www.grammar.com

Adverb
words that end
with "ly"
The How
(Quality)

To _____
the What

Infinitive



New Tactic for each Beat

Adverb
words that end
with "ly"
The How
(Quality)

A large, thick blue circle is centered on a light blue background. The circle's interior is a slightly lighter shade of blue than the background. In the center of this circle, the text "New Tactic for each Beat" is written in a bold, dark blue font.

New Tactic for each Beat

Beats

Unit of Action...

**Help shape or
sculpt the scene
or monologue...
Creates rhythm
and texture**

Beat changes:

- *When major character enters or exits**
- *New important information or discovery is made**
- *Significant change in topic or tone in dialogue**

The more Beats, the more specificity

Beat changes:

- *When major character enters or exits**
- *New important information or discovery is made**
- *Significant change in topic or tone in dialogue**

The more Beats, the more specificity