

The Art of Acting — DRAMA AS A PATH OF INNER DEVELOPMENT

The basis for any true art is our ability to live. . . in the World of Imaginations.

— MICHAEL CHEKHOV, *TO THE ACTOR*



Michael Chekhov (1891-1955), deeply inspired by Rudolf Steiner's anthroposophy, taught that the art of acting can reveal the highest in the human being, and that Theater can be a healing force in world culture.

Chekhov's imagination- and movement-based dynamic exercises have a surprising and exhilarating power to help the student access his own and the character's inner core by generating an experience of the whole human being. As students train their body, voice, and imagination, they develop a healthy, flexible soul life and a soft, permeable physical body. Where other methods compel actors to draw on their limited pool of personal emotional experience, Chekhov's technique draws upon our vast store of healthy inner resources, creatively engaging the whole human being.

An outstanding actor and teacher, Chekhov had among his students numerous famous names, among them Marilyn Monroe, Anthony

Quinn, Clint Eastwood, Mala Powers, Yul Brynner, Gary Cooper, Gregory Peck, and Beatrice Straight. More recently, Johnny Depp and Anthony Hopkins have acknowledged Chekhov's influence on their work.

The Art of Acting is a challenging, supportive, playful, soul-stretching opportunity for adults to experience Chekhov's techniques for exploring the foundations of human character and self-expression. This course is a rewarding experience for actors, aspiring actors, and anyone seeking deeper self-awareness. Through art, we discover new horizons of life and new facets in human beings.

In the course of ten monthly Saturday or Saturday-plus-Sunday-morning workshops, participants will learn craft-enhancing tools and techniques. We will journey together on a path of movement and gesture through which we will explore the healing and creative spaces between Me and the Other, Me and the World, and Me and My Self. Because Chekhov taught that every actor should possess a varied bag of tools, guest teachers at selected workshops will provide introductions to such specialties as improvisation, poetry, clowning, and speech. At the end of the year, our work will culminate in a performance/sharing for the community.

No acting experience is required — only a desire and willingness to play and explore!



IMAGES: Illustration from *To the Actor* by Michael Chekhov, ed. by Mala Powers (Routledge, 2002). Photo by Ray Manacas.

THREEFOLD
EDUCATIONAL CENTER
260 HUNGRY HOLLOW RD
CHESTNUT RIDGE, NY 10977

The Art of Acting

DRAMA AS A PATH OF
INNER DEVELOPMENT

A One-year Course led by
Laurie Portocarrero

with

David Anderson
Benedicta Bertau
Laura Geilen
Ted Pugh
Fern Sloan

THREEFOLD



Laurie Portocarrero trained in the Chekhov method under Fern Sloan and Ted Pugh in 1995, and studied and taught speech, movement and drama in the US, Switzerland and Australia. She is a long-time member of The Actors' Ensemble and Walking the dog Theater, appearing in many of their productions. Most recently she has been seen in *The Little Prince*, *Under MilkWood*, and Rudolf Steiner's *The Portal of Initiation*. Laurie tours the United States and Canada in Goethe's *The Green Snake and the Beautiful Lily*, the original play *Aeschylus Unbound*, and the widely acclaimed *Gospel of John*. She directs a summer program

for children, Drama for the Little Folk and the Middle Folk, teaches adult workshops across the country, and offers drama to special needs adults in New York and Pennsylvania. Laurie is Waldorf-educated, holds a BA in Theatre Arts, and also trained at Sunbridge College and Rudolf Steiner College.

David Anderson is a founder and Executive Director of Walking the dog Theater, www.wtdtheater.org. He holds a post-graduate degree in Waldorf Education from Emerson College, England. He studied Speech and Drama at Threshold Theater in Christchurch, New Zealand, and has performed throughout North America, Europe, Australia, and New Zealand.

Benedicta Berta trained as a Waldorf teacher at Emerson College, England, and holds a BA in Dance/Eurythmy from Helicon College in The Hague. She also trained in Physical Theater in Chile, the Chekhov Acting Method in Berlin, and Clowning in the Netherlands. Her extensive credits include teaching acting, dance and clowning, directing, and acting.

Laura Geilen trained in dance at the Boston Conservatory of Music, has a BA in Human Services from Lesley University, and is a graduate of the Spacial Dynamics Institute and the Camphill Social Therapy Training. She is a member of Walking the dog Theater's OFF LEASH! Improv Theater Ensemble, and a Clowning Facilitator with Nose To Nose of North America.

Ted Pugh, a professional actor since the early 1960s, was a founding member of the Long Wharf Theatre in New Haven, CT under the direction of Jon Jory. He has appeared on Broadway, Off-Broadway, and in regional theatres in the US. He trained at the Michael Chekhov Studio in New York City, and was certified as a teacher by Beatrice Straight and Dierdre du Prey in 1983. A co-founder and co-artistic director of The Actors' Ensemble of New York, Ted has taught workshops throughout the US, Europe and Russia.

Fern Sloan, an actress for over 30 years, is co-founder and co-artistic director of The Actors' Ensemble of New York. She was certified by the Michael Chekhov Studio in NYC to teach the Chekhov technique, and served on its faculty; she has performed and taught the Chekhov technique in the US, Canada, Ireland, and Europe. Fern was co-director of the Speech and Drama Program of Sunbridge College, and has played leading roles in numerous regional theaters and Off-Broadway.

NOVEMBER 20, 2010: **INTRODUCTION**

Chekhov's Nine Basic Exercises help the actor to: increase inner strength; develop the ability to radiate and receive; acquire a sense of form; enhance feelings of freedom, ease, calm and beauty; experience the significance of inner being; and learn to see things and processes in their entirety. This basic training makes the body finer and more sensitive, enriching psychology and beginning to give the actor a degree of mastery over his or her instrument.

DECEMBER 11, 2010: **CHARACTER TOOLS**

Using imaginary centers, the imaginary body, and specific exaggerated features, we distinguish the differences between actor and character, and develop the ability to step into and out of a full and alive character.

JANUARY 8 & 9, 2011: **GESTURE**

We explore the invisible soul movement that colors everything a person does or says, and learn about movement as the key to our will power and our desires. Guest instructors LAURA GEILEN and BENEDICTA BERTAU will introduce us to the magical realm of clowning.

FEBRUARY 26, 2011: **PSYCHOLOGICAL GESTURE**

A deeper study of the archetypal gesture that belongs to each character and informs everything he says and does. We learn how strength, type, and quality of movement conjure the life of feeling and will, and explore the possibility of recognizing, choosing and creating a new and different psychological gesture.

MARCH 19 & 20, 2011: **IMAGINATION AND INCORPORATING IMAGES**

Working consciously to develop objective imagination, we soon find that characters can grow and develop by themselves. When the right relationship is made with our life of images, sparks of inspiration can strike with greater frequency and accuracy, and our body can begin to be molded and permeated from within by artistic feelings, emotions and will impulses. Guest instructor DAVID ANDERSON will lead us into the adventures of improvisation.

APRIL 2 & 3, 2011: **ATMOSPHERES, SENSATIONS**

Here we will approach the most delicate and ephemeral facets of Chekhov's technique. We will explore the awakening of creative feelings and atmospheres by wooing them (rather than forcing them), and discover how quality of movement conjures feelings. When our feelings are truly kindled, the performance finds true inspiration. Guest instructors TED PUGH and FERN SLOAN will conduct a Master Class.

APRIL 16, 2011: **IMPROVISATION AND ENSEMBLE**

The artist's highest aim is free and complete self-expression. Through daring to improvise together, we may discover the inexhaustible well from which all improvisation is drawn, and find a new sense of freedom and inner richness. Ensemble work opens the possibility of sensitive, unselfish creating.

MAY 7, 2011: **DIFFERENT TYPES OF PERFORMANCES**

Using the law of contrast, we stretch the soul muscles to encompass the four major types of performance (tragedy, comedy, clowning, dramatic). Doing this work can grow new capacities, vibrate new strings of the creative soul, and open new doors to human emotions; our acting technique acquires greater variety.

MAY 21, 2011: **CREATIVE INDIVIDUALITY**

The actor's higher self inspires his acting and brings genuinely creative feelings; his lower self serves as a common-sense restraining force; and the created "soul" of the character becomes the focal point of the higher self's creative impulses. In this session we will review the material previously covered in light of this "creative individuality," and we will explore how it might help us develop a compassionate relationship with character, audience, and the needs of the world.

JUNE 11, 2011: **REVIEW AND END-OF-YEAR PRESENTATION**

The course is sponsored by **Threefold Educational Center**. One-day classes are on Saturdays from 9 AM to 8 PM, with generous breaks for meals and snacks. Two-day classes include a Sunday morning session that ends at noon. At every meeting, we will practice Chekhov's basic exercises, review material from previous classes, and introduce new material. *Dates and presenters are subject to change.*

ACCOMMODATIONS: Reasonably priced rooms with shared kitchens are available on campus in Holder House; book online, and find information about housing alternatives, at www.threefold.org/housing.

TUITION: The cost of the course is \$1,395. Installment payment plans and some tuition assistance are available; please call or email for further information. Participants in the full course will receive a certificate of completion.

FOR FURTHER INFORMATION

Threefold Educational Center
260 Hungry Hollow Rd.
Chestnut Ridge, NY 10977
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www.threefold.org/artofacting • info@threefold.org

COURSE REGISTRATION • The Art of Acting 2010-2011

NOTE: This course is open to adults age 18 and over.
Send this form, with a \$25 non-refundable application fee to the address above. Upon acceptance, you will receive information on payment plans. Threefold Educational Center cooperates with colleges and universities offering credit for work on special projects; it is the responsibility of the student to secure credit.

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ENCLOSED IS MY CHECK FOR \$25, PAYABLE TO
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