

Drama and Theatre Studies

1BA DTP Student Handbook

2020-2021

This handbook contains an overview of your modules for First Year BA DTP in Drama and Theatre Studies.

For information on the following general Drama and Theatre Studies policies and guidelines, please refer to the undergraduate student handbook which contains the following information:

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Who to contact

Head of First and Second Year is Dr. Ian R. Walsh (ian.walsh@nuigalway.ie)

FIRST YEAR DRAMA, THEATRE AND PERFORMANCE 2020 2021

KEY DATES for 1BA DTP STUDENTS

23 September 25 September (repeated)	1BA DTP Orientation (online) 1-2pm
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29 October – Bank Holiday - No classes. MA Reading and Development week.

4 November: information event for students thinking of going abroad in third year.

Week of 4th November- Class Rep Meetings

18 December - End of Teaching- Semester 1

22 January: Deadline for submission of all UG and PG Assessment

8 February – Teaching Semester 2 Begins

w.b. 1 March – Class Rep Meeting

17 March – bank holiday, no class. MA Reading and Development week.

End of March- GIAF SELECTED! applications due

First week of April- GIAF SELECTED! decisions given

April-July – internships, masterclasses, MA practice-as-research projects, dissertations

12-16 July- IFTR Galway

Course Layout

In semester one, all students take Stagecraft 1 and Theatre Histories 1.

In semester two, all students take Acting 1 and Theatre Histories 2.

TIMETABLE SEMESTER 1

Class	Semester	Online material goes live	Group A Practical	Group B practical
DT1105 Stagecraft 1	1	Wednesday 13.00	Tuesday 12- 13 (Studio 2/3/CR1)	Tuesday 11- 12 (Studio 2/3/CR1)

DT1108 Theatre Histories 1	1	Thursday 11.00	Tuesday 11- 12 (Studio 1)	Tuesday 12- 13 (Studio 1)
DT1100 Acting 1	2		Tuesday 11- 13 (Studio 2/3/CR1)	Tuesday 11- 13 Studio 1
DT1109 Theatre Histories 2	2	Thursday 11	Wednesday 1-2 (Studio 2/3/CR1)	Wednesday 1-2 Studio 1

MODULE OULINES 2020 2021

DT1108: Theatre Histories 1

Practical Class: Tuesday 11-12 (Group A) or Tuesday 12-1 (Group B)

Thursday at 11: weekly lecture video will be released on Blackboard at this time for students to watch in their own time.

Lecturer: Prof. Patrick Lonergan

This module offers students the opportunity to develop their skills in analysing and staging dramatic texts from diverse periods in the European theatrical tradition. They will trace developments in theatre from Ancient Greece through to the Renaissance in Europe. Students will discuss, stage and analyse theatrical conventions at play in a range of texts, and examine the relationship between space, audience, language, and convention.

Course Objectives

Students will be offered the opportunity to learn, historically situate and evaluate the conventions of the stage. The course aims to foster active learning and creative thinking through developing the practice of analysis in practical sessions, and in the discussion of lecture materials.

Learning Outcomes

1. identify and discuss a wide range of theatrical conventions,
2. evaluate and situate the different historical genres covered
3. analyse theatrical texts in terms of performance conventions
4. test and practically investigate how conventions work on stage
5. develop a specialised critical vocabulary for theatre analysis
6. recognise the importance of historical and cultural context in the development of dramatic convention

Reading

- Philip Zarrilli (editor) *Theatre Histories* Second Edition (Routledge) – available via Library website.
<https://ebookcentral.proquest.com/lib/nuig/detail.action?docID=472466>
- Most plays are available online via Drama Online (library website) or will be provided on blackboard.
- Digital Theatre Plus – many plays are available to view online via the library website

Features of Teaching and Learning

Each week students will:

- Watch video material on Blackboard (lectures) in their own time.
- Read plays, theatre history and/or critical articles in their own time.
- Participate in a discussion forum on Blackboard with all students.
- Attend an hour-long practice-based class.

Students will also occasionally:

- Watch plays online via the Library website.
- Complete short written exercises
- Present a short (max 10 minutes) scene in a group of 5-6 students.

Assessment Breakdown:

- 3 x Short Assessments:

- Playwriting exercise (week 3): 10%
- Scene Analysis: (week 7) 20%
- Final project proposal (week 10): 10%
- Performance Assessment: Staged Scene: (week 12) 20%
- End of semester essay: 40%

Week 1:

- Workshop: introductions
- Lecture material. Context and Conventions

Week 2:

- Read before class: Zarrilli 3-14, 58-65.
- Workshop: Greek Chorus
- Online material: Context and Conventions of Ancient Greece

Week 3

- Read before class: *Oedipus the King* (translated by Frank McGuinness - <https://www-dramaonlinelibrary-com.libgate.library.nuigalway.ie/plays/oedipus-trans-mcguinness-iid-19550>)
- Workshop: Staging *Oedipus*
- Online material: Tragedy: *Oedipus the King*
- Watch: *Oedipus the King* (BBC) - <https://www-digitaltheatreplus-com.libgate.library.nuigalway.ie/oedipus-the-king>
- Written work: writing your own version of a passage from *Oedipus* (details will be given on blackboard)

Week 4:

- Read before class: Zarrilli 88-95
- Read before class: *Lysistrata* <https://www-dramaonlinelibrary-com.libgate.library.nuigalway.ie/plays/lysistrata-trans-mcleish-iid-126094>
- Workshop: Staging Comedy
- Online material: Comedy: *Lysistrata*

Week 5:

- Workshop: Elizabethan Staging
- Online material: Conventions of the Elizabethan Stage
- Read before class: *Much Ado About Nothing* <https://www-dramaonlinelibrary-com.libgate.library.nuigalway.ie/plays/much-ado-about-nothing-arden-shakespeare-third-series-iid-121323>

Week 6:

- Read before class: Zarrilli 206-210
- Workshop: Staging *Much Ado about nothing*
- Online material: Examination of *Much Ado About Nothing*
- Recommended viewing: David Tennant production of *Much Ado* - <https://www-digitaltheatreplus-com.libgate.library.nuigalway.ie/much-ado-about-nothing>

Week 7:

- Workshop: Contemporary stagings of Shakespeare
- Online material: Phylida Lloyd's all-female Henry Fourth <https://www-digitaltheatreplus-com.libgate.library.nuigalway.ie/education/collections/donmar-warehouse/henry-iv>
- *Scene Analysis due this week*

Week 8:

- Workshop: Prison performance
- Online material: Preparing for final assessment
- Read before class: Zarrilli 211-19

Week 9:

- Workshop: Preparation of Scene Presentation
- Online material: Moliere's *Don Juan* to Mozart's *Don Giovanni* – developing characters through theatre history
- Read *Don Juan* before class <https://www-dramaonlinelibrary-com.libgate.library.nuigalway.ie/plays/don-juan-iid-151327>

Week 10:

- Workshop: Preparation of Scenes.
- Online material: Using theatre history: Contemporary practice.
- Suggested viewing: *Don Giovanni* - <https://www-digitaltheatreplus-com.libgate.library.nuigalway.ie/collections/dt-originals/don-giovanni>
- Final project proposal (week 10): 10%

Week 11:

- Workshop: Preparation of Scenes.
- Online material: Essay Preparation 2

Week 12:

- Workshop: Presentation of Scenes.

- Online material: Course Review

Critical Reading (suggested)

Aston, Elaine and George Savona, *Theatre as Sign System* (London: Routledge, 1991).

Brockett, Oscar, *The Essential Theatre* (8th revised edition), (Wadsworth, 2003)

Fischer-Lichte, Erika, *History of European Drama and Theatre* (London: Routledge, 2002)

Wickham, Glynne, *A History of the Theatre* (new edition) (London: Phaidon Press, 1992).

DT1105 Stagecraft 1

Module Convenors: Mike O'Halloran and Sarah Hoover

Contact: michael.ohalloran@nuigalway.ie; sarah.hoover@nuigalway.ie

Lectures online posted by Friday of previous week

Open Session: instructor available via email or in Blackboard Virtual Classroom:

Wednesdays 1-1:30pm. A reflection of student questions and thoughts will be posted to Blackboard forums following this.

Practical:

- GROUP A: Tuesday 12-12:40, Studio 2/3 and CR1
- GROUP B: Tuesday 11-11:40, Studio 2/3 and CR1

Module Description

This course introduces students to theatre as an event of cultural production. It examines the building blocks of making theatre and performance in relation to historical, aesthetic, and social conditions. This is a 5 ECTS course, meaning students are expected to complete 66-76 hours (or 6-8 hours per week) of reading, rehearsal and self-directed study. This course is intended to be practice-led: students will be offered the opportunity to learn basic core production skills such as stage management, and core technical skills including lighting. These skills will be further developed in Stagecraft 2 in second year. This course will also interrogate, where appropriate, the theoretical frameworks that inform the creation of the theatrical event. The combination of practice and theory will build students' knowledge of roles, skill-sets, and working relationships within theatre, as well as the wider economic and political contexts that inform and surround cultural production. Assessment will be focused on the practice-led aspects of the course, augmented by theoretical analysis.

Learning Outcomes

On successful completion of this module the learner will be able to:

- Consider the specific roles and dynamics of collaboration within the creative team
 - Analyse the relation between spaces and places, design, performance, and production

- Apply and test theoretical knowledge and practical skills.
- Produce design and management documents

Core Text:

Carver, Rita Kogler. *Stagecraft Fundamentals: A Guide and Reference for Theatrical Production*. Third edition, Routledge, 2019.

Key Plays and Productions:

Salad Day by Deirdre Kinahan, in *Irish Shorts*, Nick Hern Books (2013) (Drama Online)

truth and reconciliation by debbie tucker green. (2011) (Drama Online) (CONTENT: this play text contains strong language and references to violence, including sexual violence.)

Features of Teaching and Learning

Each week students will:

- Watch video material on Blackboard (lectures) in their own time.
- Read plays, critical articles, and stagecraft text in their own time.
- Attend a 40-min long practice-based class.
- Use Blackboard forums to respond to concepts with other students.

Students will also watch performances online, complete short assignments, and be recommended further reading based on their specific interests.

Assessment:

30%: 3 short worksheet assignments, each 10%. SUBMITTED VIA BLACKBOARD

- Assignment 1: Scenery, DUE 02 NOV 5pm
- Assignment 2: Lighting & Sound DUE 16 Nov 5pm
- Assignment 3: Costume & Makeup DUE 30 Nov 5pm

40% Design Portfolio, SUBMITTED VIA BLACKBOARD. DUE 14 Dec, 5pm.

Students will turn in a design portfolio containing text, images, links to videos and sound effects, illustrations and/or descriptions that represent a cohesive vision for ONE SCENE from the performances discussed in class. The portfolio will be submitted as a OneNote file. (OneNote is part of your MS Office package). The performance can be envisioned with unlimited resources and as presented online, at a specific site, in a conventional theatre space, or as a touring production. The portfolio will contain the following:

- A 200-word curation paragraph outlining the vision that underpins their design choices.

- Indications and illustrations of design choices in the areas of scenery, audience placement and interaction, lighting, and sound.
- A list of necessary collaborators, titles only. (Scenic designer, 2 x stagehands, sound head, ASM, etc.)
- A short bibliography of practitioners and productions within the student's lineage of practice.

30% Critical Reflection, 800 words. SUBMITTED VIA BLACKBOARD. Due 4 Jan, 5pm.

Students will turn in an academic essay analysing ONE or TWO elements of their design in terms of the role that theatrical aesthetics play in cultural, social and political discourse. How is the representation of space, place, person, presence, liveness, intimacy or authenticity (**pick one**) affected by your design choice? What relationships between performance, audience and the larger culture are being explored by the specific choices made in your design portfolio? This essay will critically engage with AT LEAST ONE theorist from the Recommended Further Reading list, correctly quoting and citing their work and explaining the relevance of their words to your analysis.

Schedule:

	Week	Dates	Topic	Primary Reading	Further Reading
SH	1	29 & 30 Sep	The Theatrical Event	Syllabus	
SH	2	06 & 07 Oct	Collaboration	Kogler Carver, Ch II (40 pages)	tucker green, <i>truth and reconciliation</i>
MO	3	13 & 14 Oct	Composition & Drawing	Kogler Carver, Ch. III & IV (28 pages)	
MO	4	20 & 21 Oct	Scenery / Set Design	Kogler Carver, Ch. VII (30pgs)	
SH	5	27 & 28 Oct	Audience, Spectator, Participant	Sedgman, 'Audience Attention and Aesthetic Experience' (20 pgs)	Kinehan, <i>Salad Day</i>
		02 Nov	ASSIGNMENT 1 DUE ON BLACKBOARD, 5pm		
MO	6	03 & 04 Nov	Lighting	Kogler Carver, Ch. XII (40 pages)	
MO	7	10 & 11 Nov	Sound	Kogler Carver, Ch.	

				XIII (15 pages)	
		16 Nov	ASSIGNMENT 2 DUE ON BLACKBOARD, 5pm		
SH	8	17 & 18 Nov	Virtual Theatre Spaces	Schwarz, 'The First Great Original Play of Quarantine'(3 pgs)	TBD based on current issues and interests
SH	9	24 & 25 Nov	Stage Management	Kogler Carver, Ch. XVII (19 pgs)	
		30 Nov	ASSIGNMENT 3 DUE ON BLACKBOARD, 5pm		
SH	10	01 & 02 Dec	Stagecraft Careers	Kogler Carver, Ch. XX (10 pgs)	
SH	11	08 & 09 Dec	Portfolio Workshop		
		14 Dec	PORTFOLIO PDF DUE ON BLACKBOARD, 5pm		
SH	12	15 & 16 Dec	Critical Reflection Workshop	Readings as appropriate for individual student	
		04 Jan	CRITICAL REFLECTIONS DUE ON BLACKBOARD, 5pm		

Recommended Further Reading

Allain, Paul and Harvie, Jen. *The Routledge Companion to Theatre and Performance*. London: Routledge, 2005.

Aston, Elaine and Savona, George. *Theatre as Sign-System: A Semiotics of Text and Performance*. London: Routledge, 1991.

Balme, Christopher. *The Cambridge Introduction to Theatre Studies*. Cambridge: Cambridge UP, 2008

Bennett, Susan. *Theatre Audiences: A Theory of Production and Reception*. London: Routledge, 1998

Butterworth, Philip and McKinney, Joseph. Eds. *The Cambridge Introduction to Scenography*. Cambridge: Cambridge UP, 2009

Campbell, Drew. *Technical Theater for Nontechnical People*. Third Edition. New York: Allworth Press, 2016.

Carter, Paul Douglas, and George Chiang. *Backstage Handbook: an Illustrated Almanac of Technical Information*. Broadway Press, 2012.

- Dean, Peter. *Production Management: Making Shows Happen – A Practical Guide*. Marlborough: Crowood Press, 2002
- Gillette, J. Michael. *Theatrical Design and Production: an Introduction to Scenic Design and Construction, Lighting, Sound, Costume, and Makeup*. McGraw-Hill, 2013.
- Kershaw, Baz. *The Politics of Performance: Radical Theatre as Cultural Intervention*. Routledge, 1992.
- Howard, Pamela. *What Is Scenography?* Second edition, Routledge, 2009.
- Pallin, Gail. *Stage Management: The Essential Handbook*. London: Nick Hern, 2010
- McAuley, Gay. *Space in Performance: making meaning in the Theatre*. UM Press, Ann Arbor. 1999.
- McKinney, Joslin, and Philip Butterworth. *The Cambridge Introduction to Scenography*. Cambridge University Press, 2009.
- Murray, Simon. “Contemporary Collaborations and Cautionary Tales.” *Collaborations in Performance Practice*, Basingstoke: Palgrave, 2016
- Carver, Rita Kogler. *Stagecraft Fundamentals: A Guide and Reference for Theatrical Production*. Third edition, Routledge, 2019.
- Sedgman, Kirsty. “Audience Attention and Aesthetic Experience” *The Reasonable Audience*. Springer Berlin. Heidelberg, 2018.
- Schwarz, Alexandra. “The First Great Original Play of Quarantine”, *The New Yorker*. New York, New Yorker. May 18 2020.
- Sweeney, Bernadette. *Performing the Body in Irish Theatre*. Basingstoke: Palgrave, 2008

DT1109 - Theatre Histories II

Practical Class: Wednesday 1-2 (class divided into Group A and B)

Lecture: Thursday 11-12 (20-minute video and 40-minute live online discussion), a weekly 20-minute lecture video will be released on Blackboard at this time for students to watch in their own time

Workshop venue: Group A (Studio 2/3/CR1) and Group B (Studio 1)

Teaching Team: Dr Finian O’Gorman, Zsuzsanna Balázs, James Bigley

Module Description

Following on from Theatre Histories I, this module will investigate the function of theatre as an artistic, cultural, social and political event through engaging in

transnational case studies of selected theatrical traditions from the fifth to the nineteenth centuries. Genres addressed will include Traditional Japanese Theatre (including Kabuki and Noh), Sanskrit Drama (including kutiyattam, kathakali and bharata natyam performance traditions), Medieval Theatre, Romanticism and Melodrama.

1. Features of Teaching

This module will consist of a weekly online lecture broken up into a 20-minute asynchronous material that students can access anytime on Blackboard and a 40-minute online live discussion session. The second part of the module will include a weekly one-hour workshop which will be made up of both practical and discursive activities. Students will be divided into two groups to facilitate social distancing. In discussions, you will engage with primary texts and historical materials including documents, images and videos. In practical work, you will test and explore the practical implications of the performance forms and conventions studied in this module in terms of staging and aesthetics.

Each week students will:

- Watch video material on Blackboard (lectures) in their own time.
- Read plays, theatre history and/or critical articles in their own time.
- Participate in a discussion forum on Blackboard with all students.
- Attend an hour-long practice-based class.

Students will also occasionally:

- Watch plays online via the Library website.
- Complete short written exercises
- Present a short (max 10 minutes) scene in a group of 5-6 students.

2. Learning Outcomes

1. Identify and discuss a wide range of theatrical conventions,
2. Evaluate and situate the different historical genres covered
3. Analyse theatrical texts in terms of performance conventions
4. Test and practically investigate how conventions work on stage
5. Develop a specialised critical vocabulary for theatre analysis
6. Recognise the importance of historical and cultural context in the development of dramatic convention

3. Assessment Breakdown

- 3 x Short Assessments:
 - Playwriting exercise (week 3): 10%
 - Scene Analysis: (week 7) 20%

- Final project proposal (week 10): 10%
- Performance Assessment: Staged Scene: (week 12) 20%
- End of semester essay: 40%

4. Core Texts

Tobin Nellhaus, et al. *Theatre Histories: An Introduction. Third Edition.* (London and New York: Routledge, 2016).

Other readings as available on Blackboard or through Drama Online (<http://www.dramaonlinelibrary.com.libgate.library.nuigalway.ie/>)

SCHEDULE

UNIT I: Traditional Japanese Theatre

Week One (10-11 February)

Workshop: introductions

Context and Conventions of Traditional Japanese Theatre:

Noh, Kyōgen, Bunraku and Kabuki Theatres

Readings:

Nellhaus et. al, *Theatre Histories*, 90-100; 172-182

Karen Brazell, 'Japanese Theatre: A Living Tradition,' in *Traditional Japanese Theatre: An Anthology*, New York: Columbia University Press, 1998, 3-43.
[Blackboard]

Week Two (17-18 February)

Gender in Traditional Japanese Theatre & Noh/Kabuki in performance

Readings:

Dōjōji, author unknown, translated by Donald Keene, 193-206. [Blackboard]

A Maiden at Dōjōji (Musume Dōjōji), translated by Mark Oshima, in *Traditional Japanese Theater*, 506-524. [Blackboard]

UNIT II: Sanskrit Drama

Week Three (24-25 February)

Context and Conventions of Sanskrit Drama: Kutiyattam and Kathakali Dance-Theatres

Readings:

Theatre Histories, 81-90; and additional case studies 'Kutiyattam' and 'Kathakali' online [links on Blackboard]

Shakuntala, Kalidasa, translated by Arthur W. Ryder (1999) [Blackboard]

5. Week Four (3-4 March)

Sanskrit Drama Workshop: Staging Indian Theatre in Tradition and Adaptation

Reading:

The Flower of Good Fortune, Kottayam Tampuran, translated by Nayar, Namboodiri and Zarilli, in *Kathakali Dance-Drama*, pp. 101-117 [Blackboard]

Richard Schechner. 'Rasaesthetics'. TDR: The Drama Review, 45:3 (Y171) Fall 2001, pp. 27-50. [Blackboard]

UNIT III: Commedia Dell'Arte

Week Five (10-11 March)

Context and Conventions of Commedia Dell'Arte

Reading:

Zarilli et al, *Theatre Histories* pp. 175-8.

View videos on Commedia from National Theatre:

https://www.youtube.com/watch?v=h_0TAXWt8hY

Week Six (17-18 March): No class, public holiday

Week Seven (24-25 March)

The Servant of Two Masters in Performance

Reading:

Text: *The Servant of Two Masters* available at <https://gutenberg.ca/ebooks/goldonident-twomasters/goldonident-twomasters-00-h.html>

'Carlo Goldoni 1707-1793' in Erika Fischer-Lichte A History of European Theatre (Routledge) pp.136-145

UNIT IV: Restoration

Week Eight (31 March-1 April)

Context and Conventions of Restoration Theatre

Reading:

Bruce McConachie, 'Chapter 4: Theatre and the State, 1600-1900,' *Theatre Histories: An Introduction*, ed. Phillip Zarrilli et al., 199-202, 206-210.

Week Nine (7-8 April)

The Rover in Performance

Reading:

Aphra Behn, 'Introduction' and *The Rover* in *Norton Anthology of Drama*, 1381-1397. [Blackboard]

Elin Diamond, 'Gestus and signature in Aphra Behn's *The Rover*,' *ELH* 56.3 (Autumn 1989): 519-541. [Blackboard]

Unit V: Melodrama

Week Ten (14-15 April)

Context and Conventions of Melodrama

Reading:

Bruce McConachie, 'Chapter 5: Theatres for knowledge through feeling, 1700-1900,' *Theatre Histories: An Introduction*, ed. Phillip Zarrilli et al., 245-252, 263-269.

Arragh na Pogue available on:

<http://www.dramaonlinelibrary.com.libgate.library.nuigalway.ie/plays/arragh-na-pogue-iid-126529/>.

Week Eleven (21-22 April)

Workshopping of Final Scene Assignment and Essay Preparation

Week Twelve (28-29 April)

Presentation of Final Scene Assignment

DT1100 ACTING I, First Year BADTP

Teaching Team:

Melinda Szuts (MS) | m.szuts1@nuigalway.ie

Jérémie Cyr-Cooke (JCC) | j.cyr-cooke1@nuigalway.ie

Objective & Learning Outcomes & Requirements

The objective of this course is to provide an introduction to the fundamentals of an actor's process that is rooted in the dramatic works and teaching approaches of the contemporary Western theatre, with an emphasis on realistic acting technique and texts. You will be engaged in an active and experimental process that draws on your artistic and intellectual skills in order to furnish you with an understanding of basic realistic acting terminology and processes.

Learning Outcomes

Upon completion of this module, students should:

- Have developed a basic knowledge of acting terminology.
- Be able to utilise acting vocabulary to work actively and collaboratively on scenes.
- Be able to critically reflect and analyse their performance work, as well as other performances, using vocabulary, keywords, and techniques implemented in class.
- Begin to explore ethics and challenges of the Stanislavskian System.
- Have developed a physical and emotional awareness and flexibility in order to support them through authenticity, vulnerability, and truth on stage.

Requirements

- Students are expected to dress in clothes in which you can move freely, as classes can be quite physical. Please notify your teachers of any physical limitations they should be aware of.
 - Students should bring water to every class.
 - While not required, students are encouraged to keep a weekly journal for any findings/notes.
 - While not required, students are encouraged to attend outside productions
-

(remotely or in-person) to gain as much exposure to contemporary theatre.

How will classes occur?

The Acting I module will be offered through blended learning using both practical (in-person) classes, and asynchronous (non-live) content.

Asynchronous Content (10 minutes + Forum Discussion)

Each week, teachers will post a 10-minute pre-recorded presentation/video/podcast which will cover the ground work of what we will do in our practical classes. Students will be required to engage with this content **in their own time** and discuss these topics through a forum on Blackboard.

Asynchronous content may include: recorded PowerPoint presentations, voice recordings/podcasts, videos of performances, interviews and/or exercises to do at home.

This content will be posted on **Thursdays** of each week. Following our asynchronous learning, students will attend the practical classes (in-person).

Tutorials | Practicals (80 minutes)

Group A: Tuesday 11am - 1 PM, Studio 1 (MS)

Group B: Tuesday, 11am - 1PM, Studio 2 (JCC)

All tutorials and practical classes will be hosted in-person. Students and teachers are asked to adhere to strict social distancing in their classes, as well as follow any other Health & Safety guidelines required by the University.

Students will be required to regularly sanitise and/or wash their hands.

Assessments

Cumulative Assessment 1	10%	Week 3
Cumulative Assessment 2	10%	Week 5
Performance 1	20%	Week 7
Cumulative Assessment 3	10%	Week 10
Performance 2	20%	Week 12
Final Essay	30%	Exam Week

Cumulative Assessment 1 - Actor Analysis

Students will write and submit a short analysis of another actor's performance in a popular film which focuses on the techniques and tools discovered in class up to this point. The submission will take the form of a 4-tweet thread, or 4-video instagram story and should include:

- 1) The name of the actor & the name of the film
- 2) Keywords of technique and tools covered thus far in class

- 3) How such techniques were used (or suspected to be used)
- 4) A catchy hashtag

Cumulative Assessment 2 - Given Circumstances & Character Backstory

Using the Given Circumstances found in the original script, students will submit a short piece of writing (**250 words**) that depicts their character's backstory. This writing can take any form they please (journal entry from character's POV / point form / description, etc.). The backstory should include any common behaviours, psychological states, physical ticks/actions, fears, joys, etc, that are respective to their character, as well as additional information and events which could justify/explain such behaviours (the latter may or may not be found in the script. Be original!).

i.e If you say that your character is often stressed when confronted with a crowd of strangers, write about an event (trauma) that may have initiated that stress/fear. Maybe she forgot her speech during a presentation at school and everyone laughed at her, and since then she has been afraid of public speaking.

Performance 1

Students will have been assigned scenes to perform with partners. Students will be assessed on ability to use the techniques and work we have covered thus far. A copy of the marked up script showcasing units, objectives, and other table work will be required for submission by each individual.

Cumulative Assessment 3 - Critical Reflection

Students will submit a short critical reflection (**250 words**) about the work and techniques used during rehearsals and their first performance, as well as how they may plan to implement any feedback/direction offered by the teacher and/or their peers.

Performance 2

Students will perform their final scenes in class. Assessment will be made on ability to follow direction, and apply the various techniques we've covered in class, up to this point.

Final Essay

Students will write and submit a **750-word** essay, critically assessing whether Stanislavsky's approaches to acting should remain the foundational set of techniques for actors training today. Students should reflect on their own practice and experience with the techniques covered in class, and cite at least 2 readings assigned in class, and

1 reading that hasn't been assigned.

Class Schedule

All readings assigned are due for the day under which they are listed. It is good practice to look ahead at the following week to gauge and plan your work load, including readings, assessments and any other material that may be due the next time we meet.

Week 1 | 9th February | Contexts, Games & Class Contract

This class will serve as an introduction to the each other, and the context under which the module is being offered, as well as a quick overview of the semester.

Reading (available via Blackboard)

Sharon Carnickie, "Introduction," "Demythologizing Stanislavsky," "in *Stanislavsky in Focus: An Acting Master for the Twenty-First Century*, 1-17

J.L Styan, 'The Naturalistic Revolt' in *Modern Drama in Theory and Practice 1: Realism and Naturalism*

Week 2 | 16th February | Senses, Character & Environment

This class will look into discovering the somatic experience of the actor when acting, particularly the five senses and how actors can use their physical memory to develop and connect with character & environment.

Reading (available online)

Tennessee Williams, *A Streetcar named Desire*.

Uta Hagen, "The Physical Senses" and "The Psychological Senses," *A Challenge For The Actor*

Week 3 | 23rd February | Units, Objectives, and Given Circumstances

Cumulative Assessment 1 Due: Twitter Thread / Instagram Story / Short Vlog about an actor's performance in a film.

"Why do we do the things that we do when we do them?"

This class will be geared towards both play-text analysis and breakdown into units, as well as discovering objectives and given circumstances. Units are sections (or moments) in a play-text where a specific objective is trying to be achieved. Objectives are one of the most important factors in acting and offer an entry point into authenticity, whereas given circumstances are information found within the text that help in making the play more real: place, time, character descriptions, etc.

Reading (available online)

Stella Feehily, *Duck*

Bella Merlin, 'Mining the Text' in *The Complete Stanislavsky Toolkit*.

Week 4 | 2nd March | The Magic IF and Physical Actions

The 'magic if' is a tool which helps the actor place themselves within the world of their character by asking themselves 'what would I do if I was in this situation?' In this class, we will work on further developing our acting abilities using physical actions and using the magic if.

Reading (available online)

Simon Stephens, *Punk Rock*

Konstantin Stanislavski, "Faith and A Sense of Truth," from *An Actor Prepares*

Week 5 | 9th March | Rehearsals

Cumulative Assessment 2 Due: Character Back Story.

This class is dedicated to rehearsing the scenes ahead of the performance assessment (Week 7).

Week 6 | 16th March | Rehearsals

This class is dedicated to rehearsing the scenes ahead of the performance assessment (Week 7).

***Students will submit a marked up copy of their script by Thursday of this week (5pm) ahead of the performance assessment next week.*

Week 7 | 23rd March | Performance

Each group will present their scenes to the class.

Week 8 | 30th March | Problematising Stanislavsky (1): Gender

Having now explored some of the basics of the Stanislavskian System, we can begin to consider and question: well, who does it serve? Though the System offers invaluable techniques and tools for most actor, issues and critique over the System can be highlighted. One of which is the issue of 'Gender'. If natural and 'truthful' acting is the goal, here, as acting students (and by extension actors), we are subject to the question of what is 'truthful' to us, our teacher and the audience, all of which are limited to their experiences as gendered people who have been subjected to a life of societal and cultural pressures and stereotypes.

Reading (available online)

Rosemary Malague, "Chapter One: The 'Given Circumstances,'" *An Actress Prepares: Women and the "Method,"* 1-29.

Further Reading (not required, though interesting)

Chris Bodner "Does Method Acting Disadvantage Actresses", *The Atlantic*, 13th August 2016. <https://www.theatlantic.com/notes/2016/08/method/495794/>

STUDY / READING WEEK | 6th - 9th APRIL 2021

Week 9 | 13th April | Problematising Stanislavsky (2): Disability & Diversity

Continuing with our previous class, we start to dissect Stanislavsky's System when it comes to Disability & Diversity, in the context of realism, naturalism and 'truthful' acting. Much of the idea around Stanislavsky's System is based off the concept of an

able bodied actor, and the idea of achieving 'neutral' by stripping one's own idiosyncrasies. But what can be gained from using the information that lies within each of our bodies (injuries, spasms, physicality, etc)? Can we still reach a 'truthful' point in the acting process, and what happens to the performance when we use such personal characteristics?

Reading (available online)

Carrie Sandahl, 'The Tyranny of Neutral: Disability and the Actor' in *Bodies in Commotion: Disability and Performance* ed. Carrie Sandahl and Philip Auslander. pp. 255-268

Richard Schechner, 'Race Free, Body-Type Free, Age Free Casting'. *TDR* Vol 33, No 1 (Spring 1989), pp. 4-12.

Week 10 | 20th April | Rehearsals & Final Essay Prep

Cumulative Assessment 3 Due: Short written critical reflection based on the first performance, and plan of action for implementing notes and feedback.

This class is dedicated to rehearsing the scenes ahead of the final performance assessment (Week 12).

Week 11 | 27th April | Rehearsals

This class is dedicated to rehearsing the scenes ahead of the final performance assessment (Week 12).

Week 12 | 4th May | Final Performance & Goodbyes

Final class of the semester — each group will present their scenes. Final goodbyes

STUDY WEEK | 10th - 14th MAY 2021

EXAM WEEK | 17th - 21st MAY 2021

Required Readings

Play Texts:

Feehily, Stella, *Duck* (text will be provided by Lecturer)

Stephens, Simon *Punk Rock* (Available through Drama Online)

Williams, Tennessee, *A Streetcar Named Desire* (text will be provided by Lecturer)

Core Texts:

Including excerpts from but not limited to:

Ball, David. *Backwards and Forwards: A Technical Manual for Reading Plays*. Illinois: Southern Illinois University Press, 1983. Print.

Carnickie, Sharon, *Stanislavsky in Focus: An Acting Master for the Twenty-First Century*, Amsterdam: Harwood Academic Publishers, 1998. Print

Hagen, Uta. *A Challenge for the Actor*. New York: Scribner, 1991. Print.

Merlin, Bella, *The Complete Stanislavski Toolkit*, London: Nick Hern, 2007. Print

-----, *Routledge Performance Practitioners: Konstantin Stanislavsky*. New York: Routledge, 2003. Print

Sandahl, Carrie and Auslander, Philip, Editors. *Bodies in Commotion: Disability and Performance*. University of Michigan Press, 2005. Print

Stanislavski, Constantin , *An Actor's Work on a Role*, translated by Jean Benedetti London: Routledge, 2010. Print.

----- *An Actor Prepares*. Elizabeth R. Hapgood, trans. New York: Routledge, 1964. Print.

Styan, J.L, *Modern Drama in Theory and Practice 1: Realism and Naturalism*.

Cambridge: CUP, 1981.

Further Reading:

Adler, Stella. *Stella Adler on America's Master Playwrights: Eugene O'Neill, Clifford Odets, Tennessee Williams, Arthur Miller, Edward Albee, et al.* Barry Paris, ed. New York: Alfred A. Knopf, 2012. Print.

----- *Stella Adler on Ibsen, Strindberg, Chekhov*. Barry Paris, ed. New York: 2000. Print.

----- *The Technique of Acting*. New York: Bantam, 1990. Print.

Ball, David. *Backwards and Forwards: A Technical Manual for Reading Plays*. Illinois: Southern Illinois University Press, 1983. Print.

Berry, Cicely. *The Actor and the Text*. New York: Applause Theatre Books, 1992. Print.

----- *Voice and the Actor*. New York: Wiley Publishing Inc., 1973. Print.

Boal, Augusto. *Games for Actors and Non-Actors: 2nd Edition*. London: Routledge, 2002. Print.

----- *Theatre of the Oppressed*. New York: Theatre Communications Group, 1993. Print.

Bogart, Anne. *And Then You Act: Making Art In An Unpredictable World*. London: Routledge, 2007. Print.

----- *A Director Prepares: Seven Essays on Art and Theatre*. London: Routledge, 2001. Print.

Bogart, Anne and Landau, Tina. *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*. New York: Theatre Communications Group, 2005. Print.

Boleslavsky, Richard. *Acting: The First Six Lessons*. New York: Theatre Arts/Routledge, 1987. Print.

Brecht, Bertolt. *Brecht on Theatre: The Development of An Aesthetic*. New York: Hill & Wang, 1977. Print.

Brook, Peter. *The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate*. New York: Touchstone, 1968. Print.

Bruder, Melissa et. al. *A Practical Handbook for the Actor*. New York: Vintage Books, 1986. Print.

Caldarone, Maria and Lloyd-Williams, Maggie. *Actions: The Actor's Thesaurus*. New York: Drama Publishers, 2004. Print.

Cohen, Lola, ed. *The Lee Strasberg Notes*. New York: Routledge, 2010. Print.

Chekhov, Michael. *To The Actor On The Technique of Acting*. London: Routledge, 2002. Print.

----- *On the Technique of Acting*. New York: Harper Perennial, 1991. Print.

Gordon, Mel. *The Stanislavsky Technique: Russia: A Workbook for Actors*. New York: Applause, 1987. Print.

Grotowski, Jerzy. *Towards A Poor Theatre*. Eugenio Barba, ed. New York: Routledge, 2002. Print.

Hagen, Uta. *A Challenge for the Actor*. New York: Scribner, 1991. Print.

----- *Respect for Acting*. Hoboken, N.J.: John Wiley & Sons, 2008. Print.

Johnston, Keith. *Impro: Improvisation and the Theatre*. New York: Routledge, 1987. Print.

Linklater, Kristen. *Freeing the Natural Voice: Imagery and Art in the Practice of Voice and Language*. New York: Drama Publishers, 2006. Print.

Mamet, David. *True and False: Heresy and Common Sense for the Actor*. New York: Vintage, 1999. Print.

Meisner, Sanford and Longwell, Dennis. *Sanford Meisner on Acting*. New York: Random House, Inc.: 1987.

Merlin, Joanna. *Auditioning: An Actor-Friendly Guide*. New York: Vintage, 2001. Print.

Rodenberg, Patsy. *The Actor Speaks: Voice and the Performer*. New York: Palgrave Macmillan, 2002. Print.

Shurtleff, Michael. *Audition: Everything an Actor Needs to Know to Get the Part*. New York: Walker and Company, Inc., 1978. Print.

Spolin, Viola. *Theatre Games for the Lone Actor: A Handbook*. Evanston, IL: Northwestern University Press, 2001. Print.

-----*Improvisation for the Theatre: Third Edition*. Evanston, IL: Northwestern University Press, 1999. Print.

Stanislavski, Constantin. *An Actor Prepares*. Elizabeth R. Hapgood, trans. New York: Routledge, 1964. Print.

----- *Building A Character*. Elizabeth R. Hapgood, trans. New York: Routledge, 1977. Print.

----- *Creating A Role*. Hermione L. Popper, trans. New York: Routledge, 1989. Print.

Stanislavski, Konstantin. *An Actor's Work*. Jean Benedetti, trans. London: Routledge, 2008. Print.

Strasberg, Lee. *A Dream of Passion: The Development of the Method*. New York: Penguin Books, Inc.: 1988. Print.

Wangh, Robert. *An Acrobat of the Heart: A Physical Approach to Acting Inspired By The Work of Jerzy Grotowski*. New York: Vintage, 2000. Print.