

# COURSE DESCRIPTIONS

## **ACTING FOR FILM AND VIDEO (TAPS 128):**

The emphasis of this workshop is on process rather than result. In this class we will be taking full advantage of the complete spectrum of acting techniques in order to explore each individual's particular needs and strengths. The class will begin with on-camera technique and terminology. The student will gain an acting vocabulary appropriate for film and video. We will first examine monologues, with an emphasis on utilization of action, specificity of language, personalization, and emotional truth.

Students will be then be assigned one scene from an original screenplay or a play that has been translated into film. We will work on the script, in class, live, with movement; and then record the same scene on film. As an artist, it is important that one begins to develop a sense of material for which one has a special affinity. To that end we will be carefully considering your input on skills you'd like to hone and what your particular needs as an actor are as we choose scenes.

## **ACTING FOR NON-MAJORS (TAPS 124D):**

A class designed for all interested students. Creative play, ensemble work in a supportive environment. Designed for the student to experience a range of new creative skills, from group improvisation to partner work. Introductory work on freeing the natural voice and physical relaxation. Emphasis on rediscovering imaginative and creative impulses. Movement improvisation, listening exercises, and theater games release the energy, playfulness and willingness to take risks that is the essence of free and powerful performance. Course culminates with work on dramatic text.

## **ACTOR/DIRECTOR DIALOGUE (TAPS 372):**

Explore the interaction between the theater actor and director. What can we learn about directing from working with actors, and what can we learn about acting from working with a director? How do we improve the "actor-director dialogue?"

The course focuses on practical issues in acting and directing and relies on sensitive, intelligent, and engaged reading, analyzing, interpreting, rehearsing, performing, watching, discussing, and re-working scenes from well-known theatrical material. An safe atmosphere of trust and commitment is built where it is OK to fail, but it is not OK to bring anything less than one's best. We discuss each other's work supportively but also critically, encouraging an honest exchange that allows us to make progress as actors and directors. Topics include:

- What generates movement on stage? What is blocking and how can it make dramatic sense? In what way is acting and directing spatial, physical, embodied?
- What is dramatic tempo and rhythm? How does it derive from language? movement? musical controls?
- How can watching other actors and directors and discussing their work help them improve, and help improve your own work?

### **BLACK INDEPENDENT CINEMA - L.A., NEW YORK, AND LONDON FROM 1970 TO 2015 (AFRICAAM 181 / TAPS 181 / FILMSTUD 181):**

Students are introduced to selected work by independent black filmmaker (post-1960s) in three global centers: Los Angeles, London and New York. We interrogate the course title considering directors, film genres, historical movements, race, gender, sexuality, class struggle, ethnicity, social justice and formal aspects of cinema. We mention Hollywood films, but most analyzed texts have been produced and distributed "independently" and tend to be more experimental in their narrative style (especially documentaries). The films afford us the opportunity to ask questions about history, memory, urbanism, aesthetics, politics, intergenerational conflict, African diasporas, music, masculinity, and more. Some of the films we view contain nudity, violence, and profanity. Many of these films may be challenging to watch and discuss. Nevertheless, the class will teach basic concepts in film studies and provide tools to help understand them as works of art. The course also encourages production work and introduces students to filmmakers, producers, and distributors. After successful completion of this class, students will be able to think critically about "alternative viewpoints" to Hollywood cinema, understand how and why independent films are made, and be inspired to seek out and produce or promote new visions.

## **INTRO TO FILMMAKING, FROM CONCEPT TO CAMERA FOR FUTURE FILMMAKERS:**

If you're full of creative story ideas, and want to learn how to take those ideas and turn them into thought provoking short films, then this is the class for you. Under the direction of professional writer, director and filmmaker Myrton Running Wolf, teenagers will have the extraordinary experience of writing their own short film, using and operating film equipment, editing their films, critiquing their work, and finally learning the all essential skills of how to present their films to producers. This course is full of practical and indispensable knowledge for young filmmakers.

## **ReDESIGNING THEATER - LIVE & DIGITAL PERFORMANCE (ME 288 / TAPS 130):**

Blur the lines between live and digital, performance and audience, and physical and virtual platforms! This class explores the frontiers of technology, art, and live performance through the "Design Thinking" process. Students collaborate to combine new technologies, live performance, and improv to create user-centric interactive experiences that enable the audience to become part of and/or influence the outcome of the story or its presentation. Small groups design prototypes to investigate and experiment with new theatrical formats.

Website: <http://dschool.stanford.edu/redesigningtheater/me288-redesigning-theater-live-and-digital-performance/>