

SHAKESPEARE BOOT CAMP

JULY 26—AUGUST 2

Under the direction of:

MELODY BROOKS

with

C. AMANDA MAUD

E. CALVIN AHN

JACQUELINE C. NOGUERA

8 DAY WORKSHOP

FULL PARTICIPATION: \$500.00

AUDITING: \$200.00

INDIVIDUAL SESSIONS

WEEKEND SESSIONS \$100.00

EVENING SESSIONS \$50.00



212-730-2030

info@newperspectivestheatre.org
www.newperspectivestheatre.org

NEW PERSPECTIVES
THEATRE COMPANY
750 8th Ave., #601 NYC 10036



SHAKESPEARE BOOT CAMP

July 26th — August 2nd



One of the BEST BARGAINS this summer! An 8-day intensive for actors, directors, teachers and others interested in learning more about interpreting and performing Shakespeare. Equally enjoyable for beginners as well as those with experience. Enter with enthusiasm and leave with confidence, numerous hand-outs and helpful hints, and two prepared monologues! Plus, learn about working with the First Folio, Cue Scripts, Elizabethan Dance and Deportment, and the basics of Staged Combat. Over 50 hours of training for \$500.

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Reserve your place now!

Space is limited.

Auditing options are available.

SATURDAY, JULY 26th—DAY ONE

TEXT ANALYSIS Shakespeare's writing is stripped down to the bone with a thorough investigation into how the text is put together. Participants gain the tools to begin their own exploration of the spoken word with a solid knowledge of the building blocks of the Bard's work.

BASIC SCANSION More than iambic pentameter, this session focuses on the rhythm of Shakespeare's language. Lines are broken down to discover the variety of stresses, changes of rhythm and number of syllables, and experimented with to determine how this affects delivery and alters meaning.

ADVANCED TEXT ANALYSIS Literary tools like alliteration, assonance, onomatopoeia, and poetic imagery are identified and used to create a visceral effect on the performer and the audience. Clues that bring the words to life include punctuation, the use of prose vs. verse, and clever word play. With these tools the group is ready to tackle the first (and by not means last) monologue of the week.

MONOLOGUE WORK—PART ONE Using newfound tools, participants do a thorough analysis of their first assigned monologue with assistance from the Boot Camp Instructors. Then, it's up on their feet for a cold run-through. These sessions can often be the turning point in breaking many people's fear about performing Shakespeare. Armed with the basics and supported by a positive group atmosphere, participants find that there's nothing to fear.

SUNDAY, JULY 27th—DAY TWO

SHARED TEXT WORK The second day begins with a 'Shared Text' exercise that develops a performers ability to keep the energy going throughout a line of verse, a sentence and eventually a whole speech. Participants practice 'keeping the ball in the air' which is essential for later scene work.

MONOLOGUE WORK — PART TWO Participants present a second monologue which they have analyzed on their own. The group provides feedback which is incorporated in a second presentation. Then it's time for memorization for a final presentation at the end of the day! After a question and answer session, scenes will be assigned for those participants continuing the Boot Camp for the week.

MONDAY, JULY 28th—DAY THREE

SCENE TEXT ANALYSIS Boot Campers start the week with an introduction to background research of the four plays being used. Sources that Shakespeare may have drawn from are analyzed as an additional tool to discover the playwright's intent.

TUESDAY, JULY 29th—DAY FOUR

PERIOD DANCE AND DEPARTMENT Dancing was an integral part of Elizabethan theatre, scenes incorporating dance will be examined and participants get to try some period dance choreography using clues found in the text. Dances popular in Shakespeare's time are taught, as well as movement and manners of the period. This work enhances our understanding of the world of the plays and our ability to perform them with confidence.

WEDNESDAY, JULY 30th—DAY FIVE

SCENE WORK Participants present scenes on their feet with guidance and feedback from the Boot Camp Staff using the same text analysis techniques applied to the monologues. This work incorporates direct address to the audience.

THURSDAY, JULY 31st—DAY SIX

STAGED COMBAT DEMONSTRATION It wouldn't be Boot Camp without combat training! Basic staged combat techniques are demonstrated and participants get to try them out. A scene will be presented by trained fighters, illustrating how fight choreography can also be based in the text.

FRIDAY, AUGUST 1st—DAY SEVEN

SCENE PRESENTATIONS The week culminates in a presentation of all the scenes that have been studied and rehearsed. For those who are tempted to feel performance anxiety, remember, "it's all in the text"!

SATURDAY, AUGUST 2nd—DAY EIGHT

THE FIRST FOLIO The First Folio of 1623 was the first official collection of Shakespeare's plays. This resource serves as a valuable asset to understanding how the plays may have been originally performed. The session is based on Patrick Tucker's work with The Original Shakespeare Company.

MONOLOGUES Participants present one of their previously performed monologues, but this time using the First Folio text.

INTRODUCTION TO CUE SCRIPTS Cue scripts (scrolls), may be how actors of the time learned their parts — receiving only their own lines and cues. With minimal time for rehearsal, they relied on the text and each other. Members of NPT's Company will present a scene using the cue script 'unrehearsed technique' to illustrate how it works. We also show you how to make your own scrolls and discuss Elizabethan acting conventions and how this can be useful to modern actors.

GROUP SCENE Everyone get to try Cue script performance as we do some group scenes. Splitting into two groups, one will serve as the 'groundlings' for the other. An exhilarating finale to a bounteous week of work with the Bard.

INSTRUCTORS

MELODY BROOKS is the founder and artistic director of NPT who has been a theatre artist for more than 30 years. She has directed a number of innovative Shakespeare productions for NPT, and created and directs its Shakespeare Made Simple program, which includes performances, text workshops and teacher training for the public schools. She has developed and directed a number of original scripts for NPT, including the award winning productions of *Exhibit #9* and *Jihad*, and serves as Executive Producer for NPT's biannual Voices From The Edge Festival, which showcases new works by African American writers and performers. Ms. Brooks is on the adjunct faculty at Long Island University's Communication Studies, Performance Studies and Theatre Department.

C. AMANDA MAUD has more than 25 years experience in period dance, performing/teaching in both the U.S. and the U.K. She has been with NPT since 1995 serving as co-director and choreographer of NPT's Outdoor Shakespeare Faire and teaching and performing regularly in Shakespeare Made Simple and World Voices programs. Recent projects in London include period dance choreography for the Globe Theatre's *Midas for The Tempest* and *Twelfth Night* for the University of Essex' MA program and The Apothecary Theatre's *Romeo & Juliet*. Recent projects in the U.S. include appearing in the NPT productions of *A Midsummer Night's Dream* (Titania) and *Macbeth* (Lady Macbeth), choreographing NPT's *Romeo & Juliet*, and historical dance workshops at a number of Universities in the United States and abroad.

E. CALVIN AHN has been practicing stage combat for six year. He is currently a member of the Society of American Fight Directors and a certified stage combatant. He has appeared in a number of productions as a stage combatant including Richard III, Treasure Island and NPT's *Romeo and Juliet*, *Macbeth* and *The Legend of Deirdre*. Fight direction credits include *Children of Eden*, *Macbeth* and *Romeo and Juliet*.

JACQUELINE C. NOGUERA has been a member of NPT's management team for two years. Her production credits include, The San Antonio Mastersingers, Texas Shakespeare with director John Rando; Michael Maloney's Shakespeare in Performance; David Gray: North American Tour with ATO Records; and Peter Gabriel's UP Tour 2003 for WITNESS. She is founder and serves as Executive Producer of The Shakespeare Lab Project, a weekly workshop for actors. Jacqueline received the New York City Teaching Fellowship in 2000.

REGISTRATION FORM

NAME _____

ADDRESS _____

PHONE () _____ - _____

EMAIL _____

8 DAYS AUDIT

SINGLE SESSIONS AUDIT (PLEASE SPECIFY)

ENCLOSE CHECK OR MONEY
ORDER

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