We are the world. If we learn how. With every new production we come together, offering the best of our talents and tireless energies, while striving to coalesce our creative processes in order to discover something unique and provocative, testing our outer limits and growing above and beyond ourselves.

How can we, as practicing and emerging theatre artists, stay true to our mission of moving audiences to feel, to think, to dream, and to aspire to the utmost of their potentials? Theatre is the art form, which most poignantly and powerfully expresses this brotherhood.

Exploration of the Creative Process: "Creative, as has been said, consists of largely rearranging what we know in order to find out what we do not know. Hence, to think creatively we must be able to look afresh at what we normally take for granted."

-PETER BROOK

Collaboration and the Creative Process: "When a performance is over, what remains? Fun can be forgotten, but powerful emotion also disappears and good arguments lose their thread. When emotion and argument are harnessed to a wish from the audience to see more clearly into itself - then something in the mind burns. The event scorches onto the memory, an outline, a taste, a trace, a smell-a-picture. It is the play's central image that remains, its silhouette will be its meaning, this shape will be the essence of what it has to say."

I. Project #1 - Your Individual Creative Process
   Your present definition and exploration - self-analysis (written and oral).

II. Project #2 - Biography of famous theatre artist with emphasis on his/her creative process.
    Written and oral. Please do not rehash papers written for another class.

III. Project #3 - Acting teachers. Select one and focus on their creative process, strengths, and weaknesses. Written and oral. Example: Tadashi Suzuki, Sanford Meisner, Robert Lewis, Michael Chekhov, Uta Hagen, David Mamet, Anne Bogart, Stella Adler, Lee Strasberg, Grotowski, Augusto Boal, Max Reinhardt, Richard Boleslavsky, Erwin Piscator etc.. Please work in teams of two and prepare 2-3 exercises for class to experience from your research.

IV. Project #4 - Presentation of projects (verbal, visual, & written)
    Collaboration Workshop
    Team Projects: Each team of 2 will select two plays with multiple concepts or themes, i.e. Hamlet and Hedda Gabler or Boys from Syracuse and Comedy of Errors, and alternate as director and designer. This will be a class presentation. Use visual aids, such as fabric samples, drawings, models, ground plans, etc. Please dress appropriately for presentation.

V. Project #5 - Using what you learned about presentations from Project 4, present yourself to a New York City Producer/Director/Casting Agent. Talk about yourself and your background and tell them why they should hire you. Choose a specific role that suits you and you are passionate about. Please take between 10 and 12 minutes and use your time wisely. You may use notes, resumes, pictures, etc. – whatever you need. Consider this a preview for when you graduate next year.

VI. Project #6 – Working in teams, research the variety of reader’s theatre styles. There is lots of information available on the web, and books are available in the library. Please bring examples from books, the Internet, or any source, including film. Make sure you sign up with Sarah if you need viewing equipment for this project. I’ll be glad to help.
Make your presentation to the rest of the class in the teams as assigned and each team do a short paper on your presentation.

VII. Project#7 - Special Project - Tennyson Poem – see attached. Mount a reader’s theatre, non-memorized presentation of the poem in any form you would like. Cast it with at least four actors who are available to come during class time and present it to the class.

You will have 2 time periods during our class time to start your rehearsals off if your cast is available. Of course, you will need more hours outside of class as well.

VIII. Project#8 – (Paper only) What if you had five to ten million dollars? How would you spend it on your new full-scale production of the Tennyson Poem? Where would you do it? What would you change? etc. You want to re-think your whole idea and its execution. Go for it!

IX. Project #9 - Application of discoveries and refinements to your creative process and collaboration skills. How has your process changed (or not) or enlarged (or not). Oral Presentation & 2-page summary.

X. Guest Artists will be brought in:
   Director's Perspective
   Playwright's Perspective
   Costume Designer's Perspective
   Set Designer's perspective
   Lighting Designer's Perspective
   Dramaturg’s Perspective
   Others (TBA)

XI. See all of the plays at UF (Mainstage Season) and be prepared to discuss them in class.

XII. Please keep notes on all of the presentations given by guest lecturers and be prepared to write a 1-2 line comment about each presentation at the end of the semester.

XIII. Keep a journal of each class we have together and make one entry on what touched you spiritually, intellectually, emotionally (or all three).

XIV. Requirements:
   Attendance is mandatory. You are allowed two Acts of God.
   Your grade will decrease by one half a letter grade for each absence. There are no acceptable excuses for work that is not ready on the assigned day. Likewise, no excuses will be accepted for late work. Two tardies equal one absence.

XV. GRADING BREAKDOWN:
   Performance / Production – 65 %
   Papers / Speaking in Class / Promptness – 35 %

Text: I would recommend you read Michael Schurtleff’s book, Audition

REGARDING STUDENTS WITH DISABILITIES:
   Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

HONOR CODE:
   On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied:

"On my honor, I have neither given nor received unauthorized aid in doing assignment."

Please make sure that you understand the University's Academic Guidelines and policies regarding Academic Honesty and Ethical Conduct.
Ulysses

Alfred Lord Tennyson

It little profits that an idle king,
By this still hearth, among these barren crags,
Match’d with an aged wife, I mete and dole
Unequal laws unto a savage race,
That hoard and sleep, and feed, and know not me.
I cannot rest from travel: I will drink
Life to the lees: all times I have enjoy’d
Greatly, have suffer’d greatly, both with those
That loved me, and alone; on shore, and when
Thro’ scudding drifts the rainy Hyades
Vext the dim sea: I am become a name;
For always roaming with a hungry heart
Much have I seen and known; cities of men
And manners, climates, councils, governments,
Myself not least, but honour’d of them all;
And drunk delight of battle with my peers,
Far on the ringing plains of windy Troy.
I am a part of all that I have met;
Yet all experience is an arch wherethro’
Gleams that untravell’d world, whose margin fades
For ever and for ever when I move.
How dull it is to pause, to make an end,
To rust unburnish’d, not to shine in use!
As tho’ to breathe were life. Life piled on life
Were all too little, and of one to me
Little remains: but every hour is saved
From that eternal silence, something more,
A bringer of new things; and vile it were
For some three suns to store and hoard myself,
And this gray spirit yearning in desire
To follow knowledge, like a sinking star,
Beyond the utmost bound of human thought.
This is my son, mine own Telemachus,
To whom I leave the sceptre and the isle
Well-loved of me, discerning to fulfil
This labour, by slow prudence to make mild
A rugged people, and thro’ soft degrees
Subdue them to the useful and the good.
Most blameless is he, centred in the sphere
Of common duties, decent not to fail
In offices of tenderness, and pay
Meet adoration to my household gods,
When I am gone. He works his work, I mine.
There lies the port: the vessel puffs her sail:
There gloom the dark broad seas. My mariners,
Souls that have toil’d, and wrought, and thought with me
That ever with a frolic welcome took
The thunder and the sunshine, and opposed
Free hearts, free foreheads - you and I are old;
Old age hath yet his honour and his toil;
Death closes all: but something ere the end,
Some work of noble note, may yet be done,
Not unbecoming men that strove with Gods.
The lights begin to twinkle from the rocks:
The long day wanes: the slow moon climbs: the deep
Moans round with many voices. Come, my friends,
’Tis not too late to seek a newer world.
Push off, and sitting well in order smite
The sounding furrows; for my purpose holds
To sail beyond the sunset, and the baths
Of all the western stars until I die.
It may be that the gulfs will wash us down:
It may be we shall touch the Happy Isles,
And see the great Achilles, whom we knew.
Tho’ much is taken, much abides; and tho’
We are not now that strength which in old days
Moved earth and heaven; that which we are, we are;
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield.