Voyage: Fall 2014  
Discipline: Drama  
DRAM 2020-501 and 502: Acting I (Sections 1 and 2)  
Lower Division  
Faculty Name: Dr. Judith Williams  
Credit Hours: 3; Contact Hours: 38

Pre-requisites: None

COURSE DESCRIPTION:  
This course will explore the fundamentals of acting and technique based on the principles of Stanislavsky. The art of acting will be set in its eastern and western cultural contexts. A brief history of the actor will set the stage for the global transformation that Stanislavsky’s “System” for actor training brought to the modern theatre. These techniques and principles will be explored using exercises in relaxation, concentration, breathing, voice, movement, cold reading, script/character analysis, mask work and improvisation. Students will explore the creative and collaborative process of acting culminating in group exercises, monologues, and scene work.

COURSE OBJECTIVES:  
The student learning objectives for Acting I are:
1. Understanding and utilizing theatre terminology, vocabulary and etiquette.
2. To increase observational skills and to develop self awareness and confidence through exercises and improvisation.
3. To develop skill in conscious relaxation, concentration on the “now” moment, diaphragmatic breathing, vocal production, full body involvement utilizing neutral masks and building ensemble.
4. To explore the skills of auditioning through cold readings and prepared monologues.
5. To develop the ability to analyze a script and a character complete with a backstory, score, and secret.
6. Practice acting skills through performance of monologues, scenes, and ensemble exercises.
7. Learn to constructively analyze and evaluate acting projects performed in class.
8. Demonstrate written ability to analyze and critique the Field Trip’s theatre production and experience. (4 page critical paper)
9. Awareness of prominent actors and theatres in selected of the countries we visit.
10. Students will be required to attend three additional theatre productions as field assignments in selected countries and submit a 2 page paper on each focusing on the theatrical and cultural characteristics seen in the performances.

REQUIRED TEXTBOOKS

AUTHOR: Robert Cohen
TITLE: Acting One / Acting Two
PUBLISHER: McGraw Hill
ISBN #: 978-0-07-328854-3
DATE/EDITION: 2008 / Fifth Edition

TOPICAL OUTLINE OF COURSE

*Depart Southampton - August 23

August 24 - Orientation


A2-August 27: Self-introductions and read text pages 67 – 110. Discuss Stanislavski’s influence on modern theatre. Assign play to be seen as a field assignment in St. Petersburg and 2 page critical paper due A3. The paper should focus on the strengths and weaknesses of the play’s performances.

*St. Petersburg: August 29 - September 2 – Be certain to journal each day in port. Note the specific cultural and theatrical characteristics of each port (country). Pay particular attention to your experiences related to theatre e.g. ticketed event, street theatre, puppetry, mime.

A3- September 3: Discuss Russian production and pass in ticket stub and 2 page critical paper from highlights of your journal. Get your character’s GOTE. Exercises – Relaxation.

A4- September 5: Brecht’s Contribution to Actor Training in his Epic Theatre. Assign play to be seen in Hamburg as a field assignment with 2 page critical paper due A5. The paper should focus on the strengths and weaknesses of the play’s performances. Exercises – Energy, Chakras.

*(Field Trip 2nd choice) *Hamburg: September 7-11

A5- September 12: Discuss Hamburg production and pass in ticket stub and 2 page critical paper. Focus on the acting skills you observed. Exercises – Scoring, Objectives, Tactics, Obstacles. Assign play to be seen in Le Havre, France as a field assignment and 2 page critical paper due A6. The paper should focus on the strengths and weaknesses of the play’s performances.
*Antwerp: September 14-16
Le Havre: September 17-19


(Field Trip 1st choice) *Dublin: September 24-27 – Field Trip First or last day dependent on which section you’re enrolled in. Abbey Theatre – backstage tour, talk with director or actor, see production. Remember to record your theatrical observations in depth in your journal. 4 page critical paper due A9. Focus paper on the strengths and weaknesses of performances.

A8- September 28: One minute monologue. Critiques.

A9- September 30: Paper due on Irish Theatre and theatre stub. Analysis of the script including the backstory and secrets. Assignment of scene 1 & reading of assigned play to be performed A11 & A12.

*Lisbon: October 1-2
In transit: October 3
Cadiz: October 4-5

A10- October 7: Mask work to free the Actor’s Body. Analysis Worksheet for Scene 1 GOTE Due.

*Casablanca: October 8-11


A12- October 15: Scene work presentations – memorized and rehearsed. Critique. Assign scene 2 and reading of assigned play to be performed on A15 and A16.

*Dakar: October 16-19


A14- October 23: Energy/Body Workshop #2 and Masks as a Cultural Phenomenon – Africa, Brazil… Analysis Worksheet for Scene 2 GOTE Due.
*Takoradi: October 25-26  Make particular notes in your journal of any theatrical street or
dance drama you may encounter.

Tema: October 27-28

A15- October 29: Scene 2 memorized and well-rehearsed. Critique.

A16- October 31: Scene 2 memorized and well-rehearsed. Critique.

Study Day: November 2

A17-November 3: Quiz – Acting Terminology

A18- November 5: Augusto Boal-Brazilian Theatre of the Oppressed and Forum Theatre – social
issue improvisation

*Rio de Janeiro: November 7-9  Make particular note of any street theatre or dance drama
In-transit: November 10-11   you observe in your journal.
Salvador: November 12-14

A19- November 15: Improvisation continued. Assign Scene 3 and reading of assigned play due on
A22 & A23.

A20- November 17: Guided Imagery Workshop. Be certain to rehearse each day on board ship for
scene 3.

Study Day: November 19

A21-November 20: Cold Reading Workshop and Auditioning. Analysis worksheet for Scene 3
GOTE Due.

*Bridgetown: November 22-24

A22-November 25: Scene 3 memorized and well-rehearsed. Critique.


*Havana: November 29- December 2:

Study Day- December 3 – Pass in Port Journals.

A24-December 4 (A Day Finals): Covering the assigned readings. Discussion materials and
acting techniques.
FIELD WORK
Field lab attendance is mandatory for all students enrolled in this course. Please do not book individual travel plans or a Semester at Sea sponsored trip on the day of our field lab.

FIELD LAB (At least 20 percent of the contact hours for each course, to be led by the instructor.)
- To complete the field study requirements, students will be required to attend a theatrical performance and discussion with a performing artist from the production during the voyage.

FIELD ASSIGNMENTS – There will be three required theatre performances arranged by the instructor in addition to the Field Lab. (3 + 1 = 4 performances)
- Students will keep a field journal with a collection of their observations, research and reactions to the four performances they view. Journal entries will also be guided by general and show specific questions provided by the instructor.
- Students will be graded based upon their participation in the lab, their field journal, and short, critical papers based on each of the four experiences.
- This assignment is designed to encourage the student to critically examine performances (vocal, physical choices), performance spaces, and cultural differences.

METHODS OF EVALUATION / GRADING RUBRIC
20% Attendance and participation: Arriving on time and prepared to work. Points will be deducted for late arrivals and early departures. Much of class is devoted to lecture, participatory exercises, performing, listening and critiquing your classmates, which cannot be made up outside of class. A willingness to be an ACTIVE participant is required. Each absence lowers the final grade two points. Two tardies lowers the final grade 1 point.

10% Quizzes
25% Field Response Journal and Reflection Papers: Specific requirements of the Field Journal will be discussed in class. (3 points x3) = 9 points for Field Assignment papers, and 6 Points for Field Lab Paper. Field Response Journal = 10 points. Total = 25 points.

30% Three Memorized Scenes – assigned by instructor
15% Final Exam
100%

RESERVE LIBRARY LIST
AUTHOR: Dennis Kennedy
TITLE: Oxford Companion to Theatre and Performance
PUBLISHER: Oxford University Press
ISBN #: 019957197
DATE/EDITION: 2010
COST: $30.58

AUTHOR: Robert Barton
TITLE: Acting: Onstage and Off
PUBLISHER: Wadsworth Publishing
ISBN #: 0495898864
DATE/EDITION: 6th Edition
COST: $93.00

AUTHOR: Martin Banham (editor)
TITLE: The Cambridge Guide to Theatre
PUBLISHER: Cambridge University Press  TITLE: *Great Acting Teachers and Their Methods*
ISBN #: 0521434378  PUBLISHER: Smith and Kraus
COST: $56.19  DATE/EDITION: 1996
AUTHOR: Richard Brestoff  COST: $10.40

AUTHOR: Richard Brestoff  TITLE: *Great Acting Teachers and Their Methods (Volume 2)*
PUBLISHER: Smith and Kraus  ISBN #: 157525770X
COST: $15.81

**RESERVE PLAYS FOR SCENES:**

AUTHOR: Lorraine Hansberry  AUTHOR: Bertolt Brecht
TITLE: *A Raisin in the Sun*  TITLE: *The Three Penny Opera*
PUBLISHER: Samuel French  PUBLISHER: Penguin Classics
DATE/EDITION: June 1988  DATE/EDITION: December 18, 2007
COST: $10.95  COST: $8.44

AUTHOR: Anton Chekhov  AUTHOR: Moliere
TITLE: *The Seagull*  TITLE: *Tartuffe*
PUBLISHER: Faber & Faber  PUBLISHER: Signet Classics
DATE/EDITION: August 30, 2001  DATE/EDITION: January 2, 2007
COST: $10.79  COST: $7.50

AUTHOR: Brian Friel  AUTHOR: Oscar Wilde
TITLE: *Dancing at Lughnasa*  TITLE: *The Importance of Being Earnest*
PUBLISHER: Faber & Faber  PUBLISHER: Simon & Brown
DATE/EDITION: December 30, 1998  DATE/EDITION: July 2013
COST: $10.41  COST: $9.49

AUTHOR: Athol Fugard  TITLE: *The Road to Mecca*
AUTHOR: Tennessee Williams
TITLE: A Streetcar Named Desire
PUBLISHER: New Directions Paperback
ISBN #: 978-0811216029
DATE/EDITION: September 2004
COST: $8.50

AUTHOR: Moises Kaufman
TITLE: The Laramie Project
PUBLISHER: Vintage
ISBN #: 978-0375727191
DATE/EDITION: September 11, 2001 / 1st Edition
COST: $11.88

AUTHOR: John Pielmeier
TITLE: Agnes of God
PUBLISHER: Samuel French
ISBN #: 978-0573630224
DATE/EDITION: November 2, 2010
COST: $9.95

AUTHOR: John Patrick Shanley
TITLE: Doubt
PUBLISHER: Dramatists Play Service
ISBN #: 978-082222194
DATE/EDITION: June 2007 / Acting Edition
COST: $7.20

AUTHOR: Paula Vogel
TITLE: How I Learned To Drive
PUBLISHER: Dramatists Play Service
ISBN #: 978-0822216230
DATE/EDITION: October 1, 1997
COST: $7.20

AUTHOR: Eugene O’Neill
TITLE: A Moon for the Misbegotten
PUBLISHER: Yale University Press
ISBN #: 978-0300118155
DATE/EDITION: August 28, 2006 / 1st Edition
COST: $11.01

AUTHOR: Neil Simon
TITLE: Brighton Beach Memoirs
PUBLISHER: Signet
ISBN #: 978-0451163448
DATE/EDITION: November 1, 1995 / Reprint
COST: $10.99

ELECTRONIC COURSE MATERIALS
Scanned copies provided by the instructor.

ADDITIONAL RESOURCES
- Students will need to have access to the New York Times Online as well as Playbill.com for research purposes
- Students will need to have access to Wikipedia

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].”
Start studying Acting 1 (Now "Acting 2") - Quiz 1. Learn vocabulary, terms and more with flashcards, games and other study tools.

The moment where the character(s) finish one thought and begin a new one. blocking. the movement of the actors onstage. call. 1) announcement to performers or crew that they are needed for a rehearsal or performance; 2) warning to performers to get ready for an entrance. cheat. move that does not attract attention to itself while managing to keep the actor in view of the audience. Acting training is the first step towards launching a career as an actor. Aspiring actors who are just starting out have a choice to either go through a 3-year drama school training, or attend acting classes in local acting schools. Today, we've previously discussed the difference between acting classes and drama schools. 9. Classical Acting Classes. Importance: Very low. Unlike the above two classes on voice and movement, this one is considered less useful to actors not in this area of performance. Unless you're auditioning for a part in a Shakespearean play or you specifically have dedicated your acting career to stage, and you haven't had drama school training, classical acting classes will not be of much use to you. Acting One/Acting Two 5th Edition DOWNLOAD. cdn.shopify.com. https://cdn.shopify.com/s/files/.../ acting - oneacting - two -5th-edition-337.pdf. Acting One/Acting Two 5th Edition DOWNLOAD. File Format: PDF/Adobe Acrobat. Jan 17, Â• The new, fifth edition of Robert Cohen's Acting One, the text used to teach acting on more campuses than any other, has now been combined for the cdn.shopify.com. https://cdn.shopify.com/s/files/.../ acting - oneacting - two -5th-edition-337.pdf. clipped from Google - 10/2020. Perceived Locus of Causality and Internalization: Examining Reasons for Acting in Two Domains. Richard M. Ryan and James continuum of autonomy that bear very definite relations to one another. Thus, for if only two forces act on a body that is in equilibrium, then they must be equal in magnitude, co-linear and opposite in sense. This is known as the two-force principle. The two-force principle applies to ANY member or structure that has only two forces acting on it. This is easily determined by simply counting the number of places where forces act on that member. (REMEMBER: reactions are considered to be forces!) If they act in two places, it is a two-force member. One of the unique aspects of these members is the fact that the line of action of the resultants of the forces acting on the two