

SEMESTER AT SEA COURSE SYLLABUS  
University of Virginia, Academic Sponsor

**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

**A1- August 25:** Introduction – “Brief History of Acting” / “East vs. West” / Read text pages 1 – 65 / Assign self-introductions for class A2. Slating your name.

**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 2<sup>nd</sup> 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

**A6-September 20:** The Actor's Voice – Stage Speech – Exercises. Pass in 2 page critical paper and ticket stub on French play. The paper should focus on the strengths and weaknesses of the play's performances. Read text pages 515-519.

**A7- September 22:** The Actor's Body – exercises. Preparation for Irish Field Trip – playwrights, theatres, actors, directors, designers. Assign 1 minute monologues due A8.

(Field Trip 1<sup>st</sup> 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

**A11-October 13:** Scene work presentations – memorized and rehearsed. Critique.

**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

**A13- October 21:** Voice/Speech Workshop #2. Should be rehearsing for scene 2. Analysis Worksheet for scene 2 GOTE due A14.

**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  
Tema: October 27-28      dance drama you may encounter.

**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.

**A23- November 27:** Scene 3 memorized and well-rehearsed. Critique. – Review for final.

\*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: 6<sup>th</sup> Edition  
COST: \$93.00

AUTHOR: Martin Banham (editor)

TITLE: *The Cambridge Guide to Theatre*

PUBLISHER: Cambridge University Press  
ISBN #: 0521434378  
DATE/EDITION: 1995  
COST: \$56.19

AUTHOR: Richard Brestoff

AUTHOR: Richard Brestoff

TITLE: *Great Acting Teachers and Their Methods (Volume 2)*

PUBLISHER: Smith and Kraus

ISBN #: 157525770X

DATE/EDITION: 2010

COST: \$15.81

TITLE: *Great Acting Teachers and Their Methods*

PUBLISHER: Smith and Kraus

ISBN #: 1575250128

DATE/EDITION: 1996

COST: \$10.40

#### RESERVE PLAYS FOR SCENES:

AUTHOR: Lorraine Hansberry

TITLE: *A Raisin in the Sun*

PUBLISHER: Samuel French

ISBN #: 978-0451167293

DATE/EDITION: June 1988

COST: \$10.95

AUTHOR: Bertolt Brecht

TITLE: *The Three Penny Opera*

PUBLISHER: Penguin Classics

ISBN #: 978-0143105169

DATE/EDITION: December 18, 2007

COST: \$8.44

AUTHOR: Anton Chekhov

TITLE: *The Seagull*

PUBLISHER: Faber & Faber

ISBN #: 978-0571192700

DATE/EDITION: August 30, 2001

COST: \$10.79

AUTHOR: Moliere

TITLE: *Tartuffe*

PUBLISHER: Signet Classics

ISBN #: 978-0451530332

DATE/EDITION: January 2, 2007

COST: \$7.50

AUTHOR: Brian Friel

TITLE: *Dancing at Lughnasa*

PUBLISHER: Faber & Faber

ISBN #: 978-0571144792

DATE/EDITION: December 30, 1998

COST: \$10.41

AUTHOR: Oscar Wilde

TITLE: *The Importance of Being Earnest*

PUBLISHER: Simon & Brown

ISBN #: 978-1613823255

DATE/EDITION: July 2013

COST: \$9.49

AUTHOR: Athol Fugard

TITLE: *The Road to Mecca*

PUBLISHER: Theatre Communications Group  
ISBN #: 978-0930452797  
DATE/EDITION: January 1, 1993 / 1<sup>st</sup> Edition  
COST: \$10.36

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 / 1<sup>st</sup> 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 / 1<sup>st</sup> 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]."



About "Hamlet Act 2 Scene 1". Polonius orders his servant Reynaldo to check on his son Laertes, who is in school in Paris. He advises him to gain information about Laertes indirectly, so that he might be able to discover Laertes's actual state, rather than simply being told what someone thinks he wants to hear. These Mr. [J. M.] Robertson believes to be scenes in the original play of Kyd reworked by a third hand, perhaps [George] Chapman, before Shakespeare touched the play. From Hamlet, starring Laurence Olivier and Jean Simmons, 1948. "Hamlet Act 2 Scene 1" Track Info. Written By William Shakespeare. Hamlet William Shakespeare. 1. Hamlet Act 1 Scene 1. 2. Hamlet Act 1 Scene 2. 3. Hamlet Act 1 Scene 3. 4. Hamlet Act 1 Scene 4. 5. Hamlet Act 1 Scene 5. Acting One/Acting Two. Average rating: 0 out of 5 stars, based on 0 reviews Write a review. McGraw-Hill Education. This button opens a dialog that displays additional images for this product with the option to zoom in or out. Tell us if something is incorrect. Acting One/Acting Two. Average rating: 0 out of 5 stars, based on 0 reviews Write a review. McGraw-Hill Education. Be the first to review this item! Questions & Answers 0 question. Get specific details about this product from customers who own it.