

Performance/work spring 2010

571.801

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ABSTRACT

This course is designed as a capstone experience for the acting student where skills and information acquired over the last four semesters will be tested in a performance laboratory focused on the creation of a performance work.

SECTION ONE: SYLLABUS

Topic: How to structure a rehearsal and performance from beginning to end.

Issues in Contemporary Performance

This course is designed as a capstone experience for the acting student where skills and information acquired over the last four or five semesters will be tested in a performance laboratory focused on the creation of a performance work.

The goal for the course is that each student integrates his/her guided experiences in solo performance research into group process and public performance. Each designated solo research project is developed, presented and graded separately but excellence in the course is defined by the ability to combine solo research with group collaboration into an original performance.

Student objectives include integration of skills learned in acting classes as outlined below in a performance situation which models a professional acting experience. Students will arrive at a clearer and more secure understanding and experience of the roles of actor in the collaborative creation of new work.

This class will center on implementation and execution of strategies for practice and creation throughout an ongoing project. The model for this study is the rehearsal process and performance execution of a play.

Students will be asked to utilize techniques learned throughout the BFA training in a sustained project. Student outcomes will include:

1. The ability to use script analysis tools to plan and execute a research and rehearsal plan.

2. A deeper understanding of the application of tools and strategies for the creation of fully executed physical and vocal characterization for a role in a play.
3. An understanding of the production design process and how to create an individual performance that works in the production environment.
4. Practice in evaluating process and performance.

The course will consist of a guided process from concept to performance of a play from the Contemporary Theater. In a mid semester evaluation process students will create and present an interview of a professional director on what their expectations of an actor in rehearsal are, how they judge an actor successful. The final project will consist of a performance of each of these short plays for a juried written critique by a PSOA faculty member or evaluator from the professional community.

Classes will consist of work sessions and scene presentations. Students will work in teams of two or three on published plays. Where collaborative work is required, extra focused effort is expected.

Each student is expected and required to attend every class, to present at assigned times, to rehearse with his/her partners for two hours a week, and pursue independent research for a minimum of three hours a week.

Students will fill out the report form weekly. It will be returned weekly with comments attached. Students are expected to work the system for success; be forthcoming with any on-going problems or issues and to keep the overall project moving forward.

The final project will reflect the semester work on the play. Each play will be performed in its entirety and written jury and critical review will be used in addition with weekly reports and the director interview project in determining the grade.

SECTION TWO: CLASS PLANS

Topic: Text Gloss

Application: text Analysis setting a process of research in motion

Week 1-

Lecture: Introduction of process of class and projects

Individual work: read plays propose a research or development process

Group work: read first two pages out loud

Week 2-

Class work: develop and discuss the strategy as a series of boxes

Assignment: work: Glossing the text: write a plan for rehearsal applications and research

Group work: Read the first 7 pages or the last five pages read out loud- prepared

Topic: Floor plans and physical character research- first level

Application: physical Studies and Embodied Character

Week 3-

Review lecture: Floor plan.

The floor plan moves the psychological and metaphoric into the real.

Group work workshop: the aspects of the floor plan.

Assignment: prepare: 10 frames of relationship in space, which tell the story of the play.

Class work: Scoring with pictures: Do frames in class.

Class Work: Present (build in space) floor plans.

Assignment: show rationale for character base in text gloss--Pick your character base: life study, animal study, frame- score, Plastique Score

Topic: Dramatic Action/Text Action/Map/Lingo

Application: Dialect, Forms of Poetry, image and metaphor

Week 4

Lecture: Space tango/Behavior lingo

Reading for action/objective in space and behavior/the map or
Character strategy Looking for language or social clues, dialect

Show Character Base/Life study: Group One

Show Character Base/Life study; Group Two:

Assignment: Work into Showing for next week space tango, behavior
and lingo. Off Book: Part 1

Topic: Dramatic Action as Free Play

Week 5

Class work: Stand up read on the floor plan with tango and lingo
Group 1

Class work: Stand up read on the floor plan with tango and lingo
Group 2.

Assignment: off book full play

Topic: Blocking as container for strategy and amplifier of Action

Application: Viewpoints, and Scene Work

Week 6 and 7

Lecture: blocking as amplification for action

9-Monday: Block Group 1

Group 2

Assignment: Off Book and Rehearse Blocking

Topic: Performance as game played

Week 8:

Lecture and Analysis: Delivery of intention and action

Class: Showings

Week 9:

Class: showings

Topic: Application of Performance and Scene work critique

Spring Break between week 10 and 11

Week 10 and 11

Topic: Performance in studio

Showing in class

Group 1

Showing in class

Group 2

Work Showing

Assignment: Costume yourself

Assignment: Director Interview

Andrew Volkoff, Chamber and NYC

Matthew Earnest, The Folger Washington DC, Drama

Daniella Varon, Shakespeare and Company

Walton Wilson, Yale School of Drama

Roger Danforth, Director of the Drama League

Jeremy Williams, Resident Butoh Director and Free-lance Naropa Institute
for Contemporary Performance, La Mama New York City

Damon Kiely, Graduate Program De Paul, Chicago

Jerry Davis, Artistic Director Burning Coal Theater, NC

Robert Moss, Founder of Playwrights Horizons, AD Syracuse Stage and The
Hangar Theater

Due: April 9 two pages, email document and hard copy

Topic: delivering the climax: Set up and delivery of the money shot

Week 11 and 12

Class showings.

Week 13 and 14

Showing May 10th

Each short play will be performed in 508 for critical review. These performances are open to the class, other students, friends and guests by invitation. They are work showings.

Week 15- Debrief and Assess

Casting and Work Day-

Casting includes additions of coaches and assistant directors. These support persons will work with the plays in class time. Where a student is supporting in a small additional role they have not been assigned coaching.

Monday

Dead Wait: Carson Kreitzer

Ron: Max Hultquist

Chirs: Marques Causey

Jayne Mansfield: Toni Martin

AD: Mary Buchel

The Small Museum By Julia Cho

Natalya: Mary Buchel

Thomas: Max Kurkiewicz

Ad and Voice: Ashley Sevedge

Wednesday

Feeding Moonfish by Barbara Weichman

Martin: Evan Koepnick

Eden: Megan Kaminsky

Voices: Toni Martin

AD: Max Kurkiewicz

Blue Like: Sarah Hammond

Ida: Auburn Matson

Carrie: Ashley Sevedge

Joe: Eric Scherrer

As: Max Hultquist

Ball Boys by David Edgar

Auburn Matson : Rupert

Ashley Sevedge: One Eye

Tennis Pro: Eric Scherrer.

Dialect: Megan Kaminsky

Prop : Auburn Matson

STUDENT CONTRACT AND WORK SHEET

Name _____

Role and Play: _____

I contract to rehearse two-hours/per week and pursue individual research and study no less than 2 and one- half hour per week.

Student

Professor

1

Rehearsal/dates/ times: _____

Objective:

Accomplished:

Individual research time logged _____

Objective

Accomplished:

RH: Comment: _____

2

Rehearsal/dates/ times: _____

Objective:

Accomplished:

Individual research time logged _____

Objective

Accomplished:

RH: Comment: _____

3.

Rehearsal/dates/ times: _____

Objective:

Accomplished:

Individual research time logged _____

Objective

Accomplished:

RH: Comment: _____

4

Rehearsal/dates/ times: _____

Objective:

Accomplished:

Individual research time logged _____

Objective

Accomplished:

RH: Comment: _____

5

Rehearsal/dates/ times: _____

Objective:

Accomplished:

Individual research time logged _____

Objective

Accomplished:

RH: Comment: _____

6

Rehearsal/dates/ times: _____
Objective:
Accomplished:

Individual research time logged _____
Objective
Accomplished:

RH: Comment: _____

7
Rehearsal/dates/ times: _____
Objective:
Accomplished:

Individual research time logged _____
Objective
Accomplished:

RH: Comment: _____

8
Rehearsal/dates/ times: _____
Objective:
Accomplished:

Individual research time logged _____
Objective
Accomplished:

RH: Comment: _____

9
Rehearsal/dates/ times: _____
Objective:
Accomplished:

Individual research time logged _____

Objective

Accomplished:

RH: Comment: _____

10

Rehearsal/dates/ times: _____

Objective:

Accomplished:

Individual research time logged _____

Objective

Accomplished:

RH: Comment: _____

11

Rehearsal/dates/ times: _____

Objective:

Accomplished:

Individual research time logged _____

Objective

Accomplished:

RH: Comment: _____

12

Rehearsal/dates/ times: _____

Objective:

Accomplished:

Individual research time logged _____

Objective
Accomplished:

RH: Comment: _____

LINK TO POLICIES AND PROCEDURES:

<http://www4.uwm.edu/secu/SyllabusLinks.pdf>