

CONSERVATORY PHILOSOPHY AND PROTOCOL

Welcome! The adventure begins...

1. THE WORK - "DISCIPLINE AND WILLINGNESS"

Our code of conduct is based on four deceptively simple yet powerful agreements, as per "The Four Agreements" by Don Miguel Ruiz, they are:

- **Be impeccable with your word**
- **Don't take anything personally**
- **Don't make assumptions**
- **Always do your best**

This philosophy promotes joy and freedom and avoids needless suffering. This syllabus is updated often. Refer to it continually and learn the contents herein.

Developing your voice and speech is essential to your growth as an actor. Vocal floor exercises are performed daily, (*in the AM and PM*) and will be reviewed when we first meet and continually in our work together:

Fifteen minutes on your back with your hands on the lowest part of your abdomen, your shoulders are free, your neck is relaxed, moving back and up:

- a) Release a voiceless hissing sound, as in the consonant "S" for 5 minutes.
- b) Release a voiced humming sound, as in the consonant "M" for 5 minutes.
- c) Release a voiced sighing sound, as in the vowel "AH" for 5 minutes and allow your free voice to reach the ceiling.

The 3 basic TENETS OF ACTING are:

RELAXATION – CONCENTRATION – IMAGINATION

The 4 VARIABLES OF VOICE & SPEECH are:

RATE – INFLECTION – PITCH - DYNAMICS

The 15 GUIDEPOSTS (12 Original Guideposts can be found in Michael Shurtleff's "Audition", plus the final three Guideposts, created by Tom Todoroff and sanctioned by Shurtleff)

1. RELATIONSHIP
2. CONFLICT (*What am I fighting for? How am I meddling?*)
3. THE MOMENT BEFORE
4. HUMOR
5. OPPOSITES
6. DISCOVERIES
7. COMMUNICATION & COMPETITION
8. IMPORTANCE
9. FIND THE EVENTS
10. PLACE
11. ROLE PLAYING & GAME PLAYING
12. MYSTERY & SECRET
13. MISCHIEF
14. VULNERABILITY (*Am I revealing? Or am I concealing?*)
15. ARCHITECTURE

The 6 VIEWPOINTS (*the perceptual landscape of the audience and the inner field of focus of the performer*)

TIME – SPACE – SHAPE – MOVEMENT – STORY – EMOTION

2. COURSE OUTLINE – ACTING I & II

Semester 1:

- Prologue from "Romeo & Juliet"
- Hamlet's Advice to the Players
- The Met Museum Project
- Reviews of Broadway & Off-Broadway (*group theater outings*)
- Classical Monologues

Semester 2:

- Classical Monologues (*cont.*)
- Contemporary Monologues
- Scenes from Classical Plays
- Reviews of Broadway & Off-Broadway (*group theater outings*)

Semester 3:

- Contemporary Monologues (*cont.*)
- Scenes from Contemporary Plays
- Reviews of Broadway & Off-Broadway (*group theater outings*)
- Spring Industry Presentation: Research and Development

Semester 4:

- Contemporary Monologues (*cont.*)
- Scenes from Contemporary Plays
- Reviews of Broadway & Off-Broadway (*group theater outings*)
- Spring Industry Presentation: Production, Rehearsal, Performance

Learn the prologue to “Romeo and Juliet” and “Hamlet’s Advice to the Players”.

Monologues are strictly limited to two minutes in length and scenes must run no longer than four minutes. If your text requires a complex physical set up, be sure to recruit class members when you arrive for your "load in" and "strike". Dress for your script, as you must be ready to work within two minutes of your name being called.

When searching for monologue or scene material the first time, please choose a piece by one of over 250 authors in the list below. This list took years to compile and it’s divided into eras for your convenience. Working on writing by any of these authors will ensure your growth. “If it ain’t on the page, it ain’t on the stage”!

Please note: The point of the class is to learn to act, not to get through your scene or monologue. So please know that if Tom stops you before you’ve reached the end of your performance it’s because he’s more interested in ensuring you know how to work specifically, truthfully and with relaxation from moment to moment under the given imaginary circumstances.

Constructive comments: If invited to comment on someone's work, please be sure that your remarks are brief and limited to positive (*non-directorial*) observations. Your words must be an addition to what's just been said, not a reiteration. As this is your artistic home, pick up after yourself when class concludes.

Give up addictions. Avoid anesthetizing your sensitivity and intuition (*talent*).

Take notes. Have someone take notes for you during critique of your work. Come prepared with materials for taking notes.

Photos and footage may be taken during the course of the class. Please let us know if you prefer not to be photographed. It’s understood you’re fine with this unless we hear from you.

There are several reading lists below – only one is required. The required reading must be done before your first day of class. The lists of recommended playwrights (Appendix A) and recommended reading (Appendix B) are a gift to you. This information took years to compile and it’s divided into eras for your convenience.

3. **REQUIRED READING LIST** (*in order*):

- AUDITION by Michael Shurtleff - know the 15 Guideposts numerically – refer to attached list
- THE FOUR AGREEMENTS by Don Miguel Ruiz
- THE MASTERY OF LOVE by Don Miguel Ruiz

4. **RECOMMENDED PLAYWRIGHTS**

(See APPENDIX A)

5. **RECOMMENDED READING LIST**

(See APPENDIX B)

6. **ATTENDANCE**

Attendance is mandatory. It is not acceptable to arrive late to class or leave early for any reason. Students are considered absent if they are not in the classroom when the instructor closes the door at the beginning of class. In case of emergencies only, please email ttcattendance@gmail.com.

7. **SCHEDULE & COMMUNICATION**

Your monthly calendar will be emailed to you at least one week before the beginning of the month.

You are responsible for checking the following daily for important updates, opportunities and information:

- Your TTC email account
- Your Student Dashboard
- Your Ensemble's Facebook Group

8. **SMOKING**

Smoking is not allowed anywhere on the premises.

9. **VISITING**

No outside visitors are allowed to attend Conservatory classes during the day. Guests *may* accompany you to the class on a Wednesday evening with prior notice. If you'd like to bring a guest to class, please contact NYC Studio Orientation Director, Mark Guerette at markguerette@tomtodoroff.com with at least 24 hours notice.

10. QUESTIONS?

Raise your hand. The only “dumb” question is the one that remains unasked.

See APPENDIX C for contact information. The Conservatory Producers are happy to help you with any questions or concerns that may arise. Please do not hesitate to approach them.

Please keep Tom apprised of your breakthroughs, concerns, triumphs, etc. by emailing him directly at: tomtodoroff@mac.com

YOU MUST KNOW:

- The 15 Guideposts
- The 6 Viewpoints
- The 4 Variables of Voice and Speech
- The 4 Agreements
- The 3 basic Tenets and the 3 Techniques before you take the stage

PRIOR TO YOUR PERFORMANCE:

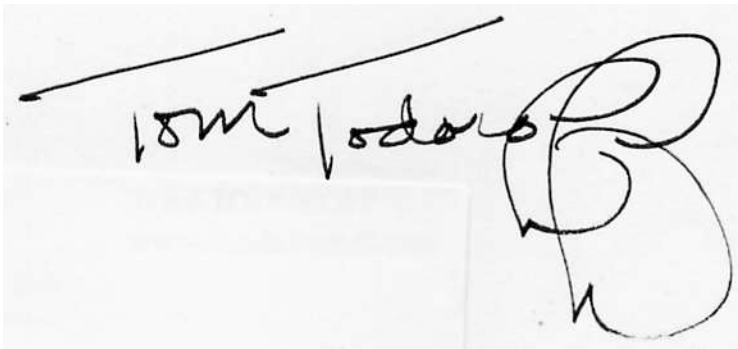
- You must have done voice and speech work for 14 consecutive days
- Created flash cards and used them to learn the fundamentals above
- Rehearsed your text at least 250 times aloud (*use a “clicker”*)
- Dressed for your role (*no general street clothes*)
- And be prepared to create “place” SPECIFICALLY with furniture and props. Always keep your costumes and props in your car, as I may request a given piece at any time.

To “try” is a lie, it makes you cry and then you die!

If you “try” to do it, you’ve already departed from it...

Thank you for your passion, your commitment and your contribution. We’re glad you’re here! You are not alone on your journey to your true self. Your authentic self is also searching for you. Burn bright. Revel in your time. The adventure continues...

Love to you,

A handwritten signature in black ink on a white background. The signature is written in a cursive, flowing style. It starts with a long horizontal line that curves down and then loops back up. The name 'Tom Todoroff' is written in a stylized, connected script. The signature ends with a large, circular flourish that loops back towards the beginning of the name.

TOM TODOROFF & the TT Team
www.tomtodoroff.com

APPENDIX A - RECOMMENDED PLAYWRIGHTS

THE GREEKS (463 BC- 400 BC) “Poets of the world’s grief”

AESCHYLUS

Agamemnon, Oresteia

EURIPIDES

Medea, Electra, Trojan Women

SOPHOCLES

Oedipus, Antigone

17th CENTURY: RESTORATION AND JACOBEAN TRAGEDY

CONGREVE, William

The Mourning Bride

FORD, John

Tis Pity She’s a Whore

JONSON, Ben

MARLOWE, Christopher Tamburlaine

MIDDLETON, Thomas & **ROWLEY**, William

The Changeling

MOLIÈRE (aka Jean-Baptiste Poquelin)

PYLE, Howard

SHAKESPEARE, William

Romeo and Juliet, Othello, etc.

SHERIDAN, Richard Brinsley

The School For Scandal

TOURNEUR, Cyril

The Revenger’s Tragedy

WEBSTER, John

The White Devil, The Duchess of Malfi

WYCHERLEY, William

The Country Wife

19th CENTURY: VICTORIAN ERA AND THE BIRTH OF REALISM

SCANDINAVIA

IBSEN, Henrik

A Doll’s House, Hedda Gabler

STRINDBERG, Johan August

Miss Julie

GREAT BRITAIN

COWARD, Noel

Private Lives, Design for Living

DICKENS, Charles

The Frozen Deep, Great Expectations

SYNGE, John Millington

The Playboy of the Western World

WILDE, Oscar

The Importance of Being Earnest

An Ideal Husband

RUSSIA

BULGAKOV, Mikhail

Peace Plays: Adam and Eve, Zoya’s Apartment

CHEKHOV

The Seagull, The Cherry Orchard

DOSTOYEVSKY, Fyodor

Crime and Punishment

GOGOL, Nikolai

The Inspector General

GORKY, Maxim

The Lower Depths

OSTROVSKY, Aleksandr

The Tempest, The Poor Bride

TOLSTOY, Leo

War and Peace

TURGENEV, Ivan

A Month in the Country

FRANCE

DUMAS, Alexandre
Camille, The Natural Son
SARDOU, Victorien
Fedora, Les Merveilleuses
SCRIBE, Eugene
Night of the National Guard

GERMANY/AUSTRIA

GOETHE, Johann Wolfgang Von – Faust I
MOLNAR, Ferenc
The Devil
Liliom-became the musical Carousel
SCHILLER, Friedrich
Mary Stuart, William Tell
SCHNITZLER, Arthur, The Comedy of Seduction
Professor Bernhardt
WEDEKIND, Frank
The Awakening of Spring, Pandora's Box

Note: Example plays are included to intrigue and inform you of a playwright's more famous work. It is not in any way a restriction, but rather a starting point to investigate their texts and discover what speaks to you.

20TH CENTURY – PRESENT: A NEW WORLD (C=Canadian authors)

ACKERMAN , Joan	CHURCHILL , Caryl	GILBERT , Sky (C)
ALBEE , Edward	CLARK , Brian	GILMAN , Rebecca
ALLEN , Woody	CLARK , Ron	GILROY , Frank D.
ANDERSON , Sherwood	CRISTOFER , Michael	GIRAUDOUX , Hippolyte Jean
ANDERSON , Jane	DELANEY , Shelagh	GLASS , Joanna M.
ANOUILH , Jean	DENKER , Henry	GLASSCO , Bill (C)
ANTHONY , Trey (C)	DORFMAN , Ariel	GLOWACKI , Janusz
ATHAYDE , Roberto	DURANG , Christopher	GOLDMAN , James
AUBURN , David	DÜRRENMATT , Friedrich	GOLUBOFF , Bryan
AYCKBOURN , Alan	EDSON , Margaret	GORDONE , Charles
BABE , Thomas	ENSLER , Eve	GRAY , John (C)
BAITZ , John Robin	FEIFFER , Jules	GRAY , Simon
BALDWIN , James	FEYDEAU , Georges	GRAY , Spalding
BARRY , Philip	FINDLEY , Timothy (C)	GREENBERG , Richard
BECKETT , Samuel	FOOTE , Horton	GREENBLATT , Richard(C)
BEHAN , Brendan	FORNES , Maria Irene	GRIFFITHS , Linda (C)
BELBER , Stephen	FOSTER , Norm (C)	GRIFFITHS , Trevor
BELL , Neal	FRASER , Brad (C)	GUARE , John
BERKHOFF , Steven	FRAYNE , Michael	GURNEY , A.R. Jr.
BERMAN , Brooke	FRENCH , David (C)	HAILEY , Oliver
BISHOP , John	FRIEL , Brian	HAMPTON , Christopher
BLANK , Jessica	FRINGS , Ketti	HANLEY , William
BLESSING , Lee	FRY , Christopher	HANSBERRY , Lorraine
BOGOSIAN , Eric	FUGARD , Athol	HARE , David
BOLOGNA , Joseph	FULLER , Charles	HARELIK , Mark
BOLT , Robert	GAFFNEY , Mo	HARLING , Robert
BOLTON , Guy	GARCIA LORCA , Federico	HARRISON , Paul Carter
BOND , Christopher	GARDNER , Herb	HART , Moss
BOYCE , Amy Rebecca	GARONZIK , Elan	HARWOOD , Ronald
BRECHT , Bertolt	GAZZO , Michael	HAUPTMAN , William
BULLINS , Ed	GENET , Jean	HAVEL , Vaclav
CHAMBERS , Jane	GERSCHE , Leonard	HAYES , Alfred
CHAYEFSKY , Paddy	GIBSON , William	HEALEY , Michael (C)

HECHT, Ben
HEGGEN, Thomas
HEIMEL, Cynthia
HELLMAN, Lillian Florence
HENLEY, Beth
HIGHWAY, Thompson (C)
HIRSON, David
HOROVITZ, Israel
HOWARD, Sydney Coe
HOWE, Tina
HWANG, David Henry
INGE, William
IONESCO, Eugene
IVES, David
IZUKA, Naomi
JONES, LeRoi
JORY, Jon
KANIN, Garson
KAUFMAN, George
KAVA, Caroline
KEMPINSKI, Tom
KESSIER, Lyle
KIRKWOOD, James
KONDOLEON, Harry
KOPIT, Arthur
KORDER, Howard
KUSHNER, Tony
LABUTE, Neil
LAURO, Shirley
LAZARUS, John (C)
LEE, Leslie
LEIGHT, Warren
LETTS, Tracy
LEVITT, Saul
LI, Anna
LINNEY, Romulus
LOGAN, Joshua
LONERGAN, Kenneth
LUCAS, Craig
LUCE, Claire B.
MACARTHUR, Charles
MACDONALD, Anne Marie (C)
MACIVOR, Daniel (C)
MACLEOD, Joan (C)
MANN, Emily
MARBER, Patrick
MARGULIES, Donald
MARTIN, Jane
MARTIN, Steve
MASTROSIMONE, William
MAURETTE, Marcelle
MAY, Elaine
MCDONAGH, Martin
MCGUINNESS, Frank
MCINTYRE, Dennis
MCKAY, Gardner
MCLAUGHLIN, Ellen
MCNALLY, Terrence
MEAD, Julian
MEDOFF, Mark
MELFI, Leonard
METCALFE, Steve
MEYERS, Patrick
MICHAELS, Sidney
MILLER, Allan
MILLER, Arthur
MILLER, Jason
MILLER, J.P.
MOORE, Edward J.
MURELL, John (C)
MURRAY-SMITH, Joanna
NAJIMY, Kathy
NASH, Richard
NELSON, Richard
NICHOLS, Peter
NIGRO, Don
NOONAN, John Ford
NORMAN, Marsha
O'CASEY, Sean
O'NEILL, Eugene
OATES, Joyce Carol
ODETS, Clifford
ORTON, Joe
OSBORNE, John
OVERMYER, Eric
PARKER, Dorothy
PARKS, Suzan-Lori
PARNELL, Peter
PETERSON, Don
PETERSON, Eric (C)
PINTER, Harold
PIRANDELLO, Luigi
POLLOCK, Sharon (C)
RABE, David
RATTIGAN, Terence Mervyn
RAVENHILL, Mark
REDDIN, Keith
RENATTA, Janice
REYNOLDS, Jonathan
REZA, Yasmina
RICE, Elmer
RIVERA, Jose
RUDNICK, Paul
RUSSEL, Willy
RYGA, George (C)
SANDLER, Susan
SANTEIRO, Luis
SAROYAN, William
SARTRE, Jean-Paul
SCHISGAL, Murray
SCHMITT, Eric-Emmanuel
SEARS, Djanet (C)
SHAFFER, Peter
SHANLEY, John Patrick
SHAW, George Bernard
SHEPARD, Sam
SHERMAN, James
SHERMAN, Jason (C)
SHERMAN, Martin
SHINN, Christopher
SHUE, Larry
SILVER, Nicky
SIMON, Neil
SLADE, Bernard
STEIN, Joseph
STEINBECK, John
STERNER, Jerry
STOPPARD, Tom
SWEET, Jeffrey
TALLY, Ted
TAYLOR, Renee
TEICHMANN, Howard
TESICH, Steve
THOMPSON, Ernest
THOMPSON, Judith (C)
TREMBLAY, Michel (C)
VAN BUREK, John (C)
VAN DRUTEN, John
VAN ITALIE, Jean-Claude
VAUGHN, RM (C)
VOGEL, Paula
WADE, Kevin
WALKER, George F. (C)
WALLACE, Naomi
WARD, Douglas Turner
WASSERSTEIN, Wendy
WELLER, Michael
WELLMAN, Mac
WHITE, Jane
WHITEMORE, Hugh

WILDER, Thornton
WILLIAMS, Tennessee
WILSON, August

WILSON, Lanford
WOLFE, George C.
WOLFF, Ruth

YOUNG, David (C)
ZINDEL, Paul
ZOLA, Emile

07/12/17

Note: New or original texts (*or works by writers that don't appear above*) are acceptable and encouraged, providing you submit the material to Tom for review before you begin working on it. Work on scenes and monologues that are derived from entire play scripts or screenplays (*as opposed to anonymous speeches from monologue books*).

APPENDIX B - RECOMMENDED READING LIST

1. Anne BOGART & Tina LANDAU The Viewpoints Book
2. Cicely BERRY Voice and the Actor & The Actor and the Text
3. Peter BISKIND Easy Riders, Raging Bulls
4. Richard BOLESLAVSKY The First Six Lessons
5. Bernie BRILLSTEIN Where Did I Go Right?
6. Linda BUZZELL How to Make it in Hollywood
7. Simon CALLOW Being an Actor
8. Deepak CHOPRA The Seven Spiritual Laws Of Success
9. Robert EVANS The Kid Stays in the Picture (*audio version*)
10. William GOLDMAN Adventures In The Screen Trade
11. Uta HAGEN Respect for Acting
12. Judy KEFF Acting Is Everything
13. Larry LANGE The Beatles Way
14. Kristin LINKLATER Freeing the Natural Voice
15. Art LINSON A Pound of Flesh, What Just Happened?
16. David MAMET True and False
17. C.T. ONIONS A Shakespeare Glossary
18. Barbara & Alan PEASE Why Men Don't Listen And Women Can't Read Maps
19. M. Scott PECK The Road Less Traveled
20. Anthony SHER The Year of the King
21. Edith SKINNER Speak With Distinction (*know the Seven Points of Good Speech for Classic Plays*)
22. Eckhart TOLLE The Power of Now (*audio version*)

APPENDIX C - CONTACT INFORMATION

NEW YORK STUDIO & CONSERVATORY 212-362-8141

NYC Studio Weekly Class
nycstudio@tomtodoroff.com

NYC One-Week Summer Intensive
nycsummer@tomtodoroff.com

NYC Acting Conservatory
conservatory@tomtodoroff.com

REGIONAL STUDIOS

For information on classes offered in any of our regional studios in the USA, Canada or abroad,
please email intensive@tomtodoroff.com
or refer to the “Upcoming Events” page at www.tomtodoroff.com

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CHECKLIST

BEFORE YOU TAKE THE STAGE

These are the ‘time and trial tested’ most effective ways to pack your actor’s preparation parachute so that you can have the most fulfilling and enjoyable time on the stage. By taking the time to fulfill these requirements, you are convincing yourself you are an artist.

I have read the required reading for the Intensive.

- AUDITION by Michael Shurtleff
- THE FOUR AGREEMENTS by Don Miguel Ruiz
- THE MASTERY OF LOVE by Don Miguel Ruiz

I know and understand the Fifteen Guideposts numerically.

1. Relationship	9. Events
2. Conflict (<i>What am I fighting for? How am I meddling?</i>)	10. Place
3. The Moment Before	11. Game playing and Role playing
4. Humor	12. Mystery and Secret
5. Opposites	13. Mischief
6. Discoveries	14. Vulnerability (<i>am I revealing or am I concealing?</i>)
7. Communication & Competition	15. Architecture
8. Importance	

I know and understand:

- The 3 Tenets of Acting (*Relaxation – Concentration – Imagination*)
- The 3 Techniques of Acting (*Audition – Rehearsal – Performance*)
- The 4 Variables of Voice and Speech (*Rate – Inflection – Pitch – Dynamics*)
- The 6 Viewpoints (*Time – Space – Shape – Movement – Story – Emotion*).

I will dress for my role. (*no general street clothes – even my shoes tell a story*)

I will create place (*Guidepost 10*) with furniture and props

I have prepared two (2) one-minute monologues that I love

PHILOSOPHY AND PROTOCOL

THE PROMISE

I have thoroughly read and completely understood
the Tom Todoroff Conservatory policies
as outlined in the Syllabus and Checklist
and I agree to respect and abide by them.

(Signature)

(Date)

(PRINT First Name)

(PRINT Last Name)

**Please print and sign this page,
and hand it to a TT Producer at the Registration Table
upon your arrival at Orientation.**

Thank you!