**ACTING I**

**FALL 2012 – THEA 1307-002**

**Tuesday & Thursday, 9:30 – 10:50 a.m.**

Instructor: Julienne Greer, B.F.A., M.A., Doctoral Candidate, AEA, SAG/AFTRA

Fine Arts Building, Room 174, Mainstage

Office Hours: Thursday, 1:00 – 2:00 p.m. or by appointment.

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**COURSE DESCRIPTION**

This is an introductory level acting class for the theatre and is designed to introduce and illustrate the fundamentals of acting through exploration into the Stanislavski System of acting. The student will study and practice warm-ups, physical and vocal awareness and expression, the Stanislavski System, theatre terminology, improvisation, and the performance and audition processes.

**REQUIRED TEXT:** *The Actor in You* - Robert Benedetti, any edition

**REQUIRED MATERIALS:**

3-Ring Binder: 1” with paper, or similar spiral notebook with paper.

Pencils and erasers.

Appropriate rehearsal/performance attire as discussed in class.

Photocopies - students will have photocopy cost associated with this course, including supplying the instructor with a photocopy of each monologue and character analysis for each monologue. **The copy machine in the Theatre Arts Dept. office may NOT be used to copy materials that students must supply for their coursework.**

**COURSE OBJECTIVES**

Upon successful completion of this course the student will:

* Effectively complete four (4) character analysis forms **PRIOR** to each first performance of a monologue and scene as demonstration of research into the character and understanding of the play and playwright.
* Effectively perform for the class two (2) monologues based on character research and class discussions.
* Effectively perform for the class a short scene utilizing the same research requirement as the monologues.
* Demonstrate knowledge of theatre terminology and concepts during performances and in-class discussions as outlined in the required text.
* Acquire a basic working knowledge of the language and principles of the Stanislavski System of acting.
* Acquire a basic methodology for character development, research and role preparation.
* Effectively perform a final exam performance monologue.

**GRADING:**

Written: Four (4) Character Analysis Worksheets 25 points each 100 Points

Performance: Two contrasting monologues 100 Points

 One short scene 50 Points

 Final Exam monologue 100 Points

Participation: 0 - 5 points per day/days of class 150 Points 150 Points

Total 500 Points

Attendance: **TWO ABSENCES ALLOWED.**

 **Each subsequent absence: grade lowered one-half letter grade per absence.**

**TOTAL POSSIBLE POINTS 500 POINTS**

**Scale: 500-450 pts.= A Excellent**

 **449-400 pts.= B Good**

 **399-350 pts.= C Fair**

**349-300 pts.= D Passing**

 **299 or below= F Failure**

Students are expected to keep track of their performance throughout the semester and seek guidance from available sources (including the instructor) if their performance drops below satisfactory levels.

**GRADE GRIEVANCES**: Any appeal of a grade in this course must follow the procedures and deadlines for grade-related grievances as published in the current undergraduate catalog.

**ATTENDANCE:** Attendance in class is **REQUIRED**. Grades shall be affected for repeated lateness to class and absences since a portion of this course is graded on attendance and participation.

**TARDINESS:** It is expected that you will be **on time** for class. In addition, it is expected that you remain for the entire session. You will learn by doing AND by watching. Late arrivals and early departures impact not only your ability to receive the information but also that of your colleagues.

**ASSIGNMENTS:** The student will be assigned to rehearse, stage, and perform memorized monologues/scene. The student will be required to locate and supply scripts for their performances. The student will have photocopy costs to make copies of monologues/scene for themselves and the instructor. The instructor must have a copy of the monologue to write notes in order for the monologue to be graded. The monologue/scene must have the units/beats marked, the turning point/climax of the monologue/scene, and objectives clearly marked. We will be working through sample monologues and discussing all of the above terms so that the student may complete the assignments. In addition, a Character Analysis Worksheet is due PRIOR to your first performance of each monologue/scene. In order to complete the worksheet, the student will be responsible for reading the entire source script. Assignments turned in or performed late (after the class in which it is due), and which the instructor accepts, will be reduced by one full letter grade.

* **Performance Assignment #1 and #2– Monologues**
* This is a one (1) to three (3) minute monologue. The monologue should be contemporary from a major, known playwright. Monologues 1 and 2 must be contrasting – one comedy and one drama. The monologue should **not** be from a "monologue book" - your piece MUST come from a published play.
* It is imperative that all monologues and scenes are **completely memorized**. It is impossible to work in depth if you are struggling for lines.
* Approved authors for scenes and monologues are: Sam Shepard, Lanford Wilson, Tennessee Williams, Beth Henley, Neil Simon, Dorothy Parker (novelist), John Guare, Anton Chekhov, Arthur Miller, Clifford Odets, Christopher Durang, Henrik Ibsen, Eugene O’Neill, August Wilson, David Mamet, Tony Kushner, Tom Stoppard, John Patrick Shanley, Conor McPherson, and Terrance McNally. You may include others at the discretion of instructor. Also see back of *The Actor in You* text.
* **Performance Assignment #2 – Scene**
* This will be a short 2-person scene. You will be responsible for picking your partner and finding and reading the entire play from which your scene comes.
* **Final Exam Performance Assignment** - **#3 Monologue –** use requirements listed above.

**ILLNESS:** If you miss class because of illness *and* present a doctor’s statement attesting to your illness, then you may make up missed work. HOWEVER, it only means that you have used up one of your ALLOWED absences. It does NOT mean that you are allowed an “extra” absence besides the two (2) allowed before it begins to deduct final course grade points. ALL absences shall affect daily participation points.

**DEPARTMENTAL REQUIREMENTS:** Students who fail to meet class attendance requirements may be removed from acting, directing, design, and/or stage management positions for the current semester’s productions at the discretion of the department chair.

**DEPARTMENT OF THEATRE ARTS ATTENDANCE/PRODUCTION DUTY POLICY:**Students who fail to meet class attendance requirements may be removed from acting, directing, design, stage management, and/or other major production positions for the current semester's productions at the discretion of the department chair. (Refer to the Theatre Arts Student Handbook for all updated policies.)
**CONFERENCES/AUDITIONS:** Department of Theatre Arts majors are encouraged to participate in theatre conferences and auditions. However, students are expected to complete assigned coursework in a timely manner and to notify instructors prior to their absence. Such notification must be in writing. At the discretion of each instructor, class participation grades may be affected; therefore, students are advised to consult with their instructors prior to engaging in such activities.

**CLASSROOM ATMOSPHERE:** It is expected that you will be supportive to each of your colleagues in this class. The only way true progress can be made is if each of you feels supported trying new things and making mistakes. Keep any negative personal feelings about your colleagues outside of the classroom. I will discuss in class how you can effectively discuss your colleague’s performances.

**EXPECTATATIONS FOR OUT-OF-CLASS- STUDY**: Beyond the time required to attend each class meeting, students enrolled in this course should expect to spend at least an additional 6 hours per week of their own time in course-related activities, including reading required materials, completing assignments, preparing for exams, etc.

**DRESS:** It is expected that you dress appropriately for class work. **Come to class prepared to move, to lie on the floor, and to participate in all class exercises.** We will discuss appropriate rehearsal clothing in class. If you arrive unprepared, it will directly impact your participation points.

**Final Review Week**: A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week unless specified in the class syllabi. During Final Review week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week

**Americans With Disabilities Act:** UTA is on record as being committed to both the spirit and letter of federal equal opportunity legislation; reference Public Law 93112 - The Rehabilitation Act of 1973 as amended. With the passage of new federal legislation entitled Americans With Disabilities Act (ADA pursuant to section 504 of The Rehabilitation Act, there is renewed focus on providing this population with the same opportunities enjoyed by all citizens. As a faculty member, I am required by law to provide “reasonable accommodation” to students with disabilities, so as not to discriminate on the basis of that disability. Any student requiring an accommodation for this course must provide the instructor with official documentation in the form of a letter certified by the staff in the Office for Student Disabilities, University Hall 102. Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at www.uta.edu/disability or by calling the Office for Students with Disabilities at (817) 27203364.

**Academic Integrity:** It is the philosophy of The University of Texas at Arlington that academic dishonesty is a completely unacceptable mode of conduct and will not be tolerated in any form. All persons involved in academic dishonesty will be disciplined in accordance with University regulations and procedures. Discipline may include suspension or expulsion from the University. “Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts.” (Regents’ Rules and Regulations, Part One, Chapter VI, Section 3, Subsection 3.2, Subdivision 3.22)All students enrolled in this course are expected to adhere to the UT Arlington Honor Code:

 *I pledge, on my honor, to uphold UT Arlington’s tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.*

*I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.*

Per UT System *Regents’ Rule* 50101, §2.2, suspected violations of university’s standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student’s suspension or expulsion from the University.

**Student Support Services Available:** UTA supports a variety of student success programs to help you connect with the University and achieve academic success. These programs include learning assistance, developmental education, advising and mentoring, admission and transition, and federally funded programs. Students requiring assistance academically, personally, or socially should contact the Office of Student Success Programs at 817-272-6017 for more information and appropriate referrals.

**Electronic Communication Policy:** The University of Texas at Arlington has adopted the University “MavMail” address as the SOLE means of communication with students. MavMail is used to remind students of important deadlines, advertise events and activities, and permit the University to conduct official transactions exclusively by electronic means. For example, important information concerning registration, financial aid, payment of bills, and graduation are now sent to students through the MavMail system. All students are assigned a MavMail account. ***Students are responsible for checking their MavMail regularly.*** Information about activating and using MavMail is available at http://www.uta.edu/oit.email/.

**Course Schedule for Acting I**

**Week 1**: Aug. 23: Syllabus, Introduction, Exercises. Homework – choose first monologue to bring to next class.

**Week 2**: Aug. 28: Understanding the Actor’s Job. Exercises. Monologue 1 is due for approval. Read pg. xi – 14. *The Actor in You*.

 Aug. 30: The Tradition of the Actor. Exercises. Assignment of monologue numbers.

**Week 3**: Sept. 4: Relaxing and Centering. Exercises. Rehearsal for monologues. Read pg. 15 - 20

 Sept. 6: **Monologues #1**. 1 – 2.

**Week 4:** Sept. 11: Monologues 3 – 4. Breathing, Sounding and Moving from the center. Read pg. 21 – 27.

 Sept. 13 Monologues 5 – 6.

**Week 5:** Sept. 18: Monologues 7 – 8. Collaboration. Read pg. 28 - 37

 Sept. 20: Monologues 9 - 10

**Week 6:** Sept. 25: **Monologue #2**. 1 – 2. Discovering Action. Actions and Objectives. Read pg. 39 – 48.

 Sept. 27: Monologues 3 – 4.

**Week 7:** Oct. 2: Monologues 5 – 6. Action, Emotion, and Character: The Magic If. Read pg. 49 - 56

 Oct. 4: Monologues 7 – 8. Scene Sign-up

**Week 8**: Oct. 9: Monologues 9 – 10. Defining Objectives and Actions. Read pg. 57 – 63.

 Oct. 11: Scene Rehearsal.

**Week 9**: Oct. 16: **Scene #1**. The Flow and Shape of Drama. Read pg. 64 – 71.

 Oct. 18: Scene 2

**Week 10**: Oct. 23: Scene 3. Exploring Scene Structure and the Given Circumstances. Read pg. 72 - 81

 Oct. 25: Scene 4. Script Analysis

**Week 11:** Oct. 30:Scene 5. Developing the Character. Read pg. 83 – 90.

 Nov. 1: Character Analysis. Preparing for Monologue #3 – Final.

**Week 12:** Nov. 6: Exercises. Getting into the Character’s Mind. Read pg. 91 – 99.

 Nov. 8: Making choices for the monologue.

**Week 13:** Nov. 13: Exploring the Character’s Language. Read pg. 100 – 107.

 Nov. 15: The audition monologue.

**Week 14**: Nov. 20: Final Rehearsals and Performance. Read pg. 109 – 116.

**Week 15**: Nov. 27: Staging. Read pg. 117 – 123.

 Nov. 29: Rehearse Final Monologue. Costume/props.

**Week 16**: Dec. 4: Performing. Read pg. 124 – 130. Rehearse for Final. Full Dress.

**FINAL EXAM – Final Monologue Performance Thurs. Dec. 6th 8:00 – 10:30 a.m.**

Course syllabus, course requirements, assignments, and grading criteria are subject to change.