

University of North Carolina School of the Arts  
School of Drama  
1533 S. Main Street  
Winston-Salem, North Carolina 27127-2188  
phone 336.770.3235 | fax 336.770.3369  
www.uncsa.edu



August 1, 2011

Dear Studio I Member,

We are so proud and happy to welcome you to the beginning of your Actor Training at the University of North Carolina School of the Arts. I hope you are having a restful and productive summer and, yes, I think one can combine those elements. Working with a spirit of fun and maintaining a positive attitude are an essential part of the ingredients. I am excited about next year and I think some wonderful projects and guest artists have been lined up to enhance our training.

I AM SENDING YOU SOME NOTES ABOUT RESPONSIBILITIES, OBJECTIVES AND EXPECTATIONS. READ THEM CAREFULLY AND COMMIT YOURSELF TO THEM. THE PARAGRAPHS PERTAINING TO ATTENDANCE AND PUNCTUALITY ARE STRICTLY ENFORCED.

**Put all these things in a notebook and bring them with you in September.** You will want to refer to them later on, perhaps for a long time to come. There will be other significant documents to add to this notebook as time goes on.

Our greatest concern is for your growth and progress in this challenging profession. As we work together, we envision a great future ahead – together.

Sincerely,  
Gerald Freedman, Dean  
School of Drama

GF/tp

University of North Carolina School of the Arts  
School of Drama  
1533 S. Main Street  
Winston-Salem, North Carolina 27127-2188  
phone 336.770.3235 | fax 336.770.3369  
www.uncsa.edu



**TO:** All Studio I Students

**FROM:** Robert Beseda

**RE:** First Day of Orientation – Tuesday, August 16<sup>th</sup>

**DATE:** June 13, 2011

You are due to arrive at UNCSA on **Tuesday, August 16<sup>th</sup>** to begin orientation. Your first official Drama Department meeting will be at **4:00 PM** in the **Thrust Theatre at Performance Place**. You are required to attend this important meeting and parents, guardians, family and friends who may accompany you to campus are strongly encouraged to attend.

Please make arrangements to arrive on campus early enough to get id's, room assignments, etc... and attend this meeting. If you have any problems doing so, it is mandatory that you contact me at 336-770-3240 or [besedar@uncsa.edu](mailto:besedar@uncsa.edu) to discuss.

With thanks.

RB/tp

University of North Carolina School of the Arts  
School of Drama  
1533 S. Main Street  
Winston-Salem, North Carolina 27127-2188  
phone 336.770.3235 | fax 336.770.3369  
www.uncsa.edu



**MEMORANDUM**

**TO:** All Studio I Students

**FROM:** Robert Beseda, Asst. Dean  
School of Drama

**RE:** Monologue Presentation for Drama Faculty

**DATE:** June 13, 2011

You will perform one monologue of your choice for the Drama Faculty (**not to exceed one and one-half minutes in length**) on **Friday, August 19<sup>th</sup> at 4 PM in the Cobb Rehearsal Studio, Performance Place.**

Don't fret over this! It's just a way for us to get to know you. Do one of the pieces you used when you auditioned. **Also sing 16 bars of a song without accompaniment.** Call me if you have any questions. See you soon!

P.S. I strongly urge you not to decide to work on a new monologue just days before you arrive. You won't be at your best and it's not worth the emotional turmoil. Do something you know and are familiar with. Do one of the pieces you did for us. It got you in, didn't it?

RB/tp

August 1, 2011

Dear Student,

Please read the notes on **Student Responsibility**. I find in re-reading them that my point of view is clear and there should be no question about how you are evaluated throughout your schooling if you have read these instructions.

Pay particular attention to punctuality, professional behavior and preparation, and additional words about proper clothes for classes and rehearsals.

Sincerely,

Gerald Freedman, Dean  
School of Drama

GF/tp

**REVISED 8/1/2011**

### **STUDENT RESPONSIBILITY**

You are at all times aware that you are in training as an Artist in the skills of the theater. Let it be understood right now and forevermore, the use of the term "*theater*" includes all media and performance possibilities – film, television and even cabaret or performance art when called upon. In my opinion a training program within a four-year outline cannot prepare a student for all eventualities. Yet what I propose to do, is to investigate and eventually formulate, a method of training, eclectic by nature, that will provide a student with principles of behavior, discipline and skills that will prepare him or her for a professional career.

This requires responsibilities on the part of the student in behavior and discipline as well as the preparation of skills through drill, repetition, research and rehearsal. Your professional training begins from your first day of school. The key word is professional. The theater is not a place for personal indulgence and egocentric behavior. The theater requires collaborative effort and team work --- other people depend on you at all times! It requires you to know who you are. You must find your own center, but it also requires you to know what you are doing and how to do it so you can release your creative spirit and individuality at the appropriate time. Remember – during the next four years you will be in training. You will not have arrived. Hopefully, at the end of the four years, you will have acquired some necessary tools to help you in your career choice and to achieve your goals.

I place a high premium on professional discipline. Not because of its authoritarian echoes, but because it is a means of eventually releasing the creative impulse of each individual. This is the backbone, the spine, if you will of my approach to actor training. You must have a way of work,

fostered by discipline, learned techniques and good work habits to release your individual creativity. On the way toward maturing, the rules may seem restricting, but they will eventually be the key to unlocking your special talents. The challenge for the teacher/director is to instill discipline while nurturing the spirit of each student.

You are expected to be in class and rehearsals on time, ready to go! That means you are alert and prepared to listen, move, react or perform at the designated starting time not 2 or 3 minutes later. (Please see attendance and absence policies for the School of Drama).

It means you are in the proper clothes for that class or rehearsal, ready to go. Some classes will require loose and active clothes and special shoes, and some may require close fitting attire that reveals the line of the torso or limbs for correct observation of form, or for breathing. You must wear appropriate shoes that both support you and give you a good base. I often enter your acting classes and literally feel I can't "see" you because the clothes that are being worn are so bizarre. Unique, perhaps, creative, probably. But the training is about mastering of techniques and skills that allow you to TRANSFORM, to seem to become another. This is the essence of acting and the appropriate clothes will help your instructors see you more clearly and isolate areas of problems that need more attention or definition. This will be enforced at the discretion of your instructor, but it could lead to being dismissed from class, which would count as an absence, and one might collect enough absences to create a problem continuing in the program.

Smoking is permitted outside in designated areas only and there is no smoking in class or rehearsal. NY agents tell me they are not interested in representing young actors who are not healthy and fit. Smoking is frowned upon in the profession. There is no eating or drinking of food in the work area – no early morning coffee sipped at rehearsals or as classes begin. The drinking of liquids at rehearsal is at the discretion of the director.

If the class requires preparation – do it. Faking through assignments fools no one and it only gets you a bad reputation in the professional world.

You miss a class or rehearsal on pain of death! You crawl to class or rehearsal if necessary or have a damn good excuse. More than two absences requires consultation with the Dean or his assistant and may result in probation and eventual expulsion from the training program.

The training program is difficult and rigorous. The nature of the art demands long hours. You must be in good physical condition and maintain reasonable hours of rest and sleep and good nutrition. There are students each year who have not been invited back because they could not summon up the personal discipline needed. This is your responsibility. Every choice has its consequences. There are only 24 hours in a day. They are not enough. Think about it.

Gerald Freedman, Dean  
School of Drama

GF/tp

**REVISED 8/1/09**

**School of the Arts – Point of Departure**

We are not training technicians but developing artists. We are providing students with tools with which to fulfill any assignment. We are not a vocational school but the training should make one competitive in acquiring jobs and growing in their work. An actor needs to be an enriched human being as it is one's inner resources that distinguishes one actor from another, not a narrow group of surface techniques.

We should teach principles of acting that can be achieved through the acquiring of specific skills. All projects should reflect and extend the training; basically it is concerned with creative, organic acting not blocking and staging.

The pursuit of STYLE does not preclude the absence of truth. Style comes from text – language, form, and behavior. There's a fundamental training that underlines even the avant-garde.

To achieve this we must all work together toward a common goal. That goal is a skilled, flexible and thinking creative artist. I want to create a "*thinking*" actor and a "*doing*" actor.

Listening and talking are basic. Exercises in concentration are demanded. There are also comedy skills one can learn. Physical skills that can be enhanced. He or she has to know how to break down a script, how to survive on one's own (a paradox -

since I believe in collaboration and ensemble playing). You have to have “*a way*” of going at a role; a technique, in short. What you do with that technique is the measure of your art, your uniqueness. This training period is also a time to expand, a time to try out, stretching yourself in every way.

And reading is essential. You can't be an actor just by living off your inner life. It is a stretching and an exercising of your imagination; stimulated by painting, by music, by dance, by literature, history, archeology, everything in fact. The daily newspaper. You can't learn acting by watching television acting. You can learn something about acting by watching the news, perhaps observing how real people behave in different situations. (Although, I sometimes wonder if that is not becoming violated now by everyone knowing the camera is on; they start to behave like the bad acting they see on television).

Training the actor, as theatre artist, is perhaps, the most complicated in all the arts. Because acting involves the awareness and exposure of the inner as well as the outer self, the actor uses himself more completely than in any other art form, even the dance.

GOOD HEALTH IS A MAJOR REQUIREMENT. IT IS ABSOLUTELY ESSENTIAL. ACTORS NEED HEALTHY BODIES AND HEALTHY MINDS. IT MEANS YOU HAVE TO TAKE CARE OF YOURSELF.

It means you need to be centered as an individual. Good health is reflected in your skin, in your hair, in your eyes and in the clarity of your thinking. Make no mistake, this requires the most rigorous discipline of all the arts. It also requires tremendous commitment and dedication in the use of one's time.

I want to create artists that have a link to the past, that can compete in the present and pass along something to the future. I myself have had such a terrific life in the theatre, I've met such interesting people, and it's taken me to extraordinary places in the imagination and reality. Even though I didn't always know where my next meal was coming from, my adventure in theatre has all been worth it. A lifetime in the theatre is like a lifetime of anxiety and wonder. Are you prepared for that? Can you handle it emotionally?

I want the students to learn skills. I want them to have a craft when they leave here. At the same time, how do you use that craft? I want to train artists of the spirit. You have to have an enlarged emotional language, a bigger outlook than craft seems to imply. So, this will be a process of discovery. I know the kind of artist I want to produce. How to make that happen is the challenge.

Gerald Freedman  
Dean



## COLLEGE ATTENDANCE & ABSENCE POLICIES FOR THE SCHOOL OF DRAMA

### ATTENDANCE POLICY

Attendance in all classes, rehearsals and performance is required. Failure to abide by this policy may result in your not being invited to continue in the training program.

### ABSENCE POLICY

Since attendance is required in all classes, rehearsals and performance, any urgent need to be absent due to an unavoidable illness, injury or emergency requires that you **contact the Assistant Dean's office immediately**. Each case will be handled individually, and the resulting decision in consultation with appropriate professionals will be communicated to the faculty and/or director involved.

Prompt attendance is the first rule of the professional theatre and as you are now in a professional training program, it is incumbent upon you to take responsibility for your actions. Be present at all times, and if you're not present, make sure we know why as soon as possible.

## **DRAMA STUDENT INFORMATION SHEET**

These notes are prepared to help you gain the fullest benefit from your training program. They are not designed as petty rules or arbitrary sanctions but as a statement of very modest requirements.

Theatre is an ensemble activity. An individual's work can only be as good as the sum total of the group. Given that group behavior influences an individual's capacity to work, it is necessary to formulate a very basic code of behavior in order to insure a harmonious, ethical spirit.

Please read these suggestions and act upon them generously. They are acts of courtesy to a fellow artist and not restrictive regulations.

### **ABSENCE FROM CLASS:**

You are required to attend **every** class scheduled for you in the Drama School. Absences may only be excused by the Dean or Assistant Dean. **READ ATTENDANCE POLICY!**

Inability to **participate** because of injury does not necessarily excuse non-attendance. When you are able to **observe** the class, you should attend.

### **ATTENDANCE AT PERFORMANCES:**

You are expected to attend all performances given by the School of Drama as part of your training. You are encouraged to attend performances given by the Schools of Music and Dance, and to view School of Filmmaking projects and the exhibits of Visual Arts in order to enhance your knowledge of the arts in general.

### **CLOTHING:**

In order to participate fully in each class you are required to wear suitable clothing from the attached list. The faculty will advise you as to what is suitable for certain individual classes. This is not a "*uniform*" but affords the faculty the opportunity to see your **process of working** from a neutral point of view rather than a strong habitual statement or your personality.

### **DRAMA LIBRARY:**

Scripts are provided in the Drama Library for you to **borrow**. In the event that you do not return the script you will be charged for the cost of replacing it, and will not be allowed to read your evaluations until returned or repaid.

### **UNDERGRADUATE ACADEMIC PROGRAM:**

It should be clearly understood that your success in Undergraduate Academic Program subjects is regarded as a serious and important component of your training. The selection of your electives and the quality of your work is vital and valuable background to your training in theatre. **It is recommended that you complete the Undergraduate Academic Programs requirements by the end of your Junior year.**

### **EVALUATIONS:**

Your work will be evaluated by the entire faculty each term. Each area of your work will be discussed and special comments will be made by your teachers. Faculty evaluations of your class work will be placed in your personal file which you may review upon request.

### **OUTSIDE EMPLOYMENT:**

You are advised that this is an extremely strenuous program and, **if possible**, you should resist taking on any other work. During the school year you **may not** accept any work in theatre, films, television or other media requiring you to perform without the permission of the Dean. No outside activities can interfere with classes, crews or rehearsals.

### **THE DRAMA OFFICE:**

The Drama Office is not a social club nor is it a public telephone run by Bell South. Students should respect the working environment of the administrative secretaries.

### **PERSONAL TELEPHONE CALLS:**

You are not allowed to make private calls from the office telephones. The Drama Office has a fax machine and the number is 336-770-3369.

### **PUNCTUALITY:**

You are expected to be at every class at the time it is scheduled. If you are late you may be admitted only at the discretion of the teacher. Punctuality is the first and most important rule of the Professional Theatre and lateness **cannot** be tolerated. And being on time does not mean walking into the room five (5) seconds before class is to begin. It means arriving early and being prepared, mentally and physically, to begin the work at the scheduled time.

### **REPRESENTATIVES:**

Each class will elect two representatives at the beginning of the fall term to act as liaisons with the Dean.

### **UNCSA EMAIL ACCOUNT**

All UNCSA Drama Students are required to use their artist.uncsa.edu email accounts and check them on a regular basis.

University of North Carolina School of the Arts  
School of Drama  
1533 S. Main Street  
Winston-Salem, North Carolina 27127-2188  
phone 336.770.3235 | fax 336.770.3369  
www.uncsa.edu



**TO:** All Studio I Students  
**FROM:** Robert Beseda  
**RE:** When you can leave at end of year  
**DATE:** June 13, 2011

This is a special memo for you to share with parents, guardians, whomever.

**You are not to leave campus at the end of the year until Friday, May 4<sup>th</sup>, 2012 at 4 PM.** Frequently, we need to have meetings with students to discuss their evaluations and progress, and we are not able to set them up until Thursday, May 3<sup>rd</sup> or Friday, May 4<sup>th</sup>, after academic finals are completed.

**So remember this! Many don't.**

# COLLEGE DRAMA STUDENT EQUIPMENT REQUIREMENTS

MEN	WOMEN
Combination pad lock	Combination pad lock
Gym clothing	Gym clothing
Black leotard (2 pairs) or Black T-shirts and black jazz pants	Black leotard (2 pairs)
Black footless tights (2 pairs) or black runners tights available at sporting goods stores	Black footless tights (2 pairs) or black runners tights available at sporting goods stores (Optional: Black Jazz Pants)
Black turtleneck (long sleeve)	Black turtleneck (long sleeve, can be leotard or bodysuit)
Black sweat clothes (not baggy)	Black sweat clothes (not baggy)
Men's Black Dress Shoes	2 Black wrap around rehearsal skirts (one ankle-length & one knee-length)
Tap Shoes	Tap Shoes
Black Socks	Character Shoes (with short heel)
Jazz Shoes (Split Sole Slippers NOT jazz sneakers).	Jazz Shoes (Split Sole Slippers NOT jazz sneakers)
White dress shirts(2) Black dress slacks	White bra and black sports bra
Flesh tone dance belt (Tight fitting athletic supporter may be substituted) or compression shorts available at sporting goods stores	White blouses (2)
Longman Pronunciation Dictionary (Pearson Education, Ltd., 3 <sup>rd</sup> Edition - \$43.00 in Campus Store)	Longman Pronunciation Dictionary(Pearson Education, Ltd., 3 <sup>rd</sup> Edition - \$43.00 in Campus Store)
Complete Works of Shakespeare (Riverside Edition, Houghton-Mifflin)	Complete Works of Shakespeare (Riverside Edition, Houghton-Mifflin)
"The Elements of Style", 4 <sup>th</sup> Edition, by William Strunk, Jr. and E.B. White	"The Elements of Style", 4 <sup>th</sup> Edition, by William Strunk, Jr. and E.B. White
A good pocket dictionary	A good pocket dictionary
Personal voice recorder	Personal voice recorder
"Freeing the Natural Voice, Art and Imagery in the Practice Of Voice and Language", by Kristin Linklater	"Freeing the Natural Voice, Art and Imagery in the Practice Of Voice and Language", by Kristin Linklater
One pair of rubber soled sport, athletic or running shoes, which are to be for <u>indoor/studio use only</u> . (These shoes should not have been, or be, worn outside).	One pair of rubber soled sport, athletic or running shoes, which are to be for <u>indoor/studio use only</u> . (These shoes should not have been, or be, worn outside).
One pair of comfortable fingerless or light leather gloves e.g. baseball, weight-lifting or cycling gloves).	One pair of comfortable fingerless or light leather gloves e.g. baseball, weight-lifting or cycling gloves).

---

**HIGHLY RECOMMENDED FOR ALL STUDENTS** - A Printer for your laptop. \$80.00-100.00

---

**Revised 03/29/11**

## IMPORTANT DATES FOR SCHOOL OF DRAMA COLLEGE STUDENTS

### FALL TERM 2011\*

(Tue)	Aug. 16	Orientation – all new college students arrive 8:00 AM - 12:00 PM check-in 4:00 – 5:30 PM Important Drama School meeting w/all new students and parents, Thrust Theatre, Performance Place
(Thurs)	Aug. 18	Returning undergraduate students arrive
<b>(Thur-Fri)</b>	<b>Aug. 18-19</b>	<b>Registration</b> 4 PM – Studio 1 monologues for the faculty, Cobb Rehearsal Studio, Performance Place
(Sat)	Aug. 20	7 PM – all Drama Student assembly hosted by Studio 4
<b>(Mon)</b>	<b>Aug. 22</b>	<b>All Arts &amp; Academic classes begin</b>
(Tues)	Aug. 23	5 – 6 PM, Chancellor’s Convocation, Crawford Hall
(Mon)	Sept. 5	Labor Day, no classes, rehearsals TBA
(Fri-Sat)	Sept. 23-24	Family Weekend
<b>(Sat – Tues)</b>	<b>Oct. 8-11</b>	<b>Fall Break</b>
(Tues)	Nov. 22	Last day of Arts Classes
<b>(Wed –Sun)</b>	<b>Nov. 23-27</b>	<b>Thanksgiving Break</b>
(Mon)	Nov. 28	Last day of academic classes & academic finals begin
(Thurs)	Dec. 1	Last day of academic finals
(Mon)	Dec. 5	Intensive Arts begins
(Wed-Fri)	Dec. 14-16	Intensive Arts performances
<b>(Sat)</b>	<b>Dec. 17</b>	<b>Winter Break begins</b>

### SPRING TERM 2012

(Sun)	Jan. 8	Residence Halls reopen at 12 noon
<b>(Mon)</b>	<b>Jan. 9</b>	<b>Registration</b>
(Tues)	Jan. 10	all Arts & Academic classes begin
(Mon)	Jan. 16	MLK, JR. Day observed (no classes, rehearsals TBA)
<b>(Sat-Sun)</b>	<b>March 3-11</b>	<b>Spring Break</b>
(Mon)	March 12	Arts & Academic classes resume
(Fri)	April 27	last day of Arts classes
(Mon-Wed)	April 30-May 2	Academic finals
<b>(Fri)</b>	<b>May 4</b>	<b>Returning college students allowed to leave at 4 PM (not before!)</b>
(Sun)	May 6	College commencement @ 2 PM Residence halls & apartments close @ 6 PM

revised 7/5/11

**SCHOOL OF DRAMA 2011-12 PERFORMANCE SEASON**

**Fall Term 2011**

**“A Lie of the Mind”** by Sam Shepard w/senior class

Directed by Matt Bulluck

Catawba Theatre, Oct. 5-7 & 13-15 @ 8 PM, Oct. 15 & 16 @ 2 PM

**“Innocent Thoughts, Harmless Intentions”** by John Heuer w/junior class

Directed by Laura Henry

Patrons Theatre, Oct. 27-29 @ 8 PM, Oct. 29 & 30 @ 2 PM

**“A Streetcar Named Desire”** by Tennessee Williams w/senior class

Directed by Rob Ruggiero

Thrust Theatre, Oct. 28-29 & Nov. 2-5 @ 8 PM, Oct. 30 & Nov. 5 & 6 @ 2 PM

**“The Hot L Baltimore”** by Lanford Wilson w/junior class

Directed by Caroline Kava

Catawba Theatre, Nov. 17-19 @ 8 PM, Nov. 19 & 20 @ 2 PM

**“The Blood Knot”** by Athol Fugard w/senior class

Directed by Robert Francesconi

Cobb Rehearsal Studio, Nov. 17-19 @ 8 PM, Nov. 19 & 20 @ 2 PM

(a workshop presentation)

**Spring Term 2012**

**“The Mystery of Edwin Drood”**, Music, Lyrics & Book by Rupert Holmes w/senior class

Directed by John Langs

Thrust Theatre, Feb. 16-18 & 22-25 @ 8 PM, Feb. 19 & 25 @ 2 PM

**“Of Mice and Men”** by John Steinbeck w/junior class

Directed by Matt Cowart

Patrons, Feb. 23-25 @ 8 PM, Feb. 25 & 26 @ 2 PM

**“Much ado About Nothing”** by William Shakespeare, Incidental Music by Erich Wolfgang Korngold w/senior class

Directed by Gerald Freedman & Robert Francesconi

Musical Direction by John Mauceri

deMille Theatre, March 29-31, April 5-7 @ 8 PM, March 31 & April 7 @ 2 PM

**“Babbitt”** by David Rambo, adapted from a novel by Sinclair Lewis w/junior class

Directed by John Dillon

Catawba Theatre, April 4-7 & 11-14 @ 8 PM. April 14 @ 2 PM