

ACTING WORKSHOP, DR205<sup>D</sup>  
Chaminade University  
Instructor: Dan Forst

Winter, 2000  
Saturday, 8:00am - 12:10pm  
Pearl Harbor

### **COURSE REQUIREMENTS:**

**Textbooks:** None. Scene and monologue texts will be chosen by students, and/or assigned by instructor

#### **General Course Requirements:**

Attendance is **required** at all **classes**. Students are **expected to** meet with their partners between **classes** to work on scenes and exercises. As **this class** will not have written **exams**, and our **goal instead** will be to do a good performance on the last day, grading **will** be based on the intensity of individual **effort**, on the **quality** of creative **work in class** and **in** performance, and on generous team-work, **through which each one helps the others look good.**

**Grading:** Instructor **will** issue each student a **written Evaluation** at the end of each month of **class**. The **final** grade **will** be one of the following:

- A     **Outstanding teamwork, creativity and initiative**
- B     Superior **work done in** a **consistent** and **intelligent** manner
- C     Average grade, representing a basic grasp of the subject and adequate **creative effort**
- D     Work of **below-average quality, but still** passing
- F     Failure to *grasp the minimum of* **the subject material**, OR **failure to withdraw officially from** the **course**
- W     **Official withdrawal from** the **course**
- I     Incomplete. This grade means that **the student** has been **unable**, for a valid reason, to **complete** the **course** work on the assigned schedule. If the student wishes to **complete** the course and receive *another grade*, he or she must sign a contract with *the instructor*, **specifying** the completion **requirements** and **deadlines**.

### COURSE SYLLABUS

- 1/15 Course Requirements and Production Plan. Physical and vocal warmups, cohesion and trust exercises, games and improvisations. Basic breath work **Overview of Conflict of Will**
- 1/22 **Physical** and vocal warmups. Dance and balance **work**. Advanced breath work. Five Entrances. **Improvisation. Conflict of Will, Stage 1: overt objectives**
- 1/29 *Basic pair work. Monologues, stage 1. Conflict of Will, Stage 2: secret objectives and obstacles. Slide shows and stage pictures. Stage combat.*
- 2/5 *Conflict of Will, Stage 3: secrets about partner. Masks. Basic character work: walks and postures. Stage combat review. January Evaluations.*
- 2/12 *Monologues, stage 2. Conflict of Will, stage 4: (to be announced in class). Gibberish. Initial scene choices and assignments. First production meeting. (Part of each class from now to end will be devoted to production plans.)*
- 2/19 The 4<sup>th</sup> Wall. **Songs**. Scene readthroughs and **basic blocking practice (with scripts)**.
- 2/26 Scene **runthroughs with scripts, and advanced blocking**. Monologues, stage 3. **Determine** basic running **order** of show, and **production plan**.
- 3/4 Scene **runthroughs** with prompting. Scene **introductions** and transitions. **February Evaluations**.
- 3/11 At Chaminade **Main Campus**, Multipurpose Room. Scene *runthroughs* off book (**without scripts**). Tech **rehearsal**. Run entire show.
- 3/17 Friday Evening **at Chaminade Main Campus, Multipurpose Room. Dress Rehearsal**.
- 3/18 **Saturday Evening** at Chaminade Main **Campus, Multipurpose Room**. Performance.



### **SOME TIPS ABOUT THE CONFLICT OF WILL**

The Conflict of **Will exercise** was developed in *the 1890's* by **Konstantin Stanislavski**, director of **the Moscow Art Theatre**, whose work **has** been the main influence on modern **realistic acting, especially American "MWW" acting.**

The purpose *of the conflict* of will is to create sharp disagreements and extreme **emotional tension that will bring actors fully to life onstage.** The **main** rules are simple:

- 1.) The **longer**, deeper and stronger **the re** between the two characters, the higher **the** stakes, the **greater** the risk and sense of **betrayal.** Close **relationships (parent/child, siblings, husband/wife, close friends, trusted colleagues) make for strong Conflicts.**
- 2.) **The higher the stakes, the more explosive the Conflict.** A **life-or-death** situation **involving** love, money, *honor or some other big issue is more emotionally* charged than a disagreement over who **gets** to watch what on TV.
- 3.) Your **objective** is to **win at all costs.** You are **allowed** to lie, cheat and pull any **dirty trick** that will help you beat your opponent. You are not allowed **to resolve** the conflict by **reaching agreement.**

**Conflict** is the **lifeblood** of drama. The point of this exercise is to **help us play conflict and confrontation** far more freely than we do in life.

### **COMMUNICATIONS:**

If you have **questions**, need **help** or must change **plans, please** call or **e-mail** me:  
**Telephone:** 263 - 4674    **Pager:** 363 - 4003    **e-mail:** [hermes3@lava.net](mailto:hermes3@lava.net)