

## Presentation One Sheet

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### Goals for Acting Training

1. Practical
2. Objective

### Definition of Acting

The best definition, in my opinion, is Sanford Meisner's "*truthful behavior in imaginary circumstances.*"

What makes for "truth"?

- Staying in the moment
  - Focus on single objectives with a single action (off of the fence)
  - Vary tactics
  - Moment before
- Presence
  - "It" factor?
  - Full body listening
  - The Second Circle
- Emotion as a byproduct
  - Invent nothing, deny nothing
  - If you feel it, the character feels it
- Removing tensions that inhibit emotion as a byproduct
- Intuitive performance, or Reacting, or Acting from the gut
  - Impulses are attached to breath

### The Big Three

1. Action.
2. Objective. The tenants of an objective are:
  - a. It must be something another actor can *do*.

- b. It must be specific.
  - c. It should be a positive choice.
  - d. It should be fun to do.
  - e. Shoot for the moon.
3. Obstacle.

### Comparable Terms

Action = tools, tactics.

Objective = fighting for, want.

Obstacles can be thought of as discoveries.

### How Does This Apply to IHSSA?

Really any of the above terms can be used at any time. I think of them as possible prompts to start a response with.

Imaginary Circumstances are unique at IHSSA. As a critic I need to be as in tune with the imaginary circumstances the actors are using as quickly as possible.

Acting is *DOING*.

“Consistency is the death of good acting.” (Michael Shurtleff, *Audition*) The same might be said of adjudicating acting.

Disarming.

Is the material appropriate?

Dynamic?

### Resource Materials for Above

*A Practical Handbook for the Actor*, Various

*On Acting*, Sanford Meisner

*Audition*, Michael Shurtleff

*True & False*, David Mamet

*The Second Circle*, Patsy Rodenburg

*Viewpoints*, Anne Bogart & Tina Landau

*Freeing the Natural Voice*, Kristin Linklater