

Fall 2020  
Winter 2021



THE ESTELLE CRAIG  
**ACT II STUDIO**  
**CALENDAR**  
**Dramatic Arts**

**Programs  
for 50+ and  
Community  
Engagement**

**Ryerson  
University**

The Chang School  
of Continuing  
Education

THE ESTELLE CRAIG  
**ACT II**  
STUDIO

Welcome to the 2020/21 Estelle Craig ACT II STUDIO calendar for the Fall 2020 and Winter 2021 terms. Here, you will find information about ACT II STUDIO and Programs for 50+ and Community Engagement, as well as important dates, enrolment procedures and policies, and courses and curriculum. Discover the possibilities with ACT II STUDIO!

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In March 2013, longstanding ACT II STUDIO member Mrs. Estelle Craig turned 98 years old! To honour Estelle on this special occasion, her son and two daughters made a generous gift to The Chang School’s Programs for 50+ and Community Engagement. In recognition of this gift, ACT II STUDIO was renamed The Estelle Craig ACT II STUDIO at Ryerson University. The gift also ensured the Stella Award — an award Estelle founded in 2010 for seniors in any of the Programs for 50+ who have written an original one-act play — would be endowed in perpetuity.

Although Estelle passed away in 2019, the naming of The Estelle Craig ACT II STUDIO and the endowment in perpetuity of the Stella Award are very much emblematic of Estelle’s personality and approach to life. She was an encourager, loved life, kept active, and followed her passions. Estelle firmly believed that the experiences, knowledge, wisdom, and understanding of life that come as one ages should be shared with the world through theatre — its writing and its performance.

## Welcome to the Estelle Craig ACT II STUDIO!

The Estelle Craig ACT II STUDIO at Programs for 50+ and Community Engagement is a unique program that allows our students to develop skills in the dramatic arts and create theatre in ways unimagined before they started their courses. Our students can focus on acting, directing, or playwriting, studying as much as they wish in many different genres and levels. We are thrilled that they bring their lifelong experience to creating and presenting exciting and engaging theatre to the broader community!

You are invited to join us in our many other Programs for 50+ as yet another way to awaken your potential and continue your growth and development. Continuing engagement in later life learning is the best antidote to the stereotypical image of aging – your potential for growth and continued involvement in society grow exponentially with your involvement in our many programs and opportunities!

Due to the COVID-19 pandemic and the decision made by The Chang School to move to virtual programming for the Fall and Winter terms, we will be delivering engaging and unique experiences online. We are also hoping to reach out nationally and invite broad and diverse participation through our online platforms!

Come celebrate with ACT II STUDIO and join us. Live! Learn! Connect!

Sincerely,



*Dalia Hanna*  
Program Director, Programs for 50+ and  
Community Engagement



*Vrenia Ivonoffski*  
Artistic Director/Academic Coordinator,  
The Estelle Craig ACT II STUDIO

# PROGRAMS FOR 50+

Freedom to discover new opportunities!

The G. Raymond Chang School of Continuing Education's Programs for 50+ and Community Engagement at Ryerson University offers a unique non-credited curriculum of general interest programs for mature adults to learn new skills, take part in unique programming, and share their knowledge and experience.

<p><b>CONTINUED LEARNING</b></p> <p>The Estelle Craig ACT II STUDIO</p> <p>The LIFE Institute</p> <p>50+ Music Program</p>	<p><b>LIFESTYLE. HEALTH AND WELLNESS</b></p> <p>Health and Wellness Workshops</p> <p>Lifestyle Workshops</p>	<p><b>COMMUNITY ENGAGEMENT</b></p> <p>50+ Festival</p> <p>Caring Clown Program (City of Toronto LTCH Outreach)</p> <p>Conversational Connections</p> <p>50+ Lecture Series</p> <p>Literary Talks</p> <p>Research Participation</p>
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For more information visit [ryerson.ca/ce/programs50plus](https://ryerson.ca/ce/programs50plus)

# The Estelle Craig ACT II STUDIO: Who Are We?

- 1 a **theatre program** with an extensive curriculum designed to build skills in the dramatic arts at all levels, from beginners to those with prior experience
- 2 a **creative drama centre** dedicated to inspiring individual creativity and to giving the older adult voice a chance to be heard through work that is artistically unique and of value to the wider community
- 3 a warm, nurturing **community** of individuals aged 50 plus who come from all walks of life to learn, create, perform, and participate in theatre and related activities
- 4 a **volunteer organization** with a number of standing committees and volunteer opportunities
- 5 an **accredited member** of the Toronto Association of Acting Studios (TAAS)

The Estelle Craig ACT II STUDIO is part of the Programs for 50+ and Community Engagement in The G. Raymond Chang School of Continuing Education at Ryerson University ([ryerson.ca/ce/programs50plus](http://ryerson.ca/ce/programs50plus)). It is a prominent leader in the area of older adult theatre education and creativity.

**act2studioWORKS** is a nonprofit organization established in 2011 to facilitate a growing number of productions and ensure the financial health of the studio.

## Information Sessions

Information sessions are designed to welcome you into The Chang School community and to help you learn more about the courses and activities offered by The Estelle Craig ACT II STUDIO. We will be holding our Fall 2020 session online through Zoom. For login information, please visit our website at [act2studio.ca](http://act2studio.ca).

**Fall 2020 term:** Tuesday, September 8, 2020, 10:30 a.m.–12:30 p.m.

## Our Mission Statement

To provide training and performance opportunities to adults 50 plus in order to nurture their creativity and develop their skills in the dramatic arts, and to serve the community by developing and presenting theatrical projects which increase awareness about aging, health, and other social issues, and which challenge stereotypes.

## Become a Supporter of The Estelle Craig ACT II STUDIO/ act2studioWORKS

By becoming members of act2studioWORKS, supporters become part of our creative community, give support to Studio programming, and receive additional benefits:

- opportunities to use your developing skills on stage or behind the scenes
- eligibility to join the Playwrights' Circle
- a chance to participate in member-only events
- opportunities to take part in the program planning, growth, and development of ACT II STUDIO and act2studioWORKS
- the possibility of having original plays workshopped and/or performed at our New Plays Festivals
- regular communication through our quarterly newsletter and news blasts
- information about theatre events, special offers, and auditions in Toronto through our website at [act2studio.ca](http://act2studio.ca)
- the satisfaction of supporting creative theatre work that is making a difference in the wider community

# Opportunities to Participate

**Matinees:** Held seven times during the school season, these afternoon gatherings give students the opportunity to present their classwork, or original work, in front of their peers. Fall 2020 matinees will be held via Zoom and will take place on Wednesday, October 7, Wednesday, November 18, and Friday, December 11. Winter 2021 matinees will take place on Friday, January 22, Wednesday, March 24, Wednesday, April 21, and Wednesday, May 26; locations will be announced at a later date. All matinees begin at 1:00 p.m. Members will receive Zoom and location information by email.

**Backstage Participation:** Becoming a part of the production team — crewing or helping with props, sets, costumes, or front of house — is the best way to connect with the Studio community, get comfortable with the theatre environment, and enhance your learning. We have a Tech Credit Passport system to entice you to have a variety of experiences. We occasionally offer workshops on backstage skills and crafts, but most training is done on the job. More information will be available at [act2studio.ca](http://act2studio.ca).

**Readers' Theatre:** Eligible students who have taken the one-day class in Readers' Theatre Techniques (CSAC 313) may audition for the Readers' Theatre shows.

**Shaw/Stratford Scenes:** Eligible acting and directing students are invited to prepare scenes presented at the Shaw and Stratford lecture series in April and May. In-person (if applicable) and Zoom auditions will be held on Wednesday, February 17, 2021, from 10:30 a.m.–1:00 p.m. The in-person audition location will be announced at a later date.

**New Plays Festivals:** Eligible acting and directing students present plays written by playwriting students at FRESH PICKS! The Sandra Kerr New Plays Festival (February 10–11, 2021).

**Playwrights' Circle and Play Workshops:** Active participants in our playwriting program may join the monthly Circle to give and receive feedback and support; email [act2@ryerson.ca](mailto:act2@ryerson.ca) for information. Participation requires students to take Playwriting Basics (CSAC 151) and hold an act2studioWORKS membership. Workshops of selected plays are directed and performed concert-style in front of fellow students for feedback.

**The "Generals":** This is an opportunity for actors who have completed introductory acting courses to be seen by student directors involved in presenting new plays at workshops. This year's tentative date and time is Tuesday, September 8, 2020, at 10:00 a.m. Further information will be sent out by email.

## Moving Scenes

These touring shows give our students rewarding performance opportunities out in the wider community at venues ranging from universities and conferences to recreation centres and social clubs. Live performances are currently being adapted to online delivery until touring is again permitted.

## Current Touring Plays

For a complete listing and more information, visit [movingscenes.act2studio.ca](http://movingscenes.act2studio.ca).

*I'm Still Here!* explores living with dementia and is a creative collaboration with researchers from Sunnybrook and Women's College Hospitals and York University.

*No Longer Relevant?* looks at ageism and elder abuse.

*Night Shift* looks at sexuality and ethical responsibility in a long-term care home setting.

## Important Dates

### Fall 2020 Term

Courses that begin between July 2 and November 1 are considered part of the Fall academic term.

### Winter 2021 Term

Courses that begin between November 2 and February 1 are considered part of the Winter academic term.

### Statutory Holidays/University Closed

The Estelle Craig ACT II STUDIO classes will run during the Fall and Winter Study Weeks. Consult individual course listings for more information.

### Fall 2020 Term

Wednesday, July 1 – Canada Day

Friday, July 31 – Ryerson Day

Monday, August 3 – Civic Holiday

Monday, September 7 – Labour Day

Study Week – Saturday, October 10–Friday, October 16

Monday, October 12 – Thanksgiving

### Winter 2021 Term

Mid-Year Closure – The University will be closed from

Thursday, December 24, 2019 until

Wednesday, January 6, 2020.

Study Week – Saturday, February 13–Friday, February 19

Monday, February 15 – Family Day

Friday, April 2 – Good Friday

Students are expected to enrol online. Those who find it difficult to enrol online should contact Mena Carravetta, Program Coordinator, at [mena.carravetta@ryerson.ca](mailto:mena.carravetta@ryerson.ca). To avoid late fees, please enrol before the class is scheduled to start (refer to Late Fee Service Charges on page 5).

## Enrolment

### Dates for Online and In-Person Enrolment

Online enrolment commences on the following dates and continues until the course start date, space permitting. Early enrolment is advised.

- Fall term: Monday, June 8, 2020
- Winter term: Monday, August 17, 2020

## How to Enrol

### Online Enrolment

To enrol online, visit [continuing.ryerson.ca](http://continuing.ryerson.ca) and select Courses to launch the Advanced Course Search tool.

### Confirmation of Enrolment

You will be able to check your enrolment online at [my.ryerson.ca](http://my.ryerson.ca). Click on the RAMSS tab for your class schedule.

Read the individual course description(s) carefully to ensure that the course(s) that you wish to enrol in does not require any prerequisites that you have not taken. Prerequisites may be waived if you have equivalent training or experience. Email [act2@ryerson.ca](mailto:act2@ryerson.ca) for more information.

## Payment of Fees

**Note:** Fees charged by Ryerson are approved annually by the Board of Governors for an academic year. Ryerson reserves the right to make changes in both the fees and the procedures without prior notice.

**All fees must be paid in full at time of enrolment. Any students with outstanding fees will be required to clear their debt before any further enrolments are processed.**

Students are academically and financially responsible for all enrolled courses and fees incurred unless they formally withdraw online at [my.ryerson.ca](http://my.ryerson.ca) or in person at the ServiceHub (Podium Building, 1st floor, 350 Victoria Street) within the published deadline dates (whether or not they attend a class).

Fees are payable to Ryerson University by Visa, Mastercard, or American Express credit card.

If your **payment** is subsequently **not honoured by the financial institution, you will be charged a \$50 fee** by Ryerson University’s ServiceHub. Payment for outstanding fees plus the \$50 must be made by certified cheque or money order, payable to Ryerson University.

**Income tax receipts totalling more than \$100 per enrolment are deductible personal income tax credits.**

## Late Fee Service Charges

Late fees will be charged if you enrol after the course has started (except in exceptional circumstances). Contact Mena Carravetta by email at [mena.carravetta@ryerson.ca](mailto:mena.carravetta@ryerson.ca) for further information about exceptions.

## Refunds

To be eligible for a tuition fee refund, students must officially drop their course. For a full refund, **notify ACT II STUDIO** of your intention to withdraw by email ([act2@ryerson.ca](mailto:act2@ryerson.ca)) at least five business days before the course start date. Students must **also officially notify the ServiceHub** of their intention to drop their course(s) within the published deadline dates; see Important Dates on the Chang School website at [continuing.ryerson.ca](http://continuing.ryerson.ca).

Official course drops are accepted online through RAMSS at [my.ryerson.ca](http://my.ryerson.ca)

**Please note that you will not be officially dropped from classes due to non-attendance or by notifying your instructor.**

## The ServiceHub

The ServiceHub is your one-stop shop for the following and much more:

- course enrolment and course drops
- course fees, refunds, and income tax receipts
- RAMSS support

For more information on the ServiceHub, including hours of operation and details on any of the above services, visit [ryerson.ca/registrar/servicehub](http://ryerson.ca/registrar/servicehub).

## Class Location and Course Access

All Fall 2020 and Winter 2021 courses will be offered online via Zoom.

## Course Verification

Phone our office (416-979-5000, ext. 6297) the day before your first class to make sure your course is running. If it is cancelled, it will be announced on our answering machine message. You will get a credit or refund for the fee.

## Cancelled Courses

Every effort is made to adhere to the details outlined in this publication, although courses, fees, days, hours of instruction, or instructors are subject to change without prior notice. If it is necessary to cancel a course, every effort is made to contact enrolled students.

## Cancelled Classes

Cancelled classes are rescheduled to a later time; your instructor will notify you of the make-up date(s).

If your class is cancelled because of instructor illness, we will make every effort to notify you by telephone. Please be sure to provide both home and business telephone numbers, as well as your email address, when you enrol.

## Update Your Records

If your name, street address, email address, or home/business telephone number changes after you enrol, you must let us know as soon as possible. Your up-to-date record allows us to notify you promptly of a cancelled course or class session.

## Address and Phone Number Changes

You can update your address and telephone number online at [my.ryerson.ca](http://my.ryerson.ca). Changes will not be accepted by phone, fax, or email.

Please also notify **The Estelle Craig ACT II STUDIO** at [act2@ryerson.ca](mailto:act2@ryerson.ca).

# The Estelle Craig ACT II STUDIO Fall 2020 and Winter 2021 Courses

The Estelle Craig ACT II STUDIO is a theatre school and creative drama centre providing training and performance opportunities for adults 50 plus through The Chang School of Continuing Education. We offer courses in acting, directing, playwriting, and storytelling as well as theatre-themed lecture courses and seminars. For more information, please contact Mena Carravetta, Program Coordinator, at [mena.carravetta@ryerson.ca](mailto:mena.carravetta@ryerson.ca), or visit our website at [act2studio.ca](http://act2studio.ca).

All Fall 2020 and Winter 2021 courses will be offered online via Zoom. ZOOM details will be delivered via email from instructor prior to the class.

## Introductory Acting

❖ **Introduction to Acting I** **CSAC 101**  
Not offered until Spring Term 2021

## Voice

❖ **Voice Play On-Line** **CSAC 712**

Open to students at any level, this course will help you explore and develop your vocal range for any situation: on-line live, on camera, or on stage. Discover your own full, modulated and resonant speaking voice, ready to communicate easily and clearly what you want people to hear in any situation without strain. You'll need a space where you can sit, stand and move around; comfortable clothes; 2 contrasting fragments of text from a play, poem or song lyric (3-4 lines memorized for the first class). You'll receive material to assist with daily voice play between classes.  
Class limit: 12 students.

Instructor: Kate Lushington

*\*There will be no class on October 12.*

12 Hours Fee: \$214.99

**Fall 2020**  
\*Monday 1:00-3:00 Sep 14-Oct 26

❖ **Vocal Coaching Workshop** **CSAC 211**

Prerequisite(s): CSAC 111 or CSAC 712

Two sessions geared to applying vocal skills to a monologue you've previously prepared. Designed to build on and delve more deeply into the work done in previous Voice classes, this workshop will focus on your specific vocal challenges. Each student will learn from their own coaching opportunity and also through observing others. If space allows students with some previous vocal training will be accepted. Class limit: 8 students.

Instructor: Kate Lushington

4 Hours Fee: \$76.52

**Winter 2021**  
Monday 10:00-12:00 Jan 11-Jan 18

## Clown and Comedy

❖ **The Art of Comedy** **CSAC 180**

Prerequisite(s): CSAC 114

Discover what makes comedy work. We'll look at the elements of comedy — timing, rhythm, framing, intention, takes, physicality, character, and other skills. A variety of scripts will be explored for their style and particular demands.

Instructors: Vrenia Ivonoffski

12 Hours Fee: \$205.03

**Fall 2020**  
Tuesday 10:00-12:00 Sep 15-Oct 20

For more information on the Course Series in Caring Clown, visit [ryerson.ca/ce/caringclown](http://ryerson.ca/ce/caringclown).

❖ **Comedy Monologues****CSAC 306**

Prerequisite(s): CSAC 106

Discover the challenges of comedy — structure, timing, and characterization. Each participant will prepare, for performance at one of the Matinees, one monologue selected from a range of genres from the comedy of manners of Oscar Wilde to the corrosive satire of George F. Walker. Class limit: 8 students.

Instructor: Sarah McVie

*\*There will be no class on February 12.*

12 Hours Fee: \$220.41

**Winter 2021**

Friday 1:00-3:00 Jan 29 – Mar 12

❖ **Clowning Around on Camera****CSAC 705**

Prerequisite(s): CSAC 109

In this course, you will learn how to transfer skills of live clowning into an online medium (Zoom). We'll explore what new tools are available to our clowns to play with. You will be led through movement exercises to connect your body with your imagination, creatively construct your own worlds for exploration, and practise performing. This is a process driven course. However, by the end of the four sessions, participants will have rehearsed, performed, and received feedback on a short turn. Class limit: 12 students.

Instructors: Annie Lockerbie-Newton

8 Hours Fee: \$158.10

**Winter 2021**

Thursday 1:00-3:00 Jan 14-Feb 4

**Improvisation**❖ **Improvisation I****CSAC 282**

Prerequisite(s): CSAC 182

Improvisation is about playing and responding. We'll employ some fundamental concepts of improvisation — making and accepting offers, reacting in the moment, and thinking outside the box — to release ourselves to play freely, creatively, and with ease. Class limit: 16 students.

Instructor: Jane Luk

*\*There will be no class on November 27.*

14 Hours Fee: \$259.64

**Fall 2020**

\*Friday 10:00-12:00 Oct 16-Dec 4

❖ **Improvisation II: Group Mind****CSAC 382**

Prerequisite(s): CSAC 182

This magical workshop will lead you to work as a group with one mind — Group Mind. You will discover how to take focus and pressure off of yourself and become part of a creative whole. Class limit: 16 students.

Instructor: Jane Luk

12 Hours Fee: \$259.64

**Winter 2021**

Friday 10:00-12:00 Jan 29-Mar 5

❖ **Improvisation III: Character****CSAC 482**

Prerequisite(s): CSAC 382

We will focus on building characters emotionally, physically, and intellectually. You will find what works best for you and discover how this helps your improvisation work to become more exciting and creatively rich. Class limit: 14 students.

Instructor: Jane Luk

*\*There will be no class on May 21.*

12 Hours Fee: \$259.64

**Spring 2021**

Friday 10:00-12:00 April 16-May 28

**Monologues and Scene Study**❖ **Monologues: The Basics****CSAC 106**

Learn the building blocks for a solid emotionally connected monologue. Class limit: 8 students.

Instructor: Les Porter

12 Hours Fee: \$196.17

**Fall 2020**

Thursday 10:00-12:00 Sep 24-Oct 29

❖ **More Monologues****CSAC 107**

Prerequisite(s): CSAC 115

In-depth work to bring a short monologue to life. We'll explore colourful characters: con artists, hucksters, tyrants, the wicked, the bold, and the brash. Using creative casting outside of gender and type, you'll be challenged to discover new resonances while bringing truth to your role. Class limit: 8 students.

Instructor: Nicole Wilson (Fall) and Aaron Willis (Winter)

*\*There will be no class on October 29 and February 11.*

12 Hours Fee: \$220.41

**Winter 2021**

Thursday 10:00-12:00 Jan 14-Feb 25

**On-Camera Acting**❖ **Focus on Film I****CSAC 263**

Prerequisite(s): CSAC 169

Build on your on-camera skills with short classic film scenes. We'll focus on script work, blocking, and performance consistency. Class limit: 12 students.

Instructor: Graham Orwin

15 Hours Fee: \$257.44

**Fall 2020**

Thursday 12:30-3:30 Sep 10-Oct 8

**Shakespeare**❖ **Shakespeare: Yes You Can!****CSAC 105**

Prerequisite(s): CSAC 169

Hate Shakespeare? Love Shakespeare? Get to know the Bard better! Embark on a journey through the textual codes that guide the actor. A fascinating course for actors and non-actors alike, guaranteed to change forever how you approach the printed word. Texts provided.

Instructor: Vrenia Ivonoffski

*\*There will be no class on November 23.*

14 Hours Fee: \$259.64

**Fall 2020**

\*Monday 3:00-5:00 Oct 26-Dec 14

❖ **Shakespeare Monologue****CSAC 206**

Prerequisite(s): CSAC 105

Apply what you learned in CSAC 105 to a short monologue which you'll explore in great depth. Memorization is not required. Class limit: 8 students.

Instructor: Vrenia Ivonoffski

10 Hours Fee: \$191.76

**Winter 2021**

Wednesday 2:30-5:00 Jan 13-Feb 3

**Storytelling**❖ **Storytelling on Zoom****CSAC 710**

How do you captivate your audience from a computer screen? We will explore the unique opportunities and challenges to creating atmosphere and intimacy on line — two essential ingredients in Storytelling. We'll also look at story structure, methods, and the uses of storytelling past and present. Working together and using short exercises, we'll discover new techniques and solutions to working in this medium.

Instructor: Goldie Spencer

10 Hours Fee: \$192.71

**Fall 2020**

Tuesday 1:00-3:00 Oct 20-Nov 17

❖ **Storytelling on Zoom Practicum****CSAC 711**

Prerequisite(s): CSAC 710

Learn to captivate your audience from a computer screen. Each student will work on a 5-7 minute short story, myth, tale. You'll experiment with enhancements to capture your audience's attention and imagination. The last class will consist of a live Zoom telling of each person's story. Class limit: 8 students.

Instructor: Goldie Spencer

*\*There will be no class on February 9.*

14 Hours Fee: \$259.64

**Winter 2021**

Tuesday 1:00-3:00 Jan 26-Mar 16

**Directing**❖ **Directing: An Introduction****CSAC 127**

Everything about directing from concepts to opening night. Also a valuable course for actors who want to know about the view from the other side.

Instructor: Vrenia Ivonoffski

*\*There will be no class on November 27.*

16 Hours Fee: \$273.48

**Fall 2020**\*Friday 1:00-3:00 Oct 16-Oct 30  
and Friday 1:00-3:30 Nov 6-Dec 4

❖ **Directing Practicum 1**

CSAC 129

Prerequisite(s): CSAC 127

Take a scene/short play from auditions to opening night! You'll get guidance and feedback as you put your skills into practice in rehearsals and production meetings. Pieces will be presented at the Shaw and Stratford lectures. (Those who have previously completed CSAC 129 may join this class for a nominal fee.)

Instructor: Vrenia Ivonoffski

\*There will be no class on February 8, March 1, 8, and 29; and April 5 and 19.

16 Hours Fee: \$273.48

**Winter 2021**

Monday	10:00-12:00	Jan 25-Apr 26
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❖ **Directing Actors: Approaches**

CSAC 328

Prerequisite(s): CSAC 442

Directors can help actors flourish creatively or shut them down. In this seminar, we will look at and discuss different approaches and attitudes to directing using examples of some prominent directors past and present. We will also discuss how different kinds of plays also affect a director's approach. This course is ideal for actors and directors alike.

Instructor: Richard Beaune and Aaron Willis

4 Hours Fee: \$85.06

**Fall 2020**

Monday	10:00-12:00	Sep 14-Sep 21
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❖ **Preparing for Productive Rehearsals** CSAC 524

Prerequisite(s): CSAC 127

We will explore research methods, script preparation (breaking it into 'events' and 'units', etc.) and ways to build healthy relationships to successfully collaborate with your actors. Learn the questions that will lead you to a clear vision of the play. All participants will use an existing one-act play, which will be emailed to you, as our base text from which to develop these techniques. Some homework outside of class time is expected.

Instructor: Aaron Willis

8 Hours Fee: \$158.10

**Winter 2021**

Tuesday	1:30-3:30	Dec 1-Dec 8
AND		

Tuesday	1:30-3:30	Jan 5-Jan 12
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❖ **Directing Lab VI: Choices**

CSAC 529

The success of a play often rests on the choices made by the director. This Lab will help you define the framework for a piece and to identify the boldest choices available within that framework. We will look at: casting, set concept, genre, movement, characterization, and emotional quality.

Instructor: Richard Beaune, Aaron Willis, &amp; Nicole Wilson

\*There will be no class on November 23.

6 Hours Fee: \$106.83

**Winter 2021**

Monday	10:00-12:00	Nov 16-Dec 7
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## Come see us in action!

**War of the Worlds,**

November 26-28, 2020,

via Zoom

**FRESH PICKS!**

The Sandra Kerr New Plays Festival,

February 10-11, 2021,

Alumnae Theatre

**Storytelling Festival,**

April 9-10, 2021,

Palmerston Library Theatre

**Summer of Saints and Bar Life/City Life,**

June 16-20, 2021,

Alumnae Theatre

Details about our performances will be available at [act2studio.ca](http://act2studio.ca). If you would like to be added to our email list for show information, please let us know at [act2@ryerson.ca](mailto:act2@ryerson.ca)

## Playwriting

❖ **Playwriting Basics**

CSAC 151

We'll explore the basic elements that work together to create a dramatic and compelling stage play. Required reading before the first class: Bang Bang by Kat Sandler (available at [www.playwrightscanada.com/Books/B/BANG-BANG](http://www.playwrightscanada.com/Books/B/BANG-BANG)) Class limit: 20 students.

Instructor: Beverley Cooper

Students should register at least one week before the start date and will receive an email with information on preparing for the first class.

6 Hours Fee: \$102.69

**Winter 2021**

Wednesday	2:00-4:00	Jan 13-Jan 27
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❖ **Research-Inspired Plays**

CSAC 555

Sometimes the best theatre comes out of real life.

Perhaps it's a play inspired by a historic event, a newspaper headline, or events in one's own life.

Gathering research and details from real life can enrich your writing and help you through writing blocks.

In this class we will work on various ways in which research can inspire your playwriting work.

Class limit: 12 students.

Instructor: Beverley Cooper

6 Hours Fee: \$106.81

**Fall 2020**

Wednesday	2:00-4:00	Oct 14-Oct 28
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❖ **Dramaturgical Concepts**

CSAC 651

Prerequisite(s): CSAC 151

A course for students who already have a draft script completed and desire tools to further develop it. Each week we'll focus on a different aspect of playwriting to apply to your script: creating an arc for the protagonist; the role of other characters in the play; building effective scenes; the play's climax; use of dialogue and action (aka not overwriting); and knitting the whole script together. Class limit: 10 students.

Instructor: Catherine Frid

15 Hours Fee: \$257.44

**Fall 2020**

Tuesday	1:00-3:30	Sep 15-Oct 20
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❖ **Introduction to Writing A Serial Drama for Podcast**

CSAC 775

Learn the fundamentals of writing comedy/drama for podcast. We'll explore how good aural story-telling employs dialogue, narration, music, and sound to paint vivid characters and create the kind of engaging continuing storyline that will fire the imagination of both writer and listener.

Instructor: Raymond Storey

6 Hours Fee: \$106.83

**Fall 2020**

Tuesday	10:00-12:00	Oct 27-Nov 10
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❖ **Writing A Serial Drama for Podcast** CSAC 776

You'll get hands-on experience as we develop a continuing comedic drama series for podcast. In class, as a group, we will take a concept/premise, develop characters, and arc a story over several episodes of the series.

Then working with a writing partner in teams of two, you will write a five- to ten-minute episode.

You will read and critique each other's work, get notes and rewrite, culminating in a Zoom reading of our completed series. Class limit: 14 students.

Instructor: Raymond Storey

17 Hours Fee: \$299.61

Tuesday	10:00-12:30	Dec 1-Dec 8
and Tuesday	10:00-12:00	Jan 5-Jan 26
and Tuesday	10:00-12:00	Feb 2

Tuesday	10:00-12:00	Feb 2
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Tuesday	10:00-12:00	Feb 2
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Tuesday	10:00-12:00	Feb 2
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**Winter 2021**

Tuesday	10:00-12:30	Dec 1-Dec 8
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and Tuesday	10:00-12:00	Jan 5-Jan 26
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and Tuesday	10:00-12:00	Feb 2
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**For a complete list of the The Estelle Craig ACT II STUDIO curriculum (including courses not offered this academic year), please refer to pages 12-14.**

# The Estelle Craig ACT II STUDIO Curriculum

Courses marked with an asterisk (\*) are offered in 2020–21. Not all courses are offered in any given year.

For a description of courses not offered in 2020–2021, please visit our website at [act2studio.ca](http://act2studio.ca).

CSAC 101	Introduction to Acting I*	CSAC 201	Creating Character Physically
CSAC 102	Introduction to Acting II*	CSAC 206	Shakespeare Monologue*
CSAC 105	Shakespeare: Yes You Can!*	CSAC 209	Clown Cabaret
CSAC 106	Monologues: The Basics*	CSAC 211	Voice Coaching*
CSAC 107	More Monologues*	CSAC 214	Scene Study II: Chekhov and Ibsen*
CSAC 109	Introduction to Clown	CSAC 215	Scenes From Canadian and Other Plays*
CSAC 111	Voice Work Basics	CSAC 220	Voice and Speech Works I
CSAC 112	Voice Work II	CSAC 231	Creating from Zero
CSAC 114	Introduction to Scene Study*	CSAC 233	Performance as Personal Memoir I
CSAC 115	Scene Exploration I*	CSAC 240	Acting Without Text*
CSAC 124	Essential Movement for Actors	CSAC 242	Introduction to Stage Craft
CSAC 126	Restoration Comedy	CSAC 253	Rewrites: Beyond Tinkering
CSAC 127	Directing: An Introduction*	CSAC 257	Playwriting II
CSAC 129	Directing Practicum I*	CSAC 258	Reading Plays*
CSAC 133	Awakening The Creative Spirit	CSAC 259	Reading Plays: Classic American Drama
CSAC 151	Playwriting Basics*	CSAC 261	Acting in Commercials I
CSAC 156	Playwriting I*	CSAC 263	Focus on Film I*
CSAC 159	Discovering Ibsen and Chekhov	CSAC 269	Audition on Camera With Improv
CSAC 169	Acting on Camera A to Z*	CSAC 280	A Taste of Theatre Styles I
CSAC 180	The Art of Comedy *	CSAC 281	Italian Comedy Scenes
CSAC 181	Italian Comedy	CSAC 282	Improvisation I*
CSAC 182	Introduction to Improvisation	CSAC 293	Mask and Character I: Whole Masks
CSAC 190	Introduction to Neutral Mask*		
CSAC 192	Mask Making Weekend		
CSAC 193	Discovering Character With Mask		

CSAC 300	Acting en Français	CSAC 405	Shakespeare Mini-Intensive
CSAC 304	Shakespeare Performance Preparation	CSAC 410	Bringing History to Life
CSAC 305	Shakespeare Performance	CSAC 412	Ensemble Storytelling
CSAC 306	Comedy Monologues*	CSAC 415	Advanced Scene Study: Quartets
CSAC 310	The Art of Storytelling	CSAC 416	Advanced Scene Study: Trios
CSAC 313	Readers' Theatre Techniques	CSAC 418	Acting: Dead Simple
CSAC 314	Scene Study: Tennessee Williams	CSAC 424	Transformative Movement Intensive
CSAC 315	Advanced Scene Study: Chekhov and Ibsen	CSAC 425	Transformative Movement II
CSAC 317	Restoration Comedy Scenes	CSAC 427	Directing Seminar II: Blocking
CSAC 318	Restoration Comedy Performance	CSAC 429	Directing Seminar III: Text Analysis
CSAC 320	Poetry Cabaret*	CSAC 432	Creating Site-Specific Theatre*
CSAC 328	Directing Actors: Approaches *	CSAC 433	Multi-Character Solo Show
CSAC 329	Directing Seminar I: Directing as a Shared Vision	CSAC 434	Introduction to Standup Comedy
CSAC 331	Play Creation Project	CSAC 442	Meisner Technique I: Listening*
CSAC 332	Flexing Your Creative Muscle	CSAC 443	Meisner Technique II: Connection*
CSAC 335	Collective/Devised Theatre	CSAC 444	Meisner Technique III: Truth*
CSAC 340	Applied Zone of Silence I	CSAC 445	Meisner Technique IV: Text*
CSAC 341	Actions for Actors	CSAC 451	Playwriting Lab VIII: Character
CSAC 343	Inhabiting the Moment*	CSAC 454	Writing the Monologue
CSAC 345	Uta Hagen Workshop I	CSAC 455	Writing Comedy for the Stage
CSAC 346	Uta Hagen Workshop II	CSAC 456	Adapting Stories for the Stage
CSAC 347	Tools, Techniques, and Truth	CSAC 457	Reading Plays: Contemporary Comedies
CSAC 352	Playwriting Lab I: Creating Conflict	CSAC 458	Reading Plays: The Crazy Canucks I
CSAC 353	Playwriting Lab II: Text/Subtext	CSAC 481	Italian Comedy Performance
CSAC 354	Playwriting Lab III: Spontaneous Writing	CSAC 482	Improvisation III: Character*
CSAC 355	Playwriting Lab IV: Building Suspense	CSAC 483	Advanced Improvisation Tune-Up
CSAC 356	Playwriting Lab V: Generating Ideas*	CSAC 484	Introduction to Melodrama
CSAC 357	Playwriting Lab VI: Dialogue	CSAC 493	Mask and Character III: Performance
CSAC 358	Playwriting Lab VII: The Blank Page		
CSAC 359	Reading Plays: Modern British Playwrights		
CSAC 365	From Stage to Screen		
CSAC 380	Taste of Theatre Styles II		
CSAC 381	Italian Comedy Scenes II		
CSAC 382	Improvisation II: Group Mind*		
CSAC 383	Improvisation Tune Up		
CSAC 385	Character Improv: Come As You Aren't		
CSAC 386	Comedy Performance Preparation		
CSAC 387	Comedy Performance		
CSAC 393	Mask and Character II: Half Masks		



## The Estelle Craig ACT II STUDIO Curriculum (continued)

Courses marked with an asterisk (\*) are offered in 2020–21. Not all courses are offered in any given year. For a description of courses not offered in 2020–2021, please visit our website at [act2studio.ca](http://act2studio.ca).

CSAC 501	Shaw Festival Preview*	CSAC 602	Costume Styles Through the Ages
CSAC 502	Stratford Festival Preview*	CSAC 605	Basic Makeup Skills
CSAC 506	Staging Beckett	CSAC 611	Forum Theatre Workshop II
CSAC 511	Forum Theatre Workshop	CSAC 617	Advanced Scene Study: Modern World Drama
CSAC 515	Advanced Scene Study: Comedy	CSAC 618	Advanced Scene Study: Pinter
CSAC 516	Advanced Scene Study: Beckett	CSAC 619	Unleashing Pinter
CSAC 517	Advanced Scene Study: Irish Drama	CSAC 623	Directing the Mask
CSAC 518	Advanced Scene Study: Shifting Partners*	CSAC 624	Re-imagining Classic Plays
CSAC 524	Preparing for Productive Rehearsals*	CSAC 651	Dramaturgical Concepts*
CSAC 525	Directing Lab I: Continuous Monologue	CSAC 652	Playwriting Clinic*
CSAC 526	Directing Lab II: Operative Words	CSAC 653	Dramaturgy II
CSAC 527	Directing Lab III: Actor Speak	CSAC 654	Peter Brook Inspired Playwriting
CSAC 528	Directing Lab IV: Senses	CSAC 655	Comedy Writing for Stage and Screen
CSAC 529	Directing Lab VI: Choices*	CSAC 657	Reading Plays: Pinter
CSAC 534	Standup Comedy I	CSAC 658	Reading Contemporary Canadian Plays
CSAC 542	Michael Chekhov Method: Introduction*	CSAC 659	Reading Plays: Political Theatre
CSAC 551	Writing for Television: The Basics	CSAC 683	Improvisation Performance
CSAC 554	Find Your Genre*	CSAC 684	Advanced Improvisation
CSAC 555	Research-Inspired Plays*	CSAC 685	Longform II
CSAC 557	Reading Plays: World Drama II		
CSAC 558	Reading Plays: Irish Drama		
CSAC 559	Reading Plays: Tennessee Williams		
CSAC 580	Roman Comedy Practicum	CSAC 705	Clowning Around on Camera*
CSAC 581	Roman Comedy Performance	CSAC 710	Storytelling on Zoom*
CSAC 582	Improvisation IV: Making a Scene*	CSAC 711	Storytelling on Zoom Practicum*
CSAC 583	Longform I	CSAC 712	Voice Play On-Line*
CSAC 584	Melodrama Scenes	CSAC 775	Introduction to Writing A Serial Drama for Podcast*
CSAC 585	Melodrama Performance		
CSAC 586	Victorian and Edwardian Scenes	CSAC 776	Writing a Serial Drama for Podcast*

## 2020/21 INSTRUCTOR BIOGRAPHIES

**RICHARD BEAUNE** has been acting and directing in every province and territory in both official languages for 30 years. Credits include several TV commercials, film and theatre roles, two seasons as an assistant director and actor at the Stratford Festival, an intern director at the Shaw Festival, and a participant in the Lincoln Centre Theatre Director's Lab and Director's Lab North. He has directed *Macbeth* and *The Comedy of Errors* (Shakespeare in the Square), *A Midsummer Night's Dream* and *Edward Ironside* (Firebrand Theatre), Canadian Comedy Award-winning *Trapped in Taffeta* (Simple Truth Theatre), and Keystone Theatre's *The Belle of Winnipeg* (three Dora nominations) and *Gold Fever*. Richard has a Master of Fine Arts degree from York University and has taught acting at York University, Brock University, Ryerson University, and George Brown Theatre School.

**Subjects(s) taught:** Acting without Text; Advanced Scene Study: Shifting Partners; Michael Chekhov Method; Directing: Blocking, Directing as a Shared Vision, Actor Speak, Choices

**BEVERLEY COOPER** is an award-winning writer, dramaturge, and teacher. She holds a Master of Fine Arts degree in Creative Writing from the University of Guelph. Her writing for theatre includes *Thin Ice* (co-written with Banuta Rubess– winner of 1987 Dora and 1988 Chalmers Awards); *Clue in the Fast Lane* (co-written with Ann-Marie MacDonald); *The Eyes of Heaven*; *The Woman in White* (adapted from the novel by Wilkie Collins); *Innocence Lost: A Play about Steven Truscott* (finalist for the 2009 Governor General's Literary Award and produced for Souleppper's 2017–2018 season); *The Lonely Diner: Al Capone in Euphemia Township* (Blyth Festival, Vertigo Theatre); *Janet Wilson Meets the Queen* (nominated for a 2016 Prix Rideau Award, GCTC); *If Truth Be Told* (Blyth Festival); and *The Other: A Strange Christmas Tale* (4th Line Theatre).

Beverley has written extensively for CBC Radio Drama. Her adaptation of Rohinton Mistry's epic novel *A Fine Balance* and her original drama *It Came from Beyond!* earned her nominations for a Writer's Guild of Canada Award. Other books dramatized for radio include *Alias Grace*, *Away*, and *The Secret World of Og* (Silver Medal Award, New York Festival International Radio Awards). Beverley trained as an actor at Studio 58 in Vancouver, and has performed on TV and film and in theatres across Canada. Beverley is a frequent director of audio books for Penguin Random House including books by Miriam Toews, Tanya Tagaq, Elizabeth Hay, Marina Endicott, Alicia Elliot, and Harold R. Johnson. Beverley has presented her work at Women Playwrights International conferences in Mumbai, Stockholm, Cape Town, and Santiago. Beverley is the coordinator of The CASA Project, a charitable arm of the Playwrights Guild of Canada that supports women playwrights living in South Africa. Beverley's plays are published by Scirocco Drama.

**Subjects(s) taught:** Playwriting Basics; Playwriting I, II, III; Research-Inspired Plays

**CATHERINE FRID** is a Guelph-based playwright and dramaturge. Her produced plays include *Spend Your Kids' Inheritance* (Toronto Fringe 2019, Patron's Pick); *What I Gave, I Have* (Guelph Museums 2019); *Half Full* (school tours 2016–2017); *Dead Cat Bounce* (Guelph Fringe 2016, Toronto Fringe 2010); *Burying Toni* (Alumnae Theatre 2014); *The Bold Canadian* (Arts and Letters Club 2013); *Over the Edge* (New Ideas Festival 2013 and others); and *Homegrown* (SummerWorks and others 2011–2012). Her community co-creations include *AfterWhys* (Suicide Awareness Council tours 2016–2019), *Our Roots, Our Future* (Eden Mills 2017), *Out of the Illusion* (Six Nations Reserve 2015), and *Our Voices: Senior Selfies* (Eden Mills 2014 and others). She has dramaturged work for

InspiraTO Festival, Alumnae Theatre, and privately. Publications include *Our Voices: Senior Selfies* (ArtAge Publications), *Community with Strangers in 'Scenes from a Diverse World'* (ICWP), *Us and Them in 'Thirtysomethings: Mother-Daughter Monologues'* (ICWP), and *This Isn't Toronto in 'Long Story Short'* (Playwrights Canada Press). Catherine has been Playwright in Residence at Mixed Company Theatre, and Artist in Residence at Osgoode Hall Law School.

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**Subjects(s) taught:** Dramaturgical Concepts

**VRENIA IVONOFFSKI** is the founding artistic director of ACT II STUDIO. She has a Master of Arts degree from the University of Toronto and trained in physical theatre in Paris at the École Jacques Lecoq and with Philippe Gaulier. She is a graduate of the directing program at Ryerson Theatre School, where she later taught in the Acting and Dance programs for several years. Since 1987, she has been Professor of Acting (Mask, Commedia dell'Arte) at George Brown Theatre School. Vrenia holds more than 40 directing credits and has written 13 plays, including *Leacock Live!* (Toronto Fringe Festival 2010, Patrons' Pick). Recognized as a major playwright of research-based drama in Canada, she has collaborated with social science researchers from the Toronto-Sunnybrook Regional Cancer Centre, Toronto Rehab Centre, Sunnybrook Nursing Research Unit, Hamilton's Indigenous Health Centre, and York University to create plays which have toured North America. Her play on dementia, *I'm Still Here!*, has been touring continuously since 2004. She served as president (2006–2009) of the Toronto Association of Acting Studios (TAAS). Vrenia received Ryerson's GREET Award (for teaching excellence) in 2003 and Theatre Ontario's prestigious 2014 Maggie Bassett Award for her contribution to theatre in Ontario.

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**Subjects(s) taught:** Introduction to Acting; Introduction to Scene Study; Clown; Mask; Shakespeare; Directing; The Art of Comedy

**ANNIE LOCKERBIE NEWTON** is a theatre creator, writer, clown, musician, visual artist, and teacher. She began her career as a child actor at the Stratford Festival in *The Merry Wives of Windsor*. Annie studied clown with Leah Cherniak and with John Turner (of Mump & Smoot) at the Manitoulin Conservatory for Creation and Performance and has performed her devised clown pieces at RED: An Art Pop-Up (Grand Canyon Theatre). She has also studied at the Soulepper Training Room, the National Voice Intensive, and Second City, and is a graduate of George Brown Theatre School (Dean's List, John Bannerman Award, Women's Association Award). Throughout the COVID-19 physical distancing period, she has experimented with online theatre with Theatre on Call, creating a solo, interactive, and immersive phone-call show called From Room to Room. Annie is an ANS Kundalini Yoga instructor and has taught yoga specifically for actors.

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**Subjects(s) taught:** Clown

**JANE LUK** has performed on stages all across Canada as well as for film, television, and new media. Selected film and TV credits include *Kim's Convenience*, *The Clark Sisters*, *Anne With an E*, *Murdoch Mysteries*, *Billable Hours*, *Blood and Water*, *Saw III*, and she has been a series regular on *Spinning Out* on Netflix. Jane's stage credits include *Kim's Convenience* (Soulepper Theatre), *Tragedie of Lear*, *Mother Tongue*, and World Improv Championships (Just for Laughs). She also voices characters in the video games *X-Men: Mutant Academy 2*, *Deus Ex: Human Revolution*, and the animated series *Abby Cadabby*. Jane has facilitated classes at Soulepper, the Centre for Indigenous Theatre, Social Capital Theatre, Bad Dog Theatre, and Second City. For many years, she produced Comedy on the Danforth and Kittens of Comedy. Jane is a four-time nominee for the Canadian Comedy Awards for Funniest Female Improviser and recipient of both a Dora Award and Chalmers Award for Best Youth Script.

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**Subjects(s) taught:** Improvisation

**KATE LUSHINGTON** is a veteran theatre artist and voice and Alexander Technique teacher. Trained in voice by David Smukler, she has taught at Brock University's Drama Department, George Brown Theatre School, and the Centre for Indigenous Theatre. She now teaches voice and the Alexander Technique in private practice and at the Alexander training program at Susan Sinclair Studio in Toronto, of which she is a graduate. A member of CAEA and ACTRA, she was Artistic Director of Nightwood Theatre for six seasons in the early 1990s. As a writer, she has won a National Radio Award and a Mouche D'Or. She is currently creating an intergenerational performance piece with her daughter Natasha Greenblatt - *The Apocalypse Plays: A Legacy Project*, directed by ahdri zhina mandiel and funded by the Ontario Arts Council.

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**Subjects(s) taught:** Voice; Scene Exploration I; Poetry Cabaret

**CINDY MACAULAY** is an actor, director, and instructor who specializes in teaching the Meisner Technique. She graduated from the Neighbourhood Playhouse School of Theatre in New York City where the Meisner Technique was founded and developed, and completed her teacher training certificate there in 2005. Cindy has performed professionally in New York City, Calgary, and Toronto; founded the Neighbourhood North School of Theatre, which she directed for 11 years; and was the Artistic Director of Cold Water Theatre Society from 2000–2008. She established Playhouse North Acting Studio after moving to Toronto and also freelances as a workshop facilitator. She is also the co-founder of Odyssey Promotions Corp.

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**Subjects(s) taught:** Meisner Technique I-IV

**SARAH MCVIE** began her career after graduating from theatre school with five seasons at the Stratford Festival of Canada, where she played Cordelia opposite Christopher Plummer. She was also a member of the 2001 Stratford Conservatory for

Classical Theatre Training and the recipient of the John Hirsch Award for Most Promising Young Actor. Based in Ottawa for 10 years, Sarah began teaching drama courses for Carleton University's Department of English and was instrumental in establishing their Drama program. She performed at the National Arts Centre and played various leading roles at the Great Canadian Theatre Company. Her co-created play, *The Public Servant*, enjoyed a sold-out run in Ottawa and in Toronto at CanStage's Berkeley Street Theatre in 2016. Sarah had a recurring role in *The Handmaid's Tale*, and has recurring roles on CBC's *Workin' Moms* and *Detention Adventure*. She has worked extensively as a voiceover artist in commercials, industrials, and animated features and has been coaching acting and voice for over 20 years.

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**Subjects(s) taught:** Inhabiting the Moment; Scene Studies: Chekhov and Ibsen; Greek Theatre; Comedy Monologues

**ALEXANDER OFFORD** is a writer, director, and performer. His written work includes the novel *The Savage God*; the award-winning plays *The Hystericon*, *The Life and Work of Daniil Kharmis* (co-author/creator), and *Potosi* (winner of the Toronto Fringe Festival's 2015 New Play Award); and numerous essays and articles on politics, theatre, and performance for publications as diverse as *The Literary Review of Canada*, *#Cdn Cult Times*, and BlogTO. He is a graduate of George Brown Theatre School and co-artistic director of the avant-garde theatre company Good Old Neon.

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**Subjects(s) taught:** Seminars/Lecture Series: Political Theatre; Contemporary Canadian Plays; Chekhov and Ibsen; Greek Theatre; Playwriting Clinic; Playwriting Labs: Conflict, Generating Ideas; Directing Actors: Approaches)

**GRAHAM ORWIN** has directed dramas, docudramas, and music/comedy specials for CBC, CTV, PBS, TVO, and the National Film Board. He has directed over 1,000 corporate TV dramas and

commercials in Canada and the United States, winning 43 international awards for his work. Graham has lectured for the Canadian Association of Advertising Agencies, Ryerson's Radio and Television Arts (RTA) program, and at Sheridan College's Media Arts and Musical Theatre School. He is a member of the Director's Guild of Canada and is a graduate of Ryerson's RTA program.

**Subjects(s) taught:** Acting on Camera A to Z; Commercials; Focus on Film

**LES PORTER** is a director, choreographer, and actor. He was the choreographer and then director/choreographer for several seasons of the lavish AIDS fundraiser for Casey House, "DQ". He has acted in many of Toronto's theatres and has *Masala*, *Due South*, *The Newsroom*, *Cliff Hanger* (NBC), *The City*, *Widows*, *Three to Tango*, *Queer as Folk*, *Wild Card*, *Mean Girls*, *Road to Avonlea*, and *Touch of Pink* among his TV and film acting credits, as well as numerous commercials. Les is a graduate of Ryerson Theatre School.

**Subjects(s) taught:** Monologues; Scenes from Canadian and Other Plays

**GOLDIE SPENCER** has been a storyteller for over 25 years. She has performed at schools, community centres, and festivals across Canada and in Sydney, Australia. Her repertoire includes folk/fairy tales, myths and legends, and personal stories. Her research-based historical Canadian pieces, *Women of the Yukon* and *Les Filles du Roi*, have been performed in theatres including the Red Sandcastle Theatre, the Aki Theatre at Daniels Spectrum, and at Story Fusion, as well as in several libraries. She has developed and taught workshops on creating stories and performances based on historical research at various conferences including the Sydney Storytelling Conference and Storytellers of Canada Annual Conference in Montreal. Goldie has been instrumental in developing the Storytelling program at ACT II STUDIO. She is a member of Storytellers of Canada (SC-CC) and Storytelling Toronto. She is

a founding member of the York Storytelling Guild, a past member of Story Jam, and a co-ordinator of 1001 Friday Nights of Storytelling.

**Subjects(s) taught:** Storytelling

**RAYMOND STOREY** is an award-winning playwright, screenwriter, and producer who has worked in almost every genre – from comedy and family drama to sci-fi and action. A principal writer on some of Canada's highest-rated television shows, Ray is a two-time Gemini Award nominee for Best Writing in a Television Movie or Miniseries, and winner of Best Writing in a Children or Youth Program. Most recently, Ray was nominated for a Canadian Screen Award as a producer of the documentar, *Searching for Vimy's Lost Soldiers*. Some of his series include *Bomb Girls* (Shaw/Reelz), *Train 48* (Global), *Made in Canada* (CBC), *Wind At My Back* (CBC), *Traders* (Global), *Deepwater Black* (Sci-Fi Channel/YTV), and *Road to Avonlea* (CBC/Disney). Television movies and miniseries include *Iron Road* (CBC), *Sleeping Dogs Lie* (CBC), *Einstein: Light to the Power of Two* (HBO), *Da Vinci: Dream of Flight* (HBO), *Marie Curie: More Than Meets the Eye* (HBO), and *Butterbox Babies* (CBC/BBC/A&E). As a playwright, Ray is a three-time Dora Award winner and a Chalmer's and Governor General's Award finalist, amongst others.

**Subjects(s) taught:** Writing for TV and Film; Comedy Writing for Stage and Screen; Writing Podcast Dramedy

**JULIE TEPPERMAN** is an actor, playwright, and educator, as well as the Co-Artistic Leader (with her husband Aaron Willis) of Convergence Theatre, listed three times by NOW Magazine as the "Best Site-Specific Theatre Company in Toronto". Julie has acted at theatres across Toronto, as well as in two seasons at The Stratford Festival, where she completed their Birmingham Conservatory; she was recently part of their annual Playwright's Retreat. She has had eight professional productions of her plays produced since 2006, three of which were musicals/operas. A

graduate of George Brown Theatre School, where she often teaches, Julie has been Playwright-in-Residence at Theatre Passe Muraille; is co-creator of the epic immersive "choose-your-own-adventure" *Brantwood*; chaired the board of Generator for three years; and is a proud recipient of a 2016 Harold Award for her work in Indie Theatre. Julie has had her writing published with Playwrights Canada Press, The Canadian Theatre Review, and University of Toronto Press.

**Subjects(s) taught:** Writing the Monologue; Adapting Stories for the Stage; Site-Specific Theatre; Collective/Devised Theatre

**IAN CAMERON WILLIAMS** is an actor, director, and creator. He is originally from Barrie, where he performed locally and taught workshops for high school drama students. Since moving to Toronto, he has worked with prominent local directors Ravi Jain (*Mahabharata*), Sue Miner (*Learned Ladies*), Jordan Pettle (*Metamorphoses*), Tanisha Taitt (*Picnic at Hanging Rock*) and Soheil Parsa (*Rhinoceros*). He has performed in summer stock at Theatre on the Ridge in Port Perry where he also taught acting. Ian is the founding artistic director of The Actor's Farm, an actor-centred theatre company devoted to experimentation and broad exploration of the actor's craft. The company is especially focused on performing and creating works which reveal how the human mind functions in extreme situations. In the physical theatre genre, Ian has directed clown shows for Art Pop-Up Toronto for both their BLUE and RED cabarets.

**Subjects(s) taught:** Exploring Text with Meisner Technique

**AARON WILLIS** is an actor, director, educator, and the Co-Artistic Leader of Convergence Theatre (with his wife Julie Tepperman), where he has produced and directed the site-specific hits *Athabasca*, *The Unending*, *Passion Play* by Sarah Ruhl, *YICHUD (Seclusion)*, the Dora-nominated *The Gladstone Variations*, and *AutoShow*. He has directed at theatres across the city, from Theatre Passe Muraille to Souleppper Theatre, as well as two

stints assistant directing at The Stratford Festival as part of the inaugural Michael Langham Workshop for Classical Direction. He continues to work closely with The Musical Stage Company as Associate Artistic Director/dramaturge. Aaron holds a Honours Bachelor of Arts degree in Drama from the University of Alberta and is a graduate of George Brown Theatre School, where he has directed and taught Shakespeare scene studies.

**Subjects(s) taught:** Directing Actors: Approaches; Playwriting Lab: Choices; Continuous Monologue

**NICOLE WILSON** is an award-winning multidisciplinary theatre artist, director, performer, and co-founder of the contemporary performance company Good Old Neon, with whom she directed the acclaimed productions of *One Left Hour* (2018) and *Blue Remembered Hills* (2017 My Entertainment World Critic Picks Award for Best Production). She has two degrees in Pure and Applied Mathematics from the University of Waterloo and is a graduate of George Brown Theatre School. Nicole teaches first-year acting and vocal masque at George Brown College, and she has also taught acting and improvisation for Ryerson University, Bad Dog Theatre, and Impatient Theatre. Most recent credits include *Good Witch* (Season 6), *Photographic Evidence* with Mixed Theatre Company, the United Kingdom tour of *Mankind* and *The Pride of Life* with Poculi Ludique Societas, and as Nina in *The Seagull* (Chekhov Collective at The Berkeley Street Theatre). One of Nicole's objectives as a creator and teacher is to facilitate complex, physical, intelligent work that engages with the political moment.

**Subjects(s) taught:** Scene Exploration I; Collective/Devised Theatre; Longform Improvisation; Monologues

## Information for Students

Programs for 50+ and  
Community Engagement  
[ryerson.ca/ce/programs50plus](https://ryerson.ca/ce/programs50plus)

ServiceHub  
[ryerson.ca/registrar](https://ryerson.ca/registrar)

The Estelle Craig ACT II STUDIO  
[act2studio.ca](https://act2studio.ca)

The G. Raymond Chang School of  
Continuing Education  
[continuing.ryerson.ca](https://continuing.ryerson.ca)

## PROGRAMS FOR 50+ AND COMMUNITY ENGAGEMENT OPPORTUNITIES

Are you a mature adult who wants to learn more? Whether it's for personal interest, to build new skills, to make new social connections, or to remain active and engaged in your retirement, you may find what you're looking for through Programs for 50+ and Community Engagement at The G. Raymond Chang School of Continuing Education.

We have four pillars of innovative programming: Continued Learning; Lifestyle, Health, and Wellness; Career Transitions; and Community Engagement.

### Continued Learning

Take courses in the areas of arts, humanities, science, music, media, or performance.

### Lifestyle, Health, and Wellness

Engage in special workshops.

### Career Transitions

Participate in reskilling workshops and career training programs.

### Community Engagement

For more information visit [ryerson.ca/ce/programs50plus](https://ryerson.ca/ce/programs50plus). Find us on Facebook under Ryerson University's Programs for 50+ and follow us on Twitter @Chang50plus.



# Programs for 50+ and Community Engagement

## THE ESTELLE CRAIG ACT II STUDIO

Mailing Address:  
The G. Raymond Chang School  
of Continuing Education  
Ryerson University  
350 Victoria Street, Toronto ON M5B 2K3

Office Location:  
Heaslip House, 3rd Floor,  
297 Victoria Street

Phone: 416-979-5103  
Email: [programsfor50plus@ryerson.ca](mailto:programsfor50plus@ryerson.ca)  
Web: [ryerson.ca/ce/programs50plus](http://ryerson.ca/ce/programs50plus)  
Facebook: [facebook.com/Programs50Plus](https://facebook.com/Programs50Plus)  
Twitter: @Chang50plus

**Ryerson  
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Education**

THE ESTELLE CRAIG  
**ACT II**  
STUDIO