

KENNESAW STATE UNIVERSITY
THEATRE & PERFORMANCE STUDIES

TPS 4490/02: Irish Drama at the Gaiety School of Acting,
The National Theatre School of Ireland,
Dublin, Ireland II

Summer 2014
June 30 – July 25, 2014

KSU Faculty Director: Dr. John Gentile,
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Students must enroll in both TPS 4490/01 and TPS 4490/02 for this summer study abroad program.

TPS 4490/01 covers the second two weeks of the program, usually devoted to the works of J. M. Synge and Brian Friel. July 12 – 25, 2014.

About the Program

This four-week summer intensive focus on the study of four major Irish playwrights: Samuel Beckett, John Millington Synge, Brian Friel and Sean O'Casey as well as touching on other Irish writers where relevant such as Martin McDonagh, Marina Carr, Billy Roche, and W. B. Yeats. The program features seminars and practical acting classes complemented by cultural visits to Dublin's major theatres, museums and historical sites.

•The Practical Acting Classes

The acting work is demanding and disciplined, and taught through a series of rehearsal sessions, which will challenge you to improve your performance each time. While the showcase at the end of the program deals with the short-term gain of extracts and scenes that you have prepared specifically for it, the real gain for the actor is a deep understanding of their capacity to deal with emotion on stage in the context of work that is new to them.

The works of Samuel Beckett are the first texts to be explored as they allow, encourage and enable a deep understanding of the value of stillness and silence. Once the presence of the actor has been explored and understood we then begin to concentrate on short Beckett texts, first as duologue then as monologue and finally into small groups understanding of these rewarding texts. Once the actor has developed their senses and understanding of their energy and presence in the context of the ensemble we begin to explore the riches of Irish dramatic characters. Brian Friel gives us a wide and challenging range of characters that are explored further. Scenes are provided and are slowly worked into performances that are distinctive in their ability to appear natural and alive. Other scenes can be drawn from the work of Marina Carr, Billy Roche, Conor McPhearson and Mark O Rowe. For your work on Beckett and Friel, you will work with our Director, Patrick Sutton, who will engage you with ensemble, physicality, presence, gesture, vocal clarity, articulation and improvisation. All of these will build your confidence and your knowledge of the work to lead to your end-of-course performance. The works of Synge and O'Casey are taught by playwright, actor and

director Martin Maguire who works intensively on monologue and group scenes of these writers. His approach is to engage heavily with the emotional experience of the individual actor to bring truth and integrity to the character they are portraying, often with linguistically challenging texts.

•The Seminars

The seminars cover historical and socio-political contexts of works dealt with in practical acting sessions in seminar/discussion class formats. Authors discussed are primarily Beckett, Friel, O'Casey, Synge, Yeats, and McDonagh. Students will be given an indicative reading list prior to the course in order to familiarize themselves with the works so that they can participate in these discussions.

•The Voice Workshops

Covers accent and vocal requirements of all works dealt with in practical sessions. Voice coach Helena Walsh works with drama and poetry to help you to refine your voice and vocal portrayal of work.

•The Final Showcase

Final session of the course is the showcase featuring a selection of ensemble scenes rehearsed during the 4-week program. This final week draws together all the texts that have been studied and crafts them towards a public presentation on the final evening of the program.

• The Cultural Visits

Cultural and theatre visits are an important aspect of the program to provide students with an insight into Dublin's rich cultural life. Theatre shows (approximately 2 per week) are booked with a view to showing a sample of Irish classic and contemporary theatre. Students will visit Dublin's main theatres such as the Abbey Theatre (Ireland's national theatre), Gate Theatre, Gaiety Theatre, and Project Arts Centre amongst others. Cultural visits will take you to a range of Dublin's key tourist sites. You will see a good cross section of what Dublin has to offer, including the classics such as the Book of Kells, art galleries, and museums as well as more contemporary attractions such as the Guinness Storehouse and traditional music sessions to see Dublin's pub culture. Weekends are free to pursue your own interests – you may wish to revisit some of the attractions on your itinerary or travel further afield to explore Dublin and Ireland on your own.

About the KSU Faculty Director

•**John Gentile, Ph. D.**, Professor, Department of Theatre & Performance Studies at KSU, has served as the faculty director of this study abroad program since he established the partnership with the Gaiety School of Acting in 2001. He has extensive knowledge of Ireland and its culture, having visited the country over a dozen times. He has studied at the summer program in Irish Studies held at Trinity College Dublin and at the Yeats International Summer School. At KSU, he has taught courses on Irish mythology and the work of W. B. Yeats.

About Faculty at the Gaiety School of Acting

•**Patrick Sutton** has been Director of the Gaiety School of Acting – the National Theatre School of Ireland for the past 18 years and prides himself on the quality of GSA graduates who not only have significant careers in film, television and on the stages of many of the leading theatres throughout the world. He teaches acting and improvisation on both the full time program and on the MA in Theatre.

•**Martin Maguire** is a leading Irish playwright and actor. He has taught for the Gaiety School of Acting since 1995. As an actor he has worked in most of Ireland's main theatres as well as on film and television productions broadcast nationally and internationally. He has written extensively for stage,

television and radio as well as directing several theatre productions in Ireland and abroad.

•**Helena Walsh** is the voice coach on our Two Year Full Time Intensive Actor Training Program. She has studied with Phillipe Gaulier (of Le Coq), Kevin Crawford (Roy Hart International Voice Centre),

•**Andrea Ainsworth** (Abbey Theatre). Helena has taught voice on the New York University Tisch School of the Arts overseas theatre program, on the BAS Professional Actor Training Program in Trinity College and on the BA Drama program in University College Cork. Helena has given workshops both internationally in France, Italy (Academia Dell'arte in Arezzo) New York (N.Y.U. Tisch School of the Arts) and nationally (Actor Training Ireland, Irish Film Academy, residential workshops, workshops for amateur dramatic societies, one to ones. etc.).

•**Gerry Dukes** is a freelance editor, critic and writer. He is a specialist in the work of James Joyce and Samuel Beckett. Having published his annotated edition of Beckett's postwar novellas, *First Love and Other Novellas*, Penguin has also published his *Illustrated Lives: Samuel Beckett*, a pictorial biography of the writer. With the actor Barry McGovern he adapted Beckett's postwar trilogy of novels as a one-man Beckett show, *I'll Go On*, which premiered at the Dublin Theatre Festival in 1985 and which has become a benchmark for Beckett productions worldwide. He is a regular contributor to journals, magazines and newspapers and has frequently written for television and radio.

About the Prerequisites

Acceptance into this program requires that the student has successfully completed TPS 2203 Acting I: Principles of Acting *or* one university-level acting class *or* a letter of recommendation by a theatre teacher/director.

About the Grades

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| Practical Acting Classes | 20 points |
| Seminars | 20 |
| Voice Workshops | 20 |
| Cultural Visits | 20 |
| Final Showcase | 10 |
| Final Paper | +10 |
| | 100 points |

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| 100 – 90 | A |
| 89 – 80 | B |
| 79 – 70 | C |
| 69 – 60 | D |
| 59 – 0 | F |

About the Reading List

Students wishing to prepare for the summer program should read the selections from the following titles:

Readings on Travel

Cousineau, Phil. *The Art of Pilgrimage: The Seeker's Guide to Making Travel Sacred*. Berkeley: Conari, 1998.

Currie, Jim. *The Mindful Traveller: A Guide to Journaling and Transformative Travel*. Chicago: Open Court, 2000.

Dispenza, Joseph. *The Way of the Traveller: Making Every Trip a Journey of Self-Discovery*. Emeryville, CA: Avalon Travel, 2002.

Eyewitness Travel Guides: Dublin. (Or any good travel guides to Dublin and Ireland)

Eyewitness Travel Guides: Ireland.

Levy, Patricia. *Culture Shock!: Ireland. A Guide to Customs and Etiquette.* Portland: Graphic Arts Center, 2000.

Reading Irish Drama: Criticism

Sternlicht, Sanford. *A Reader's Guide to Modern Irish Drama.* Syracuse: Syracuse UP, 1998.

Reading Irish Drama: The Plays

Samuel Beckett

Waiting for Godot

Happy Days

Endgame

Krapp's Last Tape

Not I (Women)

Come and Go

A Piece of Monologue

Brian Friel

Translations

Philadelphia Here I Come

Dancing At Lughnasa

Faith Healer

Sean O'Casey

Plough and The Stars

Juno and The Paycock

Shadow of a Gunman

John Millington Synge

Playboy of the Western World

Deirdre of the Sorrows

Well of the Saints

Riders of the Sea

Other Irish plays as a compliment to the above.

The Lonesome West by Martin McDonagh

Portia Coughlan by Marina Carr

The Weir by Conor McPherson

Cathleen ni Houlihan by W. B. Yeats and Lady Gregory

About the Final Paper

In a well-written paper, reflect on your experience in Ireland and at the Gaiety School of Acting during the summer. Students should read *The Way of the Traveller: Making Every Trip a Journey of Self-Discovery* by Joseph Dispenza prior to traveling to Ireland and writing this paper. Papers should be 5 - 6 pages, double-spaced, grammatically correct and carefully proofread. Format and documentation must follow the MLA style. **Due: Sept. 1.** Send the paper to: Dr. John Gentile, Department of Theatre & Performance Studies; Kennesaw State University; 1000 Chastain Road; Kennesaw, GA, 30144.
<jgentile@kennesaw.edu>

Your reflective paper should conform to this format and address the following questions. The body of your paper is ***The Encounter***.

Introduction: The Call to Adventure

What called you to choose this summer program? Why Ireland? Why Irish drama?
Were you intentionally seeking Ireland? Or did this come into your life as a blunder?

The Encounter*First Impressions*

What were your first impressions of Ireland, Dublin, the Temple Bar District,
the Gaiety School, its faculty and staff, the other students?
How did those first impressions change (or were confirmed) during the summer?

The Classes and Cultural Visits

What did you learn in the Gaiety classes that most impressed you? Why?
What teacher or teachers did you find most inspiring? Why?
What plays or playwrights most impressed you? Why?
Who among the other students taught you the most?
What were the most memorable of the cultural visits? Why?

The Country of Ireland

What place or experience impressed you most about Dublin? Of Ireland?
What image will remain with you from this summer? (The image could be visual, auditory,
tactile, etc.) Why?
Did you experience a sense of the *numinous* (i.e., the sacred) on your journey?
Did you experience new insights during this summer? How did these insight occur and where?
How did you engage with the Irish citizens and visitors from other countries (other than the
faculty and students at the Gaiety School)?

Conclusion: The Return

What did you learn about yourself during this summer?
How have you grown -- as an actor and as a person?
What new insights were learned during this summer? How did these insights occur and where?
What important mementos did you bring home? What may be the lasting impact of this summer?
As you recount the tale of your summer to friends and family, what experiences keep surfacing?

About Contact and Emergency Information and Daily Itinerary

Contact and emergency information along with a complete day-by-day itinerary will be distributed during your first session at the Gaiety School.

About Academic Integrity

Every KSU student is responsible for upholding the provisions of the Student Code of Conduct, as published in the undergraduate and graduate catalogues. Section II of the Student Code of Conduct addresses the University's policy on academic honesty, including provisions regarding plagiarism and cheating, unauthorized access to University materials, misrepresentation/ falsification of University records or academic work, malicious removal, retention, or destruction of library materials, malicious/ intentional misuse of computer facilities and/or services, and misuse of student identification cards. Incidents of alleged academic misconduct will be handled through the established procedures of the University Judiciary Program, which includes either an "informal" resolution by a faculty member, resulting in a grade adjustment, or a formal hearing procedure, which may subject a student to the Code of Conduct's minimum one semester suspension requirement.