

Department	International College of Liberal Arts		
Semester	Fall 2024	Year Offered (Odd/Even/Every Year)	Every Year
Course Number	PART280		
Course Title	Workshop: Acting 2		
Prerequisites	None		
Course Instructor	BERWANGER Paula	Year Available (Grade Level)	2
Subject Area	Interdisciplinary Arts: Performing Arts	Number of Credits	1
Class Style	Workshop	Language of instruction	English

(NOTE 1) Depending on the class size and the capacity of the facility, we may not be able to accommodate all students who wish to register for the course

Course Description	<p>NOTE: Updated by Ashmore, 2024/02/20. Awaiting input by tutor.</p> <p>This course is designed for students who have already gained a foundational understanding of acting principles and are eager to expand their skills to the next level.</p> <p>Throughout this workshop, students will engage in a series of exercises, improvisations, scene work, and character studies aimed at refining their technique and developing a deeper connection to their characters. Building on the fundamental concepts learned in introductory acting courses, participants will explore the intricacies of emotion, physicality, voice, and presence on stage.</p> <p>Key topics covered in this course include:</p> <ul style="list-style-type: none"> Character Development: Techniques for fully fleshing out characters, exploring their motivations, backstory, and psychological complexities. Scene Analysis: Learning to dissect scripts, understand subtext, and identify character objectives to create more compelling performances. Emotional Range: Developing the ability to access and convey a wide range of emotions authentically and convincingly. Physicality and Spatial Awareness: Utilizing body language, movement, and spatial relationships to enhance character portrayal and stage presence. Voice and Diction: Refining vocal skills, including projection, articulation, modulation, and accent work to effectively communicate character dialogue. Ensemble Collaboration: Practicing teamwork and ensemble building through scene work, group exercises, and improvisation. Performance Techniques: Exploring different acting styles, approaches, and methodologies to expand versatility and adaptability as an actor. <p>In addition to practical exercises and scene work, students will have the opportunity to receive constructive feedback from both the instructor and their peers, fostering a supportive and collaborative learning environment. By the end of the course, participants will have developed a deeper understanding of the craft of acting, gained confidence in their abilities, and expanded their repertoire of performance techniques.</p>
Class plan based on course evaluation from previous academic year	N/A

Course related to the instructor's practical experience (Summary of experience)	Paula Berwanger is an actress and performer who has been working professionally in Theatre, Film, and Television. She started training in theater at the age of eight and received a Bachelor's degree in Film Studies from the Pontifical Catholic University of Rio de Janeiro. She is certified as a professional actor trained in Meisner Technique by the William Esper Studio, in New York, and has attended a theater directing program at Yale University.
Learning Goals	At the end of this course, you will be able to (i) analyze a character's given circumstances within a script to prepare playable objectives and attributes, (ii) build trust, ease and confidence performing and speaking in front of others, and (iii) gain new perspectives by making connections between acted roles (character, topic) and one's own academic field and studies.

iCLA Diploma Policy	DP1/DP3
---------------------	---------

iCLA Diploma Policy

(DP1) To Value Knowledge – Having high oral and written communication skills to be able to both comprehend and transfer knowledge

(DP2) To Be Able to Adapt to a Changing World – Having critical, creative, problem-solving, intercultural skills, global and independent mindset to adopt to a changing world

(DP3) To Believe in Collaboration – Having a disposition to work effectively and inclusively in teams

(DP4) To Act from a Sense of Personal and Social Responsibility – Having good ethical and moral values to make positive impacts in the world

Active Learning Methods	Flipped Classroom/Discussion, Debate/Group Work/Presentation
More details/supplemental information on Active Learning Methods	As this is an active performing arts workshop, the whole must be considered AL.
Use of ICT	As the workshop is based entirely on acting, the whole class might be considered Interactive.

Contents of class preparation and review	Preparation expectations will be rooted around both scripts/character development and assigned readings. Review will be based on feedback from rehearsal in class	Hours expected to be spent preparing for class (hours per week)	1 hours	Hours expected to be spent on class review (hours per week)	1 hours
Feedback Methods	Students will have ample opportunities to ask for feedback in class. There will also be several in-class rehearsals for mid-term and final projects where students can ask questions and get performance direction.				

Grading Criteria		
Grading Methods	Grading Weights	Grading Content
Class Participation	40%	
Weekly Assignments	20%	
Mid-Term Performance	20%	
Final Performance	20%	

Required Textbook(s)	A Practical Handbook for the Actor by Melissa Bruder, Lee Michael Cohn, Madeleine Olnek and Nathaniel Pollack. Vintage. (1986) (any edition should be fine)
Other Reading Materials/URL	None
Plagiarism Policy	Plagiarism is the dishonest presentation of the work of others as if it were one's own. Duplicate submission is also treated as plagiarism. Depending on nature of plagiarism you may fail the assignment or the course. Repeated act of plagiarism will be reported to the University which may apply additional penalties.

Other Additional Notes (Outline crucial policies and info not mentioned above)	N/A
---	-----

(NOTE 2) Class schedule is subject to change

Class Schedule	
Class Number	Content
Class 1	WEEK 1: Introduction Overview of course, expectations, goals and performance schedule. Vocal, breathing and relaxation exercises to introduce speaking from the diaphragm, voice placement and resonance. Discussion of purpose. Theatre games and exercises to build focus, awareness, and concentration. Introduce basic theatre vocabulary and terminology.
Class 2	WEEK 1: Introduction Overview of course, expectations, goals and performance schedule. Vocal, breathing and relaxation exercises to introduce speaking from the diaphragm, voice placement and resonance. Discussion of purpose. Theatre games and exercises to build focus, awareness, and concentration. Introduce basic theatre vocabulary and terminology.
Class 3	WEEK 2: Drama Exercises and Awareness – Intermediate Relaxation exercises, vocal and physical warm-ups with theatre games that develop focus, awareness, and connection with others on stage. “Talk and Listen” concepts and begin cold reading scenes with a focus on choice-based acting that is truthful and simple. Observation assignment.
Class 4	WEEK 2: Drama Exercises and Awareness – intermediate Relaxation exercises, vocal and physical warm-ups with theatre games that develop focus, awareness, and connection with others on stage. “Talk and Listen” concepts and begin cold reading scenes with a focus on choice-based acting that is truthful and simple. Observation assignment.
Class 5	WEEK 3: Acting Basics Physical and vocal warm-ups with games and exercises to develop spontaneity and reaction. Presentation of observation assignment with class critique. Character development and the concepts of objective and super-objective. Continue cold reading exercises focusing on commitment to character choices, physical action (based on 9 points outlined in the Practical Handbook), listening, and reacting. Scene assignments with basic analysis.
Class 6	WEEK 3: Acting Basics Physical and vocal warm-ups with games and exercises to develop spontaneity and reaction. Presentation of observation assignment with class critique. Character development and the concepts of objective and super-objective. Continue cold reading exercises focusing on commitment to character choices, physical action (based on 9 points outlined in the Practical Handbook), listening, and reacting. Scene assignments with basic analysis.

Class 7	<p>WEEK 4: Scene Work – Basics</p> <p>Physical and vocal warm-ups. Theatre games focusing on group interaction, reaction and physical communication. Stanislavski' s system and concept of AS IF. How to conduct a 3-Step practical scene analysis – do in pairs with given scenes. In-class rehearsals of the first half of the scenes, focus on stage movement and picture. Outside of Class Rehearsal / Rehearsal Log Assignment start.</p>
Class 8	<p>WEEK 4: Scene Work – Basics</p> <p>Physical and vocal warm-ups. Theatre games focusing on group interaction, reaction and physical communication. Stanislavski' s system and concept of AS IF. How to conduct a 3-Step practical scene analysis – do in pairs with given scenes. In-class rehearsals of the first half of the scenes, focus on stage movement and picture. Outside of Class Rehearsal / Rehearsal Log Assignment start.</p>
Class 9	<p>WEEK 5: Rehearsals – Character Development</p> <p>Physical and vocal warm-ups. Character work in physical and movement theatre techniques and through making different choices. Outside of Class Rehearsal / Rehearsal Log Assignment continues.</p>
Class 10	<p>WEEK 5: Rehearsals – Character Development</p> <p>Physical and vocal warm-ups. Character work in physical and movement theatre techniques and through making different choices. Outside of Class Rehearsal / Rehearsal Log Assignment continues.</p>
Class 11	<p>WEEK 6: Rehearsals - Timing / Character Choices</p> <p>Warm-ups. Scene rehearsals focusing on timing, tempo and “Moments of Stillness” . Confirmation of character choices including movement. Dialogues must now be off book. Rehearsal Logs assignment due in next class along with performances.</p>
Class 12	<p>WEEK 6: Rehearsals - Timing / Character Choices</p> <p>Warm-ups. Scene rehearsals focusing on timing, tempo and “Moments of Stillness” . Confirmation of character choices including movement. Dialogues must now be off book. Rehearsal Logs assignment due in next class along with performances.</p>
Class 13	<p>WEEK 7: Performance of Scenes / Blocking and Reality on Stage</p> <p>Warm-ups. Performance of the scenes. Notes and peer discussion after. Discussion of blocking, theatricality, “Realistic vs. Real.” , “Purposeful Action” . Continue scene work with focus on individual character work: breaking a scene into beats. Assignment of Final Presentations. Outside of Class Rehearsal / Rehearsal Logs assignment continues.</p>
Class 14	<p>WEEK 7: Performance of Scenes / Blocking and Reality on Stage</p> <p>Warm-ups. Performance of the scenes. Notes and peer discussion after. Discussion of blocking, theatricality, “Realistic vs. Real.” , “Purposeful Action” . Continue scene work with focus on individual character work: breaking a scene into beats. Assignment of Final Presentations. Outside of Class Rehearsal / Rehearsal Logs assignment continues.</p>
Class 15	<p>WEEK 8: Scene Work - Talk and Listen / “ What If” / Substitution / Improvisation / Changes</p> <p>Warm-ups. Continue scene work, focusing on “Talk and Listen” between partners. Change of tactics and substitution exercises will open up the possibilities within the scenes. Scene work using gibberish, role-switching and “What If” scenarios. Outside of Class Rehearsal / Rehearsal Logs assignment continues.</p>

Class 16	WEEK 8: Scene Work - Talk and Listen / "What If" / Substitution / Improvisation / Changes Warm-ups. Continue scene work, focusing on "Talk and Listen" between partners. Change of tactics and substitution exercises will open up the possibilities within the scenes. Scene work using gibberish, role-switching and "What If" scenarios. Outside of Class Rehearsal / Rehearsal Logs assignment continues.
Class 17	WEEK 9: Scene Work - Timing / Costumes / Props Warm-ups. Off-book scene work focusing on timing, tempo and "Moments of Stillness". Discussion on the use of costumes and props to flesh out scenes and characters. Rehearsal Logs assignment due in the next class along with performances.
Class 18	WEEK 9: Scene Work - Timing / Costumes / Props Warm-ups. Off-book scene work focusing on timing, tempo and "Moments of Stillness". Discussion on the use of costumes and props to flesh out scenes and characters. Rehearsal Logs assignment due in the next class along with performances.
Class 19	WEEK 10: Final Performances Warm-ups. Final rehearsals to reinforce "Talk and Listen", natural reaction, playing objectives simply and truthfully. Final Performances. Final class Q&A and talkback (time permitting).
Class 20	WEEK 10: Final Performances Warm-ups. Final rehearsals to reinforce "Talk and Listen", natural reaction, playing objectives simply and truthfully. Final Performances. Final class Q&A and talkback (time permitting).