



JUNIOR WILLS

Wednesdays 5:30-7:30pm | Saturdays 9:30-11:30am

February 4 - April 11, 2015

Teaching Artist: Brianna Owens, briannaowens30@gmail.com

Education Fellow: Aeren J. Bates, ajhaeb@gmail.com

Company & Special Projects Manager: Michael B. Perkins, mperkins@sfstl.com | (314) 531-9800 x109

Welcome back to Junior Wills! By exploring further and deeper the language of Shakespeare, we will discover new skills and begin to identify and replace unproductive performance habits.

The Ensemble, Our SAFE SPACE: Working as an ensemble requires that you contribute your best possible work each time we meet, and support the dedication and discoveries of your peers. The ability to trust that one will be treated with integrity and respect helps any artist experience the freedom and courage required to take risks.

Viewing and responding to another's work means:

- Watching / listening carefully, and knowing what the individual is working to achieve in class
- Accurately & objectively describing what you saw and experienced so they can assess if their goals were realized.
- Being courteous, respectful - most importantly, speak to others as you would like others to speak to you.
- Being economic and clear in what you say. Keeping your observations and comments brief and to the point helps to make them heard more fully and able for students to process.

Taking Risks: There may be activities we do in class that might cause you to hesitate or feel like you want to mentally "check out." Rather than trying a new approach you might feel like resisting or making an excuse. Instead, we ask you to simply say, "Yes, I'll try this." Trust that the process is there to help you grow as an actor in a way that will become inspiring and strengthening. Stepping outside your comfort zone may be difficult and perhaps feel strange, but you will often make the biggest and most useful discoveries when you reach beyond the boundaries of what you were previously capable of experiencing on stage.

Observation & Reflection: Actively watch / listen to your classmates' work and be ready to thoughtfully respond with positive feedback as well as constructive evaluation. The opportunity to observe your fellow students' work is as valuable as performing yourself. We will also allow time during each rehearsal for reflection on the day's work.

Create in a world of "yes!" - Any choice is a possibility. Our job as artists is to determine which choices work the best. When an acting choice can be bravely tried out together, we can evaluate and choose what works best to tell the story. With this openness to new thoughts, ideas and choices we retain the continued freedom as an ensemble to experiment - to go beyond our usual comfort zone and encourage each person to discover new and exciting possibilities. Don't say "no" right away; try it first!

Attendance: Missing class means you miss an essential day of important experiential work and information, *AND* you disrupt the group dynamic and let down your fellow ensemble members. In case of an unforeseen and acceptable conflict such as illness or family emergency please contact one of the instructors by email as soon as you are able.

Timeliness: Be on time. That's it. The curtain goes up at 8. If you are late and/or unprepared more than once in professional theatre, you are given a warning and then let go. Your work ethic is noted and remembered.

Class Agreements:

- Cell phones and any other electrical devices are to be turned off, silent and out of sight.
- Wear comfortable, appropriate attire you can move in (gym clothes, dancewear, tennis shoes) as this is a physical class. Tight jeans, skirts, heels, jewelry, and any other clothing items that restrict your movement will prevent you from taking part fully in all class activities. Anyone with long hair needs to secure it away from the face.
- Always come prepared with your script(s), notebook, pencil and water bottle.
- When you write down your experience, you remember it. Please take notes, especially when you are given verbal feedback on your work. While we won't require you to keep a journal, it is *highly* recommended. Charting your progress over the session will be much easier if you spend as little as 10 minutes after every class to write down what we did, your response to the work, and any discoveries you made.

Important Dates:

February 7 - Speeches & Sonnets assigned

February 14 - Character Analysis

February 18 - Character Interviews

February 21 - Sign-up for Coaching

February 28 - Private Coaching (**OFF-BOOK**)

March 7 - Private Coaching

March 14 - Showing #1

March 21 - Showing #2

March 28 - Showing #3

April 1 & April 4 - NO REHEARSAL

April 8 - Tech/Dress Rehearsal

April 10 (Evening) - PERFORMANCE #1 (Venue TBD)

April 11 (Afternoon) - PERFORMANCE #2 (Venue TBD)