



Study Progression at *The Jason Bennett Actor's Workshop*

**I. Instrumental and Ensemble Muscle Building**

Purpose: You must learn how to warm-up, maintain and develop your instrument: your voice, body and mind. To this end, you will participate in intense and freeing physical and vocal warm-ups, ensemble theater games, and learn how to stay open and available while working with other actors.

\_\_\_\_\_ a) Relaxation – Purposes: . You will learn various methods for accomplishing this.

\_\_\_\_\_ b) Stretching and Breathing. You will learn dozens of breathing and stretching techniques, on the floor and standing.

\_\_\_\_\_ c) Voice Work. You will explore your voice using various methods to free and connect your voice and body to your imagination.

\_\_\_\_\_ d) Ensemble Games. You will play various theater games to begin the process of making contact with other actors, through the imagination and with principles of great acting.

\_\_\_\_\_ e) Partner games. You will begin working with other actors doing mirroring, various relationship preparations and games.

\_\_\_\_\_ f) You will enroll in movement or body work training to develop your physical vocabulary.

**II. Imagination Development and Instrumental/Archetypal Freedom Development**

**- Read "No Acting Please" and "Irreverent Acting" by Eric Morris**

Archetype Access:

a. Personal Inventory  
b. Passions Workout  
c. Anger-Rage  
d. I'm afraid  
e. Silly Dilly  
f. Personal - Impersonal  
g. Vulgarity  
h. Evangelist  
i. LaFonda

j. Opera Diva  
k. I am Powerful!  
l. Killer  
m. Panic  
n. Wow! Magic  
o. Sensuality  
p. Sexuality  
q. Being  
r. Spiritual

s. Please suh!  
t. Addict Needs a fix  
u. Don Juan  
v. Temper Tantrum – I want!  
x.  
y.

Large Expurgatives: to release tension, break through blocks, and achieve heightened energy.

- |                |             |    |
|----------------|-------------|----|
| a. Vesuvius    | d. Go Crazy | g. |
| b. Primal Moan | e. Dump     |    |
| c. Abandonment | f.          |    |

Ego Strengtheners

- |                           |                            |    |
|---------------------------|----------------------------|----|
| a. Positivity             | e. Counting Your Blessings | i. |
| b. Yes! Yes!              | f. Accept Academy Award    | j. |
| c. Taking Your Due        | g.                         | k. |
| d. Confront and Encounter | h.                         |    |

Imagination Development:

- |                                    |                         |    |
|------------------------------------|-------------------------|----|
| a. Making up fantastical tale      | d. Dream Improvisation. | h. |
| b. Fragmented imaging w/<br>choice | e.                      |    |
| c. Fragmented Imaging.             | f.                      |    |
|                                    | g.                      |    |

Story:

- a. The Stories People Tell
- b. Summarize the Stories of 3 Great Plays
- c.

Improvisation:

- a. Improvise with Sound and Movement
- b. Song Exercise
- c. Improvise for Full Archetypal Range
- d.

Performance:

- a. Perform a poem or from the Book of Qualities, in the abstract.
- b. Make a 10-minute performance piece.
- c. Argue Two Sides on an Issue
- d.

### III. Emotional Preparation, OCC, SRIs

- a. Obligation, Choice, Choice Approach, into text.
  - Physical Prep
  - Imaging Prep
  - Dream Prep
  - Archetype Prep

- Sensory Prep - - -

b. Self-Regulated Instrumental Workouts

- - -

**IV. Basic Acting Tools: Doing, Sensory Process, Imaging:**

- a. Put on Make-up or shave in circumstances.
- b. Lost Object Exercise
- c. Tour of Two Places

**V. Archetype Work, Maslow's Hierarchy and The Psychology of Selves**

- a. DVD series, 6 DVDs and 8 Audio CDs – Check out from school
- b. 4 Archetype Facilitations
- c. Archetype Workshop I
- d. Archetype Workshop II
- e. Facilitate Your Peers
- f. Vulnerability; Universality; Maslow's Hierarchy of Needs
- g. Bonding Patterns and Archetypal Conflict in Script Analysis (3 Examples from Personal Life, Map Conflict in Scripts)

**VI. Craft: Introduction to Partner Work**

- \_\_\_\_\_a. Repetition
- \_\_\_\_\_b. Repetition from an Archetype
- \_\_\_\_\_c. Repetition with OCC
- \_\_\_\_\_d. Repetition switching archetypes
- \_\_\_\_\_e. Repetition while demanding a response.

**VII. Craft: Monologue: Read "How To Make WAR When You Act", "Acting Power" by Cohen**

- \_\_\_\_\_a. Pre-rehearsal Process
- \_\_\_\_\_b. Tour of Two Places
- \_\_\_\_\_c. Rehearsal Process
- \_\_\_\_\_d. Performance: Taking Direction

**VIII. Craft: Scene Work:**

- \_\_\_\_\_a. Pre-rehearsal Process
- \_\_\_\_\_b. Tour of Two Places
- \_\_\_\_\_c. Rehearsal Process
- \_\_\_\_\_d. Performance: Taking Direction

**IX. Craft: On-Camera Calibration**

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**X. Craft: Advanced Acting Tools: Externals Exercises**

- a. Farmer's Market
- b. Farmer's Market #2
- c. Class Exercise, Doing an Activity
- d. Animals
- e. Inanimate Object, Essence or Image
- e. 3 Characters, Voice and Make-up
- f. Dialect Monologue or Scene Work

## **XI. Craft: Family and Friends Night, Showcases, Reels**

- a. Family and Friends Night
- b. Showcase
- c. Rehearsal and Performance
- d. Film Production
- d. Reels Production

## **XII. Business: Auditions**

- a. Audition Workshops
- b. Auditioning for Commercials
- c. Cold Reading Practice
- d. Headshots and Resumés

## **XIII. Business: Marketing**

**TBC**