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GOAL— Fundamental principle in acting.

The actor must always play toward a goal. The goal is what your character wants. It should be fairly difficult to achieve therefore the actor must pursue a goal in the context of an obstacle. For example- You want to marry- a person is reluctant.

Concentrate on achieving the goal to reduce self-consciousness: Goal acquisition demands that the actor project by focusing on something or someone. The mutual projection between actors- person to person communication- is the foundation of all acting.

OTHER—The more fully you connect with your acting partner, the more fully you will be acting.

Make the other person/character “live” in your mind. Your acting will ultimately depend on how much you believe in them and care about them. Your acting partner is potentially a great inspiration for you. Properly dramatic relationships on stage suggest a potential for dramatic change... could be love on the one hand or violence on the other.

TACTICS—Your power in playing tactics will determine your authority and magnetism on stage.

In the effort to achieve goals and overcome obstacles, the actor continually tries to put pressure on the other actors/characters in the scene. It is real pressure that needs to be felt by the other actors and the audience. Tactics cause relationships to change or improve. Tactics are the moment –to- moment work of truly dramatic action; it is why drama is dramatic. Two basic types- those that threaten, and those that induce.

EXPECTATION—Positive expectations give your character excitement and energy.

Your character must believe that they can achieve their goals- believe they can succeed. They must not only try to achieve victory, but must expect to achieve it. You may realize as you read the script that his/her expectations are irrational- but the character doesn't know what happens at the end of the play- therefore he/she can expect victory even if victory is not going to be the end result. Expectations make people, including dramatic characters, interesting, lively and sometimes heroic. Expectations energize the performance and tend to create empathy in the audience.



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GOTC Sheet

Actor's Name

Date

Character's Name: _____ Sex: _____ Age: _____

Marital status and history: _____

Education level: _____ Economic/social status: _____

GOAL— What do I really want? When do I want it?

OTHER—From whom (in the play) do I want it? Who can help me? Who can hurt me? Who is an obstacle? Why? What are my deepest fears?

TACTICS—How can I get it? How (and whom) should I threaten? How (and whom) should I induce?

EXPECTATION—Why do I expect to get it? Why does it excite me? What will I do when I get it?



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