

TRE370 Acting II

Professor: Ronda Rice Winderl, Ph.D.
Monday 1:30-4:00pm Salomon

Office: Cabrillo 201
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COURSE DESCRIPTION:

This course will review and continue to pursue fundamentals of the western realistic acting approach of Stanislavsky and his American training counterparts focusing on identification and exploration of playable action in a role. We will continue the essential search for truth, self, and authentic presentation of text.

We will further extend those skills working on Period Style, through the application of truthful choices to the conventions of acting approaches which are the heritage of this craft and which inform approaches to many texts. As in Acting I, this is a studio course where preparation, ensemble support and commitment, and openness to growth are essential. All work will be “in progress.”

Learning Outcomes: Students will be able

1. To continue the development of a practical understanding of how an actor creates a character.
2. To encounter personal growth through the self-exploration which occurs in the process of developing a role.
3. To polish performance skills in contemporary realism, and encounter/ techniques of period style through scene study and final presentations.
4. To research and report on the major precepts of leading actors and acting trainers.
5. To experience and constructively respond to acting work in class performance scenes and professional productions.

REQUIRED TEXTS:

Crawford, Hurst, Lugering. Acting in Person and in Style, Fifth ed. Waveland Press.
ISBN 157766664X or 9781577666446

RECOMMENDED TEXTS:

Cole and Chinoy, Actors on Acting, Fourth + ed. Three Rivers Press. (for reading reports and overall understanding of pivotal actors/trainers/approaches to the craft)

Adler, Stella. The Technique of Acting.

Barton, Robert. Style for Actors.

Benedetti, Robert. The Actor at Work.

Cohen, Robert. Acting Power.

Hagen, Uta. Respect for Acting.

Meisner, Sanford. On Acting.

Shapiro, Mel An Actor Performs

Spolin, Viola. Improvisation for the Theatre.

Stanislavski, Konstantin. An Actor Prepares; Building a Character; Creating a Role.

Strasberg, Lee. A Dream of Passion

Toroporkov, Vasily. Stanislavski in Rehearsal.

ELECTRONIC DEVICES: Cell phones must be disabled during class (no texting), and laptops/other devices used for note-taking only (in the front row and visible to instructor, wifi disabled.) Other use will heavily impact the class participation portion of your grade.

ACADEMIC ACCOMMODATIONS:

While all students are expected to meet the minimum academic standards for completion of this course as established by the instructor, students with disabilities may require academic accommodations. At Point Loma Nazarene University, students requesting academic accommodations must file documentation with the Disability Resource Center (DRC), located in the Bond Academic Center. Once the student files documentation, the Disability Resource Center will contact the student's instructors and provide written recommendations for reasonable and appropriate accommodations to meet the individual learning needs of the student. This policy assists the University in its commitment to full compliance with Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities (ADA) Act of 1990, and ADA Amendments Act of 2008, all of which prohibit discrimination against students with disabilities and guarantees all qualified students equal access to and benefits of PLNU programs and activities.

COURSE PROCEDURES & REQUIREMENTS:

1. Prompt, consistent attendance will ensure your success. More than 2 absences will seriously impact your class participation for the course, and 2 late arrivals count as an absence. According to catalog policy, at 3 absences you may be de-enrolled from the course and the only excused absences are those approved by the Academic Dean. We have so much terrific material to cover and performances to produce/experience, that we will need to start on time and need your full involvement in each class. Assignments, presentations and performances are due and may be handed in/taken only on day assigned unless officially excused, in which case arrangements must be made ahead of time.
2. Thorough reading of assigned text and hand-outs evidenced through active class participation and discussion is essential. I will throw out leading questions and expect you to be ready to explain and comment on the material. Lively discussion, enthusiastic tackling of exercises, and creative performance should be the heart of this course. Unannounced quizzes will be given as needed to reward careful reading and enthusiastic response to the material. Bringing your books/scripts to class each session and taking careful notes are an essential part of preparation and participation.
3. Research, oral presentation (10-15 min.), class hand-out (1 page), and outline (2-3 pages) with bibliography on two acting texts, or two influential actor/trainers will be required. Each of the two outlines must be typed and thoroughly cover the topic selected. Outlines and reports are accepted only on date assigned. Presentations should creatively involve the class in exercises and as many visual, audio, and performance illustrations as possible.
4. Application of techniques/approaches in the polished performance of five acting scenes.
5. Attendance at selected theatre/video presentations and a brief (1 page) typed response to the performance. Response papers will be due at the beginning of the class following the performance. Tickets for 3 plays for a total of \$70 or less will be required.
6. Comprehensive final performance exam incorporating material from readings, lectures, class discussion and presentations, and your most creative ideas.

SUPPLEMENTARY READING PRESENTATIONS

From the list of recommended texts or pairs of readings listed below from Actors on Acting, please select 2 and sign up for a report focus on each. Read your selection thoroughly taking notes and research other information about your texts (or author or topic). From your findings, prepare a 15

min. class report summarizing their major ideas/techniques for the actor, illustrating with exercises, etc. whenever possible. A hand-out for each class member and a 2-3 page outline of your findings should be handed in before your presentation.

We will begin most class sessions with one of these reports. Please make them as memorable, accurate, and practical as possible to enhance knowledge of practitioners and practice. Select a recommended text, or these readings from Actors on Acting (requiring outside research):

Michael Redgrave	pp. 402-408;	Laurence Olivier	pp. 408-416
Peter Brook	pp. 422-428;	Charles Marowitz	pp. 428-438
Michael Chekhov	pp. 518-522;	Jerzy Grotowski	pp. 529-535
Robert Lewis	pp. 629-634;	Geraldine Page	pp. 635-641
Julian Beck and Judith Malina	pp. 652-662;	Joseph Chaikin	pp. 663-669

GRADE ASSIGNMENT

In any artistic work, evaluation is somewhat subjective. Preparation and effort to inculcate the requisite discipline necessary for effective acting will be strongly considered, as well as level of proficiency on the stated expectations for each assignment. Taking risks and trying approaches, especially those introduced in class, will affect the grade for an assignment, but polished and thoughtful performances indicating growth are most essential.

A: Indicates excellent work that reflects thinking, creativity, individuality, and a very high level of intellectual attainment.

B: Indicates good work that reflects a thorough understanding of theory but is lacking in individual thinking and creativity.

C: Indicates work that reflects a satisfactory completion of the assignment as directed, but is lacking in thoroughness, individual thinking, and creativity.

D: Indicates work that reflects a lack of understanding of theory and/or fails to fulfill the assigned tasks.

F: Indicates work that reflects an inability or unwillingness to do the assigned task.

GRADE COMPUTATION

Grading for this course will be determined in the following manner:

Performance assignments* (5)	50%	500 points
Live Performance Response Papers (2)	20%	200
Class Research Presentations	10%	100
Final Performance Assignment	10%	100
Attendance & Participation	<u>10%</u>	<u>100</u>
TOTAL	100%	1000

COURSE SCHEDULE:

DATE	TOPIC	ASSIGNMENT DUE
1/21	Course orientation and overview	Syllabus, report selection
1/28	Acting: In Person Developing Inner Resources	Ch 1-4, 15; 1 report; class assgn. Register 6-8 min. Realism scenes (script copy)

1/28-2/1 *Dark Matter*, Salomon Theatre! World Premiere- be there!

2/3 Auditions for *See How They Run!* in Salomon Theatre!

2/4 Acting in Person: Scene study Ch 5, 6, 7, 9; 1 report; class assgn.

2/9 or TBA (2/8-3/16) *A Winter's Tale* by Shakespeare, Old Globe, 7:00pm app.\$29

2/11 Contemporary realism *Realism scene performances
1 report; ***Winter's*** perf response due

2/18 In Style: Intro, Classical Antiquity Chapter 10; Register Gr/Roman scenes;
1 report

2/25 Workshop Rehearsal; 1 report; class assgn.

2/28 or TBA (2/27-30) *She Stoops to Conquer* by Goldsmith, 7:30pm at UCSD, app.\$12

3/4 Greek/ Roman scenes *Greek/Roman scene performances
1 report; Commedia assignments
She Stoops to Conquer perf response due

Spring Break! 3/8-14

3/18 Commedia Dell' Arte workshop Chapter 11; Companies form for ***The Portrait***; 1 report

3/25 ***The Portrait*** rehearsal/performance *Commedia team performance; 1 report
Register Elizabethan Solil/duet scenes

4/1 Elizabethan and Shakespearean Style Chapter 12; 1 report; Workshop/class
assignments;

4/8 Production week- ***Odd Couple*** Coached reh for Elizabethan performances

***See How They Run!* PLNU Salomon Theatre 4/8-12!**

4/15 Elizabethan scenes *Elizabethan scene performances
Register French Neo-classic scenes

4/22 French Neo-classic style Chapter 13; Workshop; class assgn.
Selection of Final Exam performance Chapter 14, 16, 17, 18
period, lecture-demos, and performances

4/29 French Neo-classic scenes *French Neo-Classic scene performances

4/29 or TBA(3/29-5/4) *Time and the Conways* by JB Priestly at Old Globe, 7pm, app. \$29

5/6 1:30-4:00pm Final Exam Performances/workshops ***Conways*** response due