

ACTING • DRAMATURGY • VOICE AND SPEECH

AMERICAN REPERTORY THEATER
MOSCOW ART THEATER SCHOOL

INSTITUTE FOR ADVANCED THEATER
TRAINING AT HARVARD UNIVERSITY

EXPERIENCE THE
a.r.t.



A TWO-YEAR, FIVE-SEMESTER PROFESSIONAL TRAINING PROGRAM
WITH A THREE-MONTH RESIDENCY IN MOSCOW, RUSSIA





AMERICAN REPERTORY THEATER

The American Repertory Theater (A.R.T.) is one of the country's most celebrated resident theaters and the winner of numerous awards — including the Tony Award, the Pulitzer Prize, and numerous local Elliot Norton and I.R.N.E. Awards. In 2002, the A.R.T. was the recipient of the National Theatre Conference's Outstanding Achievement Award, and in May of 2003 it was named one of the top three theaters in the country by *TIME* magazine.

Founded by Robert Brustein in 1980, the A.R.T. has welcomed major American and international theater artists over its long history, presenting a diverse repertoire that includes new American plays, bold reinterpretations of classical texts, and provocative new music theater productions. The A.R.T. has performed throughout the U.S. and

worldwide: in twenty-one cities in sixteen countries on four continents. It has presented over two hundred productions, over half of which were premieres of new plays, translations, and adaptations.

The A.R.T. is also a training ground for young artists. The theater's artistic staff teaches undergraduate classes in acting, directing, dramatic literature, dramaturgy, design, and playwriting at Harvard University. In 1987, the A.R.T. founded the Institute for Advanced Theater Training at Harvard University. In conjunction with the Moscow Art Theater School, the Institute provides world-class graduate level training in acting, dramaturgy, and voice. In 2009, the A.R.T. welcomed its new Artistic Director, Diane Paulus. Under her leadership, the theater has

developed a new initiative, EXPERIENCE THE A.R.T., that seeks to revolutionize the theater experience through a sustained commitment to empowering the audience. This initiative recognizes that theater is not just a play on the stage, but also a social occasion for people to come together and experience community. This audience-driven vision speaks directly to the A.R.T.'s core mission — “to expand the boundaries of theater.” By expanding its focus to include the audience's total theater experience, the A.R.T. seeks to give audiences a voice, a sense of ownership, and a feeling of importance in the theatrical event.

THE MOSCOW ART THEATER SCHOOL

The Moscow Art Theater School was founded in 1943 by Vladimir Nemirovich-Danchenko, a legendary Russian director and teacher who co-founded the Moscow Art Theater (MXAT) with Konstantin Stanislavsky. The MXAT School is the training ground for the exploration and development of the famed teaching, ethical, and production principles of the Stanislavsky System. Traditionally, senior members of the MXAT Company teach at the School.

Today, the MXAT School is considered the leading theater training program in Russia. Every summer the MXAT School auditions several thousand applicants, admitting only a select 30-40 students into the freshman class. The school is a fully accredited Russian academic institution with a conservatory-type curriculum. It offers undergraduate and graduate degrees in acting; directing; playwriting; set, costume, and lighting

design; technical directing; production; and theater management.

The MXAT School is a recognized cross-cultural center that hosts numerous international theater exchanges, attracting guest artists from all over the world. Directors and teachers from Finland, France, Germany, Great Britain, Hungary, Poland, Romania, and the United States frequently work at the School.

In 1992, the MXAT School established its presence in the United States by founding the Stanislavsky Summer School in Cambridge, Massachusetts - an intensive six-week training program run in association with the American Repertory Theater. In 1998, the centennial year of the MXAT, the two theaters brought to life a unique international affiliation — the A.R.T./MXAT Institute for Advanced Theater Training at Harvard University.

Richard Scott '10, Charles Settles Jr. '10,
Anthony Gaskins '10, in *The Winter's Tale*



program in ACTING

The acting program is an intensive combination of classroom exploration and practical production experience. Students follow a two-year acting sequence carefully designed to help them incrementally increase their knowledge of and facility with text analysis, character development, spontaneity and impulse, period and aesthetic style, and overall expressiveness. In July of the first year, students study the Stanislavsky System as a foundation for their acting training. This early training with teachers from the Moscow Art Theater School (MXAT) focuses on concentration, imagination, observation, relaxation, and action analysis of a text. Classes combine extensive exercises, structured improvisations (also known as *études*), and textual analysis to help students form a cohesive whole out of their training. The Russian teachers also discuss the artistic and professional ethics of acting, sharing the philosophies of theater that have come to characterize the Russian tradition.

In the fall of the first year, students focus on the work of Sanford Meisner and the acting theory developed by David Mamet and William H. Macy known as Practical Aesthetics. This work is designed to help students replace intellectual ideas with impulsive and spontaneous choices engendered by focus on and responsiveness to the actor's partner within an analytic framework. Classes also explore approaches to freeing the students' creativity and imagination and expanding their range of behavior

in order to create the capability to play a broad range of characters and styles. Fall and winter classes involve extensive scene study, with the primary focus on contemporary work. In the winter, students are introduced to "outside/in" work: generating character through physical and vocal choices first, followed by internal character choices. Also in the first year, students are encouraged to hone their time management skills. By taking on the demanding conservatory schedule of the Institute, students are readied for the scheduling demands of life as a working actor. All acting classes and workshops are closely integrated with training in voice, speech, and movement. These combined skills provide each actor with a number of approaches for conquering the myriad challenges they are likely to encounter as professional actors.

In the spring of the first year, students travel to Moscow for a three-month residency at the Moscow Art Theater School. In Moscow, students continue their training in acting, movement, and voice with Russian master teachers. They also continue studying speech and verse with an American teacher. Students present and perform weekly their first production, an ensemble piece at the American Studio of the Moscow Art Theater School.

In the second year, back in residence at the A.R.T., students focus on applying skills learned in the first year to a wide variety of styles and genres both on stage and in the classroom. Classes

focus on a variety of acting challenges presented by writers such as Tennessee Williams, August Wilson, and Samuel Beckett. Students also focus on contemporary heightened text by playwrights such as Suzan-Lori Parks and Mac Wellman, and spend three weeks on intensive Shakespearean scene study with master teacher David Hammond. Students perform in Institute productions directed by faculty members and internationally acclaimed guest artists. In some instances, students will also have opportunities to perform and understudy in A.R.T.'s professional productions, although the number of these opportunities will vary widely from season to season. Students may also perform in staged readings or workshops of new scripts being developed by the theater.

Because both the A.R.T. and MXAT are major international institutions, Institute students gain a unique perspective on world theater. Students are encouraged to use this perspective to define their own place in the professional community. As part of an ongoing curriculum on the business of acting integrated into their entire two-year program, students are trained in on-camera and voice-over techniques, as well as having meetings with agents, casting directors, and other entertainment professionals. In the spring of the second year, graduating actors give a showcase presentation in Cambridge, New York, and Los Angeles for artistic directors, freelance directors, casting directors, and agents.



Voice

The goals of the actor's voice training curriculum are to expand the individual's use of his or her instrument and to apply this optimized usage of the voice to acting technique for honest, spontaneous, dynamic, and healthful expression of the inner life in action. The study of body awareness, breath and support, vocal placement and range, speech and dialects, Shakespeare text, and both choral and individual singing will help the student maximize his or her vocal capabilities on the physical, intuitive, and intellectual level. These separate yet intertwined aspects of vocal study will give the student the flexibility to approach texts both inside and outside the realm of colloquial speech, while remaining intimately connected to personal truth. Each student will receive a combination of classes, voice labs, and individual coaching sessions during the five semesters of training.

Movement

The goal of the movement training sequence is to guide actors toward a spontaneous freedom of impulse, precision, and expressivity of motion. Through this program, the actor learns how to use the physical self and develops a large vocabulary based on an understanding of what is common to all bodies and what is unique to his or her own. Work in specific movement teaching guarantees the student the skills necessary to create roles and work in various styles. Students will create their own movement vocabulary and maintenance program to follow throughout their career. Study includes psychophysical exercises, Meyerhold's biomechanics, Vakhtangov's plasticity training, Grotowski training, individual and partner acrobatics, unarmed stage combat, fencing, modern, classical and historical dance, slow motion, impulse work, Viewpoints, style and genre explorations, and Dalcroze Eurhythmics.



"The quality of teaching at the A.R.T. Institute is astonishing; the Russian faculty are stars and legends in their own country and the American faculty are world-class. While the faculty encourages you to invest in a sometimes dizzying range of acting techniques and styles, all of these explorations are grounded in a consistent and intense approach to vocal and physical work. My experience at the A.R.T. blew open the creative doors for me and now I can do anything!"

Henry David Clarke '07
PBS's "Brush Up Your Shakespeare"

"This is an intense program with brilliant, demanding faculty at a world-class theater. I learned to push myself and make strong choices and graduated a smarter actor. My training is of great use every day in my professional life. I am so thankful to the Institute."

Zuzanna Szadkowski '05
CW's "Gossip Girl"



"My years at the A.R.T. Institute were, artistically, some of the most wonderful and challenging years of my life. What I learned about acting and more importantly, about myself, has been instrumental in my ability to build a life as an actor."

Peter Cambor '05
CBS's "NCIS: Los Angeles"

"The Institute allows you to experience a myriad of theories and methods. It compels you to explore them all with a deep devotion while never suggesting that one is better than another. The goal is to become an artist who yearns for growth and believes in wonder, ultimately becoming an actor with a personal method that is all your own."

Jon Bernthal '02
Movie: *Night at the Museum: Battle of the Smithsonian*

Class of '11 in *Alice vs. Wonderland*

A woman with blonde hair, wearing a dark top and a white skirt, is performing on stage. She is looking to the right. The background is dark with some stage lights. The text 'program in VOICE AND SPEECH' is overlaid on the image.

program in VOICE AND SPEECH

The goal of this program is to provide the gifted student of vocal production both the pedagogical craft and practical experience to become a teacher and/or coach for the professional theater or professional actor training program. It will give the student contact with a wide range of internationally renowned directors, theater styles, teachers of acting and movement, as well as provide a solid basis of voice teaching technique. The program is designed to be flexible to the individual student's needs, building on their strengths and challenging areas of weakness.

During the first semester of training, the voice student will track with all incoming students of the program, taking acting, movement, theater history, and Russian language with the Moscow Art Theater faculty in residence in Cambridge. Voice and singing are also required, taught by American faculty. In the first year, the voice student will take both first and second-year vocal production, speech, Shakespeare text, and dialects. He or she will attend selected first-year acting classes as an observer and voice coach. The student will continue to study singing, Russian language, and theater history. The first-year voice student will be the primary coach on a variety of Institute productions of increasing complexity, as well as assist on coaching one or two A.R.T. Mainstage productions. Depending on their teaching experience, some voice students may teach or do some individual coaching during the first year.

The second-year voice student continues to take both the first and second-year voice curriculum. He or she will attend second-year acting classes as observer and coach, as well as continuing with singing and theater history. The second-year student will coach several Institute productions and may assist in coaching one or two A.R.T. Mainstage productions. He or she may be the primary coach on at least one A.R.T. Mainstage production. The second-year student will teach a course called Voice Lab for the first-year students and will continue with individual problem solving for both the first and second-year actors. In March of the second year, the voice student will travel to Moscow with the first-year students, where he or she will be the teacher of voice, speech, and Shakespeare text. He or she will also coach a show rehearsed and performed at the Moscow Art Theater School. Other teaching opportunities in Moscow may arise as well. Both first and second-year voice students will take a weekly voice seminar to discuss theory and application of teaching and coaching techniques.

One or two qualified students will be accepted into the program each year. Prospective candidates should have a working knowledge of various voice and speech pedagogies, some coaching experience, and a strong interest in theater as a collaborative art form. Each applicant will have a personal interview in New York, Chicago, San Francisco, or Cambridge. No audition is required.



Heather Gordon '10, Laura Parker '10, Charles Settles Jr. '10, Ian Kerch '10, Richard Scott '10 in *Skin of Our Teeth*. (inserts L-R) Jason Beaubien '10, Therese Plaehn '10 in *History of the American Film*. Class of '11 in *Alice vs. Wonderland*. Ballet class in Moscow.



program in
DRAMATURGY
AND THEATER STUDIES

The dramaturgy program provides practical and academic training for literary directors, dramaturgs, playwrights, and theater critics. The program is both individualized and flexible. Classes are small and students complement class work by participating fully in the professional life of two of the world's most prestigious theaters. Courses are taught by the dramaturgs of the A.R.T. and MXAT, whose professional experience provides an ideal bridge between the worlds of academic study and theatrical practice. Students work on a wide range of productions. They play an active role in the daily life of the theater: assisting directors, participating in season planning discussions, writing articles for the theater's journal, delivering pre-show talks, preparing program notes for A.R.T. productions, evaluating new scripts, and participating in the development of new plays. Working with some of the world's most exciting directors, students become familiar with a wide range of theatrical styles and are encouraged to translate, adapt, direct, and write dramatic texts. In Cambridge, students spend mornings in class and afternoons in rehearsal for Institute and A.R.T. productions.

In Moscow, students are taught by Russian dramaturgs and critics and assist in the development of Institute productions. Students also have an opportunity to attend numerous productions by Russian and foreign troupes. With hundreds of theaters and important arts festivals, Moscow offers students an unparalleled opportunity to round out their education by experiencing great theater every night. Our students apply immediately what they learn in classes in the context of two world-renowned professional theaters. Given the broad-based nature of their training, our students have gone on to careers in dramaturgy, playwriting, academia, film and theater script development, and theater criticism. Dramaturgy students also have opportunities to serve as paid Teaching Assistants for Dramatic Arts courses at Harvard University. Students have the opportunity to audit lecture courses at Harvard University as well. Students complement their academic study with intensive practical work, including dramaturgical support of productions at the Institute, American Studio of the Moscow Art Theater, and A.R.T.

To earn the M.F.A. in dramaturgy, students must write an academic thesis on an aspect of dramatic literature, history, or practice. In some cases, an original play or a new translation of a foreign play will be accepted as a thesis, but it must include a critical introduction.

Some of the required courses dramaturgy students take over their two years of study include:

- Dramatic Structure
- Theories of Representation
- Aesthetics
- Dramatic Literature & Theater History
- Practical Dramaturgy
- The History of Set Design
- New Play Development
- Russian Language and Culture
- The History of Soviet & Russian Cinema
- 19th & 20th-Century Russian Literature
- The History of Russian Art & Architecture
- Translation and Adaptation
- Writing for Publication
- Public Speaking
- 19th & 20th-Century Russian & European Theater
- The History of the Institutional American Theater
- The History of Dramatic Criticism



Jacob Martin '10, Richard Scott '10, Laura Parker '10, Susannah Hoffman '10 in *History of the American Film*.
(inserts L-R) Movement Class. Scott Lyman '10, Laura Parker '10, Anthony Gaskins '10 in *History of the American Film*.

Institute For Advanced Theater Training

Scott Zigler **Director**
Julia Smeliansky **Administrative Director**
Marcus Stern **Associate Director**
Nancy Houfek **Head of Voice and Speech**
Andrey Droznin **Head of Movement**
Anatoly Smeliansky **Co-Head of Dramaturgy**
Ryan McKittrick **Co-Head of Dramaturgy**

American Repertory Theater

Diane Paulus **Artistic Director**

Moscow Art Theater School

Anatoly Smeliansky **Head**

Current Faculty

Jodi Leigh Allen **Movement**
Robert Brustein **Criticism and Dramaturgy**
Erin Cooney **Yoga**
Thomas Derrah **Acting**
Elena Drujnikova **Movement**
Andrey Droznin **Movement**
Tatyana Gassel **Russian Language and Culture**
Jeremy Geidt **Acting**
Janice Giampa **Singing**
David Hammond **Acting, Shakespeare**
Arthur Holmberg **Theater History, Dramaturgy**
Nancy Houfek **Voice and Speech**
Robert Lada **Alexander Technique**
Ryan McKittrick **Dramaturgy, Dramatic Literature**
Pamela Murray **Singing**
Robert Narajan **Combat**
Diane Paulus **Theater Practice**
Robert Scanlan **Dramatic Literature**
Andrey Shchukin **Movement**
Anatoly Smeliansky **Theater History, Dramaturgy**
Julia Smeliansky **History of Set Design, Translation**
Marcus Stern **Acting**
János Szász **Acting**
Tommy Thompson **Alexander Technique**
Jim True-Frost **Acting for the Camera**
Catherine Ullissey **Ballet**
Robert Walsh **Stage Combat**
Sam Weisman **Professional Development**
Scott Zigler **Acting, Dramaturgy**

Current Staff

Angela DeVivo **Financial Aid**
Chelsea Keating **Institute Associate**
Christopher Viklund **Production Manager**

harvardtheatertraining.org
64 Brattle St. Cambridge, MA 02138
617.495.2668

Heather Gordon '10, Scott Lyman '10,
Lindsay Strachan '10 in *Stairs to the Roof*
(cover) Mickey Solis '05 in *The Seagull*