

## **Teaching Philosophy**

I believe that the foundation for dynamic acting is having strong confidence. My primary focus as an educator is to instill a sense of swagger into the students in a brave space so that they will be willing to make bold choices and explore the material with minimal self-consciousness. The key is to create a community where students can acknowledge their fears, habitual mannerisms, hang-ups and, as a community, we should face them to experience growth. I want to produce an environment where students can both learn to give the coursework their all and reach their full potential.

I begin by introducing a questionnaire, then we look at the syllabus as a contract between us, and how we can use that to foster trust. I also want to learn students' preferences and boundaries before the first day so that I am aware of scenes and material that will be suitable. On the first day of class, we will do an introduction where we get to know each other. It's vital to familiarize yourself with the people in the community you want to build for them to feel brave enough to create and grow in front of everyone. I will begin by going through the syllabus together as well as having them sign a promise "contract" that they've fully read it, understand it, and agree to show up every class with the attitude to give their best. Next, will be intimacy training and the understanding of boundaries, followed by our first introduction to the daily warm up as well as playing the "game of the day" to get their minds sharp and in a state of playfulness. I will then move on to more pragmatic integration of intimacy and consent-based practices such as self-care cues, tap ins/outs, how to apologize, and others. The students must feel safe before they can feel brave.

Once the foundation work is done, we will begin the practice itself. We'll begin with the teaching of scoring work, followed by given circumstances. The next class will be focused solely on rehearsal practices. I have yet to see a classroom that teaches young actors how to rehearse; they are loosely told what should happen and then sent away to do it. There are only adjustments made after the students have their first showings, and I believe that sets them up for failure because habits are formed in the initial state of creation so we should give them the correct tools to begin with. This will also increase class efficiency. If they have the right checks and balances in terms of how to work their scores efficiently in rehearsal, then they will learn how to effectively study the workings of the pedagogy. They will learn how to check in with each other, practice trying different actions, practice working different givens into the rehearsal, by the end of the class they should feel more comfortable knowing they can be free to be messy during the creative process.

Throughout the rest of the course, we will work with selected scenes in class. Following the daily warm up and game of the day, partners will have a showing of their scene in which they will show their desired beats while I examine their scores. After will be the critiques in the style of the Liz Lerman Critical Response Process, examining what stood out to them, making sure they have questions ready for me, and allowing for a conversation on their process as I give notes to them. Finally, we will run the scene again in a rehearsal fashion. I will serve as a director, but instead of giving directions on where to go I'll work with them on adjusting actions and physical life. With how diligent I plan on being with our class time, each class should consist of two sets of partners going per class. Each set of scene partners should have two or three class showings before their final showing. There will be two scenes throughout the course. The first will be a simpler scene where they can focus on incorporating the scoring and givens, with a final showing

as the student's midterm. The second will be a more complex scene to build on their work from the first, with that final showing being the course's final.

Theatre is a communal experience. My role as the educator is to help the students reach an artistic state where they can consistently contribute to their theatre community. I want to help them reach their potential through their own individual style: their swagger. Once an individual finds their swagger, they will have a solid launch pad to continue growing as an artist. I will bring an open and inclusive mind, a positive attitude, and high expectations into the room every class. I believe that they deserve my best if they are to give me theirs. My biggest goal is to motivate, stimulate, and encourage the students to follow my example: to promote bravery in acting spaces.