In this class we will attempt to analyze, absorb, and --in collaboration with Rob Spahr’s directing class—respond in writing and practice to the historical and theoretical considerations of the actor’s art that we have inherited over the course of human history. While the emphasis will be on cinema, acting in cinema will be contextualized within the other arts and in the human artistic impulse. We will also consider acting and performance sociologically, as indicative of human interaction and sense of self, over the course of the last century into our own. You should come out of this class more self-aware; able to critically evaluate acting and performance; and with a historical appreciation of our need for and anxiety around actors and acting.

One of the basic dictums of acting is that you have to be present. Failure to show up brings the entire group down. So, please be fully present in class, i.e., come prepared to class having read the assigned readings for the day and ready for discussion, exercises, and critique. Dress comfortably. And, bring a healthy spirit of curiosity and confidence in your ability to take risks with others and learn. More than two unexcused absences in this class may result in an F.

From week 2, you should bring a notebook/journal to class. Your journal should include your notes from the readings; lecture, and class discussion; and your planning for assignments and final project. The final project for this class will be a collaborative transmedia response to Kafka’s *Metamorphosis* which we will develop with Spahr’s directing class. For those of you not in that class, we will find another final project.

**Required Texts**
All readings are online on D2L

**Schedule**
August 24: Introductions
Screen: *My Dinner with Andrei*

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1 Bertolt Brecht (1953, p. 255)

Clips: *Meetings with Remarkable Men*

**Why we act: art, human labor, and reality; acting and magic**
August 31
Readings:
  - Ernest Fischer: Origins of Art
  - Natyashastra, excerpts
  - Victor Turner: theater in everyday life

Screen: *Clouds of Sils Maria* (Olivier Assayas, 2014, 124 minutes)

**September 7: Labor Day holiday**

**Early cinema: does the cinema actor act?**
September 14
Readings:
  - Walter Benjamin
  - Bela Belzacs
  - Artaud
Screenings:

**September 21**
Readings
  - Naremore on the cinema actor
  - ----------- on Dietrich
  - Cardova: Emergence of the Star System
Screening: *Morocco* (Josef von Sternberg, 1930)

**The actors train**
September 28: Method acting.
Readings:
  - Stanislavsky
  - John Sayles
  - Jane Lapotaire
  - Lindsay Crouse
Screening: *Seconds* (John Frankenheimer, 1966)

**October 5:** Brecht and epic theater
JK not here. Can we please meet on the 1st or 2nd of October? Or 12-6 on 9/28
Readings
  - Brecht
Screenings:
   Excerpts: *The Chronicle of Anna Magdelena Bach* (Danièle Huillet, Jean Marie Straub, 1968); *La Commune: Paris 1871* (Peter Watkins, 2000, 220 minutes)

October 12: Fall Break
October 19: The Shakespearean Actor
Reading:
   Judi Dench’s interview by Carole Zucker
   Nigel Hawthorne interview by Carole Zucker
Screening: *A Performance of Macbeth* (Phillip Casson, 1979)

**Performance and personality: life as theater**
October 26
Readings:
   Erich Fromm
   Richard Schechner on TV and performance
   Richard Schickel: Intimate Strangers
   Tom Waugh: The right to play oneself
   Wallace Shawn: Why I call myself a socialist
Screening
   *Titicut Follies* (Fred Wiseman, 1967)

**Stars:**
November 2
Readings:
   Richard Dyer: Charisma
   -------------------: Monroe and Sexuality
Screenings:
   *The Seven Year Itch* (Billy Wilder, 1955)

November 9
Readings
   TBD
Screenings:
   *Om Shanti Om* (2007/Farah Khan/162 min/)

November 16:
Readings
   David Cronenberg, Introduction to Metamorphosis
Screening
   *The Fly* *(David Cronenberg, 1986, 105 minutes)*

November 24: JK not here: Workshop

November 30: JK not here. Workshop
December 7: Workshop

**Assignments**

#1: *Observation:* Pick one person from this class and one outside (go to a café or any other public place and observe a stranger). Describe both closely: what do they look like? Why did you choose them? What makes them different from others? What kind of persona do they perform? How much of their persona is based on what they do? Give a back story to both. And, stage a meeting between the two. Why would the two meet and what would happen when they do? 20% Due: September 28th

#2: *Icons* Select and analyze five stills of Madonna or any other star of your choice—they could be from an advertisement, tabloid photograph, painting, etc. Describe the images in detail (what is iconic about these images, how is Madonna framed? Against what?) and interpret what the Madonna/other star brand signifies. Finally, contextualize the image in its historical context. How did Madonna/star’s image resonate with notions of sexuality, youth, class, race and gender in the 80s and how has it evolved since? 7-8 pages double-spaced. 20%. **Due: November 16**

#3: *Performance:* Select a scene from one of the films screened in this class and evaluate the performances in terms of the overall design and intent of the film. Consider the value or otherwise of having a star in that particular film; how a star performance may have worked or not in terms of character development or the overall themes of the film. If the film has a star ask what if it was otherwise and vice versa. 4-5 pages double-spaced. 20%. **Due: October 26**

*Research exercise:* Biographical details and the historical and artistic context in which Kafka wrote *Metamorphosis.* This is your background research for the performance and there is no maximum or minimum page limit—try to understand as well as you can who Kafka was and the world in which Kafka lived and wrote. 15%

#4: *Journal* 15%

#5: Class commitment and final project. In case you are not in the final project please discuss your final paper with me. 10%
Building Emergency Response Protocols for Syllabus:

University’s Emergency Procedure Clause:

Southern Illinois University Carbondale is committed to providing a safe and healthy environment for study and work. Because some health and safety circumstances are beyond our control, we ask that you become familiar with the SIUC Emergency Response Plan and Building Emergency Response Team (BERT) program. Emergency response information is available on posters in buildings on campus, available on BERT’s website at www.bert.siu.edu, Department of Public Safety’s website www.dps.siu.edu (disaster drop down) and in the Emergency Response Guideline pamphlet. Know how to respond to each type of emergency.

Instructors will provide guidance and direction to students in the classroom in the event of an emergency affecting your location. It is important that you follow these instructions and stay with your instructor during an evacuation or sheltering emergency. The Building Emergency Response Team will provide assistance to your instructor in evacuating the building or sheltering within the facility.

Students With a Disability:

Instructors and students in the class will work together as a team to assist students with a disability safely out of the building. Students with a disability will stay with the instructor and communicate with the instructor what is the safest way to assist them.

Tornado:

During the spring semester we have a Storm Drill.

Pick up your belongings and your instructor will lead you to a safe area of the basement. No one will be allowed to stay upstairs. Stay away from windows. The drill should not last more than 10 minutes. You must stay with your instructor so he/she can take roll. Students need to be quiet in the basement as the BERT members are listening to emergency instructions on handheld radios and cannot hear well in the basement.

Fire:

During the fall semester we have a Fire Drill.

Pick up your belongings and your instructor will lead you to either the North or South parking lot depending on what part of the building your class is in. You must stay with your instructor so he/she can take roll. As soon as the building is all clear, you will be allowed to return to class.

These drills are to train instructors and the Building Emergency Response Team to get everyone to a safe place during an emergency.

Bomb Threat:

If someone calls in a bomb threat, class will be suspended and students will be asked to pick up their belongings, evacuate the building and leave the premises. Do not leave anything that is
yours behind. We will not allow anyone back into the building until the police and bomb squad give us an all clear. **DO NOT USE YOUR CELL PHONES.** Some bombs are triggered by a cell phone signal.

**Shooter in the Building:**

If it is safe to leave, move to a safe area far from the building away from where the shooter is located. If anyone has any information about the shooter, please contact the police after they have gone someplace safe.

If it is not safe to leave, go into a room, lock the door and turn out the lights. Everyone should spread out and not huddle together as a group. Don't stand in front of the door or in line of fire with the door. Students' chair and desks should be piled in front of the glass and door as a barricade and the teacher's desk, podium and anything movable can be pushed against the door. This is intended to slow down any attempts to enter the classroom. If it looks like the shooter is persistent and able to enter, make a lot of noise and have the students use everything in their backpacks to throw at the shooter to distract him.

Silence all cell phones after one person in the room calls the police and informs them of their location and how many people are in the room. **Be quiet and wait for the police to arrive.** The police are looking for one or more shooters, and they have no way of knowing if the shooter is in the room people are hiding in. For this reason, when the police enter the room, no one should have anything in his/her hands and each person **MUST** raise his/her hands above his/her head.

**Earthquake:**

In the event of an earthquake, you are advised to take cover quickly under heavy furniture or crouch near an interior wall or corner and cover your head to avoid falling debris. Outside the building are trees and power lines and debris from the building itself that you will need to stay away from. In the building, large open areas like auditoriums are the most dangerous. Do not try to escape on a stairway or elevator. Do not hide under a stairway. We do not recommend that you stand in a doorway because the door could shut from the vibrations and crush your fingers trapping you there.

**Rave Mobile Safety Alert System:**

We recommend that you sign up for the Rave Mobile Safety Alert System. It is a new system that replaces the WENS system to alert you through emergency text messages on your cell phone and emails for emergencies on campus, weather reports and emergency school closures. You have to sign up. If you were signed up for WENS it does not roll over. You have to sign up for Rave Mobile Safety Alert System. Go to Saluki Net, go to my records tab, under SIUC Personal Records, click on View My SIUC Student Records, Under Main Menu click on Personal Information, click on View and Update Addresses and Phones, in the middle of the page click [Update Addresses and Phones], under phones click Primary: This will take you to Update Addresses and Phones – Update/Insert, under primary phone number for this address put in your
cell phone and submit. For more information, visit dps.siu.edu, contact SalukiTech at 453-5155 or salukitech@siu.edu.

**CPR/Defibrillator and First Aid Class:**

If you would like to take a CPR/Defibrillator and/or First Aid class, contact LaVon Donley-Cornett, lavong@siu.edu or call 453-7473.

**Women's Self Defense Classes** are offered to female students faculty and staff by the Department of SIU Public Safety. For more information contact Officer Mary Stark marys@dps.siu.edu.