

Department	International College of Liberal Arts		
Semester	Fall 2023	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	Class Methods	Face to face

(NOTE 1) Class Methods are subject to change

(NOTE 2) 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>Cap (registrant capacity): 10 students</p> <p>This class is designed for students with a deeper interest in acting, and will focus on monologues and audition techniques. We will prepare the students for auditioning and acting alone on stage by preparing and rehearsing two contrasting classical and contemporary monologues. Students will explore comedic and dramatic texts and analyze character and script situations using techniques established by Stanislavsky. Students will participate in theater games and exercises that open up the actor creatively and physically, and train the body, mind and voice. We will also work on solo and two-person cold-reading auditions.</p>
Class plan based on course evaluation from previous academic year	For every semester, this course will be evaluated and reflect upon student course evaluation and feedback.
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, students should be able to: (i) instantly deliver effective and visceral performances of two contrasting monologues in both classic and contemporary styles, (ii) read and understand text and subtext in a script and analyze the given situations (who, when, where, why, what and how) necessary for complete character delineation, and use the "what-if" philosophy to arrive at a playable and believable character, (iii) learn how to conduct oneself professionally and confidently in the standard audition scenario, (iv) present themselves with vocal confidence and physical ease in public speaking or lecture arenas, and (v) formulate and communicate ideas critically, creatively and academically among peers.

iCLA Diploma Policy	DP1/DP3
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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	Discussion, Debate/Group Work/Presentation/Workshop, Fieldwork
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Use of ICT in Class	None
Use of ICT outside Class	None
Expected study hours outside class	Students will perform one contemporary monologue and one classical monologue in WEEKS 7 and 10, respectively. In WEEK 10, students will also participate in a mock audition involving cold-readings of scenes. Students will be required to rehearse both in and outside of class. Rehearsal logs will be submitted for evaluation at the end of the course. All students are expected to spend approximately 90 minutes after each class reviewing the materials covered in class and preparing for the next class.
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 directing and performance advice.

Grading Criteria		
Grading Methods	Grading Weights	Grading Content
Readings and Assignments (Written Work)	20%	
Class participation	40%	
Mid-Term Presentation	20%	
Final Presentation	20%	

Required Textbook(s)	Kohlhaas, Karen. The Monologue Audition: A Practical Guide for Actors. Limelight. (¥1,536 from Book Depository)
Other Reading Materials/URL	Excerpts from Stanislavski, Constantin. An Actor Prepares and other handouts. Along with readings, students will also be required to rehearse and prepare for monologue and audition presentations outside of class.
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	Classes will start with warm-up and relaxation exercises followed by lectures and discussions of daily topics and assigned readings. Acting exercises and rehearsals will follow to provide practical application of concepts covered.

(NOTE 3) Class schedule is subject to change

Class Schedule	
Class Number	Content
Class 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.
Class 2	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.
Class 3	Drama Exercises and Awareness Relaxation exercises, vocal and physical warm-ups with theatre games that develop focus, awareness, and connection with others on stage. Introduction to short-form improvisation and scene work. "Talk and Listen" concepts and begin cold reading scenes, with an emphasis on audition techniques, do' s and don' ts. Observation assignment.
Class 4	Drama Exercises and Awareness Relaxation exercises, vocal and physical warm-ups with theatre games that develop focus, awareness, and connection with others on stage. Introduction to short-form improvisation and scene work. "Talk and Listen" concepts and begin cold reading scenes, with an emphasis on audition techniques, do' s and don' ts. Observation assignment.
Class 5	Acting and Monologue Basics Physical and vocal warm-ups with games and exercises to develop spontaneity and reaction. Presentation of observation assignment with class critique. Introduce character development and continue cold reading exercises focusing on commitment to character choices, listening, and reacting. Discussion of contemporary monologues, their purpose, style. Discussion of how to choose the right monologue and how to conduct script and character analysis. Contemporary monologue assignment.
Class 6	Acting and Monologue Basics Physical and vocal warm-ups with games and exercises to develop spontaneity and reaction. Presentation of observation assignment with class critique. Introduce character development and continue cold reading exercises focusing on commitment to character choices, listening, and reacting. Discussion of contemporary monologues, their purpose, style. Discussion of how to choose the right monologue and how to conduct script and character analysis. Contemporary monologue assignment.
Class 7	Contemporary Monologue Development Physical and vocal warm-ups. Cold-reading of scenes in the context of an audition applying observed characters. Present and discuss monologue assignment and character analysis, motivation, and "what if" approach. Discussion of theatricality, "Realistic vs. Real." Character work with improv exercises. Begin rehearsing contemporary monologues, focusing on stage movement and picture. Outside of Class Rehearsal / Rehearsal Log Assignment start.
Class 8	Contemporary Monologue Development Physical and vocal warm-ups. Cold-reading of scenes in the context of an audition applying observed characters. Present and discuss monologue assignment and character analysis, motivation, and "what if" approach. Discussion of theatricality, "Realistic vs. Real." Character work with improv exercises. Begin rehearsing contemporary monologues, focusing on stage movement and picture. Outside of Class Rehearsal / Rehearsal Log Assignment start.

Class 9	Rehearsals - On Stage / Truthful Acting Warm-ups. Contemporary monologue rehearsals exploring movement, paraphrasing for purpose of understanding, acting truthfully and how to go off book. Use of dynamics to find different levels of expression and new ways to rehearse. Rehearsal Log assignment continues.
Class 10	Rehearsals - On Stage / Truthful Acting Warm-ups. Contemporary monologue rehearsals exploring movement, paraphrasing for purpose of understanding, acting truthfully and how to go off book. Use of dynamics to find different levels of expression and new ways to rehearse. Rehearsal Log assignment continues.
Class 11	Rehearsals - Timing / Character Choices Warm-ups. Rehearsals of monologues 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.
Class 12	Rehearsals - Timing / Character Choices Warm-ups. Rehearsals of monologues 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.
Class 13	Performance of Contemporary Monologue / Classical Monologue Start Warm-ups. Performance of contemporary monologue. Notes and peer discussion after. Introduction to classical monologue and guidelines for the final presentation including the Big Audition. Classical monologue assignment including choice and analysis.
Class 14	Performance of Contemporary Monologue / Classical Monologue Start Warm-ups. Performance of contemporary monologue. Notes and peer discussion after. Introduction to classical monologue and guidelines for the final presentation including the Big Audition. Classical monologue assignment including choice and analysis.
Class 15	Rehearsal - Classical Monologue Warm-ups. Discussion of style and period in classical monologues. Exploration of classical language, rhythm and cadence. Presentation of Classical Monologue choice and analysis. Defining the text and subtext of classical monologues. Audition Fundamentals. Outside of Class Rehearsal / Rehearsal Log Assignment start.
Class 16	Rehearsal - Classical Monologue Warm-ups. Discussion of style and period in classical monologues. Exploration of classical language, rhythm and cadence. Presentation of Classical Monologue choice and analysis. Defining the text and subtext of classical monologues. Audition Fundamentals. Outside of Class Rehearsal / Rehearsal Log Assignment start.

Class 17	Warm-ups. Rehearse, focusing on timing, tempo and "Moments of Stillness" . Rehearse using paraphrasing, improvisation and ad-libbing within and beyond monologues to enhance the actor' s understanding of circumstances and context of the monologue and characters. Scene work using gibberish, role-switching and "What If" scenarios. Audition techniques and practice with cold readings. Rehearsal Logs assignment due in next class along with performances.
Class 18	Warm-ups. Rehearse, focusing on timing, tempo and "Moments of Stillness" . Rehearse using paraphrasing, improvisation and ad-libbing within and beyond monologues to enhance the actor' s understanding of circumstances and context of the monologue and characters. Scene work using gibberish, role-switching and "What If" scenarios. Audition techniques and practice with cold readings. Rehearsal Logs assignment due in next class along with performances.
Class 19	Warm-ups. Final rehearsals. The Big Audition and outdoor performance of classical monologues.
Class 20	Warm-ups. Final rehearsals. The Big Audition and outdoor performance of classical monologues.