

COURSE OUTLINE:

BRITISH STYLES OF ACTING

Spring 2007

Mon 3:15pm -4:30pm and Wed 12:00 noon - 1:15 pm. Instructor – Murray Woodfield. Tel. 07952 841849

Course Objective: By working on scenes from a selection of British plays from the Restoration to the present day students will gain an understanding of working within a variety of acting styles.

Typically, each week, students present a scene. Each of these is graded (as a work in progress).

Grading Criteria: Students' grades are based on the effectiveness of their performances and the degree of preparation. (Class presentations - 50%. Final showcase performance - 50%)

Attendance is mandatory. Grades are moderated by attendance, punctuality and overall contribution to the workshop process.

Please remember that a large proportion of your work should be undertaken outside class time. This includes time spent reading the selected play as well as rehearsing your specific scenes for presentation.

Words should be learned but texts may, if required, be carried.

Each section below usually represents a week and the texts mentioned are the **possible** scene sources. The order and content of the sections will alter to accommodate the needs of the group and the final presentation requirements. There will not be enough time to work on scenes from all the titles mentioned (and probably not all the sections). I therefore welcome discussion on anyone's preferences. Scenes to be rehearsed in class are chosen with a certain combination of people in mind. If you are not present it affects everyone, especially your designated partner or partners. Please warn me, well in advance, of any forthcoming unavoidable absences.

1: Introduction: <i>Exploring process. Improvisation. Sub-text. Received Pronunciation</i>	week of	15 Jan
2: Restoration – Comedy of Manners: <i>Status, Deportment, Etiquette, High Comedy Process.</i> THE RIVALS (Richard Brinsley Sheridan) 1775	“ “	22 Jan
3: Wilde: High Comedy AN IDEAL HUSBAND, THE IMPORTANCE OF BEING EARNEST (Oscar Wilde) 1895	“ “	29 Jan
4: Continuation of High Comedy: ARMS AND THE MAN (George Bernard Shaw) 1898	“ “	5 Feb
5: Twentieth Century High Comedy: FALLEN ANGELS 1925 PRIVATE LIVES (Noel Coward) 1930	“ “	12 Feb
6. The Modern 'Period' Play: LES LIAISONS DANGEREUSES (Christopher Hampton) 1985	“ ”	19 Feb
7. The Watershed: LOOK BACK IN ANGER (John Osborne) 1956	“ “	26 Feb
8: _____ Mid-Semester Break		2 – 11 Mar
9: Pinter: BETRAYAL 1978 (Harold Pinter)	“ “	12 Mar
10: The Eighties: THE REAL THING 1983 (Tom Stoppard) TOP GIRLS 1982 (Caryl Churchill) WHALE MUSIC 1981 (Anthony Minghella)	“ “	19 Mar
11: Physical Theatre: LUNCH 1966 and DECADENCE (Steven Berkoff) 1983	“ “	26 Mar
12: The Nineties: THE POSITIVE HOUR (April De Angelis) 1997 THE MEMORY OF WATER (Shelagh Stephenson) 1997	“ “	2 Apr
13: Contemporary: CLOSER (Patrick Marber) 1997 DUMB SHOW (Joe Penhall) 2004	“ “	9 Apr

Weeks 14 and 15 (weeks of 16 Apr and 23 Apr) will concentrate on rehearsing the finally selected scenes to be included in the **performance on Thursday evening – 26 April.**

Each student will be in at least one scene written after 1956 and in at least one from the tradition of High Comedy. There will be a **dress rehearsal on Wednesday evening – 25 April.**

In compliance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act, reasonable accommodation will be provided to students with documented disabilities on a case by case basis. Students must register with the Office of Academic Support Services and provide appropriate documentation to the college before any academic adjustment will be provided.