Stratford Festival
Voice and Text Class for University Students 2015

Course Description

This is a course focusing on acting the language of Shakespeare. It is practical in its philosophy and its application: wholly designed to give the aspiring actor a handful of tools with which to explore, personalize and perform Shakespeare's text. It is not, therefore, a theoretical course or a study of Shakespeare as dramatic literature.

The work takes the form of two major sections, both integral to each other. Firstly, the student will experiment with practical tools to decipher Shakespeare's language and make it their own. Meanwhile, exercises in Voice will encourage and enable the actor to develop those facets of their instrument that allow them to further access, experience and communicate Shakespeare's language. Students come to the course from varying levels of acting training. Previous acting experience and/or experience with Shakespeare is not necessarily a path to success in the course. Process, Progress, and a corresponding commitment to the work are valued over Perfection.

Instructors:

The Voice Work will be conducted by **Kennedy C. MacKinnon**

Kennedy C. MacKinnon (BF (he) 0.( ) -1.2 ((BF (he) 0.( ) -1.2 ((BF (he) 0.( )e) 0.( ) /TT3 1 Tf [(K) -x) /TT3 1]

Ian was a text teacher and coach at the National Theatre School of Canada (1997-2001), teaching Shakespeare to all three years and coaching on third-year performances. He has since returned to NTS each year to teach both 3rd- and 1st-year actors.

Ian also teaches Shakespeare to 2nd- and 4th-year acting students at Ryerson Theatre School (Ryerson University), From 2003-10, he frequently co-led the Shakespeare Scene Study for first-year acting students at George Brown Theatre School. He has also taught acting/text at Waterloo University, and conducted regular workshops with Shakespeare by the Sea Festival Newfoundland, Most recently, Ian was the text coach for Theatre Calgary's production of King Lear, directed by Artistic Director Dennis Garnhum, participated in The Toronto 5 Workshop, and conducted a workshop with Shakespeare in the Ruff. Website: www.ianwatsononline.com

Voice: Voice Work begins with breath and with the body – together, both form not only the foundation of a free and responsive voice, but that of an emotional and imaginative connection to the words the actor will speak. The Work will allow the actor to discover the possibilities of the vocal instrument as it relates to text and to performance. Each class will begin with a warmup, followed by classes focusing on such subjects as anatomy, voice care, breath, breath and movement/the spine, vowels, consonants, metre and punctuation. This work is designed to give additional support to, and to complement the specific text exercises.

Learning Outcomes: By the end of the three weeks, the student will demonstrate a stronger understanding of the connection between breath and sound, and how that breath is connected to impulse/thought and, therefore, to acting, immediate and "live." They will have learned techniques/exercises for doing a warmup: one that prepares their body, breath and voice for the task of acting/ rehearsing; and they will be able to apply these exercises to their daily practice.

Text:

and be able to present them as performance -- as "a piece of acting" -- having incorporated the voice and text work on their monologue both in and *outside* class. Where time allows, the class is then concluded with a Post-Mortem Discussion.

> **NOTE**: the course grades will be issued by Ian Watson, in consultation with Ms. MacKinnon.

Students must be *ready to start work* on time each morning at 9:00 a.m. This is strongly maintained. Therefore, students are encouraged (*but not required*) to arrive several minutes before the actual start-time, to get settled, do their own warmups, etc.

Students will be marked down for absenteeism, lateness or lack of readiness to begin work. A ! % will be deducted for any lateness, a full 1% fo