

Performance/Manifesto

COURSE DESIGNATOR DBLN 3xxx

Language of Instruction English

NUMBER OF CREDITS 3 credits

Contact Hours 45 hours

COURSE DESCRIPTION

This course delivered by The Gaiety School of Acting-The National Theatre School of Ireland will take students deep into the performance tradition of Irish theatre as they explore and learn to present the text, language and predominantly historical rural landscape of Irish playwrights including Friel, Beckett and Marina Carr. This experience will then be developed through the Manifesto strand of the program into the creation of personal research narratives for performance, drawing on a contrasting sense of place ; the layered built and living urban architecture of Dublin's inner city communities and neighbourhood where the school is located. This will be complemented by engagement with the political and social realities of the city as arena currently being undertaken by Anu, site specific theatre company.

INSTRUCTOR

Donal Courtney - Leads the Innovative Manifesto Programme at The Gaiety School of Acting

Maureen White - The Head of acting at The Gaiety School of Acting - The National Theatre School of Ireland

Patrick Sutton - Director of The Gaiety School of Acting and of Smock Alley Theatre-1662

COURSE GOAL

Through a carefully structured program, students will learn ways to understand and approach the role of silence in Beckett, voice in Friel, or the shaping by landscape of characters, language, and movement in Carr. They will respond to the visual and social prompts of the city of Dublin as they are stimulated and nurtured to develop source material for performance and presentation

METHODOLOGY

Four contact hours per week which will include acting workshop, narrative structure, independent guided research and rehearsal, attendance at theatre performances, interviews and encounters with local community; (e.g. a selected group of seniors), some prescribed texts, and a weekly study log/journal. Students will have one mid-term presentation building to a final performance/presentation/devised theatre

COURSE PREREQUISITES LC and co..

One previous fundamentals of acting or performance class at your home institution, or permission by the instructor.

REQUIRED READING/MATERIALS

- Waiting for Godot - Samuel Beckett
- Faith Healer - Brian Friel
- By The Bog of Cats - Marina Carr
- The Mai - Marina Carr
- Portia Coughlan - Marina Carr
- On Raftery's Hill - Marina Carr
- Navigating the Unknown, The creative process in contemporary performing arts - Ed: Christopher Bannerman - Joshua Sofaar, Jane Watt.

- Critical Moments - Ed: Julia Furray and Redmond O Hanlon.
- The Theatre of Marina Carr- " before rules was made" - Ed: Cathy Leeney and Anna Mc Mullan.
- Reading Ireland. The little magazine.vol 1. Issue 4. Spring 2016 - Ed: Adienne Leavy.
- Dublin's Strolls. Exploring Dublin' architectural reassures. (Illustrated city trails) - Audrey Bracken, Gregory Bracken
- 20th Century Theatre, A Sourcebook - Ed. Richard Drain
- Making a Performance: Devising Histories and Contemporary Practices - Emma Govin
- The Empty Space - Peter Brook
- Impro - Keith Johnstone
- Theatre of the Oppressed - Augusto Boal
- Towards a poor theatre - Jerzy Grotowsky
- A Short Organum for the Theatre - Bertolt Brecht
- Dictionary of Theatre Anthropology - Eugenio Barba
- Theatre in Crisis - Performance Manifestos for the 21st Century
- Fifty Modern and Contemporary Dramatisists - Ed. Maggie B. Gale, John F. Deeney

GRADING

CRITERIA FOR GRADING AND GRADING STANDARDS

Grading Rubric		
A	93-100	Achievement that is outstanding relative to the level necessary to meet course requirements.
A-	90-92	Achievement that is significantly above the level necessary to meet course requirements.
B+	87-89	
B	83-86	
B-	80-82	
C+	77-79	Achievement that meets the course requirements in every respect.
C	73-76	Achievement that is worthy of credit even though it fails to meet fully the course requirements.
C-	70-72	
D+	67-69	
D	60-66	Represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the instructor and the student that the student would be awarded an I.
F	0-59	

Summary of how grades are weighted:

Class articipation and engagement /continual assessment	20%
Mid term presentation	25%
Weekly Journal/study log/research	20%
Final Performance/manifesto	35%

Overall Grade	100%
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CLASS SCHEDULE

WEEK 1

- Silence and stillness in waiting for Godot by Samuel Beckett. Patrick Sutton

WEEK 2

- Landscape and language. Acting Marina Carr, Faith Healer, Brian Friel. Maureen White

WEEK 3

- Working the Words. Acting Marina Carr. Listening to the language of place. Maureen White

WEEK 4

- Acting Marina Carr. Character/Narrative arc. Maureen White

WEEK 5

- Acting Marina Carr. Character/Narrative arc. Maureen White

WEEK 6

- Acting Marina Carr. Character/Narrative arc. Maureen White

WEEK 7

- Acting Marina Carr. Presenting text for performance. Maureen White.
- The landscape of the city. Architecture. The city as a narrative source. Donal Courtney

WEEK 8

- Making work. Manifesto. Researching the visual arts as source material for performance. Donal Courtney

WEEK 9

- Making work. Manifesto. Donal Courtney
- Researching/ interviewing the elderly Of Dublin 7 with a view to feeding narratives. Donal Courtney

WEEK 10

- Making work. Manifesto. Short presentations. Building narratives for performance. Donal Courtney

WEEK 11

- Making work. Manifesto. Short presentations. Building narratives for performance. Donal Courtney

WEEK 12

- Making work. Manifesto. Short presentations. Building narratives for performance. Selecting Showcase Presentations. Donal Courtney

WEEK 13

- Rehearsing for final performance. Donal Courtney

WEEK 14

- Showcase final performance. Donal Courtney, Maureen White, Patrick Sutton

ATTENDANCE POLICY

Regular attendance and punctuality are mandatory in order to earn full marks. The final grade will take into consideration preparation required for class (i.e. readings) and participation in class discussions. If you miss any meetings without an excused absence from the on-site director, your final grade will be dropped accordingly. In the case of absences, it is the student's responsibility to find out what information was given in class including any announcements made.

UNIVERSITY OF MINNESOTA POLICIES AND PROCEDURES

Academic integrity is essential to a positive teaching and learning environment. All students enrolled in University courses are expected to complete coursework responsibilities with fairness and honesty. Failure to do so by seeking unfair advantage over others or misrepresenting someone else's work as your own can result in disciplinary action. The University Student Conduct Code defines scholastic dishonesty as follows:

SCHOLASTIC DISHONESTY:

Scholastic dishonesty means plagiarizing; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; altering forging, or misusing a University academic record; or fabricating or falsifying data, research procedures, or data analysis.

Within this course, a student responsible for scholastic dishonesty can be assigned a penalty up to and including an "F" or "N" for the course. If you have any questions regarding the expectations for a specific assignment or exam, ask.

STUDENT CONDUCT

The University of Minnesota has specific policies concerning student conduct and student needs. This information can be found on the Learning Abroad Center website.