

Get Outta Your Head

MCS

Matthew Corozine Studio Theatre, Inc.
MIAMI • NEW YORK • DC • LA

GET OUTTA YOUR HEAD!!

Please read and review all procedures and studio rules for MCS:

First off, if you are reading this, you are in the right place!

Most of our students come to us through a referral from a current or past student which already demonstrates a level of trust and connection in joining our artistic community at MCS. Trust is most important in establishing a foundation for the work that is done at MCS. If you've found MCS on your own, know that most students find this work transformational once they begin trusting the process.

Once you are a committed ongoing student at MCS, you are a part of our artistic community!

We currently have ongoing classes (subject to availability) operating in NYC, Miami, Washington DC, Los Angeles, as well as Online, and encourage you to audit other MCS instructors to see and experience other perspectives on this work.

Though MCS is primarily an acting studio that is based in the Meisner technique, we also provide artistic services such as: a theatre company, private coaching for auditions/agent meetings/self-tape services, and a place to produce plays or readings and create original work, hold master classes, have guest speakers, and anything else artistically you'd like to bring or suggest for our studio!

CONTRACT TO SELF:

I, _____, understand that I am committing myself to an intensive exploration of the Meisner technique in order to learn and honor the definition of acting as 'living and behaving truthfully and fully under imaginary circumstances.' I commit to consistent dedication towards class attendance, the work I am assigned, as well as the exercises in which I am called to engage in. I further understand that this work will require me to explore the extent of my emotional world, vulnerability, and faith in the unknown - especially when it challenges my most ingrained patterns. I hereby pledge to myself and my classmates to help foster a safe environment to explore unsafe things.

DEFINITION OF ACTING:

“Acting is living and behaving truthfully and fully under imaginary circumstances”: by Sanford Meisner adapted by Matthew Corozine - this is the ultimate foundation of the work being performed here at MCS.

BASIC OVERVIEW:

No matter what instructor you study with, MCS will teach you ‘HOW TO GET OUTTA YOUR HEAD!’ by:

- Learning what it means to truly listen and have your attention on the other actor.
- Teaching you how to act on your impulsive true ‘in the moment’ instincts instead of intellectual thought and learning the difference between the two.
- Allowing space to ask questions while you are on stage and when your instructor is giving you feedback.
- Working with all levels of actors - from beginners to Broadway, TV, and Film actors.
- Giving you tools for every kind of audition.
- Being there with you on your journey and trusting the process together.

COMMITMENT TO THIS WORK AND WHAT TO EXPECT:

- **Most important:** Please commit to **3 months** of continuous work and have your schedule set for class each week.
- **Month one: Breaking down patterns of resistance**
 - This may sound scary or exciting, but the most common theme with students is resistance. ‘What does he mean I have a blockage? I don’t feel blocked’ - remember, trust the process - advancement is being made even if it doesn’t feel like it.
- **Month two: Your head comes back into play:**
 - ‘Why am I here spending money when I can’t even afford rent and haven’t had any breakthroughs!?’ This may be the most difficult month as the excitement from the first month is over and most students haven’t had breakthroughs yet. Again, trust the process, not your head.
- **Month three: Insights and Breakthroughs**
 - ‘I actually learned something and broke through a wall I didn’t even know I had!’ Some people may breakthrough sooner, or after six months, but three months is typically the timeline. Once you’ve broken through, it’s a wonderful and expanded journey that continues to unfold while you develop your unique talent and notes!
- **If you’re finding this work may not be for you:**
 - Please give MCS notice and yourself one more month before leaving. Resistance is in every student and we’ve all been where you are. In order to have breakthroughs, you must commit to the work and yourself to make it.

BUILDING A FOUNDATION:

- Whether you’re a once a week or twice a week student, we expect you to show up for your specified class(es).
- Each instructor’s class has a set start time – be at least 10 min early and ready to work.

- Most classes have a short break in the middle.
- Though all classes have a listed end time, it can vary - so please stay for the duration of the class.
- If for some reason you are running late or must leave early you may not get the chance to work twice a class.
- If you are having a really bad day, those are the days you **MUST** come to class to gain the benefit of this work.
 - It will help build the muscle to GET OUTTA YOUR HEAD on any occasion, and even on your worst days (as hard as that may be).

THEATRE AUDIENCE AND STUDENT ETIQUETTE:

- When others are working on stage you are still expected to be 'working'.
 - You should watch, and listen to notes given to others as they may also apply to you.
 - Be alert as an instructor may initiate working with you, or even have you repeat from your seat with another actor.
- Cell Phones:
 - ***Please respect the work your classmates are doing by avoiding your phones!***
 - Phones should be in airplane mode at all times.
 - You may use your phone during the break, though it's not encouraged as it may put you back 'in your head' for the remainder of the class.
 - You may take pictures with the consent of the coach.
 - If you do take pictures or videos of other actors working and wish to share the moment on social media, you must:
 - Get permission from whoever is in the photo.
 - And please tag MCS along with a line or two about the studio – be proud and express the excellent work you see your fellow actors creating!
- NEVER give an actor a note or criticism of their work.
 - If it is something positive, please do so.
 - If it is because you see them struggling and *you've been there before*, encourage them to take it all on trust
- Food/Drinks.
 - Please eat beforehand or during the break only.
 - If you must bring food into the studio, be quiet and discreet when eating.
 - No alcoholic beverages are to be brought to class and consumed.
- Entering/Exiting During Class.
 - If you must exit the audience for any reason, to respect the work being done by your classmates, please wait until you hear your instructor give notes to those on stage.
 - Upon returning, wait until you hear your instructor coaching/giving notes before opening the door and coming back into class.

IF YOU HAVE TO MISS A CLASS OR PUT TRAINING ON PAUSE:

- If you are truly sick and/or contagious—do not come.
 - Notify your instructor or their assistant ASAP.

- Give as much notice as possible, as your instructors may already have planned for your next scene partner.
- Make-up classes are available and may be used in any other of the MCS instructor's classes.
- You CANNOT use a make-up class in your committed ongoing class—that is only possible with permission and at the discretion of your instructor based on the situation for the miss.
- Your makeup classes do not expire for up to 1 year from the missed class date (so long as you are consecutively enrolled with no breaks in payment cycles) however, it is best to do your makeup class within two weeks of the miss.
- Please reach out to the instructor you will be doing the makeup with and find out if they have availability by sending them an email and the day you would like to use your make-up class.

OVERVIEW OF CLASS EXERCISES:

Personal Monologue #1:

- Your PM1 must be something difficult to say that you would not tell just anyone.
- Trust your gut and instincts and write the piece you know you need to write.
 - It does not need to be the most tragic or revealing thing that has happened to you.
 - It should be something from the past that you already have space from, some perspective, and a point of view on.
 - If it just happened or is still happening, choose something different.
- You may be as creative as you like in writing it.
- Once assigned, please give yourself no more than 3 days to write it.
 - By that point, you should stop writing as it must be memorized for the next class!
- The length should be 600 - 700 words.
- It must be typed, printed out, and turned in to your instructor on the day it is due.
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REPETITION WORK:

This is the most well-known exercise in the Meisner technique

- This exercise will teach you that if you are unsure about your point of view or feelings, you must keep repeating and let it come out of you how it has to come out of you – without judgment or thought.
 - Easier said than done - trust the process and keep repeating.
 - Don't compare yourself to others.
 - Do not ask questions when repeating.
- As an actor and artist, you may get very confused or frustrated—that is a GOOD thing!
 - Your instructor will help you use that and put it into the work. The more you can allow what's going on inside you to be present, the easier it will be for your instructor and you to work on developing your technique and practice.

ACTIVITIES:

- Activities are based on something in our real life with added imaginary circumstances.
 - There must be a reason that MAKES you WANT to do it.

- Example: your grandma gave you a mug right before she died and you broke it and want to glue it back together because it's your last heirloom of hers.
 - Real: you broke a mug.
 - Imaginary: your grandma didn't give it to you and hasn't actually died.
 - Your reason for doing the activity will create a truthful sense of urgency.
 - It must be difficult to do, yet requires accuracy, and is a tangible task. And has a standard of perfection –Gluing the mug to look like it never broke.
 - Sometimes doing an activity for another person you love is easier than finding something for yourself.
 - In doing the activity you must still take what you get from your partner like in repetition.
 - In real life, you could do your activity with someone in the room and tune them out. Here you must take what you get, not what you want.
 - In doing so, the conflict will naturally happen in you and you will not have to 'act'.
 - DO NOT give yourself a 'time limit' for an activity.
 - Bring the supplies you would really need in order to 'truthfully' complete your activity.
 - If your activity is making a cake for your mother's 50th birthday, please have all the ingredients and tools (minus the stove) and recipe to 'make that cake'.
 - Please have an activity prepared for every other class.
 - If for some reason your instructor does not get to your activity that night, hold your activity for the next class.

COLD READS:

By this point in the work you will have already seen others do a cold read, but here are the basics:

- Get the words off the page before you speak to your partner.
 - You will get the line, get what it means to you and express it to your partner (even if you don't know what it means—that's how you would have to say it).
- Do not cheat and look ahead on the page.
- A true cold read is not like doing a 'reading' or an 'audition'.
 - It is your point of view 'in the moment' line-by-line.

SCENE WORK:

- Your job is to memorize the text you are given with your partner.
 - Please meet in person or over the phone with your scene partner to go over lines.
 - Do NOT rehearse how you will say it or perform it.
- Know your lines by rote.
 - Have your scene totally off-book by the time your instructor tells you.
 - Know them so well that there is no logic or feeling behind the words.
 - Know them so well you can say them even if you get thrown.
 - It is good to have another person, other than your scene partner, to rehearse with.
 - The other person is NOT to give you notes or suggestions – they are simply there to make sure you are dead-letter-perfect.

- Even once your lines are memorized and you may have ‘nailed your first showing’, continue to run lines with your partner daily to ensure they are solid for the duration of the scene.
 - Typically you will do at least three consecutive showings of your scene.
- Do not read the play or watch the film on which your scene is based on.
 - You only know what the scene suggests to you or the notes your instructor gives to you.
- Typically the actor with the first line of text will enter the scene with a door knock.
- Do not come having blocked your scene in any way and ignore any blocking notes in the script.

DOOR KNOCKS:

You’ll learn through doing.

EMOTIONAL PREPARATION:

Your instructor will guide you.

NOTES AND FEEDBACK FROM YOUR INSTRUCTOR:

- Do your best to be able to repeat to your instructor the notes they gave you, should they ask.
- You may write them once you sit down if need be, HOWEVER, as a new student, you will be hearing amazing things said by your instructor – just listen – at MCS we ‘learn through the doing’ not ‘intellectually’ or ‘by memorization’.

PAYMENT:

- Please make payments at: matthewcorozinestudio.com/payment
- Prices vary depending on the instructor.
- It is still your responsibility to remember when your next payment is due.
- You cannot “bank” missed classes.
- Payment secures your ongoing seat in class, hence payment is still due even if you are absent on your due date. (See “IF YOU HAVE TO MISS A CLASS” section above for our makeup policy)
- If you foresee a payment gap due to financial circumstances, communicate with your instructor.

Non-Discrimination and Anti-Harassment Policy and Complaint Procedures

MCS is committed to equal treatment and opportunity for its students, and to maintaining an environment that is free of bias, prejudice, discrimination, and harassment. In our work we inherently dive into personal, sensitive, and intimate topics and materials; and the trust, comfort, and safety built within our shared and safe space is of utmost importance to the studio.

Discrimination and Harassment can take many forms. If you have become aware of an incident of harassment whether personally experienced, witnessed, or communicated and wish to report it, please submit a written report to an MCS faculty member you feel comfortable with. The written complaint should identify the parties involved; describe the alleged discrimination or harassment behavior; and state when and where it occurred. Complaints should be reported promptly so recollections are freshest and evidence is retained, and so that remedial action can be taken in a timely manner where appropriate.

Upon receipt of a report and or written complaint, MCS will take available, reasonable, and appropriate measures to prevent retaliation, and avoid an ongoing hostile and or unsafe environment. All complaints shall be considered confidential to the maximum extent.

MCS will conduct a prompt, thorough, and impartial review of the complaint in the manner they deem appropriate to both themselves and the affected. The investigation also may include interviews with the affected parties, as well as with any other person who may have information bearing on the allegations of prohibited conduct, each of whom is encouraged to cooperate with any investigation. At the conclusion of the internal review and/or investigation, after consulting with such other individuals deemed appropriate under the circumstances, MCS will render the final determination regarding any remedial or disciplinary action to be taken. Disciplinary steps may include but are not limited to a mandatory meeting with MCS staff members, temporary suspension from MCS class and facilities, and/or removal from MCS class.

I _____ have read, understand, and acknowledge receipt of the Non-Discrimination and Anti-Harassment policy.

Signature: _____ Date: _____