

THEA 4310/8316 Advanced Acting: Postrealism
Dr. Susann Suprenant
Spring 2002 • TR 9:00-11:30 a.m. • FA 333

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Office Hours
MW 11 a.m.- 12 p.m.
and by appointment

COURSE OBJECTIVES

- to build on basic acting techniques through a focus on performing postrealistic works
- to explore notions of "character" in postrealistic drama and practice making stylistic choices
- to read drama as performance text with clues for playing including:
theatrical conventions, language structure, and cultural influences

TEXTS

Required:

Harrop, John and Savin Epstein. *Acting with Style*. Allyn & Bacon, 2000.
Worthen, W. B. *Modern Drama: Plays, Criticism, Theory*. Fort Worth: Harcourt Brace College Publishers, 1995.

Required for Grads:

McTeague, James. *Playwrights and Acting: Acting Methods for Brecht, Ionesco, Pinter, and Shepard*. Westport, CT: Greenwood, 1994.

Recommended:

Castagno, Paul. *New Playwriting Strategies*. New York: Routledge, 2001.
Hodge, Alison, ed. *Twentieth Century Actor Training*. New York: Routledge, 2000.

COURSE POLICIES

- Attendance:** After 3 absences your grade will be dropped one letter grade.
Each additional absence may continue to lower your grade.
Arriving late and/or leaving early may constitute an absence.
- Reading:** Complete assignments by due dates, prepared to discuss in class.
- Written Work:** All assignments prepared outside of class must be typed, double spaced, and carefully proofread.
- Due Dates:** Written assignments are due at the beginning of the class.
Late written work received before the following class will be accepted for half credit.
No other late work—including performance—is accepted.
- Observations:** Three performance observations are required. (Details will be covered in class.)
- Participation:** Come prepared and take an active, positive role in all activities.
Clothing/jewelry should not interfere with freedom of movement.
- Other:** No food or drinks (except water). Visitors are permitted with prior approval.
- Rehearsal:** Rehearsal time (solo and partner) outside of class is required.

GRADING

- Written Work: 30% = (Grads 10 / 20 % ; Undergrads 20 / 10%)**
Short papers (observation reports, reading responses, script analyses, rehearsal reports, critiques)
Research Paper on a special topic in postrealistic acting. (Details will be covered in class.)
- Participation: 10%**
Attendance, in-class engagement in activities, leadership and reliability.
- Performance: 60% = (40% Scenes / 20% Final Package)**
Material selection, line checks, exercises, demonstrations and mini-scenes
Four scenes and one final package

THEA 4310/8316: Advanced Acting
Course Calendar

Introduction

| | | | |
|---|------|----|----------------------------------|
| 1 | Aug | 27 | Course Introduction |
| | | 29 | Approaching Style |
| 2 | Sept | 3 | Expressionism |
| | | 5 | <i>Machinal</i> acting exercises |

Due:

Realism in context
Harrop, Ch. 1 / Grads: McTeague, Preface + Ch. 1
Machinal*

Beyond Illusion: Brecht, etc.

| | | | |
|---|-----|----|-------------|
| 3 | | 10 | Intro |
| | | 12 | examples |
| 4 | | 17 | workshop |
| | | 19 | workshop |
| 5 | | 24 | workshop |
| | | 26 | workshop |
| 6 | Oct | 1 | workshop |
| | | 3 | Performance |

Harrop, Ch. 12 / Grads: McTeague, Ch. 2

Mother Courage
Belle Reprieve
Cloud Nine
Offending the Audience
Hamletmachine
War of the Worlds

Beyond Reason: Ionesco, Beckett, etc.

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|----|--|----|-----------------|
| 7 | | 8 | Intro |
| | | 10 | examples |
| 8 | | 15 | workshop |
| | | 17 | workshop |
| 9 | | X | <i>No Class</i> |
| | | 24 | workshop |
| 10 | | 29 | Rehearsal |
| | | 31 | Performance |

Harrop, Ch. 8 & 11 / Grads: McTeague, Ch. 3

Endgame
The Balcony
Funnyhouse of a Negro
Fall Break
7 Blowjobs
The Bald Soprano → *Sharon*

Beyond Truth: Pinter, etc.

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|----|-----|----|-------------|
| 11 | Nov | 5 | Intro |
| | | 7 | examples |
| 12 | | 12 | workshop |
| | | 14 | workshop |
| 13 | | 19 | workshop |
| | | 21 | Performance |

Harrop, Ch. 9 & 10 / Grads: McTeague, Ch. 4 & 5

The Homecoming
Buried Child
The Conduct of Life
Crave

Beyond Character: Postmodern Poetics

| | | | |
|----|-----|----|-----------------|
| 14 | | 26 | Intro |
| | | 28 | <i>No Class</i> |
| 15 | Dec | 3 | examples |
| | | 5 | workshop |
| 16 | | 10 | workshop |
| | | 12 | Performance |

Harrop, Ch. 13 / Grads: TBA

Thanksgiving
Information for Foreigners / spell #7 / Marisol
Big Love / Angels in America, Part 2
The America Play / Fires in the Mirror
Research Papers

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|-------|--|----|-------------------------|---------------------|--------------------|
| Final | | 17 | 8:30 a.m. - 10:30 a.m. | Tuesday Rehearsal ? | Rehearsal Notebook |
| | | 19 | 10:00 a.m. - 12:00 p.m. | Thursday | Final Package |

* Play titles in boldface are required for all students. Other titles will be divided between class members.

*If you have a documented disability and wish to discuss academic accommodations,
please contact me as soon as possible.*