

IRISH THEATER TODAY

Although the dates listed below for the class are for correct for 2018, class/guests/performances are from 2016. Guests and Performances for 2018 will be forthcoming as they become available.

Modern and Contemporary Irish Theater:

113A: Theater, Dance and Performance Studies (6 Units)
Summer Program in Ireland 2016

Dates for 2018 :

Berkeley July 9 – July 11

(July 12 – 15 travel to Galway)

Galway: July 16 – July 29

Dublin: July 29 -August 11

Times: Generally **10:00 AM-5:00 PM, M-F** (plus evening theater excursions and some later evening classes)*

*There will be selected days off to facilitate orientation in the city and travel to be determined in the coming weeks pending finalization of scheduled speakers and theatre trips. Regardless, lunch will be provided M-F on campus site.

Subject to change based on speakers, workshops and performances yet to be scheduled.

Program Director: Christine Nicholson, MFA, Lecturer

Program Assistant: Dr. Jody Allen Randolph, PhD, Lecturer

Course Description:

Irish theater today is at an unprecedented level of popularity as measured by the number of international tours, productions, and translations of plays worldwide in recent years. In both the Republic and Northern Ireland, established playwrights and new artists are continually creating work with a global impact. The 20th century opened with the powerful resurgence of Irish writing brought about by W.B. Yeats' and Lady Gregory, whose Abbey Theater set the standard for the aspirations of national(ist) theaters around the world. And it ended with overlapping waves of renewal: from the founding of major new theatre companies like Field Day and Charabanc in the North in the 1980s, to the arrival in the 1990s and 2000s of a new wave of theatre companies like Barabbas, Bedrock, B*spoke, The Corn Exchange, Corcadorca, Fishamble and Pan Pan. In the 21st century, Irish theatre stands poised to continue expanding the scope and influence of this body of work, despite the huge social, cultural and economic upheavals of the past twenty years. Anyone who comes to the study of Irish Theatre in 2016 can see that its ability to renew itself from themes, identities and contexts that coexist uneasily but are profoundly linked is one of Irish theatre's greatest strengths.

This study abroad program takes advantage of Ireland's rich theater, literary and historical culture by engaging students in the study and practice of Irish Theater from historical and contemporary contexts. Students will attend two courses: Modern and Contemporary Irish Theatre: Culture, Context, Critique "(Jody Allen Randolph) and "Applied Acting/Performance Techniques" (Christine Nicholson).

In "Modern and Contemporary Irish Theatre: Culture, Context, Critique," students will engage with Irish dramatic literature, history, and cultural theory in a lecture and discussion format. They will apply their knowledge to writing weekly critical essays addressing productions, trips and class activities in order to integrate their intellectual knowledge with their lived experience as theatergoers, performers and visitors in Ireland. We will closely examine the following influences on the development of Irish theatre: the role of British colonialism and struggles for independence, the Irish War for Independence, the Civil War and partition of the North, the influence of the Catholic Church, the Troubles, rapid social and cultural change following the Celtic Tiger economic boom of the 1990s, and the collapse of the Irish economy in 2008 which forced new approaches to theatre making. Our work will be focused around the following questions: What qualifies a play as "Irish" drama? How have arguments about the definition and meaning of the nation shaped the development of Irish drama, especially in light of partition and the Troubles in Northern Ireland? How have tropes related to gender, class, religion, ethnicity, sexuality, diaspora, and the family served as powerful thematic undercurrents of Irish drama's evolution from the late 19th century to the present? How has a reaction against mainstream emphasis on the literary within Irish theatre shaped recent work by younger artists? How has inward-migration from the EU, UK, Africa, Asia and Middle East during the Tiger economy and the current European refugee crisis challenged what it means to be Irish on the island of Ireland? And how has resumed outward-migration and the austerity mandates that followed economic collapse created new forms of collaborative theatre making? And, finally, what might account for Irish theatre and literature's enduring international appeal and its ability to re-invent itself across diverse periods of national crisis, prosperity, and austerity?

In tandem with the lecture/discussion component, "Applied Acting/Performance Techniques" will offer students the opportunity to explore the craft of acting as a means to understanding the performer's contribution to theater. Through acting exercises and work on scenes and monologues taken from Irish canonical modern and contemporary works, participants will discover the challenges of bringing text to life on the stage, how personal and cultural experience shapes interpretation and how actors work with directors and technical theater artists to tell the story of a play. Enrollment is open to all applicants without audition. The performing aspects of the class will be responsive to the skill level of the individual student.

For the first three weeks of the program, students will lodge and study at the National University of Ireland, Galway, adjacent to Galway City Centre. Galway's arts scene is renowned throughout Ireland, especially for music and theatre. Our arrival in Galway coincides with start of the annual Galway Arts Festival, Ireland's largest international arts festival, giving students the opportunity to participate in talkbacks and workshops not only with West of Ireland companies, but also with visiting artists.

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For our final two weeks, students will lodge at Trinity College Dublin, located in the heart of the city--an institution central to the study of Theater and literature in Ireland, and the alma mater of many of Ireland's best-known playwrights and Theater artists including Samuel Beckett, J.M. Synge, Oscar Wilde, Oliver Goldsmith and George Farquhar. Most of Dublin's major theaters and historical sites are within walking distance of our classroom. Our daily classes will be held in the Boston College Ireland Centre, an historical Georgian townhouse located on Stephens Green.

Students will attend approximately ten plays/performances at theaters such as the Abbey, the Gate and Druid as well as visit historical and cultural sites associated with advent of Irish theatre and literature and the Irish struggle for independence.

We will also welcome prominent theater artists into our classroom for talkbacks and group workshops. Past guests have included playwright Marina Carr, ANU's Louise Lowe, Druid Theater's Casting Director, Maureen Hughes, Barabbas's artistic director, performer and clowning expert Raymond Keane, Derry's Theatre of Witness, and the co-artistic directors of the internationally acclaimed Brokentaklers, Gary Keegan and Feidlim Cannon.

Requirements:

Uta Hagen, *A Challenge for the Actor*

John Harrington, ed., *Modern and Contemporary Irish Drama [MCID]*

Recording device for dialect library

Laptop Computer (not an ipad) with Microsoft Word (not Pages)

Plays from which scenes and monologues are taken for Acting Class.

Selected plays seen in performance during the course.

Attendance:

Attendance for all classes, plays and excursions is mandatory.

Students are allowed a maximum of three absences in all classes and activities combined. Upon the fourth absence, student will be asked to leave the program.

Incompletes cannot be made-up.

Three tardies equal an absence.

Tardiness in excess of 30 minutes will be counted as an absence.

Lecture Class Work:

Short reading quizzes, announced and unannounced

Daily participation in discussions

One written or video assignment per week

One final exam

Acting Class Work:

Daily participation in discussions and acting exercises including:

Elastic scene/s and exercises

Dialect audio journal

One Modern Monologue

One Scene

A passing grade in TDPS 113A necessitates adherence to the attendance policy and completion of all written and oral assignments.

Grade Breakdown:

- 25% Participation in class discussion and activities, theater viewings, and reading quizzes.
- 35% Modern and Contemporary Irish Theatre
 - 20% Four weekly assignments for Jody
 - 15% One final exam
- 40% Practical Performance Assignments
 - 25% Acting Practicum
 - 15% Monologue Workshop and Audition Practicum

PRELIMINARY Schedule for TDPS 113A

TRAVEL TO GALWAY

Check-in at Corrib Village, National University of Ireland, Galway Accommodation Office begins at 8AM on Tuesday, July 5

Weeks 1-3: National University of Ireland, Galway

****Please note that the Galway Arts Festival is going on during our stay and there will likely be performances and events most nights during these weeks.****

Location:

**Modern and Contemporary Irish Theatre with Jody
“Applied Acting Techniques” with Christine
Room TBA**

WEDNESDAY 7/6

10:00 – 11:30 ORIENTATION: “An Introduction to Ireland and Galway

Brief introduction to the course and its goals
Expectations: Attendance policies and other responsibilities
Communication
What to do in case of emergencies
Weekends
Getting to know the neighborhood
Transportation options
Walking tour of campus

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*Meet at Accommodation Office where you checked in on Sunday.

11:30 – 12:30 Lunch Break

12:30 – 2:30 Modern and Contemporary Irish Theatre w/ Jody

Lecture: “The Origins of the Irish Modern Theater:

Part 1: Imagining an Aesthetic

Required Reading: No reading assigned due to travel, but reading for tomorrow is heavy so please start on your reading early if you are able.

2:45– 5:00 Acting Practicum,

Vocal/Physical Warm-up

Introductory Exercises

Assignment: Elastic Scene

2 minute Private moment

Discuss Uta Hagen

THURSDAY 7/7

10:00-1:00 Modern and Contemporary Irish Theater

First Reading Quiz

Lecture: “The Origins of the Irish Modern Theater”

Part 2: Performing the Nation

Discussion: *Cathleen Ni Houlihan*

Required Reading: Lady Gregory, “Our Irish Theater,” John Eglinton, “What Should Be the Subjects of National Drama?,” W.B. Yeats, “An Irish National Theater,” Frank J. Fay, “An Irish National Theater,” Colm Toibin, “The Collaborations of Yeats and Lady Gregory,” 401-423. W.B. Yeats and Lady Gregory, *Cathleen Ni Houlihan*, 3-11, W.B. Yeats, “An Introduction for My Plays,” 424-432 in John Harrington, ed., *Modern and Contemporary Irish Drama [MCID]*.

The Ballad of the Shan Van Vocht [<http://tdbcelts.org/node/840>.]

Required Listening: Liam Clancy’s performance of “The Shan Van Vocht” with the Irish Philharmonic Orchestra from the album *Who Fears to Speak of 98*.”

[<https://www.youtube.com/watch?v=1PBiiG46hrA>]

1:00-2:00 Lunch Break

2:00 – 5:00 Acting Practicum

Vocal/Physical Warm-up

Acting Verb Workshop: Dynamics of Persuasion

Present: 2 minute Private Moment

Work: Elastic Scene

Assignment: Impossible Task
Written Assignment: Uta Hagen due

Performance: "Fornacht Du Chonac - Naked I Saw You" - An Talbhdhearc
Meet: 7 pm
Curtain: 8 pm (Running time 1 hour 15 Minutes. In Irish with English subtitles)

FRIDAY 7/8

10:00 – 1:00 Modern and Contemporary Irish Theater

Lecture: J.M. Synge, Nationalism and the Irish Theater:

Discussion: *The Playboy of the Western World* [MCID]

Required Reading: J.M. Synge, *The Playboy of the Western World*, 68-113.
J.M. Synge, "Preface to *The Playboy of the Western World*," Joseph Holloway, "[Journal 1907]," W.B. Yeats, "Preface to the First Edition of *The Well of the Saints*," W.B. Yeats, "The Controversy over *The Playboy of the Western World*," Paige Reynolds, "The First *Playboy*," Ben Levitas, "[*The Playboy of the Western World*]," 453-473, [MCID].

In-class viewing: Druid Theatre Company Production, *The Playboy of The Western World*.

Discuss first written assignment

1:00-2:00 Lunch Break

2:00-5:00 Acting Practicum

Vocal/Physical Warm-up

Present: Impossible Task

Present: Elastic Scenes

Assign Scenes

Read individually assigned scene work. (Text taken from canonical and/or modern Irish dramatic literature according to student skill level.)

Week 2:

MONDAY 7/11

9:00 First written assignment due in Jody's class by 9 am. Submit via email. All submissions must be in .doc or .docx format.

10:00 – 1:00 Acting Practicum

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Warm-up
Present Elastic Scenes
Turn in Character Bio (The Six Steps)
Work Scenes

1:00 – 2:00 Lunch

2:00 – 5:00 Modern and Contemporary Irish Theatre

Guest Speaker: Charlotte McIvor
**“ANU Productions, the Decade of Centenaries and New Directions in
Devised/Collaborative Irish Performance Today”**

Required Reading: Louise Lowe, *The Boys of Foley Street*, in *Contemporary Irish Plays*, edited by Patrick Lonergan [bCourses]. Miriam Haughton, “From Laundries to Labour Camps: Staging Ireland’s Rule of Silence,” *Modern Drama* 57. 1 (Spring 2014): 65-93 [bCourses].

Recommended Reading: Charlotte McIvor and Siobhán O’Gorman, “Introduction,” *Devised Performance in Irish Theatre: Histories and Contemporary Practice* [bCourses];

TUESDAY 7/12

10:00-1:00 Modern and Contemporary Irish Theatre

Lecture: War Histories in the Theatre, part I: Revolution and Civil War

Discussion: *Juno and the Paycock*

Required Reading: *Juno and the Paycock* [MCID] *Critical Readings:* Joseph Holloway, [Journal 1923-24], Lady Gregory, [Journal 1923-24], Gabriel Fallon, [Juno and the Paycock] Christopher Murray, [Juno and the Paycock], Susan Cannon Harris, [Sensationalizing Sacrifice], pp. 496- 516 [MCID].

1:00-2:00 Lunch

2:00-5:00 Acting Practicum

Vocal/Physical Warm-up

Work scenes

Assignment: Dialect Journal

Performance: *Song from Far Away* - Town Hall Theatre

Meet: 7 pm

Curtain: 8 pm (running time 1 hour and 15 minutes)

WEDNESDAY, 7/13

10:00 – 1:00 Modern and Contemporary Irish Theater

Required Reading: *Waiting for Godot* [online below]

http://samuel-beckett.net/Waiting_for_Godot_Part1.html
http://samuel-beckett.net/Waiting_for_Godot_Part2.html
John P. Harrington, *The Irish Beckett*, Conor McPherson,
Chronicles of the Human Heart. [MCID]

1:00 - 2:00 Lunch Break

2:00 – 5:00 Acting Practicum
Vocal/Physical Warm-up
Work/present scenes
Assignment: Continue scene work

Performance: *Arlington - Leisureland* (Salthill)
Meet: TBA
Curtain: 8 pm (Talkback afterwards with Patrick Lonergan)

THURSDAY, 7/14

10:00 – 1:00 Modern and Contemporary Irish Theater
Meet in classroom
Discuss 2nd written assignment
Discuss archive assignment (#3)
Archive visit

1:00 – 2:00 Lunch

2:00 – 5:00 Modern and Contemporary Irish Theater

Reading and Viewing Quiz
War Histories in the Theatre, part II,
Performing Truth and Reconciliation in Northern Ireland

Required reading: Audience response sheets from *I Once Knew A Girl* [bCourses]

Required viewing:

Interview with Artistic Director Teya Supinuck about the Playhouse Theatre of Witness Programme (7 minutes): [<https://www.youtube.com/watch?v=hJNWzN5mdTE>]

Theatre of Witness extracts: *We Carried Your Secrets* (9 minutes):
[https://www.youtube.com/watch?v=mcLIkR_86E]

Theatre of Witness *Release* (59 minutes):
[<https://www.youtube.com/watch?v=36RUHJGRYSA>]

Suggested Viewing: Short documentary on Theatre of Witness's *Sanctuary* (22 minutes):
<https://vimeo.com/99621056>

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Class Visit and Screening: Derry Playhouse Theatre, Theatre of Witness Program

Performance: *Invitation to a Journey* - Black Box Theatre

Meet: 7 pm

Performance: 8 pm

FRIDAY, 7/15

Performance: *Waiting for Godot* - Mick Lally Theatre (Druid's Home theatre)

Meet: 7 pm

Performance: 8 pm (Talkback afterwards with Thomas Conway)

SATURDAY, SUNDAY 7/16, 17

OFF

Week 3

MONDAY 7/18

9:00 Second written assignment due to Jody by 9:00 am

10:00-1:00 Acting Practicum

Work/Present scenes

Performance: *Rooms - Kitchen- The Shed*

Meet: TBA

Curtain: Varying times from 11:00 am to 1:30 pm (running time 15 minutes, space fits five at a time)

1:00-2:00 Lunch Break

2:00-5:00 Modern and Contemporary Irish Theater

War Histories in the Theatre, part II:

Discussion: The Lieutenant of Inishmore

Required Reading: *The Lieutenant of Inishmore* [bCourses]

TUESDAY 7/19

10:00-1:00 Modern and Contemporary Irish Theatre

Discussion: Translations

Required Reading: Brian Friel, *Translations*; [MCID] "Field Day Theater Company- Program Notes for *Translations*," Brian Friel, "Making a Reply to the Criticism of *Translations* by J.H. Andrews," Christopher Morash, "[*Translations: A Night at the Theater*]," Seamus Heaney, "[Review of *Translations*]" [MCID]

1:00 – 2:00 Lunch

2:00 – 5:00 Acting Practicum
Warm-up
Work Scenes (half)
Memorized

Performance: *Death at Intervals - An Talbhdhearc*
Meet: 7 pm
Curtain: 8 pm (running time 1 hour and 10 minutes)

WEDNESDAY 7/20

10:00 – 1:00 Modern and Contemporary Irish Theater
Archive Assignment

1:00 – 2:00 Lunch Break

2:00–5:00 – Acting Practicum
Continue Working Scenes
*Memorized

THURSDAY 7/21

9:00 Archive assignment (#3) due to Jody by 9:00 am.

10:00-1:00 PM Modern and Contemporary Irish Theater
*Discussion: Enda Walsh: **The Walworth Farce***
*Required Reading: **The Walworth Farce***
Review written assignment #4 for next week

1:00-2:00 Lunch

2:00 - 5:00 Acting Practicum
Scene Presentations

All paperwork due

Due: Dialect Recording part 1 – 20 interviews (subject to change)

Assign: Monologues

Performance: *Our Ladies of Perpetual Succour - Town Hall Theatre*
Meet: 7 pm
Curtain: 8 pm

FRIDAY 7/22:
OFF

IRISH THEATER TODAY

SATURDAY 7/23

Off

SUNDAY 7/24

Travel to Dublin from Galway Bus leaves at approximately 9:45 AM (TBD)
Tour Coole Park and Thoor Ballylee
Check in at Accommodations at Trinity College
Trinity Tour and Orientation

Weeks 4-5: Trinity College, Dublin

“Modern and Contemporary Irish Theatre: Culture, Context, Critique” with Jody

“Applied Acting Techniques” with Christine
Boston College Ireland – Room TBA

MONDAY 7/25

9:00 Third written Assignment due to Jody via bCourses by 9 am.

Tour: *Breaking the Barricades: 1916 Bus Tour*
ANU and Dublin Bus Tours

Meet: 10:00 am

Tour: 10:30 am

12:00-1:30 Lunch Break

1:30 - 3:30

Guest Speaker: Louise Lowe - Artistic Director and Producer: ANU

TUESDAY 7/26

9:30 Meet at 9:30 to walk to classroom

10:00-12:00 Modern and Contemporary Irish Theater

Hidden Histories part 1:

Required Reading: Amy Conroy, *I <3 Alice <3 I* [bCourses]

Fintan Walsh, “Introduction: The Flaming Archive,” and Panti, *A Woman in Progress*, in *Queer Notions: New Plays and Performances from Ireland*, edited by Fintan Walsh [bCourses].

Required Listening: Amy Conroy, *I <3 Alice <3 I*.

<http://www.rte.ie/drama/radio/plays/society/2013/0516/647422-genres-society-ihearaliceheart-byamyconroy/>

Introduction to Tom Murphy.

12:00-1:30 Lunch Break

1:30 -3:00 Acting Practicum
Monologue Workshop

Monologue Quiz Due: "5 most important events in your character arc"

Theatre Tour: *ABBEY THEATRE*

Meet: 3:30 pm

Tour: 4:00 PM

Performance: *The Wake*: Abbey Theater

Meet at theatre: 7:00 PM

Curtain: 7:30

WEDNESDAY 7/27

9:30 – 12:30 Modern and Contemporary Irish Theater
Lecture: Hidden Histories part 2
Queer Histories of the Irish Theater

Required Reading: Mark O’Halloran, *Trade*. Neil Watkins, *The Year of Magical Wanking [bCourses]*.

Anne Mulhall, “The Republic of Love,”

[\[https://bullybloggers.wordpress.com/2015/06/20/the-republic-of-love/\]](https://bullybloggers.wordpress.com/2015/06/20/the-republic-of-love/)

Required Viewing: “Noble Call” (filmed by Conor Horgan as part of a documentary on Panti): <https://www.youtube.com/watch?v=WXayhUzWnl0> (11 minutes)

12:30 - 2:00 Lunch

2:00 –5:00 Acting Practicum
Guest Speaker: Aoife Spillane-Hinks, Director
Monologue Workshop after, if time allows

THURSDAY 7/28

9:30 – 12:30- Modern and Contemporary Irish Theater
There are No Irish Women Playwrights
Required reading and viewing TBA for #wakingthefeminists
Discuss final exam

10:00 – 12:00

Guest Speaker: Lian Bell, Designer

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#wakingthefeminists

12:30-2:00 Lunch

2:00 – 5:00 Monologue Workshop
Work selected Monologues

Performance: *The Constant Wife* - Gate Theatre

Meet: 6:30 pm

Curtain: 7:30 pm

FRIDAY , SATURDAY , SUNDAY 7/29, 30, 31

OFF

Week 5:

MONDAY 8/1

9:30-12:30 **Workshop with Niall Rea, Theatre of Pluck**

12:30-2:00 Lunch

2:00-5:00 Modern and Contemporary Irish Theater

Reading Quiz

Artist Visit: Paula Meehan

Required Reading: Paula Meehan *Cell*. [bCourses]

Karen Tortora-Lee, Review of *Cell*

<http://thefabmarquee.blogspot.com/2009/09/review-cell-1st-irish-festival.html>

Watch “Die Zelle von Paula Meehan,” Theater Kosmos Bregenz, Sept. 2004,

<https://www.youtube.com/watch?v=MWH03DUIxR8> (5 minutes).

TUESDAY 8/2

9:00 First part of final exam due to Jody by 9:00 am

9:30 – 12:30 Modern and Contemporary Irish Theatre

Discussion: Devised Theatre Practice in Ireland Today: Brokentalkers (Feidlim Cannon and Gary Keegan)

Required Reading: Charlotte McIvor and Siobhán O’Gorman, “Introduction,”
Devised Performance in Irish Theatre: Histories and Contemporary Practice
[bCourses]; Charlotte McIvor, “Witnessing the (Broken) Nation: Theatre of the Real
and Social Fragmentation in Brokentalkers’ *Silver Stars*, *The Blue Boy* and *Have I No*
Mouth,” in “*That Was Us*”: *Contemporary Irish Theatre and Performance*
[bCourses] *
Required Viewing: *The Blue Boy?* *Silver Stars?* TBA

12:30-2:00 Lunch

2:00-5:00 Monologue Workshop
Monologue final run through

Performance: *Once, the Musical*

Meet: 7:00pm

Curtain: 8:00 pm

WEDNESDAY 8/3

9:30 – 12:30 Modern and Contemporary Irish Theater

Required Reading: Marina Carr, *By the Bog of Cats* [MCID]
Marina Carr, “Introduction to Plays,” Olwen Fouéré, “Interview: On Playing in *By the*
Bog of Cats,” Melissa Sihra, “A Cautionary Tale”, 577-586 [MCID].

12:30 - 2:00 Lunch Break

2:00-5:00 Monologue Workshop:
Final Showing – Audition Conditions
All Paperwork Due
Second Dialect Journal Due

THURSDAY 8/4

8:00 Final Exam part 2 due to Jody by 8:00 am

9:00 – 1:00 **Workshop with Raymond Keane (Barrabas)**

1:00 – 2:30 – Lunch Break

2:30 – 5:00 – Modern and Contemporary Irish Theater
Artist visit: Marina Carr

FRIDAY 8/5

9:30 – 3:00 (actual times TBA)

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Artist Visit and Workshop: Brokentalkers, Gary Keegan

3:00 Final Program Meeting and Debrief Session

Celebration Dinner: 6 pm

Meeting Time: 5 pm

SATURDAY 8/6

Check out of accommodations by 10AM