

FE'02

COURSE OUTLINE
Drama 20560
Acting Workshop
Fall 2002

Location: Pearl Harbor
Time: Wed. 4:45-8:55
Instructor: Alice Lemon 922-5135

COURSE DESCRIPTION

This class is designed to help you acquire an understanding of the basic techniques of acting and to learn how to translate these techniques into an effective stage performance.

COURSE OBJECTIVES

By the end of the course you should be able to:

1. Utilize presentational skills practiced in class to portray poise and confidence in front of an audience.
2. Demonstrate progress in developing imagination, sensory awareness, and concentration through a variety of drills, exercises, and improvisations.
3. Utilize vocal control in range, intensity, resonance, phrasing, and inflection in order to convey emotion in exercises.
4. Develop bodily mechanism in order to make it flexible and capable of projecting a wide range of physical expressions.
5. Demonstrate comprehension of ensemble acting by executing scenes with other actors in which focus, space, and dialogue is shared.
6. Analyze and interpret a script utilizing criteria discussed in class.

ASSIGNMENTS

1. Attend all class sessions and participate in class exercises.
2. Attend a play of your choice in the community and submit a 2-3 page evaluation of the production.
3. Prepare and perform the following:
 - a. One 2-minute monologue
 - b. Two 6-8 minute scenes with partners
4. Write a one page analysis of the character you are portraying in your scene. (To be submitted when you perform your scene.)

GRADING

Class participation	- 20 points
Written play evaluation	- 15 points
Monologues	- 15 points
Scenes	- 20 points each
Character analysis	- 5 points each

A = 90-100

B = 80-89

C = 70-79

D = 60-69

F = below 60

All assignments must be completed fully and on time or your grade will be lowered. More than one unexcused absence will lower your grade one full letter grade. Please arrive on time and be prepared to remain for the full session.

Stage Review • By Joseph T. Rozmiarek

'River' filled with variety of emotions

Manoa Valley Theatre has a hit on its hands with its new production of "Over the River and Through the Woods" by Joe DiPietro.

The show is a broad family comedy in the tradition of Neil Simon, full of skillfully turned one-liners and belly laughs, but with a bitter-sweet streak.

It's also warmer and more satisfying than MVT's earlier staging of DiPietro's "I Love You, You're Perfect, Now Change."

The script centers on Nick, a young Italian American considering a promotional move from New York to Seattle, and two sets of affectionate but smothering grandparents who want him to stay. Hilarious intergenerational bickering and wrenching sentimentality ensue.

All of it is neatly packaged by director Betty Burdick, with a good

cast and excellent acting.

Joe Abraham plays Nick and — in his first major role outside the University of Hawai'i — is immediately likeable and convincing. He balances Nick's predominant mode of controlled frustration with genuine affection for the old folks that provoke it. And he laces the character with the right amount of indecisiveness that keeps the outcome uncertain until late in the play.

Bill Ogilvie and Lynn Weir are the maternal grandparents: he, loud and grumbling, taking mandolin lessons, but refusing to stop driving despite several fender-benders; she, forever in the kitchen, applying food as the solution to all problems.

John D'Auria and Sharon Adair are the paternal branch of the family tree: he, delighting in storytelling while concealing his cancer; she, splitting her time between the

'Over the River and Through the Woods'

► Manoa Valley Theatre

► 8 p.m. today and tomorrow, through Jan. 27

► Tickets: \$25; discounts are available.

► Information: 988-6131

church and gambling junkets to Atlantic City.

Providing an eye of calm among the storming relatives is Lisa Young as the blind date arranged by the grandparents to give Nick another reason to stay put.

What elevates this above a fairly formulaic, one-joke situation comedy are the wonderful characters.

Playwright, director and cast come together to create delightful people who possess naiveté and depth.

The old people come from a simpler time, when marriages were arranged and couples were satisfied to put food on the table and offer their children a better life.

Without undue moralizing, DiPietro illustrates their pain in releasing the younger generation into a future they themselves do not understand. He also neatly etches Nick's dilemma in giving up the nurturing he no longer needs.

The show should generate excellent word of mouth and be a sold-out success.

Indeed, the only puzzling element in the production are its raised cylindrical platforms — better suited to stylized tragedy than to this gentle, realistic comedy.

Theatre Review

- Tell something about the group giving the performance. who are they?
- Describe the type of theatre and type of stage.
- What is the style of the play? (musical, comedy, drama, combination, children's play)
- Overall, is it well done?
- What is the message of the play? What truths about people did you learn from it?
What point is it trying to make? Does it succeed?
- Sets. Describe the scenery. Is it interesting? Artistic? Realistic or symbolic?
How does the scenery help set the mood? Anything you didn't like about the scenery?
- Costumes. Describe them. Did they fit the style of the play? Point out anything of interest.
- Lights. How did they contribute to the mood? What did you notice about the lighting?
- Audience reaction to the play.
- Your overall impressions. Would you recommend it? To whom?
- What you learned about theater from watching this play.

THEATRE TERMS

- ACTING AREA** - Portion of the stage used by actors when in view of the audience.
- APRON** - The stage space in front of the curtain line. Also called the forestage.
- ARENA** - A type of stage which is surrounded by the audience on all four sides. Also called theater-in-the-round.
- BACKSTAGE** - The areas beyond the setting, including wings and dressing rooms.
- BATTEN** - A pipe or long pole suspended horizontally above the stage, upon which scenery, drapery or lights may be hung.
- BLOCKING** - All movement patterns of the actors on stage.
- BOX SET** - An interior setting using flats to form the back and side walls.
- CALLBOARD** - Bulletin board for actors and technical crews announcing rehearsal and performance times.
- CENTER STAGE** - A stage position in the middle acting area of the stage.
- COUNTERWEIGHT SYSTEM** - A mechanical system for flying scenery with a counter-weight that runs up and down a track at the side of the stage.
- CROSS** - To move from one point to another within the acting area.
- CYCLORAMA** - A large curved drop used to mask the rear and sides of the stage, painted a neutral color or blue to represent sky.
- DIMMER** - A device which permits lighting intensities to be changed smoothly and at varying rates.
- DOWNSTAGE** - Any position on the stage near the footlights. It may also refer to a directorial command to move down toward the audience.
- DROP** - A large piece of canvas hung from a batten to the stage floor, usually to serve as backing.
- FLAT** - A unit section of flat scenery, usually of canvas or muslin on a wooden frame.
- FLY LOFT** - The space above the stage where scenery may be lifted out of sight by means of ropes and pulleys when it is not needed.
- FOOTLIGHTS** - A row of lights in the floor along the edge of the stage.
- GEL** - A thin, flexible sheet used in lighting instruments to give color.
- GREEN ROOM** - An actor's lounge area where they usually wait for their orders to come onstage.
- GRID** - A metal framework above the stage from which lights and scenery are suspended.

- HANAMICHI - A raised ramp extending from stage right through the audience to the back of the house in the Kabuki theatre on which actors make entrances & exits.
- MASK - To conceal a lighting instrument from the audience.
- OFFSTAGE - The areas of the stage, usually in the wings, which are not in view of the audience.
- ONSTAGE - Any position on the stage within the acting area.
- PROMPT BOOK - The script of a play indicating performers' movements, light cues, sound cues, etc.
- PROPS - Objects used by performers on stage or used to decorate a set.
- PROSCENIUM - The arch or frame surrounding the stage opening in a box or picture stage.
- RAKE - An inclined platform or stage floor.
- SCRIM - A thin, open-weave fabric which is nearly transparent when lit from behind and opaque when lit from the front.
- SET - The scenery, taken as whole, for a scene or an entire production.
- STRIKE - To remove pieces of scenery or props from on stage or to take down the entire set after the final performance.
- TEASER - A short horizontal curtain just beyond the proscenium used to mask the fly loft and effectively lowering the height of the proscenium.
- TRAP - An opening in the stage floor through which actors may appear or disappear by means of steps or elevators.
- UPSTAGE - At or toward the back of the stage.
- WAGON - Low platform mounted on wheels or casters by means of which scenery is moved on and off stage.
- WINGS - Left and right offstage areas. Also, narrow standing pieces of scenery which form the sides of a setting.
- WORK LIGHTS - Lights arranged for the convenience of stage technicians.