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