

UC Berkeley TDPS SPRING 2020

Theatre 10: Fundamentals of Acting I

Instructor: Leyla Modirzadeh MFA

Time: MWF 12pm - 2pm

Location: Humanities Field Annex D23

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Office Hours: 10- 11:30 Monday and by appointment



Course Description

Fundamentals of Acting I is the entry level course for the acting sequence. Students apply basic acting theory and techniques to in-class performances, using script analysis and characterization. This class is the essential beginning of the actor's studies, which will ultimately allow them to effectively engage and explore work from a rich diversity of genres, styles, and backgrounds. Special attention is paid to skills for performance: memorization, stage movement, vocal production, and improvisation. Students will be getting on their feet and performing as much as possible. Through scene analysis, creative expression onstage, and attending and critiquing at least one public performance, Fundamentals of Acting I serves the departmental mission of combining critical inquiry, creative expression, and public engagement into our curriculum. It also happens to be a lot of fun!

Required Reading

- * *Audition* by Michael Shurtleff
- * *The Practical Handbook for the Actor* by Melissa Bruder, et al
- * *Letters to a Young Artist* by Anna Deavere Smith

Recommended Reading

- * *Respect for Acting* - Uta Hagen
- * *An Actor Prepares* and *Building a Character* - Constantin Stanislavski
- * *Black Acting Methods* - Sharrell D. Lockett
- * *The Art of Acting* - Stella Adler
- * *Improvisation for the Theatre* - Viola Spolin

Learning Goals and Outcomes

By the end of this course students will be able to:

1. Perform as an actor creatively using physical, vocal, and analytical skills.
2. Analyze a scene identifying the character's intentions, obstacles, given circumstances, and beats.
3. Build a character based on scene analysis and given circumstances.
4. Critique the performance of a scene identifying the strengths and weaknesses of the acting.
5. Choose playable actions while continuing to fulfill the scene's textual requirements.

Classroom Environment

The Principles of Community Document - <https://diversity.berkeley.edu/principles-community> - sets the bar for creating a safe learning environment that respects and includes. Please be sensitive in your language and conduct to the diversity of our classrooms. Nondiscrimination Policy Statement: <https://sa.berkeley.edu/nondiscrimination>.

Grading

The course is graded on a 1000 point scale. Letter grades will be assigned as follows: 900-1000 pts. = A, 800- 899 pts. = B, 700 - 799 pts. = C, 600-699 pts. = D Below 600 pts. = F

1. Rehearsal and performance of “I Believe” = 50
2. Scene 1 Performance = 100
3. Two Script Analysis’ on scenes performed, due day of performance (50 pts. each) =100
4. Two character profiles, due day of performance (50 pts. each) = 100
5. Paper in response to a theatrical production = 100
6. Participation in class exercises (“Rockstar”, character interviews, childhood place, grotesque mask, improvisations, circular dialogue exercise, status exercise, reading check in, etc.) = 150
7. Monologue = 100
8. “I Believe” monologue = 100
9. Scene 2 performance: 100
10. Final scene: 100

Participation in class exercises will be based on your attitude in class, participation, punctuality, preparation, commitment to class exercises, positive contributions and your ability to work with others.

Scenes/Monologues: will be graded on a numerical scale according to the following criteria:

Level of preparation (lines memorized) and rehearsal

Ability to determine and play an essential action

Ability to connect and cooperate with scene partner

Use of body and voice

Competency in developing behavior appropriate to the given circumstances of the text

Overall growth and improvement

Written Assignments: Due at the beginning of class on days when due. All written assignments should be typed, double-spaced, 12-pt font, Times New Roman, 1-inch Margins.

Performance Response Paper: 3-5 pages. Relate your response to topics, experiences, and terminology we have explored in class. This will be accepted throughout the semester but no later than the second to the last day of class. Here are some plays on campus but you are welcome to see other plays as well.

March 12 - 15 at 8pm (also 2pm on March 14th)

Durham Studio Theatre *The Arsonist* by Max Frisch, directed by Patrick Russell

April 24 - May 2 at 8pm (April 26, May 3 at 2pm)

The Playhouse at Zellerbach Hall *Snowflakes, or Rare White People* by Dustin China, directed by Mina Morita

Some places to see plays in the Bay Area include:

Berkeley Rep

Aurora Theatre Company

Magic Theatre

Marin Theatre Company

Cal Shakes

Ubuntu Theater Project

Shotgun Players

American Conservatory Theatre

Course Schedule

Jan 24 – Introduction (get books and start reading *Practical Handbook for the Actor*)

Jan 27, 29, 31 - Where am I? (read *Practical Handbook for the Actor*)

Feb 3, 5, 7 - Who am I? / What am I doing? (write “I Believe” monologue and finish *Practical Handbook for the Actor*)

Feb 10, 12, 14 - “I Believe” monologue submitted for approval / “ROCK STAR” (start reading “Forward, Prologue and Practical Aspects” from *Audition*)

(No class Feb 17) Feb 19, 21 – Perform “I Believe” (read Guideposts 1-3 RELATIONSHIP, CONFLICT, MOMENT BEFORE)

Feb 24, 26, 28 – Start rehearsing scene 1 (read Guideposts 4-6 HUMOR, OPPOSITES, DISCOVERIES)

Feb 28 – Character interviews and sense of place (start reading *Letters to a Young Artist*)

March 2, 4, 6 – Rehearse scene 1 (read Guideposts 7-9 COMMUNICATION & COMPETITION, IMPORTANCE, FIND THE EVENTS)

March 9, 11, 13 - Perform Scene 1 (read Guideposts 10-12 PLACE, GAME PLAYING & ROLE PLAYING, MYSTERY & SECRET)

March 12 - 15 at 8pm (also 2pm on March 14th)

Durham Studio Theatre *The Arsonist* by Max Frisch, directed by P. Russell

March 16, 18, 20 - Rehearse scene 2 (read chapter 4 in *Audition*, please finish

Letters to a Young Artist by end of break)

March 23 - 27 - SPRING RECESS

March 30, April 1, 3 - Perform scene 2 (read chapter 5 in *Audition*)

April 6, 8, 10 - Rehearse monologue (read chapter 6 in *Audition*)

April 13, 15, 17 - Perform monologue (chapter 7 in *Audition*)

April 20, 22, 24 - Start rehearsing final scene (read chapter 8/9 In *Audition*)

April 24 - May 2 at 8pm (April 26, May 3 at 2pm)

The Playhouse at Zellerbach Hall

Snowflakes, or Rare White People by Dustin China, directed by Mina Morita

April 27, 29, May 1 - Rehearse final scene (finish *Audition*)

May 4 Perform final scene - invite your friends!

Videos of Full Productions Online and other resources

- National Theatre Collection - Includes productions such as *The Cherry Orchard*, *Frankenstein*,

Hamlet, Jane Eyre, and Julius Caesar

- Howlround TV
- PBS Great Performances

<https://tdps.berkeley.edu/bipoc-playwrights>

SAMPLE LATINX THEATRE RESOURCES (thank you to Prof. Brian Herrera of Princeton University)

Audio and Free

- Augusto Frederico Amador, [Atacama](#)
- Diana Burbano, [Policarpa](#)
- Guadalís del Carmen, [Shero's Journey or What Anacoana & Yemaya Taught Me/1 \(2\)](#)
- Sergio Castillo, [Radical](#)
- Cristina Florencia Castro, [The Very Last Wishes of Grandpa Joe, or Mia & Hector Go Sightseeing](#)
- Cusi Cram, [The Helpers](#)
- Cusi Cram, [West of Stupid](#)
- Nilo Cruz, [Anna in the Tropics](#)
- Nelson Diaz Marcano, [World Classic](#)
- Franky D. Gonzalez, [Even Flowers Bloom in Hell, Sometimes](#)
- Dan Guerrero, [Gaytino!](#)
- Blake Hackler, [What We Were](#)
- Brian Eugenio Herrera, [I Was the Voice of Democracy](#)
- Daniela de Jesús, [Columbus Play](#)
- Nancy García Loza, [Brava](#)
- Devi Moreno-Penson, [Devil Land/1 \(2\)](#)
- Erlina Ortiz, [Morir Sonyando](#)
- Brian Otaño, [Tara](#)
- Marco Ramirez, [3:59am - A Drag Race for Two Actors](#)
- Andrew Rincón, [I Wanna F*ck Like Romeo & Juliet](#)
- José Rivera, [The School of the Americas](#)
- Monica Sanchez, [From the Chronicles of Odisia Sanchez](#)
- Hope Villanueva, [The Veils](#)

By Institutional Subscription

with [AlexanderStreet](#) subscription (search your institutional library)

- Migalia Cruz: [Dreams of Home](#)
- Melinda Lopez, [Sonia Flew](#)
- José Rivera, [Each Day Dies with Sleep](#)
- Adriana Sevahn, [Taking Flight](#)
- Octavio Solis, [Santos y Santos](#)

By Individual Subscription

with Audible subscription

- Culture Clash, [Bordertown](#)

- Culture Clash, [Chavez Ravine](#)
- Culture Clash, [Radio Mambo](#)
- Isaac Gomez, [the way she spoke](#)
- FREE • John Leguizamo, [Latin History for Morons](#)
- Melinda Lopez, [Mala](#)
- Teatro Luna, [Talking While Female and Other Dangerous Acts](#)

Free Video

- Albany Park Theatre Project, [Home/Land](#) • Albany Park Theatre Project (Chicago) • 2013
- Anthony Aguilar, [El Verde Show: Career Day](#) • Rosenthal Theatre (Los Angeles) • 2017
- Migguel Anggelo (with J. Julian Christopher), [LatinXOXO](#) • Joe's Pub (NYC) • 2019
- Diana Burbano, [Abandoned Way Out West](#) • Creede Repertory (CO) • 2019 • [documentary](#)
- Diana Burbano, [Ghosts of Bogotá](#) • Four Walls Theater (online) • 2020
- José Casas, [Flint](#) • University of Michigan (Ann Arbor) • 2019
- Marissa Chibas, [The Second Woman](#) • Bootleg Theatre (Los Angeles) • 2016
- Susanna Cook, [The unPatriotic Act: Homeland inSecurities](#) (Buenos Aires) • 2007
- Paul S. Flores, [You're Gonna Cry](#) • Phoenix Theatre (San Francisco) • 2016
- Mark-Eugene Garcia, [Eight Tales of Pedro](#) • The Secret Theatre (NYC) • 2019
- José Luis Gonzales, [El apagón: The Blackout](#) • Pregones (Bronx) • 2007
- Krysta Gonzales, ["Emptied"](#) • Teatro Vivo (Austin) • 2019
- Krysta Gonzales, [Más Cara](#) • Teatro Vivo (Austin) • 2020
- Melinda Lopez, [Mala](#) • ArtsEmerson (Boston) • 2016
- Pregones Theatre, [The Red Rose](#) • Pregones (Bronx) • 2007
- Dolores Prida, [Casa Propia](#) • Casa Aguijon (Chicago) • 2018
- Rudy Ramirez, [Promised Land: A Radical Queer Revival](#) • The Vortex (Austin) • 2017
- Carmen Rivera & Candido Tirado, [Celia! The Life and Music of Celia Cruz](#) • Lehman Stages (Bronx) • 2019 • *español*
- Alvaro Saar Rios, [On the Wings of a Mariposa](#) (Virtual Reading) • Adventure Theatre (Glen Echo, MD) • 2020
- José Rivera, [Marisol](#) • Borough of Manhattan Community College (NYC) • 2019
- Caridad Svich, [Albamarle](#) (Reading) • Women's Theatre Fest (Raleigh, NC) • 2020
- Caridad Svich, [Better Maybe](#) • Wilbury Group Theatre (Providence) • 2020
- Caridad Svich, [The Breath of the Stars](#) • Carthage College (Kenosha, WI) • 2016
- Caridad Svich, [The Way of Water](#) • East LA Rep (Los Angeles) • 2012
- Teatro Luna, [Luna Unlaced](#) • Emerson College (Boston, MA) • 2013
- Yara Travieso, [La Medea](#) • Miami Dade College Live Arts (Miami, FL) • 2018
- Carmelita Tropicana, [Milk of Amnesia](#) • (Monterrey, MX) • 2001
- Universes, [Ameriville](#) • Public Theater (NYC) • 2011
- Universes, [Slanguage](#) • NYTW (NYC) • 2001

By Individual Subscription

- **NETFLIX**
 - John Leguizamo, [Latin History for Morons](#) (2018)
- **AmazonPrime**
 - John Leguizamo, [Tales from a Ghetto Klown](#) (2012)

Documentaries

- **KANOPY with Login from your Public or University library**
 - [The Rest I Make Up](#) (2018) on the life, work & legacy of María Irene Fornés
 - As part of the [International Online Theatre Festival](#), through 29 April 2020 • password: RESMAK_0418
 - Free with registration as part of [Women Make Movies Women's History Month Virtual Film Festival](#) through 10 April 2020
 - [free on VIMEO](#) through 1 April 2020.
 - [Visiones: Latino Art & Culture](#) (6 eps, with mini-features on many significant Latina/o/x performance troupes/artists)

COLLECTIONS

- [Hemispheric Institute Digital Video Library](#)

By Paid Rental

- **AmazonPrime**
 - John Leguizamo, [Freak](#) (1998)
 - John Leguizamo, [Sexaholix: A Love Story](#) (2002)
 - John Leguizamo, [Spic-o-Rama](#) (1992)

Pre-21st century AUDIO: By Subscription

With institutional [AlexanderStreet](#) subscription (links route to/through Princeton library login)

- Eduardo Machado, [Broken Eggs](#)
- Luis Valdez, [Zoot Suit](#)
- Edit Villareal, [My Visits with MGM](#)

VIDEO: Free

- [El Teatro Campesino @Hemi](#) (19 productions) via Hemispheric Digital Library
- [El Teatro Campesino @ Archive.org](#) (81 clips; miscellaneous footage from productions, events, and interviews alongside public and local television broadcasts) via Archive.org
 - [Catch 2](#) (Denver CO, 1976)
 - [American Perspectives: Another View](#) (PBS, 1981)
- 1977 film adaptation of [Short Eyes](#) by Miguel Piñero
- [Teatro Pregones](#) (14 productions) via Hemispheric Digital Library
- [The Couple in the Cage](#) (Guillermo Gomez-Peña & Coco Fusco)
- Culture Clash, [Bowl of Beings](#) (1992)