The emphasis of this workshop will be on process rather than result. The class will include technical work on text, voice, speech, physical relaxation and character, as well as internal work on emotional truth. The student will gain an acting vocabulary and technique appropriate for any given role, and a brief vocal and physical "warm-up" for relaxation and range.

Students are expected to arrive on time for a short physical/vocal warm-up at the start of each class. Repeated lateness and more than two excused absences will impact the student’s final grade. Our class must be a place where everyone feels safe and supported. We will be responsible for each other in this environment. Students are expected to cooperate with the instructor in a professional relationship, as that between actor and director. The student's flexibility, positive attitude and ability to take direction will serve as a model to assist him/her in future work in the theatre. ACTING IS EXPERIENTIAL. YOU MUST BE IN CLASS TO PARTICIPATE.

**Theatre Games:** We will begin with vocal warm ups, theatre exercises, and improvisation to build an ensemble and encourage a sense of play and relaxation—bring your imagination and playful spirit!

**Journal:** You are required to keep a journal of your class work, including lectures, terminology, exercises, rehearsal records and notes/character analyses for the assigned plays. This will serve as your “acting textbook”, and will provide you with valuable skills for your future artistic development. I will be checking your journal at the end of the class. Failure to keep your journal will impact your grade.

**PLEASE REMEMBER TO KEEP A RECORD OF YOUR SCENE REHEARSALS IN YOUR JOURNAL. YOUR JOURNAL SHOULD ALSO CONTAIN SPECIFIC RESEARCH ON PLAYWRIGHTS FROM YOUR SCENE AND OTHER MATERIAL THE PLAYWRIGHTS HAVE WRITTEN.**

**Scenes:** You may choose your own scene from one of the two books in the bookstore. If you would like to work on a scene that is not in one of the scene books, please let me see it, and we can discuss your choice. If you cannot find a scene after your research, I will be happy to assist you in a choice from the scene books, or my own collection. AFTER YOU CHOOSE YOUR SCENE, PLEASE LOOK IN THE SCHOOL LIBRARY, OR ORDER A COPY OF THE PLAY FROM AMAZON OR ANOTHER RESOURCE, SO YOU CAN READ THE ENTIRE PLAY!

I will assign you a scene partner, or you may choose your scene partner. Please choose your scene partners carefully to ensure reliability. Please do not agree to do a scene if you are going to "flake out" on your partner. **The scene will require outside rehearsal time at least twice per week.** The scene should be no longer than 5-8 minutes. If it goes over that time limit in the first read-through, I will cut it. Much more specific work can be accomplished "beat to beat" in a short scene. Commitment and responsibility to scene partners is a crucial component to successful work in the theater. **Failure to commit to scene partners will impact the final grade.**

**Grades:** This is a satisfactory/no credit class. A passing grade is based upon the student's success in complying with the above requirements; as well as overall progress in scene work—evidenced by attendance, regular rehearsals, memorized scene work, and journal entries.

**Final Scenes:** You may invite friends to the final scenes. Students will be responsible for providing simple props and costumes. **SCENES WILL BE PRESENTED ON August 6, INVITE YOUR FRIENDS!** If you cannot be present on either of the dates, please let me know so I can reschedule you.

**PERFORMANCE AND AUDITION INFORMATION IS AVAILABLE THROUGH THEATRE BAY AREA MAGAZINE**  [www.theatrebayarea.org](http://www.theatrebayarea.org)
**Materials, Terminology, Rehearsal Technique:** Your journal will be your primary textbook, but for additional information you may want to order *A Practical Handbook for the Actor*, by Melissa Bruder, et al; written by Mamet's students—a good resource. Also valuable -- Stanislavki’s, *An Actor Prepares* -- a classic text that holds up as a resource, even today.

Always **respect your scene partner**, ask permission before you try any physical actions—remember the number one rule is **no one gets hurt**. That’s why it is called a “play”. No dangerous props, moves or fight choreography – please check with me first.

Listen closely and stay on your partner. Know what you want from them (**objective**—i.e., love, power, respect), and make all of your words and movements lead toward that intention (**actions**)--which can be physical (hugging, feeding, slapping;), or verbal (seducing, annoying, adoring); they can also be figurative (hammering, deifying, destroying). There will be things in your way (**obstacles**), which keep you from getting what you want, (fear, danger, even love!) so the actions will have to be strong and specific to overcome them to get what you want.

When you get with your partner, close your eyes and focus inward first; breathe deeply; shake and stretch out body, shoulders, jaw, and facial muscles by stretching and releasing. Drop into center, clear the mind by "going between the thoughts" in a little meditation. Then focus on the partner, **BREATHE**, send the line, and follow through. Try the lines in different ways--high status and low status, (i.e., with an open body position and a closed off body position.) Read through the scene many times in different ways, then begin to move, create a set, and utilize props for “secondary activities” to make the scene more realistic.

**If there is something here you don’t understand, don’t worry! We will practice these techniques with every scene in class.**