TH350 EUROPEAN APPROACHES TO TEXT AND THEATER PERFORMANCE
IES Abroad London

DESCRIPTION:
The twentieth century can be defined in European theatrical terms as the period that engendered concrete methodologies to
performance. Previously, there is little evidence of there being any sort of structured approach to ‘acting’. The Moscow Arts ‘System’
of the late 19th century was the starting point for said methodologies. This course is a taste of some of these methodologies,
investigated, for the most part, practically, as performance, in a workshop environment.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: This course is for students who have performed at any previous level; although participants do not need to be
theatre or Performance majors. There will not be class time to dis-inhibit the student. S/he should be comfortable putting a script on
its feet, trying things, failing, trying again, and making choices as a performer; and making constructive observations as a member of
the ‘class/audience’.

ADDITIONAL COST: Students in any class that requires attendance at theater performances are charged a fee to help cover the cost
of these performances. Classes subject to this fee are DR315, DR355, TH350, TH355, and TH390. If students are in two or more of
these classes in the same term, they are charged only once. For more information on the fee, please see the program fee sheet. This
additional fee is not charged to students in the Theatre Studies Program, as performances are included in their program fee.

METHOD OF PRESENTATION:
This course takes place in a rehearsal room, not a classroom.

With primary attention given to Stanislavski, we will investigate such other practitioners as Bertolt Brecht and his ‘A’ effect and the
contemporary British practice of Actioning of the text. We will use texts that are best suited to each method, often taken from the
show seen the previous week. We may also use a Master Text to be handed out on week 1 that can be applied to all the methods.

Students will be given specific reading each week to prepare them for the following week’s exploration, and additional research may
be required. Students may also need to rehearse scenes between classes. Each week’s work is led by one or more students.

REQUIRED WORK AND FORM OF ASSESSMENT:
• Continuous Assessment - 50%
• Final Exam - 50%

Final Exam
Working in pairs, students will be given two scenes from two separate stage plays at the midterm period in preparation for the exam
– which will take the form of an oral (on scene A), and a practical (on scene B).

(a) Talk about a method you might use to approach the realization of a character of your choice within scene A. This can be a
method of your own devising, an amalgam of those we studied through the course, or could follow the dictates specifically of any
one of the practitioners studied.

You will then respond to a series of questions put to you about your approach, or about your interpretation. This will essentially
form a discussion between you, your tutor, and an external drama practitioner who will be a reputable actor or director. You will
also need to have understood and interpreted the play as a whole.

(b) Perform the second scene; there may be some re-direction, re-working of the scene. But it is essentially a performance
assessment.

The above will take an hour maximum per pair of students.

LEARNING OUTCOMES:
- The course will equip participants with the dramaturgical language to practice the methods studied, as a performer, or to extend appreciation of textual analysis as a non-performer.
- It will also give students the ability to deconstruct a dramatic text and go some way in helping to deconstruct a dramatic performance; be that on stage, or on the screen.

ATTENDANCE POLICY:
Regular class attendance is mandatory. Irregular attendance may result in a lower grade in the course, and/or disciplinary action. The IES Abroad London class attendance policy does not allow for unexcused absences, and grades will be docked one-half letter grade for each such absence. Rare exceptions will be made for the following reasons:

- The student is too sick to attend class. In this instance, the student must call the IES Abroad Centre before class to notify any of the IES Abroad staff. It is not sufficient either to email, send a message with a friend or call the Centre after the class has started.
- A serious illness or death in the immediate family requiring a student to travel home. This requires written approval from the Centre Director before departure.

Arriving more than 10 minutes late to class may count as an unexcused absence. Immigration laws in the UK are extremely strict, and we jeopardize our legal status in hosting students who do not regularly attend class. Students who do not attend class regularly will be reported to the appropriate officials and risk dismissal from the program and deportation from the UK. If a student incurs absences representing 25% of the total class hours, they will be contacted by the Academic Programmes Manager (APM) and Centre Director (CD). If these absences are made up exclusively of unexcused non-attendance, this will trigger a disciplinary review. If these absences are made up of excused non-attendance, a meeting will be held to discuss the underlying reasons for lack of attendance, and to discuss ways it can be maintained for the duration of the term. If the 25% threshold is reached due to a mixture of excused and unexcused absences, students will also be asked to attend a meeting to discuss.

CONTENT:

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<th>Week</th>
<th>Content</th>
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| Week 1 | Introduction to the Course  
- Allocate weekly 10-minute max warm ups and allocate who will be leading which sessions. |
| Week 2 | Stanislavski 1  
- The Unit of Action, Superobjective and Objective |
| Week 3 | Stanislavski 2  
- Inner & external circumstances |
| Week 4 | Stanislavski 3  
- Imagination and emotional memory |
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**REQUIRED READINGS:**
Students will be given specific reading each week to prepare for the following week’s exploration, and additional research may be required. Reading materials will be handed out to students on a rolling basis. Additionally, we will refer to:
- Brook, Peter. “The Empty Space”
- Eyre Methuen “Stanislavski’s Legacy”
- Willett, John “Brecht on Theatre”
- Caldarone, Marina “Actions - An Actors’ Thesaurus”
- Gillett, John “Acting on Impulse”