



METHOD ACTORS' TRAINING CENTRE

2018 METHOD INFORMATION SHEET

The course is mainly practical and includes the following modules:

Method package: theatre discipline, relaxation, acting and stage techniques, sense memory, practical scene analysis, directing, practical application of acting techniques to scene work and the study of Method theory.

Voice package: relaxation, breathing volume, correct breath and voice placement, projection, resonance, articulation, truthful connection of breath / sound to expression of thought / feeling.

Text Analysis: in-depth research and study re: three plays and authors – personal attendance of required workshops – being fully prepared to discuss / answer questions.

Presentation of Prose and Poetry programmes: communication with an audience, physical presentation, body language, movement on stage, meaningful presentation of material as expressed through the use of tempo-rhythm, voice inflection, pauses, emphasis and creative interpretation.

Movement inherent to acting exercises: physical expressiveness, fluidity of movement, flexibility, use of the body in space, co-ordination.

The Method process requires a period of time for comprehension and technique to develop. Students can expect to have all the necessary tools after completing \pm four years, depending on how fast the individual progresses. The training of lighting / sound technicians, set and costume designers, stage managers, prop builders etc., does not form part of the course. **The CENTRE specialises in actor / director training.**

Languages of instruction: (1) Afrikaans (2) English

Afrikaans students have the opportunity to study in their mother tongue as well as English.

Times:

Tuesdays – 18h00 to 21h30 / 22h00

Thursdays – 18h00 until complete

METHOD ACTING AND VOICE

PROSPECTIVE STUDENTS

Method students need to:

- ➔ be 18 years or older
- ➔ have Grade 12
- ➔ be Afrikaans/English bilingual
- ➔ attend an information session
- ➔ pass a personal interview
- ➔ pass testing in comprehension verbal / linguistic skills
- ➔ have strong cognitive abilities
- ➔ have strong analytical abilities
- ➔ have strong linguistic and
- ➔ verbal abilities

FEES

Method Certificate

Annual tuition fee - 1st year

R20,554.00 for 223 hrs. training in Voice and Method including 29 workshops

Annual tuition fee - seniors

R19,080.00 for 207 hrs. tuition in Voice and Method including 24 workshops

Workshop fees – seniors

R90-00 per hour per session to attend first year workshops

Performance Diploma - seniors only

R22,489-00 for 244 hrs. training in Voice and Method Acting and 29 workshops

Information binder - all students

R150-00 to R250-00, depending on student's level of advancement

FEES

Fees are non-returnable and payable in full, upon registration. Payment is to be made in cash, by bank guaranteed cheque or bank transfer. Non-guaranteed personal or business cheques will not be accepted. Documented proof of bank transfers must be presented. Students may not pay off in instalments.

A fee of R100-00 is payable upon arrival for an Information Session (± 2 hours). The personal interview and language testing (± 3 hours) costs R250-00. These will be done with Stephanie van Niekerk.

In order to reserve a place in class, a **non-returnable deposit of R5,000**, which will be deducted from the course fee, is payable upon completion of the Application and Registration Forms, or when a senior student informs the director that s/he is continuing the course in the following year. **The full amount, less the deposit, is payable before or at the first class. Students may not commence their studies unless the tuition fee has been paid in full.**

Extra classes in preparation for the text analysis exams: R900.00 for 5 classes of 4 hours each with regard to each of the 3 exams. The fee is payable before or at the first class.

REGISTRATION AGREEMENT

Once the decision has been made to register, a Registration Agreement containing the following rules and regulations is to be signed by all applicants over 18 years old and/or a parent / guardian, should the student be under 18 years old. These rules are designed to protect all disciplined, well-behaved and committed students as well as the Director, teachers, guest lecturers and other assistants:

1. Students may be dismissed from the **CENTRE** as a result of unacceptable behaviour, according to the Director's or teacher's discretion (disregard of the rules and regulations as set out in the **2018 Method Information Sheet**, insubordination, protesting, making demands, inciting insubordination, infrequent class / rehearsal attendance, frequent late arrival, not doing preparation as required, refusal to attend auditions and/or production meetings, argumentative, inconsiderate, irresponsible, confrontational and disrespectful behaviour towards instructors and students, aggression, whether physical or verbal, yelling at / insulting the director / teacher, disruptiveness, laziness, bad attitude and drug / alcohol abuse):
 - (i) Upon the **second** written warning from the **Director or teacher**, at his/her discretion or
 - (ii) Upon being dismissed from class / rehearsal **twice**, at the **Director's or teacher's** discretion or
 - (iii) Upon receiving the **second** of **one** written warning and **one** dismissal from class / rehearsal, at the **Director's or teacher's** discretion.

Three Theatre Discipline points will be deducted after each warning and/or dismissal and the student will hand in a written apology before being allowed to resume his/her studies.
 - (iv) *immediate expulsion at the Director's or teacher's discretion, upon committing any act, whether verbal or physical, deemed to be militant, politically / racially inspired, demanding, confrontational, abusive, intimidating, aggressive or violent towards the Director and/or any teacher / student / assistant / guest involved with the **CENTRE**, whether inside or outside of class / rehearsal.*
2. **The full course fee will remain payable and be forfeit** upon expulsion or dismissal from the **CENTRE**.
3. Should a student decide not to attend classes of his/her own volition, for whatever reason, **the fees**, as set out in the Registration Agreement, **will nonetheless be payable and will not be refunded**.
4. The Centre's schedule, syllabus and examination / performance dates, as set by the Director, will not be changed to suit personal agendas. Students who don't adhere to said schedule will probably not pass.
5. The Director reserves the right to appoint substitute teachers trained at the Centre for four or more years, to present classes in her stead, at any time, for any length of time, without providing students with reasons or explanations.

METHOD CERTIFICATE AND PERFORMANCE DIPLOMA – COURSE CONTENT

Classes

Certificate - number of sessions per year: First years – 70 | Seniors (Years 2, 3 & 4) – 65

Performance Diploma - number of sessions per year: Only Seniors – 82 (53 Method Technique, 29 Performance)

Certificate students need to do all sessions. Diploma students may miss 4 Method / Performance sessions per year.

- ➔ **Voice – all students:** 41 sessions **Tuesday 18h00 – 19h00**
- ➔ **Method Technique – all students:** 41 sessions **Tuesday 19h30 – 21h30/22h00**
- ➔ **Method Performance:** 29 (1st Year & Diploma) or 24 (Senior Certificate) **Thursday 18h00 until complete**

The length of the Method Performance and Workshop sessions depend on whether it is a technique / performance session or a workshop / shoot / lecture / prose & poetry program. **Diploma students** also do **12 Technique sessions** on Thursdays.

The Method Performance sessions on Thursdays (including Workshops) consist of the following: All students –

- ➔ **Text Analysis Exams:** 3 over 2 sessions for each exam (*Exams take place on Wednesday and Thursday evenings for 5-6 hours each | Voice and Method Technique still take place on Tuesdays during Text Analysis Exam weeks*)
- ➔ **Prose and Poetry:** 5 sessions
- ➔ **Method Scene Sessions:** Certificate – 2 sessions * Diploma – all sessions
- ➔ **Method Scene Workshops:** Certificate – 4 sessions * Diploma – all sessions
- ➔ **Mid-year Scene Workshops:** Certificate – 1 session * Diploma – all sessions
- ➔ **Final Scene Exam Workshops:** 4 or 5 sessions. Certificate students when booked * Diploma students do all
- ➔ **Filming of Scenes:** 3 sessions
- ➔ **Theatre / Film / Directing Workshops: (1st year & Diploma only)** 5 (*2 x 2 hr. workshops and 3 x 4 hr. workshops*)

ADDITIONAL TIME COMMITMENT OUTSIDE CLASS TIME

Students should have available, and be willing to spend, plus-minus 13 hours (Certificate) or 18 hours (Diploma) preparation and rehearsal time outside of class hours per week, throughout the year. All available time will not necessarily be used each week.

Voice Exercises:	practice 20 minutes twice a week
Relaxation/Sense Memory:	practice 1 hour twice a week
Rehearsals:	Certificate: rehearse 4 hrs. every week * Diploma: rehearse 6 hrs. every week February to end May and 4 hrs. every week the rest of the year
Text Analysis: (Research and classes)	± 6 hrs. per week over 5 weeks 3x a year
Written Assignments: (Research and Writing)	Certificate: ± 6 hrs. per week over 3 weeks 3x per year * Diploma: ± 6 hrs. per week over 3 weeks 6x per year
Prose and Poetry:	choosing material and rehearsal at home

REQUIREMENTS FOR PASSING

- ➔ Attend all 41 (Certificate) or 53 (Diploma) Method Technique sessions
- ➔ Attend all 41 Voice sessions
- ➔ Attend all 29 (1st year & Diploma) or 24 (Certificate senior) Method Performance and Workshop sessions
- ➔ Any classes missed have to be made up
- ➔ Satisfactory development in and understanding of practical and theoretical work
- ➔ The completion of 3 (Certificate) or 4 (Diploma) practical scene assignments
- ➔ The successful performance of a practical scene exam
- ➔ The successful performance of a Prose and Poetry Programme
- ➔ A minimum of 50% in 3 (Certificate) or 6 (Diploma) written assignments
- ➔ A minimum of 50% in 3 Text Analysis exams
- ➔ A marking of a minimum of 2 out of 12 points for Theatre Discipline

PROSE AND POETRY

Second Term | 19 and/or 21 June

Compile a prose and poetry programme, on a theme, which runs for five minutes. You will work on perfecting the **same programme** throughout the year. Pay attention to: communication, physical presentation, creativity, body language, and movement, relaxation of the breathing centre, correct breath and voice placement.

Third Term | 25 and/or 27 September

Perform your programme and pay attention to the above as well as relaxation of the speech channel, breathing volume, placement of sound in the mask of the face, projection, articulation and the truthful connection of breath and sound to the expression of thought and feeling.

Fourth Term | 4 December (Final Exam)

Perform your programme, taking into account all that you have learnt with regard to the use of your voice: relaxation, breathing, voice placement, projection, articulation and resonance. Very important is the meaning of the material as expressed through the use of tempo-rhythm, voice inflection, light and shade, emphasis and creative interpretation.

All students repeat their Prose and Poetry programs, with corrections, at the first opportunity in the next term – 24/26 July & 9/11 October. The program is performed five times.

TEXT ANALYSIS EXAMS

During text analysis weeks Method and Voice classes still take place on Tuesdays and the Text Analysis Exams on Wednesdays and Thursdays from 18h00 to 00h00. Attendance is required if a student wishes to pass the course. It is strongly suggested that especially 1st year students attend the extra classes on offer ahead of these exams in order to learn how to do text analysis, or they may not pass.

First Term | Wednesday, 14 March 2018 and Thursday, 15 March 2018

Edward Albee – *Who's Afraid of Virginia Woolf?*

Study the play thoroughly. Do research on the play and the dramatist. Make and bring notes on the following – **theme**, **conflict** and the **characters** of MARTHA, GEORGE, HONEY and NICK. Who are they? What do they want? What is in their way? What do they do to get what they want?

Second Term | Wednesday, 23 May 2018 and Thursday, 24 May 2018

Nicola Hanekom – *Lot*

Aan die begin van die tweede kwartaal word studente in groepe ingedeel wat bestaan uit 'n regisseur, verhoogbestuurder en akteurs, ter bestudering en opvoering (in die klas) van tonele uit *LOT* op Donderdag, 2 Augustus 2018. Bestudeer die teks. Doen navorsing oor die stuk en die dramaturg. Maak en bring notas oor die volgende: **tema**, **konflik** en die **karakters** van WAG, LIEFIES, MANNETJIE, VROUTJIE, STER, TYD en DIE DONKER. Wie is hulle? Wat wil hulle hê? Wat staan in die pad daarvan? Wat doen hulle om te kry wat hulle wil hê?

Third Term | Wednesday, 5 September 2018 and Thursday, 6 September 2018

Samuel Beckett – *Waiting for Godot*

Study the play thoroughly. Do research on the Theatre of the Absurd (Source material: *The Theatre of the Absurd* and *Absurd Drama* by Martin Esslin). Make and bring notes on the techniques used by Absurdist playwrights and the philosophy behind their work. Discuss *Waiting for Godot* by Samuel Beckett in the light of these techniques and points of view.

WRITTEN ASSIGNMENTS

Very important: study the guidelines that form part of your file thoroughly before writing the assignment. If your work is not done accordingly, it will be returned to you for corrections to be made. If you fail the assignment it will have to be re-written and you will have to pay a R50 fine for the re-marking of your assignment. Three theatre discipline points will be lost. Study the question thoroughly! Make sure you understand the question! Don't jump to conclusions! Think! Pay attention! Make sure you understand the requirements!! If you don't "get it", ask the director!

NB: If your assignment is handed in late or not done according to the guidelines, you will lose 3 theatre discipline points

Second Term | Tuesday and Thursday, 10 and 12 April, 2018

First Year Students

Study the notes on *The Actor and Professional Behaviour*. Write **each point** down and state, in point form, how the **project, cast and crew would be affected** if the rule was broken. Why? What would happen as a result? **Do not** tell me what you **should do**. Tell me what will happen **if you don't** do it. (Study the Orientation and Information Sheets)

Second Year Students

What are the steps for **breaking down a part**? Describe in detail how you analyse a play: what you need to do to find out who the character is; what Method work to choose; what the action involves, etc. Refer to *ON METHOD ACTING* by Easty and p.10 of the Second Lecture and discuss **each point**. Show me that you understand how to break down a part by using scenes and characters you've worked on to illustrate the points you make. What Method choices did you make? Why? (Study the Introduction to *Method Acting: Introduction and Practice* by Stephanie van Niekerk. This assignment is **NOT** about "Who Am I?" or Questions A - J! Discuss **ALL** the steps for breaking down a part.)

Third Year Students

Read "The Fruits of the Voyage" in *A DREAM OF PASSION* by Lee Strasberg. Discuss **all** the following exercises: **Overall Sensation, Private Moment, Song and Dance and Emotional Memory**. How is each exercise done? What difficulties are faced by actors working on each exercise? How can the problems be solved in order that the exercise may be done correctly, according to Strasberg? **Share your own experiences also. Answer the question in full, please.**

Fourth Year Students

Pick two well-known Method actors with a recognizable body of work in film. Watch two **critically acclaimed** films made by each actor. Dissect, in depth, **six aspects / moments** in each performance that are unforgettable due to its truthfulness and any aspects / moments that were not fully real, in your opinion. Why did the true moments "work" and why did the false moments fail to "work"? Explain what the actor **DOES** in the scene. Pls. don't blame the actor for directorial / technical mistakes!

Third Term | Tuesday and Thursday, 17 and 19 July, 2018

First Year Students

Why is it important to do relaxation before **performing** or working on **sense memory** exercises?

Why do we do relaxation while sitting in a chair, standing up and moving and not while lying still?

Why do we **open up the body** while doing relaxation and sense memory?

Study On Method Acting (Easty) as well as Lectures 1 and 2 and the Introduction to Method Acting: Introduction and Practice (Stephanie van Niekerk). Provide quotes and examples. Do not plagiarize!!

Second Year Students

Read Lee Strasberg's *A DREAM OF PASSION (The Voyage Continues II)*. Discuss the **primary conditioning, mannerisms and habits of expression** that get in the actor's way and prevent him/her from expressing freely and truthfully as well as 15 examples of acting problems caused by same as dealt with by Strasberg. **Refer specifically to your own challenges.**

Third Year Students

Read *METHOD OR MADNESS?* by Robert Lewis. Concentrate on the difficult problem of "Truth in Acting". Discuss the issues of **Truth and Imagination** as pointed out by Lewis. Also use **your own examples**, including those from **scenes you and others have worked on in class**. Discuss examples as mentioned by Lewis as well.

Fourth Year Students

Pick two characters you've worked on that are very different from you and each other. Discuss in detail **how** you created their inner and outer characteristics. What information / decisions did you base your choices on? Discuss your motivations and justifications. In your opinion, what did and did not work? With hindsight, what would you do differently? Refer to your prescribed texts on the Method to assist in your study of **how to build character**.

Fourth Term | Tuesday or Thursday, 9 and 11 October, 2018

First Year Students

Read this question with attention and execute the requirements exactly please!!

Write an essay: Why is it **important** to answer questions A to J (Lecture 2, p.10) when rehearsing a scene? Give the **reasons** for doing so. Refer specifically to the roles of **Motivation** and **Justification**. (Point out HOW answering the specific question helps the actor to **motivate** and **justify** sense memory choices and actions **when discussing each point**.) Discuss each point separately, in detail and under its own heading. **Use examples from scenes you've worked on to illustrate the points you make**. I need to see that you **understand** how to use questions A to J correctly! Also refer to *ON METHOD ACTING* by Edward Dwight Easty and the Introduction to *Method Acting: Introduction and Practice* by Stephanie van Niekerk.

Second Year Students

Read the first four lectures in *METHOD OR MADNESS?* by Robert Lewis. Write about "**Method Fetishes**" - not only those discussed in the fourth lecture, but also those that have been mentioned in class, on Stephanie van Niekerk's blog as well as the Introduction to *Method Acting: Introduction and Practice* by Stephanie van Niekerk, including dangerous beliefs that could, according to you, take hold in the mind of the **unthinking / unrealistic / inexperienced** Method actor.

Third Year Students

Read *THE EMPTY SPACE* (The Deadly Theatre – Chapter 1) by Peter Brook. Discuss his point of view with regard to the **causes** of as well as his **solutions** to Deadly Theatre. Also give **your own** points of view. Discuss both Brook's and your own solutions.

Fourth Year Students

Write about how your understanding has changed over the years with regard to **applying** the Method techniques in performance. What was your understanding in your first year, for instance, and how do your working methods differ from that perception at this stage of your development? Please discuss **at least five aspects** specifically and in detail – more if you can. Use examples from your own work to illustrate.

Seventy-five percent of great art is hard work, only about twenty-five percent is great talent.

Lee Strasberg

2018 CALENDAR: SCHOOL DATES AND CLASS TIMES

Tuesdays: Voice from 18h00 to 19h00 (1 hour)
Method (theory, relaxation, sense memory) from 19h30 to 21h30/22h00 (2 to 2½ hours)

January 23 – March 27	10 sessions
April 10 – June 19 (Tue. 1/5 holiday – class Wed. 2/5)	11 sessions
July 17 – September 25	11 sessions
October 9 – December 4	<u>9 sessions</u> 41 sessions

Thursdays: Method Performance from 18h00 to 20h00/22h00 (2 to 4 hours) depending on work to be done

January 25 - March 28 (Thurs. 29/3 holiday – class Wed. 28/3)	10 sessions
April 12 - June 21	11 sessions
July 19 – September 27 (Thurs. 9/8 holiday – class Wed. 8/8)	11 sessions
October 11 - December 6	<u>9 sessions</u> 41 sessions

Some classes will take place on Mondays or Wednesdays due to public holidays or text analysis exams.

Method Diploma students must attend all Thursday Method Performance classes, which include: scene classes, scene workshops, text analysis, filming of scenes, first year workshops and prose & poetry.

Certificate students will be informed throughout the year when Method Performance classes are to be done. These include: scene classes, scene workshops, text analysis, filming of scenes, first year workshops and prose & poetry.

Between 22/2 and 10/5: 6 Performance classes to be done by all Method Certificate students, of which 4 must be workshops (3 in which you are NOT and 1 in which you are performing). Certificate and Method Performance Diploma students show the scenes they've rehearsed at home during the Performance classes on Thursdays.

2018 IMPORTANT METHOD DATES

First video shoot of scenes – Tuesday 13 (if required) and/or Thursday 15 February

Second video shoot of scenes – Tuesday 15 (if required) and/or Thursday 17 May

Video shoot of group project – Thursday, 2 August

Prose and Poetry final exams – Tuesday 4 December (this is a preliminary date)

Method exam scenes – Thursday 6 December (this is a preliminary date)

As soon as the 5 first year workshop dates have been set, students will receive a schedule. Please check your 2018 Assignment Sheet for dates re: prose and poetry programmes, text analysis workshops and the handing in of written assignments. Please note them in your diary now. Theatre discipline points will be deducted if work is not handed in or done on time.

Participants in the mid-year group project usually rehearse Mondays and/or Wednesdays 18h00 – 22h00 and/or Saturdays 10h00 – 16h00, though some groups may choose to rehearse on Sundays, at their discretion.

STEPHANIE VAN NIEKERK – TRAINING & EXPERIENCE

ACTING – DIRECTING – WRITING – TEACHING

Stephanie van Niekerk has been teaching Method, voice, theatre games, improvisation, scene writing, directing and text analysis in Pretoria as director of the Method Actors' Training Centre since 1991, gaining extensive experience in artistic and technical directing, producing, writing and actor training. During this period she has directed thirty-five stage-productions as well as two radio dramas, *Berg van die Digtors* and *Die Paddas*, written by her father, Dolf van Niekerk, and broadcast by five radio stations throughout South Africa.

Original dramas written and directed by Stephanie van Niekerk:

Die Sewende Dag (1995) -
(winner of the FNB Pick of the Windybrow Festival Award for Most Outstanding Ensemble Work in 1996)
Beuselpraatjies (1997)
Binnereis (1999)
Dubbelspraak (2006)
Ladies' Night (2008)
Daydreams and Nightmares (2010)

Stephanie van Niekerk started pursuing a career in entertainment as a child of eight, acting in radio dramas and children's programs for the South African Broadcasting Corporation. As a teenager she took part in productions for Volksteater (The National Theater) in Pretoria and in 1973 joined the Performing Arts Council of the Transvaal as a member of its high school touring company.

After receiving a B.A. Drama degree from the University of Pretoria (1976), she continued her involvement in acting, stage management, technical directing and props / costume construction on a part-time basis at the Hart House and Glen Morris theatres in Toronto (1977 - 1980), and as a student of Method Acting (theatre, film, TV) at the Lee Strasberg Theatre Institute in New York (1981 - 1984). In 1983 she was one of a select group of Method students invited to become a member of the Second Studio for Actors in New York. She pursued an acting career in Toronto through 1985. From 1986 to 1991 she focused her attention on studies and work in the field of holistic psychology and healing.

In 1979 and 1980 she taught drama, creative movement and communication skills to emotionally disturbed and learning disabled children in Toronto. In 1988 and 2004 the Drama Department of the University of Pretoria invited her to lecture on and teach classes in the Method as a guest lecturer to their second and third year students. During 1999 she lectured on The Method to the members of the Speech and Drama Guilds in Pretoria and Johannesburg and presented classes on "Acting as Therapy" to the third year Psychology students at the University of Pretoria in 2001.

EDUCATION: STEPHANIE VAN NIEKERK

- 1974 - 1976 B.A. Drama: University of Pretoria
- 1979 - 1980 B.A. Courses in Philosophy, Logic, English: University of S.A.
- 1981 - 1984 Theatre, Film & TV Acting: Lee Strasberg Theatre Institute, New York
- 1983 - 1984 Theatre, Film & TV Acting: The Second Studio for Actors, New York
- 1985 - 1986 Certificate in Shiatsu Therapy: Shiatsu Clinic and Education Center, Toronto
- 1986 - 1987 Diploma in Holistic Psychology: Natural Health Institute, Toronto.



UNACCEPTABLE BEHAVIOUR

These rules and regulations have been set up by the Director after experiencing disruptive and inconsiderate behaviour by numerous students over the years and may seem harsh and restrictive to some. It has, however, been proven that a happy, caring and positive environment, within which our goals can be achieved, is created when students adhere to them. Creative work can only take place within a safe atmosphere where all are treated with consideration and respect. Hard work and discipline bring about measurable results of which all can be proud.

The **Method Actors' Training Centre** is a private teaching institution, run and owned by the Director, **Stephanie van Niekerk**, who is the *authority in charge* and *has sole discretion and decision-making powers*. The Centre is not a social club, group therapy / AA meeting or a place to "be yourself" or "blow off steam". Students pay for and attend classes in order to become the **best actors they can possibly be!**

Alcohol and drugs: The taking of non-prescription drugs or alcohol, and the smoking of marijuana before or during class, cannot be permitted. **Persons with a history of drug and/or alcohol abuse need not apply for admittance to the Centre.** *Such persons cannot be accepted and/or will have to be suspended since successful completion of the course is highly unlikely and teachers / students will be inconvenienced.*

The following should further clarify unacceptable and disruptive behaviour:

Disagreeing with and/or arguing about the prescribed or suggested exercises / work / acting choices to be done or corrected or adapted with regard to class or scene work / performances while in the process of being instructed by the Director or teacher in the Method and/or acting skills, stage techniques, theatre games, improvisations, scene writing, directing, text analysis, voice development etc.

Wasting time by disagreeing with and/or arguing about **what** is being taught and **why** it is being done in a certain way, since students lack an overall view and understanding of the techniques, especially in the beginning. Let's not **talk** about it, let's **do** it! Insight will come with time. **Acting is doing!**

Method students need to understand that their creativity is **not being suppressed** because they are required to learn to do the Method exercises correctly. Once their training is complete, actors may choose which Method techniques to use and how to apply them. During the training process, however, they need to learn how the work is to be done correctly in order that it may **enhance their creativity** in the long run. **Proper technique does not exclude creativity but it does take time to develop! Don't get impatient!**

Making excuses and/or arguing when the Director or teacher points out mistakes, erroneous techniques and/or problems with regard to the development of the student's instrument / exercises / performance.

Continually arriving late for class / rehearsal, not attending same and not doing preparation as required, thereby inconveniencing others.

Not following through on promises / responsibilities undertaken to the Director, teachers or fellow students.

Lack of self-discipline – being irresponsible, inconsiderate and untrustworthy.

Not switching off your cell phone the moment you enter class. Phones are only to be switched on again at the end of the session. Please do not smoke or chew gum either.

Making demands or inciting others to make demands or protesting against the director and/or teachers. Demands will

never be met and militant and/or politically / racially inspired behaviour will lead to your immediate dismissal from the school. Your fees will be forfeit.

Bringing your own personal issues to class / rehearsal and projecting same onto others – blaming and finding fault. Your personal anger, sadness, resistance, frustration etc. should be released in a structured way during **relaxation** and then **let go once expressed**, in order that you may focus on your work. Projecting personal fears, concerns, low self-esteem, judgements and personal psychological problems (control issues, refusal to admit to being wrong, unfair expectations of others, denial etc.) onto either a single individual or the class as a whole, is counter-productive and also wastes your own precious time! **The instructor will not take responsibility for your personal problems and/or psychological challenges.**

Desist from finding fault and blaming others. Please learn to become aware of and recognise any emotional, psychological or addiction issues you may have and consult a trained therapist to help you deal with same. Acting class is not the place – we have acting work to do and very little time to do it! Desist from gossip, malicious talk, back-stabbing, sexual harassment / innuendo and name calling.

Students should please ask **how** the techniques are to be developed and/or used. Any questions or discussions that promote and further **focused learning** and the **development of technique, acting and voice skills**, are very welcome.

Getting angry with the instructor when it is pointed out to you that there are things you do not know is pointless. Your ignorance is not the instructor's fault. It must be brought to your attention in order that you may learn!

THEATRE DISCIPLINE AND RECOGNITION REQUIREMENTS

Class attendance:

Method and Voice classes missed have to be made up: All sessions have to be done by Certificate students in order to pass the course. Performance students may miss only 4 Method / Performance sessions throughout the year. Voice classes missed have to be made up. The **Director** is to be informed beforehand **by yourself**, should you be unable to attend a class. Arrangements for a make-up should be made. Should two classes be missed in a row, a doctor's certificate *or* a note from your employer *or* a written explanation of the absence should be provided to the director at the next class. Permission will **not** be granted to leave if another class is also scheduled for that session.

Late arrival for class / rehearsal: This will not be tolerated. Such behaviour is disrespectful and inconsiderate of all involved. It causes disruption and wastes everybody's time and money since instructions and information must be repeated to bring the tardy student up to speed.

Satisfactory development in and understanding of the work: Practical and theoretical work must be of a standard acceptable to the Director and/or external examiners. The quality of written and practical assignments as well as self-discipline, attitude and willingness to work will be assessed. **Students do not get to choose which of the prescribed work they wish to do.** They either do it all, working toward achieving the Certificate / Performance Diploma, or cease attending classes forthwith, forfeiting the fees paid.

The completion of all required written and practical assignments: (See pages 3, 4, 5 and 6)

Personal attendance at all text analysis workshops: (See page 4)

Participation in the year-end exam: First year students and seniors will do exam scenes and need to rehearse and do the required 4 or 5 workshops with the Director in preparation for the final scene exam. Students who have lost 10 or more Theatre Discipline points may not be allowed to do an exam scene and may fail the course.

A marking of a minimum of 2 out of 12 points for Theatre Discipline:

Students start out with 12 points to their credit for Theatre Discipline. Points are deducted for infringements and unacceptable behaviour. Persons who have lost 10 points or more will fail the course. When 6 points have been lost due to late arrival, the student will be expelled from the course for disrespectful and inconsiderate behaviour.

TREATING THE DIRECTOR / TEACHER WITH RESPECT

- ➔ ignoring requests and/or suggestions re: work and discipline;
- ➔ confronting / attacking / blaming / criticising / yelling at / insulting / badgering / intimidating the Director or teachers or fellow students whether inside or outside of class;
- ➔ wasting valuable class time by telling jokes, chatting, being disruptive, having your cell phone on, not working; creating a disturbance or arrogantly “taking over”;
- ➔ insisting on making decisions that involve fellow students / school matters / school projects;
- ➔ refusing to do the exercises / scene and/or related work as requested;
- ➔ being resistant to being taught / directed, performing or doing required work – whether through blanket refusal, bursting into tears, refusing to communicate, arguments, emotional blackmail, making demands, inciting opposition, threatening to leave the class or course if you don’t get your way or throwing a tantrum.
- ➔ getting angry with the instructor when it is pointed out to you that there are things you do not know.

POINTS WILL BE DEDUCTED FOR

Late arrival for classes and rehearsals	1
Late arrival for text analysis, prose & poetry, scene classes / workshops, filming	2
Not informing instructor beforehand when unable to attend class	2
Not attending rehearsals, workshops, performances you’ve committed yourself to	2
Infrequent class attendance	3
Not doing preparation for class as required by the tutor	3
If you don’t hand in assignments (written or practical) on time	3
Bad attitude / gossip / inconsiderate / demanding / threatening / unacceptable behaviour	3
Upon receipt of written warning / class dismissal	3

... what keeps you working – and what allows you to deserve your spot – is the ability and the courage to tell the truth. All art is shared truth.

Marlon Brando

SUGGESTED DRESS

Please wear loose, comfortable clothing - no short, tight skirts, tight jeans, hipsters, low-cut tops, belts, buckles or heavy jewellery. They either impair movement or are inappropriate in a school setting.

Women are requested to refrain from dressing in a seductive manner when attending class.

Students should wear pants to class, since free movement is impossible in a skirt or dress.

Wear flat, comfortable shoes – running shoes or tackies. Please: no bare feet, dress shoes, sandals or platforms!

Hair should be tied or pinned back from the face. No wigs, caps or hats that can fall off during movement, please.



Once you learn to read, you will be forever free.
Frederick Douglass

REQUIRED READING

Constantin Stanislavsky: *An Actor Prepares*
Constantin Stanislavsky: *Building a Character*
Edward Dwight Easty: *On Method Acting*
Jean Lee Latham: *Do's and Don'ts of Drama*
Robert Lewis: *Method or Madness?*
Peter Brook: *The Empty Space*
Lee Strasberg: *A Dream of Passion*
Kristin Linklater: *Freeing the Natural Voice*

CALL THE DIRECTOR FOR AN APPOINTMENT TO ATTEND AN INFORMATION SESSION

CONTACT DETAILS

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e-mail: stephanie@methodacting.co.za

telephone: 084 302 2457 / 012 751-2227

website: www.methodacting.co.za

Method students need to have their own transportation since sessions take place in the evenings and may go on until 12 o' clock on exam nights.

The Method-guru, Lee Strasberg, said: 'In order for acting to be an art, it has to be real.'

Method assists the actor in giving a real, honest, and believable performance by making available practical techniques that can be used to overcome all acting problems. At MATC, the only school in South Africa where the Strasberg Method is taught, you learn the relaxation and sense memory techniques required to develop your abilities according to this philosophy, while working on scenes in order to practise the application thereof throughout the year.

If you want to become a true artist, if you are serious about your craft, and if you want to be better than the rest, the Method is for you.