

# BFA ACTING (PAAT)

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## PAAT 102 Design Perspective for the BFA Actor (3 credits)

: A study of the physical theatre and its relationship to the development of dramatic form- scenery, costumes, lighting, and performance.

**Course Rotation:** NYC: Fall.

## PAAT 111 BFA Acting I (3 credits)

The course will introduce students to the fundamental skills and theories of acting with an emphasis on the system developed by the Russian born actor/director Stanislavski. The introduction to the art of acting will keep the focus on work on the self based on exploratory exercises. Developing and Cultivating the emotional life of actors in order to create a character that is truthful is the goal of acting I. The course will consist of exercises designed to relax and ready actors, enabling them to explore the full range of their emotions. Exercises will be designed to engage students in concepts as they relate to the text with the major emphasis on actor development and growth through monologues, scene performances, and written work.

**Course Rotation:** NY;Fall

## PAAT 112 BFA Acting II (3 credits)

The course will focus on developing and cultivating a student's ability to create the life of a character from an "outside in" approach. Specifically students will explore how the physical environment can enable the actor's process in developing a character. Connections will be made between Acting I and II leading the students to understand how environmental and physical elements can influence and stimulate the actor's inner faculties.

**Course Rotation:** NY;Spring

## PAAT 121 Movement I for the BFA Actor (2 credits)

Movement I will introduce students to the fundamental skills and theories of the physical acting technique. The course deals with the question of how to access the unconscious creative self through indirect non-analytical means. Through a range of movement dynamics the actors will discover the physical core of a character. Through a variety of technique we will lead the actor to a rich internal life and will use a vocabulary that speaks directly to the performers' mind and imagination in which the moving body becomes a vehicle for psychological expression.

**Course Rotation:** NY;Fall

## PAAT 122 Movement II for the BFA Actor (2 credits)

Movement II consists of a fusion of physical training techniques; a combination between performance philosophy, an exploration of dance and movement concepts emphasizing the fundamentals and mechanics of the body as an expressive tool with special focus on contemporary avant-garde forms of expression. It combines dance, theatre, improvisation and performance art to create a unique performing art form.

**Course Rotation:** NY;Spring

## PAAT 131 Vocal Production I for the BFA Actor (2 credits)

Vocal Production I is the first of six courses in vocal training it is a rigorous, sequence of study that uniquely coordinates the many elements and practices of vocal training. The goal is to offer the actor an instrument fully capable of responding imaginatively, truthfully, and freely to the creative and interpretive needs of character and play.

**Course Rotation:** NY;Fall

## PAAT 132 Vocal Production II for the BFA Actor (2 credits)

Vocal Production II is the second of 6 courses in vocal training it is a rigorous, sequence of study that uniquely coordinates the many elements and practices of vocal training. The goal is to offer the actor an instrument fully capable of responding imaginatively, truthfully, and freely to the creative and interpretive needs of character and play.

**Course Rotation:** NY;Spring

## PAAT 211 Acting III for the BFA Actor (3 credits)

The course will focus on developing and cultivating a student's ability to apply skills acquired in previous courses to contemporary scene work. Additionally students will continue to develop and strengthen their ability to analyze text and apply units and objectives.

**Course Rotation:** Fall: NY

## PAAT 212 Acting IV for the BFA Actor (3 credits)

While engaged in heightened language plays students will sharpen skills by reading, interpreting, and breaking down text to find powerful choices used to tell the story and create subtext. The course will focus on the plays and playwrights of realism; Ibsen, Chekhov and Williams, etc.

**Course Rotation:** NY;Spring

## PAAT 221 Movement III (2 credits)

The primary focus of Movement III will be a physical approach to character creation. Working from the outside in, students will learn how to create fully realized, unique characters at service to any style of performance-from farce to film. Starting with the concept of a physical archetype, the actor will learn how to transform their body, breath and gaze, as well as truthfully capture the emotional impulses of the character. We will ask what the rhythm of walk can say about the character's inner life, and with what part of the body does she lead. What elements does the movement of the character resemble? How can the body lead us to explore our understanding of a character's desires, fears, history and habits?

**PAAT 222 Movement IV (2 credits)**

This course is a study of multiple physical and visual storytelling techniques and the student-led creation of original material. Actors will work collaboratively in small groups to create original materials using the performance techniques explored in the first unit of the course. This is the culmination of the focus on the Actor as Creator that began in Movement I and continued throughout Movement I and II.

**PAAT 231 Voice and Speech I for the BFA Actor (2 credits)**

The International Phonetic Alphabet (IPA) is taught as a device for training the ear, enabling the student to be specific in the use of sounds and providing him with a method for approaching future work. In addition to aural awareness, the IPA training provides strong visual cues to phonemes. Careful focus on the distinct movements of the articulators connects kinesthetic learning. While impairing the specific uses acceptable in good American speech through IPA study, the variations being used by individual students that result from regionalism and articulation problems will be pointed out. All students are given specific drills to overcome personal speech inaccuracies. Almost all class sessions work with both unison group drills led by the teacher, one-on-one work between teacher and student, and also expositions by each student.

**Course Rotation:** NY;Fall

**PAAT 232 Voice & Speech II for the BFA Actor (2 credits)**

This course is directly related to Voice and Speech I and will reinforce the objectives from that course and build into a greater understanding of Voice and Speech. The International Phonetic Alphabet (IPA) is taught as a device for training the ear, enabling the student to be specific in the use of sounds and providing them with a method of approaching future work. In addition to aural awareness, the IPA training provides strong visual cues to phonemes. Careful focus on the distinct movements of the articulators connects kinesthetic learning.

**Course Rotation:** NY;Spring

**PAAT 233 Vocal Prod III for the BFA Actor (2 credits)**

Vocal Production III is a rigorous, study that uniquely coordinates the many elements and practices of vocal training. The goal is to offer the actor an instrument fully capable of responding imaginatively, truthfully, and freely to the creative and interpretive needs of character and play. The actor will employ the skills acquired in Vocal Production I and II singing. The actor will begin to understand the dynamic flexibility of their instrument proper vocal production-singing is an exaggerated expression of the demands put upon the vocal instrument when fully engaged. Singing will exercise the vocal apparatus to a point of endurance. Additionally singing is provides the actor with a way into the understood text as music.

**Course Rotation:** NY: Fall

**Prerequisites:** Open to BFA Acting students only.

**PAAT 272 Script Analysis for the BFA Actor (2 credits)**

Students will read, work with and otherwise engage with a number of plays in order to establish an understanding of the specific analytical needs of actors, directors, and designers. Students will examine several approaches to script analysis, keeping a keen eye towards finding the approach that best serves the students in his or her artistic pursuits. Through readings, discussions, projects and presentations, students will function as an artistic community, working together to question and unpack some of the great works of the dramatic cannon.

**Course Rotation:** NY;Spring

**PAAT 273 Theater History I for the BFA Actor (2 credits)**

This course provides a survey of dramatic literature, dramatic theory, and theatre criticism in historical context from ancient Greece through the late seventeenth century. Students will explore the historical development of dramatic and theatrical forms.

**Course Rotation:** NYC: Fall.

**PAAT 274 Theater History II for the BFA Actor (2 credits)**

This course provides a survey of dramatic literature, dramatic theory, and theatre criticism in historical context from Modern Europe to the present. Students will explore the historical development of dramatic and theatrical context of their major.

**Course Rotation:** NY;Spring

**PAAT 311 Acting V: Verse and Heightened Language I (3 credits)**

This course is an exploration of the fundamental told of verse and heightens language acting—the text— from the actor's point of view. The course explores how to find clues to characterization and performance in the words themselves, how actors can use devices such as verse rhythm, sounds of the language, and word choices to bring a character to life; how to discover the most dynamic performance of the scene and to excite thought and feeling in an audience.

**PAAT 312 Acting VI: Verse and Heightened Language II (3 credits)**

This course broadens the student's interaction with verse and heightened language. Developing the analysis and performance skills taught in Acting V: Verse and Heightened Language I, this course exposes students to additional playwrights such as Wide Moliere, Jonson, Webster, and classical Greek and Roman texts.

**PAAT 333 Speech III for BFA in Acting (2 credits)**

This course is directly related to Voice and Speech I and II and it will reinforce the objectives from

**Course Rotation:** NY; Fall

**PAAT 334 Acting for the Musical Stage I (2 credits)**

In this course, students learn to sing material from the Musical Theatre repertoire in a dramatic context, learn how to apply basic vocal technique, work with an accompanist, and begin to develop an audition book on the foundation of effective acting technique. Students learn how to approach and prepare three songs assigned from the repertoire which are analyzed and coached in class three times before the final performance of that song in a mock audition setting.

**PAAT 335 Acting for the Musical Stage II (2 credits)**

: This course further explores the acting and singing techniques learned in Acting for the Musical Stage I but focusing on characterization. Using materials from the Musical Theater repertoire, students are expected to identify within songs the given circumstance, essential action/objective, and as a result, develop a character. As in the first level of this course, students are expected to apply their knowledge of dramatic context, basic vocal technique, and skill in working with an accompanist.

**Course Rotation:** Spring

**PAAT 342 Acting for Film and TV I (2 credits)**

This course introduces students to the fundamental skills necessary to work with commercial copy, sides, and cue cards in front of a camera as when in a commercial shoot. The course aims to learn students come from themselves as actors and make memorable choices during the process. Students will learn commercial copy and cold reading techniques including how to perform copy within given time frames. All crucial work will be examines and reviewed on camera.

**PAAT 343 Acting for Film and TV II (3 credits)**

This course introduces students to the fundamental skills necessary to work with commercial copy, sides, and cue cards in front of a camera as when in a commercial shoot. The course aims to learn students come from themselves as actors and make memorable choices during the process. Students will learn commercial copy and cold reading techniques including how to perform copy within given time frames. All crucial work will be examines and reviewed on camera.

**PAAT 352 Stage Combat I (2 credits)**

This course addresses the basic of safety and partnering techniques in unarmed and sword combat for the stage. Students must work diligently to create a safe environment while portraying a character in a fight performance. Topics covered include punches, reactions, vocals, knaps, sword attacks, parries, and sword tricks. The class will also introduce students to the art of quarterstaff fighting. Students demonstrate these skills in final performances.

**PAAT 353 Stage Combat II (2 credits)**

This course is a hands-on, comprehensive introduction to sword fighting for theatrical presentation. Students are trained in the safe use and execution of rapier and dagger techniques including basic footwork, parries, offensive and defensive moves and choreography, and then they will apply these techniques to scene work. The course culminates in a skills proficiency fight test adjudicated by a qualified Fight Master with the Society of American Fight Directors (SAFD).

**PAAT 354 Stage Combat III (2 credits)**

This course is a hands-on, comprehensive introduction to knife and advanced unarmed fighting for theatrical presentation. Students are trained in the safe use and execution of knife and unarmed fighting, applying these techniques to scene work as in the previous two levels of this course. The course culminates in a skills proficiency fight test adjudicated by a qualified Fight Master with the Society of American Fight Directors (SAFD).

**PAAT 361 Improvisation I (2 credits)**

This course is designed to introduce students to the basic techniques of the art of improvisation. It will focus on harnessing the creative impetus and expression of each individual and channeling it into the larger context of unscripted ensemble work. Through traditional warm-up exercises and games, this course will serve to heighten the student's ability to react spontaneously and truthfully to their present circumstances, culminating in long form improvised scene work.

**PAAT 362 Improvisation II (2 credits)**

This course builds on the principles and techniques learned in Improvisation I. the core focus of Improvisation II is on creating unscripted scene work. Through traditional warm-up and improvisation exercises the course heightens the student's ability to react spontaneously and truthfully to presented circumstances, culminating in short and long-form improvised scene work.

**PAAT 363 Sketch Comedy (2 credits)**

This course provides students interested in learning the art and craft of sketch comedy writing and performance the tools to write various types of sketches, develop memorable characters, collaborate with others, and revise their work. Through lectures on fundamental concepts and scene structure, writing exercise and constructive criticism from peers, students are taught the fundamentals of how sketch comedy is created. The classroom Structure seeks to model that of a writer's room for sketch and TV writing.

**PAAT 382 Directing I (2 credits)**

This course helps develop the young director's skills in narrative storytelling and dramatic action in various modes of theatrical expression. Students explore the craft and process of directing across a wide range of theory and practices, and the unity of the directing concept and its execution through the multiplicity of styles, genres, spaces, and technologies.

**PAAT 383 Playwriting I (2 credits)**

Catalog Description: This course focus on developing the writing skills necessary to create a dramatic text. Students work in the short one-act form including the 10-minute play, the 10-minute play, and the long form one-act. The course addresses key structural elements used in building a play as well as dialogue, situation, and character.

**PAAT 384 Applied Performance Lab for BFA Actors (0 credits)**

This course offers students the opportunity to use their work on a production as a lab experience to apply the skills, techniques, and knowledge acquired in class.

**Course Rotation:** Fall, Spring; NYC

**PAAT 390 Internship (1-3 credits)**

(Pre-requisites; Instructor approval) This course provides students the opportunity to work in their chosen field to put into practice the skills, talents, and networking proficiencies they have been learning through their studies. The professional experience on which the internship is based must have an immediate application to some area of theater.

**PAAT 396A Applied Performance Lab for BFA Actors (0 credits)**

This course offers students the opportunity to use their work on a production as a lab experience to apply the skills, techniques, and knowledge acquired in class.

**PAAT 396B Topics: Back to Basics (2 credits)**

This course offers students in their senior year an opportunity to revisit the basics, the A B Cs of their training. Through returning to the fundamentals of acting and creating characters, students solidify their artistic foundation and delve deeper into their emotional bank. The class will explore emotionally volatile scenes to examine how even the most difficult material demands the most basic elements of craft from the actor.

**Course Rotation:** NY; Fall

**PAAT 402 The Industry for the BFA Actor (2 credits)**

Catalog Description: This course prepares students for the business side of the entertainment industry and what it takes to be a working actor in New York. Students learn how to prepare for auditions as well as general meetings with agents and casting directors and how to effectively market themselves.

**PAAT 411 Acting VII: Absurd and Experimental (2 credits)**

**Course Rotation:** NY Fall

**PAAT 412 Acting VIII: Showcase for BFA Acting (0-2 credits)**

This course prepares students for their senior showcase, a valuable opportunity to show their acting skills to those working professionally in the New York entertainment industry (agents, casting directors, directors, etc.). During the class, students meet and interact with a playwright and other industry professionals. Students also continue to refine their audition skills and solidify their audition repertoire.

**Course Rotation:** TBA

**PAAT 444 Acting for Film and TV III (3 credits)**

Catalog Description: This course continues to build on the skill set necessary to act in front of the camera taught in Acting for Film and TV II. A hands-on lab style course, the student continues to develop physical movement, blocking, and cold reading skills.

**PAAT 481 The Pace LA Acting Experience (3 credits)**

This comprehensive course is designed to demystify the logistics of working and living in Los Angeles, the audition and booking process, as well as creating/implementing business strategies for a career in Film and Television. Taught in an immersive, hands-on approach, actors will work closely with current West Coast industry casting directors, talent agents, talent managers, studio and network executives in the areas of commercial, TV comedy, TV drama, soap opera, and feature film to gain a personal understanding of the expectation and preparation required to be a working professional actor in Los Angeles.

**Course Rotation:** Spring.

**PAAT 482 Preparing the Actor for a Digital World (3 credits)**

The course prepares students for the world of media, a valuable opportunity to develop the tools to brand yourself in the world of electronic media.

**Course Rotation:** Spring.