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CURRICULUM VITAE

ACTING I – INTRODUCTION TO ACTING

This course is designed primarily for students with an interest in the art of acting, but who are not necessarily majors. The course ingrains in the students a respect for the craft of acting, a sense of discipline, deeper self-awareness, and a better understanding of human nature. The course stresses a balance between technique and inspiration and presents ideas and methods from many different sources. The course incorporates games and exercises by Viola Spolin, Lee Strasberg, and Robert Cohen which will heighten each students' use of imagination and concentration, at the same time allowing participants to develop interpersonal communication skills. Students will form a common vocabulary that will be applied to contemporary scene work. The student will also be required to attend and critique all university productions.

ACTING II – THE PRINCIPLES OF ACTING

This course is designed for majors and students with a strong interest in performance. The student will explore a variety of characterization methods including Stanislavsky, Uta Hagen, Michael Chekhov, Sanford Meisner, Robert Cohen, and Lee Strasberg. Students will be required to practice character and script analysis, and then put their work into practice in scenes in which they focus on acting in the moment. The students will also be required to audition for, attend, and critique all university productions.

VOICE & MOVEMENT

This course, prepares your voice and body for the stage through exercises, improvisation and group work. The goals of the course are to:

- Learn a basic warm-up to prepare the body and voice for performance safely and effectively
- Lay a foundation of relaxation by reducing tension to open the vocal channel and activate the resonators
- Align the body to create ease in posture and gesture

Develop coordination, flexibility, strength and spatial awareness
Establish an emotional and intellectual connection between the body and the voice using breath, movement improvisation, sound, imagery and intention
Enhance vocal and physical range and emotional expressivity to create characters that are physically and vocally different than oneself.

DIRECTING I

In this course, you will learn the tools and discipline needed for directing. The goals of this course are to:

Explore creative and distinctive approaches to directing.

Examine the raw materials of the director's art: space, light, music, thought, wonder...

Examine the director/actor/designer/choreographer relationship and how to improve it.

ADVANCED DIRECTING

In this course students will continue to develop and explore the tools learned in Directing I. Explore the writings and directorial concepts of Peter Brooks. Explore the concept that the experience of theatre does not necessarily depend upon a theatre building, that the performance space itself may help to develop the theatrical experience – for the actors and director as well as the audience. Explore directing in nontheatre environments, reinventing classical works, and continue to develop your creativity as a director.

SONDHEIM: MASTER OF THE MODERN MUSICAL

The one disadvantage of Stephen Sondheim's lyrical dexterity is that listeners may miss the substance behind the wordplay. His facility with the language, the way his songs are so perfectly constructed that they seem to rhyme by accident, has generated a following that helps to explain the existence of this course. But his insights into the human condition, his willingness to grapple with big ideas, don't always receive the attention they should. The truth is that Sondheim's lyrics belong not only in a college course on the modern musical, but in a course on existentialist philosophy. This course will explore Sondheim's lyrical dexterity and his influence on musical theatre. The course is divided into three sections: Section I – Sondheim, the lyricist, Section II – Sondheim and Prince, Section III – Later Sondheim.

AUDITION TECHNIQUES

In this class you will learn how to:

Strengthen your cold reading skills

Work with a new script and new scene partner every week

Make quick, active and strong choices with every script

Connect with a scene partner you've never worked with before

Save an audition that is going badly
Work with partners who give you "nothing"
Figure out what a director needs to see in you as an actor in order to cast you
Become comfortable with the audition process
Have 3 strong contrasting audition pieces by the end of the semester
Learn how to create a professional acting resume

CHARACTER AND SCRIPT ANALYSIS / INTRODUCTION TO PUBLIC PERFORMANCE

The main objective of this course is for the students to develop a deeper understanding of, and appreciation for, the craft of acting and the art of theatre. Students learn character and script analysis. Students continue to develop the tools learned in Acting I. Students perform a showcase of scenes and monologues in the spring semester.

ADVANCED ACTING

The main objective of this course is to explore different styles of acting and different genres of theatre and dance. Students are exposed to musical theatre, dance, performance art, and contemporary drama. Students explore the work of various theatre practitioners and teach a class demonstrating their method.

MUSICAL THEATRE PERFORMANCE

Focus on song analysis, selection, and performance. Learn how to tell a story through song. Course consists of Vocal Performance, Auditioning Techniques, Choreography, Style Development, Showmanship, and Character/Script/Lyric Analysis.

MUSICAL THEATRE PERFORMANCE II

In this course students will develop a cabaret style show that will be performed at the end of the semester in. Students will learn how to “act” a song by revealing their deepest feelings, needs and vulnerabilities in your performance. Students will experience how moving the “truth” can be in a musical theatre performance. It's a compelling experience to watch performers really live on stage through song.

IDENTITY AND THE OTHER: HATE CRIMES, GENOCIDE, AND HUMANITY

Somewhere in America...every hour someone commits a hate crime; every day at least eight blacks, three whites, three gays, three Jews, and one Latino become hate crime victims; every week a cross is burned.(Tolerance.org)

Why have humans, as individuals and groups, been so afraid of, and often violent towards peoples and groups that we perceive as different? If we are to move society beyond narrow nationalism, xenophobia, racism, homophobia, and genocide, what do we need to do and understand? How do we create, project, and interpret our own identities and those of others? Should we see people as having single and fixed identities, or multiple and shifting identities? Do we approach individuals as unique combinations of traits, or as rigidly defined prisoners of a group identity? The course will look at a number of case studies of hate crimes and genocide, for example, the James Byrd case in Jasper, Texas; the Matthew Shepard case in Laramie, Wyoming, the current crisis in Darfur, the Holocaust, and the 1990s crises in Rwanda and Bosnia. Students will participate in role playing, debates, simulations, and discussions.

HISTORY THROUGH THE LENS OF THE SITCOM

Close that history book and turn on the TV! History has been recorded through oral traditions, artifacts, print, film, and even television documentaries and news programs. But what about non-reality TV? What can fictional programs tell us about real history? Let's study the history of American culture through the lens of the situation comedy and find out. We will explore decades of sitcoms from *All in the Family* to *Girlfriends*. We will examine their political and social correctness as historical representations of their times, exploring this genre through readings, discussion, and writing – including writing a contemporary version of a classic sitcom.

LIGHTS, CAMERA...LIFE! SACRED ACTS AND SACRED SPACE

From Everyday to Broadway, from the Superbowl to the Vatican, performance is not for actors anymore. It is no coincidence that religious rites often feel like performance and performance often feels like ritual. We will explore the dynamic interplay between spaces, performances, and rituals in everyday life, pop culture, sports, and religion. We will ask how and why performance and ritual are related. These questions will help us journey beyond the typical interpretations of culture.

ARGUMENTATION & DEBATE

The special skills of critical thinking and reasoning are an important part of daily reactions to what you hear, think, and read. This course is designed to present you with a set of systematic strategies which should increase your abilities to react critically and to form arguments. Arguers seek to gain the acceptance of others for their point of view. This class will help you to learn the art of asking the "right" questions, including right questions about your own thoughts. Critical thinking isn't just an art; it is a disposition and a commitment. This course is especially appropriate for students who are interested in careers in law, public service, education, or any position requiring leadership and advocacy activities. While the course is not designed to teach you formal debating skills, your informal strategies for advocating and arguing positions will be honed as we examine reasoning in speeches, conversations, essays, and group deliberations.

FUNDAMENTS OF PUBLIC SPEAKING

This course focuses on the "performance" of public speaking. The objectives are to develop an understanding of, and appreciation for, the craft public speaking; To discover the person as a speaker and performer; To enjoy yourself and gain confidence as a speaker through theatre games, exercises, and public speeches.

SENIOR PROJECT

The senior project is a comprehensive project divided into two phases: The planning phase and the presentation phase. Additionally, this course will give guidance in career planning to assist the graduating senior.

Seniors may propose projects appropriate to their career goals and for which they have demonstrated the appropriate preparation during their tenure at Loyola. The directing/producing of a one-act is the most often selected senior project. Students who have previously taken appropriate courses, indicated specific career goals and displayed ability in previous production assignments may submit proposals in other areas of theatre production, management or research.

INTRODUCTION TO CINEMA

This course is an overview of the technical and creative aspects in the production of cinema. Students will view, explore, and discuss a variety of films from different genres. The course evolves from the logistics and technical demands of film making to the artistic and commercial approaches of contemporary cinema. Students are quizzed on each film and will present a final project, which will be created within the class.

THINKING OUTSIDE THE BOX: STRENGTHENING CREATIVITY

Focus on opening your mind and strengthening your creativity. Learn how to bring your character to life and tell your character's story creatively.

THE MAGIC OF MUSICALS

Elementary age students discover the world of Broadway and Hollywood musicals in this hands-on class. In-class performances give young students the opportunity to perform as they develop creativity, expression, and self-confidence. Students are grouped by age and experience.

SPOTLIGHT MUSICAL THEATRE

Monologues, improvisation, songs, group scenes, and script analysis are taught and refined while exploring the world of the Broadway musical in this class for the younger student. Emphasis is placed on characterization, reaction, projection, and audition techniques. Students are encouraged to take theatre dance along with this course for additional training.

THEATRE PLAY

In a supportive and confidence building environment, preschoolers explore and expand their imagination while discovering the joy of theatre through age-appropriate activities such as theatre games, improvisation, storytelling, and singing. Students are grouped by age.

CREATIVE ACTING

Through improvisation, mime, character development, theatre games, and scene work, young actors develop expression and understanding. Students develop and refine the skills needed for stage performance. Students are grouped by age and experience.