

SEMESTER AT SEA COURSE SYLLABUS

Voyage: Spring 2013

Discipline: DRAMA

DRAM 2020: ACTING I

Day and Time: B days, 15:40-16:55

Division: Lower

Faculty Name: Kirstie Rosenfield

Pre-requisites: None

COURSE DESCRIPTION

This beginning course examines the fundamentals of acting. It provides theoretical background and practical experience in performing through exercises, improvisation, scenework and analysis, with emphasis on concentration, physical movement, and creativity. We will explore a basic vocabulary of acting and an approach to text through action. A component of this course will be attending and analyzing performances in the countries visited.

COURSE OBJECTIVES

- Develop concentration and relaxation techniques, and observational and storytelling skills.
- Practice basic imaginative, physical and vocal skills necessary for acting and develop a practical warm-up that students can continue to utilize.
- Learn to analyze play scripts from an actor's point of view
- Explore vocabularies and methods of acting.
- Practice the principals of acting through improvisation, monologues and scene work.
- Demonstrate collective collaboration
- Learn to critique productions and write clear analyses.
- Experience performance and explore acting styles from around the world.

REQUIRED TEXTBOOKS

AUTHOR: Melissa Bruder, et al.

TITLE: A Practical Handbook for the Actor

PUBLISHER: Vintage

ISBN #: 978-0394744124

DATE/EDITION: 1986

COST: 12.95

AUTHOR: Peter Brook

TITLE: The Open Door

PUBLISHER: Anchor

ISBN #: 978-1400077878

DATE/EDITION: 2005
COST: 14.00

TOPICAL OUTLINE OF COURSE

Readings and Assignments should be completed **by the date assigned in the syllabus.**

- Class 1 Introductions and Business
 Assign pre-port briefing dates
- Class 2 Some Theories of Acting
Reading: The Actor as Storyteller: An Introduction to Acting (Bruce Miller) chapter 4, pp 37-44
Respect for Acting (Uta Hagen) chapter 1, pp 11-21
Viewpoints (Anne Bogart) chapter 3, pp 15-20
- Class 3 Warm-Ups, Concentration and Relaxation Techniques
 Post-port performance discussion. Observe Walks
Assignment: Observe someone's walk (and body) on the street in Hawaii. Reproduce it in class.
Reading: The Actor in You (Robert Benedetti) step 6, pp 30-36
- Class 4 Ritual and Storytelling
Assignment: Tell a story about your family. Use one prop.
Reading: Brook 3-44
- Class 5 Ritual and Storytelling
Reading: Brook 44-92
- Class 6 Methods and Vocabularies for Acting
 Field Lab Preparation
Reading: Bruder 1-47
- Class 7 Methods and Vocabularies for Acting
 Field Lab discussion
 Post-port performance discussion (Noh and Kabuki)
Reading: Acting One (Robert Cohen) Lesson 3, pp 21-28
- Class 8 Open Scenes
 Pre-port briefing critique and post-port performance discussion
Assignment: Memorize both parts of both vignettes
- Class 9 Open Scenes
 Pre-port briefing critique and post-port performance discussion

- Class 10 Status
Pre-port briefing critique and post-port performance discussion (water puppetry)
Reading: Play Directing (Francis Hodge) Chapter 12, pp 125-136
- Class 11 Improvisation
Assignment: Eavesdropping
Reading: Bruder 48-54
- Class 12 Pre-port briefing critique and post-port performance discussion
Assignment: Monologue choice
Reading: Bruder 55-75
- Class 13 Pre-port briefing critique and post-port discussion
Monologue Work/ Character Analysis
Reading: Backwards and Forwards (David Ball) chapter 10, pp 60-67
- Class 14 Monologue Work
Assignment: Monologue character analysis (handout)
- Class 15 Monologue Work
- Class 16 Monologue Final Presentations
Reading: Brook, 95-115
- Class 17 Script Analysis and Scene Assignment
Reading: Chapter Bruder 76-86
- Class 18 Scene Work
Pre-port briefing critique and post-port performance discussion
- Class 19 Scene Work
Assignment: Scene Analysis
- Class 20 Scene Work
Initial Scene Presentation and critique
- Class 21 Pre-port briefing critique and post-port performance discussion
Initial Scene Presentation and critique and Scene Work
- Class 22 Final Scene Presentation and critique
- Class 23 Final Scene Presentation and critique
Due: Field journal and reflection paper.

FIELD WORK

FIELD LAB (At least 20 percent of the contact hours for each course, to be led by the instructor.)

Takarazuka, Japan, January 31, 2013

Students will travel to Takarazuka to see *The Rose of Versailles: Oscar and Andre* at the Takarazuka Review. Takarazuka Revue is an all-female performance troupe that has been active since 1921. Their performances are a stunning example of contemporary Japanese culture, blending spectacular costumes with Broadway style performances. After the show we will visit the Takarazuka gift shop and the Salon de Takarazuka (a mini review museum) and enjoy lunch in the Grand Theatre. As *The Rose of Versailles* was based on manga, students will then visit the Tezuka Osamu Manga Museum to see other examples of modern Japanese culture. The museum features animated cartoons and exhibits about animation. The Students will analyze Takarazuka acting, including consideration of cross gender performance and the fusion of Japanese and western performance style. **Attendance is mandatory.**

FIELD ASSIGNMENTS

- Students are required to see at least two other performances during the voyage. Students may select a performance from a suggested list, or may attend an individual performance pre-approved by the instructor.
- As part of the participation grade, after each port call, students will discuss the performances seen. Please contribute your observations of productions viewed and listen actively to those observations if you did not see the performance.
- Students will keep a field journal of their observations and reactions to the performances they see. Specific requirements of the Field Journal will be discussed in class.
- Students will submit their journal and a 3 page reflection paper on the 20th class day. The paper is a critical analysis of the Takarazuka acting including consideration of cross gender performance and the fusion of Japanese and western performance style and Japanese popular culture.

METHODS OF EVALUATION / GRADING RUBRIC

1. Attendance, Participation, and In-class Work 25%

Arrive on time and prepared to work. Students are expected to participate in workshops in class. Active contribution to in-class discussions will also contribute to your grade. You may have **two** unexcused absences. After that, each unexcused absence will lower your grade by one degree (e.g. from a B+ to a B).

2. Pre-Port Briefing 15%

Students will work in conjunction with students from the directing class, the instructor, the ship's physician and the dean of faculty to create a short performance for one of the pre-port briefings. The performance will creatively convey some of the essential information for each port. Briefing dates and more information will be provided on the first day of class.

3. **Field Response Journal and Reflection Paper 20%**
Students will submit a field journal of their in-port performance experiences (Japan and two other performances). Details of the Field Journal requirements will be discussed in class. Students will submit a 3-4 page analysis paper on the performance experience in Japan.
4. **Monologue 20%**
Chosen from resources on reserve or provided by the instructor. Grade includes preparation, written character analysis and performance.
5. **Final Scene 20%**
Students will perform a two person scene chosen by the instructor. Grade includes preparation, written scene analysis and performance.

RESERVE LIBRARY LIST

AUTHOR: Benedetti, Robert
 TITLE: The Actor in You
 PUBLISHER: Allyn and Bacon
 ISBN #: 978-0205781232
 DATE/EDITION: 2011, 5th e.
 COST: \$59.40

AUTHOR: Hagen, Uta
 TITLE: Respect for Acting
 PUBLISHER: Wiley
 ISBN #: 978-0470228487
 DATE/EDITION: 2008
 COST: \$19.95

AUTHOR: Hooks, Ed
 TITLE: The Ultimate Scene and Monologue Sourcebook
 PUBLISHER: Back Stage
 ISBN #: 978-0823099498
 DATE/EDITION: 2007
 COST: \$19.95

AUTHOR: Depner, Mary
 TITLE: 50/50 Monologues for Student Actors
 PUBLISHER: Meriwether
 ISBN #: 978-1566081764
 DATE/EDITION: 2011
 COST: \$15.95

ELECTRONIC COURSE MATERIALS

AUTHOR: Bruce Miller

ARTICLE/CHAPTER TITLE: Chapter 4, Inside Out, Outside In
JOURNAL/BOOK TITLE: The Actor as Storyteller: An Introduction to Acting
VOLUME:
DATE: 2012
PAGES: 37-44

AUTHOR: Uta Hagen
ARTICLE/CHAPTER TITLE: Chapter 1: Concept
JOURNAL/BOOK TITLE: Respect for Acting
VOLUME:
DATE: 2008
PAGES: 11-21

AUTHOR: Anne Bogart
ARTICLE/CHAPTER TITLE: Chapter 3
JOURNAL/BOOK TITLE: The Viewpoints Book
VOLUME:
DATE: 2005
PAGES: 15-22

AUTHOR: Robert Benedetti
ARTICLE/CHAPTER TITLE: Step 6: Tension, Effort, and Relaxation
JOURNAL/BOOK TITLE: The Actor in You
VOLUME:
DATE: 2003
PAGES: 30-36

AUTHOR: Robert Cohen
ARTICLE/CHAPTER TITLE: Lesson 3: Goal and Obstacle
JOURNAL/BOOK TITLE: Acting One
VOLUME:
DATE: 4th ed, 2001
PAGES: 21-28

AUTHOR: David Ball
ARTICLE/CHAPTER TITLE: Chapter 10: Missing Persons
JOURNAL/BOOK TITLE: Backwards and Forwards
VOLUME:
DATE: 1983
PAGES: 60-67

ADDITIONAL RESOURCES

HONOR CODE

Semester at Sea students enroll in an academic program administered by the University of

Virginia, and thus bind themselves to the University's honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager's Handbook for further explanation of what constitutes an honor offense.

Each written assignment for this course must be pledged by the student as follows: "On my honor as a student, I pledge that I have neither given nor received aid on this assignment." The pledge must be signed, or, in the case of an electronic file, signed "[signed]."