

INTERNATIONAL BACCALAUREATE
THEATRE Level One
Summer Reading Assignment 2010

WELCOME to the IB Theatre 1 Class for 2011-20112 I am looking forward to two exciting years of exploring theatre from many directions – some of them totally new to you.

If you are a veteran of the theatre program at Einstein, then most of our class activities will fit you like a glove, as we've been "in training" for this class in our other levels. If you are brand new, fear not - as long as you have an IB student's curiosity and willingness to explore in new and varied areas, you should do just fine.

Your summer assignment is in three parts, explained here. Please SEE ME or email me at einsteinstage@comcast.net if you have any questions at all. I will be available for book distribution of the RESPECT FOR ACTING book from now through the exam period. For the serious acting student I strongly recommend that you purchase your own copy of the book so you can write copious notes in it and keep it for future use. It's available through all booksellers, and usually there are copies at used book stores too. I should have plenty of books for you here in the little theatre.

PART ONE: JOURNALING

Keeping a journal will be a critical part of the IB theatre experience. This journal entry will give me a chance to get to know you better and take a look at your personal writing style. Write a reflection of 250-500 words on the following question, and submit it to einsteinstage@comcast.net on or around July 20. If that date is inconvenient or impossible for you, just let me know when would be a better time for you between now and August 20. The question: "Why did you choose IB Theatre over other available IB subjects or electives? What aspects of your own background do you think have led you to this decision? What do you hope to gain from the IB Theatre experience?"

PART TWO: READING

See me to pick up a copy of RESPECT FOR ACTING, by world-renowned actress and acting teacher Uta Hagen. The book is divided into three easy-to-read sections of about 10 short chapters each. In the book Hagen lays out her philosophy of the acting craft along with specific techniques which will lead to better performances. The tone is conversational and filled with interesting personal stories. Please finish the book before the first day of school, August 29.

PART THREE: OUTLINING/NOTES

Using the attached note-taking template, outline the chapters of the book with at least five important points from each chapter. Use a combination of your own words and direct quotes to keep a record of what you are reading. This completed outline will be due on the FIRST FRIDAY of class, September 2. Please type into the outline for maximum clarity. The material from this book will form the foundation of a lot of our work for the first year of the course.

If you'd like to get a head start on another major project, feel free to obtain a copy of Shakespeare's MUCH ADO ABOUT NOTHING, which will be the play for study in our annual TEXT ALIVE project with the DC Shakespeare Theatre. When you get back to school you will be given your own copy of the play to keep, but if you want to read or re-read the play ahead of time I'd certainly encourage you to do it.

That's it. So come by, pick up a copy of RESPECT FOR ACTING and put it in your pool or beach bag – and before you know it we will be back at it, building up a new ensemble of theatre people!

Name _____

Date _____

RESPECT FOR ACTING
UTA HAGEN
NOTE-TAKING OUTLINE TEMPLATE

A. PART ONE – THE ACTOR

a. Introduction

- i. –
- ii. –
- iii. –
- iv. –
- v. –

b. Chapter 1 Concept

- i. –
- ii. –
- iii. –
- iv. –
- v. –

c. Chapter 2 Identity

- i. –
- ii. –
- iii. –
- iv. –
- v. –

d. Chapter 3 Substitution

- i. –
- ii. –
- iii. –
- iv. –
- v. –

e. Chapter 4 Emotional Memory

- i. –
- ii. –
- iii. –
- iv. –
- v. –

f. Chapter 5 Sense Memory

- i. –
- ii. –
- iii. –
- iv. –
- v. –

g. Chapter 6 The Five Senses

- i. –
- ii. –
- iii. –

iv. –

v. –

h. Chapter 7 Thinking

i. –

ii. –

iii. –

iv. –

v. –

i. Chapter 8 Walking and Talking

i. –

ii. –

iii. –

iv. –

v. –

j. Chapter 9 Improvisation

i. –

ii. –

iii. –

iv. –

v. –

k. Chapter 10 Reality

i. –

ii. –

iii. –

iv. –

v. –

B. PART TWO – THE OBJECT EXERCISES

a. Introduction

i. –

ii. –

iii. –

iv. –

v. –

b. Chapter 11 – The Basic Object Exercise

i. –

ii. –

iii. –

iv. –

v. –

c. Chapter 12 Three Entrances

i. –

ii. –

iii. –

iv. –

v. –

d. Chapter 13 Immediacy

i. –

ii. –

iii. -

iv. -

v. -

e. Chapter 14 The Fourth Wall

i. -

ii. -

iii. -

iv. -

v. -

f. Chapter 15 Endowment

i. -

ii. -

iii. -

iv. -

v. -

g. Chapter 16 Talking To Yourself

i. -

ii. -

iii. -

iv. -

v. -

h. Chapter 17 Outdoors

i. -

ii. -

iii. -

iv. -

v. -

i. Chapter 18 Conditioning Forces

i. -

ii. -

iii. -

iv. -

v. -

j. Chapter 19 History

i. -

ii. -

iii. -

iv. -

v. -

k. Chapter 20 Character Action

i. -

ii. -

iii. -

iv. -

v. -

C. PART THREE – THE PLAY AND THE ROLE

a. Introduction

i. -

- ii. -
- iii. -
- iv. -
- v. -
- b. Chapter 21 First Contact With The Play
 - i. -
 - ii. -
 - iii. -
 - iv. -
 - v. -
- c. Chapter 22 The Character
 - i. -
 - ii. -
 - iii. -
 - iv. -
 - v. -
- d. Chapter 23 Circumstances
 - i. -
 - ii. -
 - iii. -
 - iv. -
 - v. -
- e. Chapter 24 Relationship
 - i. -
 - ii. -
 - iii. -
 - iv. -
 - v. -
- f. Chapter 25 The Objective
 - i. -
 - ii. -
 - iii. -
 - iv. -
 - v. -
- g. Chapter 26 The Obstacle
 - i. -
 - ii. -
 - iii. -
 - iv. -
 - v. -
- h. Chapter 27 The Action
 - i. -
 - ii. -
 - iii. -
 - iv. -
 - v. -
- i. Chapter 28 The Rehearsal
 - i. -

ii. -

iii. -

iv. -

v. -

j. Chapter 29 Practical Problems

i. -

ii. -

iii. -

iv. -

v. -

k. Chapter 30 Communication

i. -

ii. -

iii. -

iv. -

l. - Chapter 31/Epilogue Style

i. -

ii. -

iii. -

iv. -

v. -

vi.