

University of Montana

ScholarWorks at University of Montana

Syllabi

Course Syllabi

9-2014

THTR 481.01: Advanced Acting - Personal Performance

Randy Bolton

University of Montana - Missoula, randy.bolton@umontana.edu

Follow this and additional works at: <https://scholarworks.umt.edu/syllabi>

Let us know how access to this document benefits you.

Recommended Citation

Bolton, Randy, "THTR 481.01: Advanced Acting - Personal Performance" (2014). *Syllabi*. 1923.

<https://scholarworks.umt.edu/syllabi/1923>

This Syllabus is brought to you for free and open access by the Course Syllabi at ScholarWorks at University of Montana. It has been accepted for inclusion in Syllabi by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact scholarworks@mso.umt.edu.

School of Theatre & Dance

THTR 481 Advanced Acting: Personal Performance 3 credits

Autumn 2014

Dr. Randy Bolton: randy.bolton@umontana.edu McGill 212A 243-2880

Office Hours: T-TH 12-2 or by appointment

What Does Personal Performance Do?

- Places thinking, analysis, problem-solving, planning, etc. “in” and “out” of them vs. “away” from them.
- Uses the performer’s own body as material, form, vehicle, etc.
- Asks the student to do something important (in an artistic way) about something he/she thinks is important.
- Affords the student the problem-solving process and exercises.
- Asks the student/performer to define and clarify what he/she thinks and feels are important stands, principles, concerns or issues in three different arenas: artistic, teaching, everyday life.
- Asks the students to make self-assignments and challenges.
- Telling your own story.
- Asks the student to integrate philosophies, concerns, actions, various forms of expression, personality into a specific time period and presentation.
- Allows, asks the student to consider and then do something public about his/her philosophies, artistic interests, concerns, self, etc.
- Perform your own life using different forms of expression.
- Taking an artistic action in front of others to evidence who and what you are and how it works – not only by simply “telling” what you think and feel, but by “doing” what you think and feel (what you are) in various forms of expression.
- Putting your life on the line for all to see and hear.
- Doing something about your issues.
- Definitions and clarification of issues followed by a performance which asks the student:

What are you dedicated to? Committed to?

What do you value?

What do you care deeply about?

What is critical to you?

What are your most intense interests and concerns?

- A profile of self.
- Taking who you are, what you envision, and what you do seriously.
- Students clarify their own issues vs. the teacher setting topics.
- Constructivist approach vs. passive approach: student constitute as and construct own world as well as self by working from the inside out instead of from the outside in, hence student selects and controls knowledge as needed.

Personal Performance

Taking an artistic action in public in front of others to evidence who and what you are and how that works.

Addressing and taking a stand on your issues.

Putting your life and issues on the line in an artistic manner and form for all to see and hear.

To do something about your issues in an artistic way in front of others and even for others.

Self-assignments, self-actions, solo or auto performances as a way to investigate , research, and collect information concerning your issues for a personal performance – as a way to address your issues head-on in preparation for a personal performance and other events in life.

Test self-assignments for duration, rigor, irrevocability, intentionality, and cost to you.

Think of a personal performance as finding ways to do things I public in many artistic forms to: (or as):

Enact/embody your issues

Journey with and for others in front of them

Make sense of your life

Do something definite to experience

The Work is the Maker, the Maker is the Work

Give your life more meaning by giving it an artistic shape

Telling your story (and others' at the same time)

Performing your life using as many forms of representation and expression as possible

Making your own meaning

Grasp your won life

Uncovering the meaning of your own livingness

Be personally present

Enact your life and issues

Feel yourself present

Allow your energies to go out from the stage

Find a language to help yourself and others see

Make a special form of lived life in public to tell your story

Explore the relation between the performance and reality

An act confronting your own livedness and mortality

Unconcealedness

Lividness on a perceptual landscape in front of others on purpose with intent

A process of performance, not an end product –an on-going process

Lived actualities on stage about life.

Part of installation, movement/dance, acting, writing, lighting, singing, silence, space, color, texture, composition, etc.

Acting from/using your issues as a springboard

Pushing the inner and outer boundaries of performance

Academic Misconduct and the Student Conduct Code

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at http://life.umt.edu/vpsa/student_conduct.php.

All Theatre & Dance students must have an in-depth knowledge of the practices and procedures outlined in the School of Theatre & Dance *Student Handbook*. The *Handbook* is available online at <http://www.umt.edu/theatredance/about/handbook>.

There is inherent risk involved in many Theatre & Dance classes as they are very physical in nature. Please proceed through class, shop time, or rehearsal with caution. Always be mindful of your personal safety and the safety of others. Students participating in class/shop/rehearsal/performance do so at their own risk.