

# CLASSICAL ACTING

George Washington University's Department of Classical Acting works in conjunction with the Shakespeare Theatre Company Academy to offer the master of fine arts in the field of classical acting degree. Students are in class full-time, 40 or more hours per week, for approximately 44 weeks. As actors and acting teachers, graduates help transform the way classical theater is performed on Broadway and in regional theaters around the country.

Visit the Shakespeare Theatre Company Academy (<https://academy.shakespearetheatre.org/>) website for additional information.

## GRADUATE

### Master's program

- Master of Fine Arts in the field of classical acting (<http://bulletin.gwu.edu/arts-sciences/classical-acting/mfa/>)

## FACULTY

Director: Alec Wild

Head of Voice and Text: Lisa Beley

Academy Coordinator: Madeline Caldis

Alexander Technique: Christopher Cherry

Mask: Dody DiSanto

Acting: Ed Gero

Combat: Robb Hunter

Movement: Emma Jaster

Stretch: Lisae Jordan

Acting: Craig Wallace

## COURSES

### Explanation of Course Numbers

- Courses in the 1000s are primarily introductory undergraduate courses
- Those in the 2000s to 4000s are upper-level undergraduate courses that also may be taken for graduate credit with permission and additional work assigned
- Those in the 6000s and 8000s are for master's, doctoral, and professional-level students
- The 6000s are open to advanced undergraduate students with approval of the instructor and the dean or advising office

### **ACA 5099. Variable Topics. 1-99 Credits.**

#### **ACA 6201. Acting I. 3 Credits.**

The focus of the acting sequence shifts with each session, providing a studio structure to explore and meet the demands of the classical canon. Portions of the sequence focus on the history plays and tragedies, classic comedy, high comedy, the Jacobean, and master classes.

#### **ACA 6202. Acting II. 2,3 Credits.**

The focus of the acting sequence shifts with each session, providing a studio structure to explore and meet the demands of the classical canon. Portions of the sequence focus on the history plays and tragedies, classic comedy, high comedy, the Jacobean, and master classes.

#### **ACA 6203. Acting: Classical Comedy. 2,3 Credits.**

The focus of the acting sequence shifts with each session, providing a studio structure to explore and meet the demands of the classical canon. Portions of the sequence focus on the history plays and tragedies, classic comedy, high comedy, the Jacobean, and master classes.

#### **ACA 6204. Acting: Master Class. 2,3 Credits.**

The focus of the acting sequence shifts with each session, providing a studio structure to explore and meet the demands of the classical canon. Portions of the sequence focus on the history plays and tragedies, classic comedy, high comedy, the Jacobean, and master classes.

#### **ACA 6205. Topics in Classical Drama and Culture. 2 Credits.**

Plays and other writings from the Elizabethan, Jacobean, and Restoration eras and the eighteenth century. The historical world in which the plays were written as well as the imaginary worlds created in the plays themselves.

#### **ACA 6206. Topics in Classical Drama and Culture. 2 Credits.**

Plays and other writings from the Elizabethan, Jacobean, and Restoration eras and the eighteenth century. The historical world in which the plays were written as well as the imaginary worlds created in the plays themselves.

#### **ACA 6207. Topics in Classical Drama and Culture. 2 Credits.**

Plays and other writings from the Elizabethan, Jacobean, and Restoration eras and the eighteenth century. The historical world in which the plays were written as well as the imaginary worlds created in the plays themselves.

#### **ACA 6208. Topics in Classical Drama and Culture. 1 Credit.**

Plays and other writings from the Elizabethan, Jacobean, and Restoration eras and the eighteenth century. The historical world in which the plays were written as well as the imaginary worlds created in the plays themselves.

#### **ACA 6209. Text I. 2 Credits.**

Textual analysis emphasizing development of aesthetic expression. The forms and rules of verse: its meter, scansion, and overall structure in the early, middle, and late Shakespeare plays, as well as the intricacies of the prose.

**ACA 6210. Text II. 2 Credits.**

Textual analysis emphasizing development of aesthetic expression. The forms and rules of verse: its meter, scansion, and overall structure in the early, middle, and late Shakespeare plays, as well as the intricacies of the prose.

**ACA 6211. Voice and Speech I. 3 Credits.**

The development of clear, supported speech and sound that can meet the demands and challenges of classical texts. Resonators, articulators, breathing, and placement; phonetics and ear training; defining the character through the voice.

**ACA 6212. Voice and Speech II. 2,3 Credits.**

The development of clear, supported speech and sound that can meet the demands and challenges of classical texts. Resonators, articulators, breathing, and placement; phonetics and ear training; defining the character through the voice.

**ACA 6213. Voice and Speech III. 3 Credits.**

The development of clear, supported speech and sound that can meet the demands and challenges of classical texts. Resonators, articulators, breathing, and placement; phonetics and ear training; defining the character through the voice.

**ACA 6214. Voice and Speech IV. 2 Credits.**

The development of clear, supported speech and sound that can meet the demands and challenges of classical texts. Resonators, articulators, breathing, and placement; phonetics and ear training; defining the character through the voice.

**ACA 6215. Movement I. 1,2 Credit.**

The development of an awareness of the body and its expressive abilities through an integrated approach that includes ballet, modern dance, Hatha Yoga, and Feldenkrais for coordination, focus, and expression.

**ACA 6216. Movement II. 1,2 Credit.**

The development of an awareness of the body and its expressive abilities through an integrated approach that includes ballet, modern dance, Hatha Yoga, and Feldenkrais for coordination, focus, and expression.

**ACA 6217. Movement III. 1,2 Credit.**

The development of an awareness of the body and its expressive abilities through an integrated approach that includes ballet, modern dance, Hatha Yoga, and Feldenkrais for coordination, focus, and expression.

**ACA 6218. Movement IV. 1,2 Credit.**

The development of an awareness of the body and its expressive abilities through an integrated approach that includes ballet, modern dance, Hatha Yoga, and Feldenkrais for coordination, focus, and expression.

**ACA 6219. Alexander Technique I. 1,2 Credit.**

Through group work and individual sessions, students develop a further awareness of the body toward expression of imagination and the creative process, enabling powerful characterization without stress or personal physical distortion.

**ACA 6220. Alexander Technique II. 1,2 Credit.**

Through group work and individual sessions, students develop a further awareness of the body toward expression of imagination and the creative process, enabling powerful characterization without stress or personal physical distortion.

**ACA 6221. Alexander Technique III. 1,2 Credit.**

Through group work and individual sessions, students develop a further awareness of the body toward expression of imagination and the creative process, enabling powerful characterization without stress or personal physical distortion.

**ACA 6222. Alexander Technique IV. 1,2 Credit.**

Through group work and individual sessions, students develop a further awareness of the body toward expression of imagination and the creative process, enabling powerful characterization without stress or personal physical distortion.

**ACA 6223. Stage Combat I. 2 Credits.**

Skills in stage combat techniques, including unarmed combat and broadsword, buckler, rapier, dagger, and other lighter weapons, toward development of greater physical strength and an awareness of safety issues. The course is designed to lead to certification as an actor/combatant through the Society of American Fight Directors.

**ACA 6224. Stage Combat II. 2 Credits.**

Skills in stage combat techniques, including unarmed combat and broadsword, buckler, rapier, dagger, and other lighter weapons, toward development of greater physical strength and an awareness of safety issues. The course is designed to lead to certification as an actor/combatant through the Society of American Fight Directors.

**ACA 6225. Practicum I. 2 Credits.**

This sequence of courses includes scene preparation, rehearsal/production, clown class, and other performance skills.

**ACA 6226. Practicum II. 1-6 Credits.**

This sequence of courses includes scene preparation, rehearsal/production, clown class, and other performance skills.

**ACA 6227. Practicum III. 1-6 Credits.**

This sequence of courses includes scene preparation, rehearsal/production, clown class, and other performance skills.

**ACA 6228. Practicum IV. 1-6 Credits.**

This sequence of courses includes scene preparation, rehearsal/production, clown class, and other performance skills.

**ACA 6229. Audition Techniques. 3 Credits.**

A set of workshops to help students develop strong audition skills. Business aspects of acting, such as selection of agents, Equity status, and taxation issues. The workshop concludes with a showcase performance for casting directors, agents, and theatre directors.

**ACA 6595. Selected Topics. 1 Credit.**