**WELCOME!** Acting I: Basic Techniques | Spring 2016 | 3 Credit Hours

THEA 1307-001 meets T/R from 9:30 am-10:50am FA 174 (come to the Main Stage Theater in the Fine Arts Building, North)

**Instructor: Detra Payne, MFA, SAG-AFTRA**

**You: How do I schedule an appointment? Me: Email me with your name, and class: For example, “Sherlock Holmes, 9:30am, Acting 1.” Thanks!**

**Office and hours: FA 268A, Tuesday and Thursday by appointment**

**Voicemail: (817) 272 - 2650 (Theater Dept. main number)**

**Email: detra.payne@uta.edu**

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| --- | --- | --- | --- |
| Degree | Major | Institution | Year |
| MFA | Acting | Actors Studio Drama School, a Division of The New School (New School for Drama) | 2007 |
| BA | Theatre Arts | University of Washington | 1990 |

**COURSE DESCRIPTION**

Study and exercise in fundamentals of the actor's craft utilizing the Stanislavsky Method. Emphasis on the development of basic acting techniques including: characterization, objectives, beats, action, and script analysis. Performance requirements include improvisation, monologues, and scene study. Attendance at productions outside of the classroom may be required. Prerequisite: Permission of instructor.

**A NOTE ABOUT CLASS FORMAT**

Journaling and other warm-up exercises in the form of games and creative thinking are common practices in this class. You will be asked to participate in exercises and activities designed to inspire creative awareness, play, and discipline. Sometimes the activities will seem unrelated to the practice of acting itself. The common threads are cultivation of creative process, collaboration, imagination, artistic discipline, and play. If you discover you are unable to find the connection between the assignment and the course objectives, please do not hesitate to come talk to me. I'm here to guide you and make the class one of the best things you’ve ever done for yourself.

**COURSE OBJECTIVES**

Upon successful completion of this course the student will:

* reflect on the role of imagination and the role of the audience in relation to theater-making.
* effectively complete two (2) character analysis worksheets (CAW) **PRIOR** to the performances for which they are required. These CAWs are meant to demonstrate understanding of the requirements and challenges related to researching a character, the play, the playwright, and various acting approaches.
* effectively perform for the class (1) monologue based on research, class discussions, and personal goals.
* effectively perform for the class (1) scene with a classmate based on research, class discussions, and personal goals.
* demonstrate knowledge of theatre terminology and concepts during performances and in-class discussions as related in the required text and syllabus.
* acquire a basic, personal methodology for character development, research, and role preparation; “personal” means each student is expected to reflect on which methods or approaches are and are not effective for her/him at the present time and why or why not.
* effectively explain via one (1) reaction paper how and why the approaches and tools used in class are and are not effective for the specific assignment.

**REQUIRED ATTENDANCE AT “The Mav Plays – Festival of New Works” BY THE MAVERICK THEATER COMPANY**

Each student is **required** to attend, *The Mav Plays – Festival of New Works*, produced by the UTA Theatre Arts Department. Tickets go on sale approximately two (2) weeks prior to the first performance. Purchase tickets at the Fine Arts Office, Room 144, Fine Arts Bldg. between the hours of 1:00pm and 4:00pm Monday through Friday, or call the box office to make a reservation and someone will return your call to confirm. **YOU MUST KEEP YOUR TICKET STUB AS PROOF YOU ATTENDED. PROGRAMS WILL NOT BE ACCEPTED AS PROOF**. You cannot pass this course without attending. Practicum students are not exempt from this requirement; if you are an actor in the show, please come see me so we can modify the assignment based on the circumstances. All information can also be found online by visiting the UTA Theatre Arts Box Office page at <https://www.uta.edu/theatre/season2014_uta_theatre.html>

**REQUIRED TEXTBOOKS**

*Essential Acting: A Practical Handbook for Actors, Teachers and Directors* by Brigid Panet, second edition ISBN-13: 978-041547678

**Recommended Textbooks**

*A Practical Handbook For The Actor*, by Melissa Bruder first edition ISBN-13: 978-0394744124

**REQUIRED JOURNAL**

You may not use an electronic device for this purpose. You must hand-write. You will need this journal to complete the final exam.

**OTHER REQUIRED MATERIALS**

1. Your imagination – it’s OK if you don’t think you have one. ☺ Like electricity, you don’t have to know how it works to be able to use it.
2. Your syllabus/calendar in electronic or paper form – bring to each and every class. Points will be deducted if a student chooses to ignore this requirement.
3. Email access - check your UTA email twice per day, once in the morning and once at night. I am not allowed to contact you any other way. Points will be deducted if a student chooses to ignore this requirement.
4. Paper to write on and create with OR an electronic device to take notes on. You may use the blank side of used paper even if the assignment is to be turned in.
5. Pencils and erasers for marking notes on scripts; a pen is fine if you can erase it.
6. Appropriate rehearsal/performance attire as discussed in class; points will be deducted if a student chooses to ignore this requirement. Do not wear attire you don’t want to sit on the floor in, don’t want to get dusty, or can’t safely jump around in. This includes your shoes!
7. Photocopies - students will have photocopy cost associated with this course. The copy machine in the Theatre Arts Dept. office may NOT be used to copy materials that students must supply for their coursework

**REQUIRED STUDENT CONTRACT**

The last page of this syllabus includes a student contract to be signed and turned into the instructor on the Tuesday after your first class, e.g., if your first class is 1/19 the contract is due **Thursday, January 21, 2016**. Bring it with you to turn in.

**REQUIRED ATTENDANCE IN CLASS**

Please read and contemplate the following policy. Since theater-making is a “gotta-show-up”, collaborative endeavor, I, as the instructor am establishing the following attendance policy.

**Everyone gets sick or just can’t get out of bed sometimes, so please use the absences wisely. We do, for example, have class the Thursday prior to Spring Break. Attendance is taken each meeting, you must be present and sign the sign-in-sheet or the tardy sheet for participation points to be awarded. There are NO excused absences. THREE ABSENCES ARE ALLOWED before the absences begin to affect your grade. Subsequent absences results in ONE FULL LETTER grade lowered per absence. Upon your sixth absence you will have failed the class not matter what the excuse is. If at any time you reach six absences you have failed the course.**

**ASSIGNMENTS LIST – all of these are explained in detail on the final pages of this document**

Performance: Two (2) In-class workshops 50 points x 2 100 points

Two (2) In-class performances 50 points x 2 100 points

One (1) Midterm with TWO PARTS 25 x 2 parts 50 points

Written: Two (2) Character Analysis Worksheets 50 points x 2 100 points

One (1) Final Exam Reaction Paper 100 points 100 points

Terminology: One (1) Teams Terminology Game/Quiz 50/team member 50 points

\*Participation points 30 classes x 5 possible points 5 per activity/class 150 points

(Participation points **only** occur in class. If you are absent from class you lose the points.)

Attendance at UTA play checked off, can’t pass class without it **TOTAL POSSIBLE POINTS - 650 POINTS**

**Grading Point Scale** (what I determine/base grades on, along with absences and tardies)

**585-650 = A**

**520-584 = B**

**455-519 = C**

**390-454 = D**

**389 & below = F**

**GRADING**

Students are expected to keep track of their attendance and progress throughout the semester and seek guidance from available sources (including the instructor) if their performance drops below satisfactory levels. SCALE: 100% to 90% of 650 points = A, 89% to 80% of 650 points = B, 79% to 70% of 650 points = C, 69% to 60% of 650 points = D, below 60% of 600 points = F

**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/graduate catalog.

**LEGITIMATE PREDICAMENTS CAUSING ABSENCES**

I feel there are few legitimate causes for missing an exam, assignment, or project. For this reason I maintain a trust-and-verify policy. “Trust and verify” means if you are absent for an exam/project and attempt to contact me to explain, I will believe your reason and ---because I trust you are telling the truth ---will ask for verification. Research shows that holding someone accountable is a sign of respect. So, I will ask for verification because I respect you and I trust you will be able to provide documentation. If you cannot, you will not be allowed to make up the exam, project, or points.

**“I HAD A LEGITIMATE QUANDARY. NOW WHAT?”**

A legitimate quandary will be unexpected and unavoidable. It will be a reason, not an excuse. In an emergency on exam or project day, please follow the following step-by-step solution.

(1) Email me to let me know you know you were supposed to be in class. If you are unconscious and cannot contact me, that will be apparent and we will work around that in a very different way.

(2) Get ready to provide formal documentation\*.

(3) **Bring me the documentation IN PERSON by the next class period or to my office hours, for which you must make an appointment**. If your documentation is intact, I will allow you the make-up work and we will schedule a time for that to happen. No documentation or insufficient documentation = no opportunity to make up the work or the points toward the work. Period. Remember this does not give you an extra or added absences, there are no excused absences in this class.

**\*Examples of acceptable documents are those from a hospital, the VA, a doctor, homeopath, midwife, UTA athletic coach or police station. A family member does not suffice. Do you have any questions about this policy?**

**“I AM THE SOLE CARETAKER OF SOMEONE. I CAN’T ALWAYS PREDICT CONFLICTS.”**

If you are the sole caretaker of someone, please come see me in my office so we can discuss the situation. I am not asking you to give me private information; I am asking you to work as a team with me so we can achieve your academic goals.

**“I WORK IN ORDER TO PAY FOR SCHOOL. WHAT IF I HAVE TO WORK?”**

I respect the fact that many of you work and/or pay for your own education, and I understand if you do not work you cannot afford to attend school. For that reason and others, I follow the schedule you see at the end of the syllabus, and if we make changes to the calendar you will be notified. I strongly encourage you to provide your work scheduler ASAP with the dates you need off for the completion of midterms, exams, assignments, and the dates you are required to see *Die Fledermaus* at UTA. Because you have the schedule in advance, “I have to work” is not an acceptable reason to be absent and you absolutely will not be allowed to make up work if you simply neglected to organize your own schedule.

**OTHER POLICIES AND PRACTICES:**

1. Attendance: At The University of Texas at Arlington, taking attendance is not required. Rather, each faculty member is free to develop his or her own methods of evaluating students’ academic performance, which includes establishing course-specific policies on attendance. The Theatre Arts department faculty generally requires its students to attend class because theatre is about making stuff with other people. For that reason, **I, as the instructor of this course and section, have established following attendance policy and** I will take attendance in the following manner: **THE INSTRUCTOR WILL DISTRIBUTE THE ATTENDANCE SIGN-IN SHEET PROMPTLY AT THE BEGINNING OF CLASS** **AND IT WILL BE REMOVED AT 5 MINUTES PAST THE OFFICIAL CLASS START(class begins promptly at 9:30am). THE TARDY SHEET WILL BE POSTED UNTIL 15 MINUTES INTO THE CLASS PERIOD.** Students who arrive to class tardy have the sole responsibility to sign the TARDY sheet. If a student does not sign the TARDY sheet they are counted **ABSENT**. Sign-in only for YOURSELF; the instructor WILL file a grievance with the university if any student signs in for another student. I emphasize that it is important to sign the sign-in-sheet, because it will be used in calculating participation points. Grades shall be affected for repeated lateness to class and absences since a portion of this course is graded on attendance and participation. It is ***the student’s responsibility*** to make sure that the instructor has recorded the student’s attendance. It is the student’s responsibility to find out what is due the next class meeting if s/he is absent from another member of the class and visit Blackboard for any handouts and assignments.(do not email the instructor about what you missed in class, thank you!)
2. M**ISSED CLASS POLICY: THREE (3) absences are allowed in this class, whether they are excused or unexcused. Each additional absence will result in your final grade being lowered by one full letter grade per absences (ie. if you end up with 5 absences, note that beginning with the 4th one your final grade will lower a full letter grade and continue with each additional absence thereafter).** If you miss class, it is your responsibility to get class info and notes from another member of the class and visit Blackboard for any handouts and assignments.
3. Tardiness: It is expected that you will be on time for class and that you remain for the entire session. Unless you have a medical emergency, please remain in class for the entire session. The majority of work that you will be doing this semester is done in a master class-like format, which means you will learn by doing and by observing. Late arrivals and early departures impact not only your ability to receive the information but also affects your ability to collaborate with your colleagues and ultimately affects your grade. If you are 5 minutes late to class, you will lose 2 participation points for the day. If you are 15 minutes late for class, you will lose all 5 participation points for the day. **If you are more than 15 minutes late for class, you will be counted as absent for the day – this will count as a full absence and will affect your final grade**.
4. Entering Class Late: Please be on time and ready to work. However, if you must come to class late on a day when performances are being done, please wait until the performer finishes and *sits down* before entering the room.
5. Conference Attendance Policy:Department of Theatre Arts majors are encouraged to participate in theatre conferences and graduate school auditions. However, Theatre Arts majors are required to submit an excused absence request to the instructor no less than two full weeks prior to the conference/audition in order for the instructor to consider granting an excused absence. Such notification must be in writing and support documentation will be required to verify the Theatre Arts major’s attendance, completion and/or successful (or professionally worthwhile) participation in said conference or audition. All students are expected to complete all coursework (as stipulated in the syllabus) and all course requirements (as stipulated by the syllabus) in a timely manner (the term “timely manner” will be defined/specified by the instructor at the time the Theatre Arts major submits their excused absence request to the instructor for initial consideration). At the discretion of the instructor, class participation grades may be affected; therefore, Theatre Arts majors are advised to fully consult with the instructor prior to engaging in such activities.
6. Course Attendance and Production Assignments:Students cast in acting roles or who have lead technical or design assignments in UTA productions are required to attend class on a regular basis. Failure to do so shall result in the student being reported to the student's Area Head for their degree plan and the Production Manager and may result in the student being replaced in their production assignment.
7. Students are solely responsible for maintaining/keeping up with their absences and tardiness - if you join the class late/after the first day the class begins, it is your responsibility to give a **copy** of your proof of enrollment to the instructor with the date of enrollment, for the instructor to be aware of the date you actually joined the class. Otherwise all dates you missed or did not sign the Sign-In-Sheet or Tardy Sheet, **NO MATTER WHEN OR WHY THE STUDENT JOINED,** the class will be considered absences.
8. Illness: If you miss class because of illness or one of the acceptable reasons *and* present the necessary documentation, then you may be allowed to make up missed work. **However, it only means you may make up the work. It does NOT mean that you are allowed an “extra” absence besides those allowed.** Use your absences wisely!
9. Blackboard and Email: Check your MyMav email and Blackboard at least once per day. If you do not yet know how to check it, please come talk to me or I will show you in class if enough do not understand. Blackboard is the primary method by which I will communicate with you. It is your responsibility to check for assignment updates, handouts, fun stuff, and class updates due to weather.
10. 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.
11. Assignments: **LATE WORK IS NOT ACCEPTED. At all. Not at all. Not even a little bit late**. Since you are your work in this class, if you are late your work is late. If an assignment is due in class, it is due by you, the student --- not by a classmate --- within ten (10) minutes of the class’s beginning time. If you choose to ignore the policy and attempt to email me something, I am letting you know I will not open attachments and I will not read the email. **I need the hardcopy of your assignment. Always**. If you are supposed to perform on a specific day and you are late, it is possible you will not be allowed to perform which results in a 0 for the assignment.
12. Assignments/Homework: Again, absolutely no late work accepted. It is your responsibility to obtain any homework assignments from a classmate --- not from the instructor--- if you are absent. Please do not email me to ask if you missed anything in class. The answer will always be, “Yes.” If you were absent, ask a classmate first. If after reading over the assignment expectations you do not understand the assignment or need clarification, please come see me or email me and ask a specific question. I am more than happy to explain it another way to ensure your success and increase enjoyment of the class. In the past, students have found it helpful to exchange email addresses or phone numbers with a classmate in order to assist each other*.* Perhaps you want to do that now, if you feel comfortable offering your information. All major assignments are explained in the syllabus, the syllabus is permanently posted on Blackboard and in my faculty profile, and you might even have a hardcopy. Additionally, we will always discuss in detail the assignments well before they are due.
13. Extra credit: Extra Credit is not offered in this course.
14. Green policy: Students are welcome to turn in any typed or written assignment on recycled or previously used paper, provided a photocopy of said assignment is possible without obstruction. Please do not use paper on which you’ve written in Sharpie because it will bleed through. The goal of this policy is reduce the amount of paper in the environment. This policy applies to this class only and other instructors have their own expectations.
15. Classroom atmosphere: It is expected that you will be supportive to each of your colleagues in this class. In this class, “supportive” means things like (a) you will encourage your classmates to try new things, (b) you will work on your own growth without trying to influence others’ growth, (c) you will avoid offering opinions of their work, (d) you will pay attention to your own feelings, thoughts, and opinions, and if you find yourself feeling negative you will address it with yourself, and (e) you will pay attention to others’ feelings, thoughts, and opinions even if they differ drastically from yours. Please note this instructor will not tolerate behavior from anyone that upsets the safety of our work environment. It can be a very delicate situation and it is important for you to be conscientious in the way you handle your comments. Thank you sincerely for considering this requirement.
16. Students’ offering of and listening to feedback: I will discuss in class how you can effectively discuss your colleagues’ work. Feedback offered in class is to be handled in a strict, professional manner. It will also be important to keep non-productive discussions and comments to a minimum.
17. Instructor’s offering of and listening to feedback: The feedback I offer is designed to help you reflect on your work. Keep in mind that each of you enters this class with different strengths and weaknesses. You will be evaluated on the progress you make and the skills you attempt - not be viewed in comparison to the abilities of your classmates. Should you have any concerns, I am available by appointment - please don’t hesitate to talk with me.
18. Health: Good physical and vocal health is necessary for successful rehearsal and performing. It is your responsibility to take good care of yourself so you will not miss your obligations.
19. Dress: It is expected that you dress appropriately for class work - that is, dress for rehearsal - even when you are not “performing”. We will often incorporate skill-building exercises at the beginning and end of class, and class can take an unexpected or improved turn based on the needs of the students at any time. 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.
20. Outside of Class: It is expected that you read your text as assigned as well as rehearse alone and with fellow classmates as necessary.
21. Drop Policy:Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. **Students will not be automatically dropped for non-attendance**. Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships (<http://wweb.uta.edu/aao/fao/>).
22. Disability Accommodations: UTArlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including *The Americans with Disabilities Act (ADA), The Americans with Disabilities Amendments Act (ADAAA),* and *Section 504 of the Rehabilitation Act.* All instructors at UT Arlington are required by law to provide “reasonable accommodations” to students with disabilities, so as not to discriminate on the basis of disability. Students are responsible for providing the instructor with official notification in the form of a letter certified by the **Office for Students with Disabilities (OSD).** Students experiencing a range of conditions (Physical, Learning, Chronic Health, Mental Health, and Sensory) that may cause diminished academic performance or other barriers to learning may seek services and/or accommodations by contacting:

**The Office for Students with Disabilities, (OSD)** [www.uta.edu/disability](http://www.uta.edu/disability) or calling 817-272-3364.

**Counseling and Psychological Services, (CAPS)** [www.uta.edu/caps/](http://www.uta.edu/caps/) or calling 817-272-3671.

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](http://www.uta.edu/disability) or by calling the Office for Students with Disabilities at (817) 272-3364.

1. Your instructor will request some accessibility modifications for herself in compliance with the ADA mentioned above. Please refrain from “side chatter” when the instructor is speaking or listening, when classmates are presenting, engaging in discussion, or any other activities which require being able to hear others’ communication.
2. Title IX: *The University of Texas at Arlington does not discriminate on the basis of race, color, national origin, religion, age, gender, sexual orientation, disabilities, genetic information, and/or veteran status in its educational programs or activities it operates. For more information, visit*[*uta.edu/eos*](http://www.uta.edu/hr/eos/index.php)*. For information regarding Title IX, visit* [www.uta.edu/titleIX](http://www.uta.edu/titleIX).
3. Academic Integrity:Students enrolled in this course are expected to adhere to the UT Arlington Honor Code:
   1. *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.*
   2. *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.*
   3. UT Arlington faculty members may employ the Honor Code as they see fit in their courses, including (but not limited to) having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. 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.
4. Student Support Services:UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to [resources@uta.edu](mailto:resources@uta.edu), or view the information at [www.uta.edu/resources](http://www.uta.edu/resources).
5. Electronic Communication: UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>.
6. Student Feedback Survey: At the end of each term, students enrolled in classes categorized as “lecture,” “seminar,” or “laboratory” shall be directed to complete an online Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student’s feedback enters the SFS database anonymously and is aggregated with that of other students enrolled in the course. UT Arlington’s effort to solicit, gather, tabulate, and publish student feedback is required by state law; students are strongly urged to participate. For more information, visit <http://www.uta.edu/sfs>.
7. 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 syllabus*. 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. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.
8. Emergency Exit Procedures: Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit, which is located [find the nearest exits please!]. When exiting the building during an emergency, one should never take an elevator but should use the stairwells. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist handicapped individuals.
9. Writing Center: The Writing Center, 411 Central Library, offers individual 40-minute sessions to review assignments, Quick Hits (5-10 minute quick answers to questions), and workshops on grammar and specific writing projects. Visit [https://uta.mywconline.com/](https://owa.uta.edu/owa/luket@exchange.uta.edu/redir.aspx?C=jqplelmmw0KcvkWv1pRv_rHS8ofUUtFIXl_CWZTLffEmCPyZf3x4ncUbBmD9p3gSPROCbhSJj7U.&URL=https%3a%2f%2futa.mywconline.com%2f) to register and make appointments. For hours, information about the writing workshops we offer, scheduling a classroom visit, and descriptions of the services we offer undergraduates, graduate students, and faculty members, please visit our website at [www.uta.edu/owl/](http://www.uta.edu/owl/).
10. Behavior Intervention Team As a faculty member at UTA, I am considered a “responsible employee”. That designation means I am obligated to look out for students’ well being. If I feel a student is displaying unusually hostile or potentially dangerous behavior on a regular basis, I will contact the BIT and they will address the situation. This procedure does not take the place of my calling 911 or campus police if danger is imminent, and you are always encouraged to do the same. For more information please visit <http://www.uta.edu/bit/>. You might consider putting the campus police contact number in your phone since campus police are more familiar with the UTA campus than are the 911 responders. That number is 817-272-3003.
11. “Campus Carry” – Please read the message from our UTA President regarding Texas Senate Bill 11. You can access the message [here](http://www.uta.edu/president/news/messages/2015/06-02-campus-carry.php).

**Emergency Phone Numbers**: In case of an on-campus emergency, call the UT Arlington Police Department at **817-272-3003** (non-campus phone), **2-3003** (campus phone). You may also dial 911.

Other Helpful Resources:

Library Home Page <http://www.uta.edu/library>

Subject Guides <http://libguides.uta.edu>

Subject Librarians <http://www.uta.edu/library/help/subject-librarians.php>

Database List <http://www.uta.edu/library/databases/index.php>

Course Reserves <http://pulse.uta.edu/vwebv/enterCourseReserve.do>

Library Tutorials <http://www.uta.edu/library/help/tutorials.php>

Connecting from Off- Campus <http://libguides.uta.edu/offcampus>

Ask A Librarian [http://ask.uta.edu](http://ask.uta.edu/)

**COURSE CALENDAR - ACTING I – SPRING 2016\***

\*As the instructor for the course, I reserve the right to adjust this schedule in any way that

serves the educational needs of the students enrolled in this course. – Detra Payne

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| **WK.** | **DAY** | | **DATE** | **WHAT TO EXPECT IN CLASS** | **WHAT’S DUE TODAY?** | **PTS.** | **HOMEWORK** |
| 1 | Tues | 1/19 | | Introductions/attendance  Syllabus/calendar  “What is acting, anyway?” |  |  | **HOMEWORK for 1/21:** Read over the syllabus again, come prepped to ask questions and sign the contract.  \*Purchase your textbook! & Journal |
| 1 | Thrs | 1/21 | | * Questions about syllabus? * Collect contracts * Relaxation Exercises | DUE: **Student Contract if you were registered for first class** |  | **HOMEWORK due 2/2:** Purchase your TEXTBOOK! |
| 2 | Tues | 1/26 | | * Warm-ups/Flow Chart Exercises * Games |  |  | **HOMEWORK for 1/28:** print out the 2 handouts posted on BB, called “Simple Physical Action/Simple Task” and “Trying, Showing, Simply Doing”. Read and bring both in for next class. 1/28   * Begin journal starting 1/28 |
| 2 | Thur | 1/28 | | * Discussion of handout * Simple Tasks * Discuss Secret Monologue | DUE: Student Contract for late registrants  DUE: Simple Task  DUE: Bring your journal |  | **HOMEWORK for 2/2:** Complete Scavenger Hunt posted on BB  **HOMEWORK for 2/2:** In your journal, respond to this prompt: “I enrolled in this class because\_\_\_ and I am nervous about\_\_\_\_. I think I’m going learn \_\_\_\_. My definition of acting is \_\_\_\_\_\_\_.”   * Prep for Secret Monologue |
| 3 | Tues | 2/2  My BDay! | | * Warm-up * Overview of textbook * General stage locations * Games * Distribute monologues! | DUE: Bring your textbook from now on  DUE: Scavenger Hunt |  | **HOMEWORK for 2/4:** Read Introduction of textbook, from pp. xix to xxv. Read Chapter 7 “Status”, only up to The Chalk Circle Game. Read from Part II Chapters 8 “Eye Gaze” & Chapter 9, “Balance, Poise, and Confidence”   * Monologue response journaling * Work on Secret Monologue   \*CENSUS DAY is 2/3\* |
| 3 | Thrs | 2/4 | | * All perform Secret Monologue | DUE: Bring monologue journal responses  DUE: Reading |  | **HOMEWORK for 2/9**: Read Chapters 3 and 4 from Part I, “Experiencing the Three Essentials” and “Magic If”.  **HOMEWORK for 2/9**: read the monologue you were given, write in your journal, answer these questions: (a) What do you see in your head when you read it? (b) What number/status am I, and at which points throughout the monologue does my status change? Mindful thought of the day: what factors affect my status in my everyday life?  **HOMEWORK for 2/9**: print and bring CAW posted on BB |
| 4 | Tues | 2/9 | | * Journaling re: CH. 8 & 9 * Review CAW * Notes from first read of monologue * Challenges of monologues * Memorization help: use “POINTING” on page 116. | DUE: Reading  DUE: Homework |  | **HOMEWORK for 2/11**: read Chapters 10, Chapter 11 only from pages 131-132, Chapter 12 from pg. 133 up to the middle of page 140, and Chapter 13 beginning on page 150 at Three Aspects of Character”.  Die Fledermaus tickets go on sale have  you purchased yours?! |
| 4 | Thrs | 2/11 | | * Monologue: in class help/work, * “Receiving Exercise” * It’s a process! * Process vs. Result/end-gaining pros and cons * The truth about the function of the monologue | DUE: questions related to CAW |  | **HOMEWORK for 2/16**: Print and bring to class “Making Action Stageworthy” and “Intentions”  **HOMEWORK for 2/16:** come to class with two copies of your monologue  *FYI, you have a week-and-a-half left to complete the CAW. You must use your imagination because you don’t have the play to work from. Avoid overthinking because there are no right or wrong answers. ☺* |
| 5 | Tues | 2/16 | | * Journal * Discuss handout * **Workshop Monologues with classmates**, use “Pointing” for places you are having trouble remembering or understanding | DUE: bring handouts  DUE: 2 copies of your monologue | **50** | **HOMEWORK for 2/18:** You will turn in your completed CAW.  **HOMEWORK for 2/18:** Journal prompt- Respond to the prompt given in class or posted on BB. |
| 5 | Thrs | 2/18 | | * **Hand in Monologue CAW** * Continue Workshop Monologues if necessary * Games | DUE: CAW | **50** | **HOMEWORK for 2/23:** Bring a copy of your monologue with the units marked and status #s indicated.  REMEMBER: You will not be allowed to perform without this legible copy, which results in a zero for the assignment. |
| \*\*\* | **Mon** | **2/22** | | * **4th week Progress Grades due by this date** |  |  |  |
| 6 | Tues | 2/23 | | * Game/journaling * **Monologues presented in class - all of you will work today.** | DUE: Monologues  Thought of the day: Mindfulness | **50** | **HOMEWORK for 2/25:** Read Chapter 11 from the beginning to the page 131, stop just before Emotion Memory.  **HOMEWORK for 2/25:** Respond in your journal to “What can you imagine are some similarities and differences between working alone and working with another actor?” |
| 6 | Thrs | 2/25 | | * RE-cap of monologue work * Introduce scene work * Scene work – ambiguous dialogue, choosing scenes & scene partners * Next steps |  |  | **HOMEWORK for 3/1:** Journal on this prompt: What did you learn from working with monologues, what worked that you’d like to do again next time? What would you like to change?  **HOMEWORK for 3/1:** Choose your scene for next class and bring it to class for approval from instructor.  **Note:** Midterm Rubric posted on BB today  \*Die Fledermaus opens on 2/26 |
| 7 | Tues | 3/1 | | * Discussion * Scene work * Next steps, rehearsal process without a director! * Units and intentions | DUE: Chosen scene |  | **HOMEWORK for 3/3:** Read Chapter 14 and 15 because you are going to need to self-direct right now. Please avoid directing each other; learn to direct yourself, not others. |
| 7 | Thrs | 3/3 | | * Sign up for scene workshop * Perform Your Observation |  |  | **HOMEWORK for 3/8:** memorize at least one half of your dialogue so you can workshop it. Each actor can memorize different parts since that reflects real life |
| 8 | Tues | 3/8 | | * **Scene Workshop with Detra** * Practice integrating notes from a director * Interpreting a director’s note using colors * Revisit UNITS and STATUS #s | DUE: ½ of your scene memorized – off book for ½! | **50** | **HOMEWORK for 3/10:** set up a rehearsal time with your scene partner for **3/10 and 3/22.** Look over the midterm requirements so you know what’s comin’. You must be completely off-book for your scene. Do you know what “off book” means?  **HOMEWORK for 3/24:** Read Chapters 5 & 6 from Part I  \*\*No reading due until Tuesday, 3/24\*\* |
| 8 | Thrs | 3/10 | | * **Scene Workshop with Detra**   Midterm Part 1: see Midterm Rubric on BB | DUE: ½ of your scene memorized – off book for ½!  DUE: Part 1, by 5:00pm NO LATER! | **35** | **See Midterm guidelines** |
| 9 |  | **3/14 -3/18** | | **No Class: Spring Break** |  |  |  |
| 10 | Tues | 3/22 | | Midterm Part 2 see Midterm Rubric on BB | DUE: Part 2, by 5:00pm NO LATER! | **15** | **See Midterm guidelines**  **HOMEWORK for 3/24:** SCENES DUE  **HOMEWORK for 3/24:** Read Chapters 5 & 6 from Part I |
| **\*\*\*** | **Wed** | **3/23** | | **Midterm (8th week) Progress grades due by this date** |  |  |  |
| 10 | Thrs | 3/24 | | * Hand in Scenes CAW * Scenes in class ☺   Skill-building exercises at instructor’s discretion based upon midterm feedback | DUE: Scene CAW  DUE: Scenes  DUE: Reading | **50**  **50** | **HOMEWORK for 3/29:** Respond to the following prompt: What are some differences between working solo and working with a scene partner?  **\**Mav Plays – Festival of New Works* tickets go on sale 3/28 show opens 4/14: You MUST attend this show or you will fail this class. Have you made your reservation?** |
| 11 | Tues | 3/29 | | Skill-building > feedback from midterm |  |  | **HOMEWORK for 3/31:** read Chapter 5, “An Introduction to Playing Shakespeare”, pp. 191-197. |
| 11 | Thrs | 3/31 | | Skill-building > TBD | DUE: Reading |  | \*Last day to drop classes 4/1\* |
| 12 | Tues | 4/5 | | Skill-building > TBD |  |  | **HOMEWORK for 4/7:** read Chapter 5, “An Introduction to Playing Shakespeare”, pp. 200 to end of chapter. |
| 12 | Thrs | 4/7 | | Skill building > Shakespeare! | DUE: Reading |  |  |
| 13 | Tues | 4/12 | | Terminology review > what to study for the teams test on 4/19 |  |  | **HOMEWORK for 4/14:** Read Chapter 25, only pp. 267-279  **Have you made your reservation for *Mav Plays – Festival of New Works?*** |
| 13 | Thrs | 4/14 | | Skill-building > TBD | DUE: Reading |  | **HOMEWORK for 4/19**: read the rules of the Terminology Game on BB  **HOMEWORK for 4/19:** Journal on this prompt/idea: “Is it important to my process as an actor to understand various concepts so I can decide for myself if I want to use them, or is it important so I understand how *others* use them? Both? Why or why not?”  **NOTE:** Final exam rubric posted on BB today.  **Mav Plays – Festival of New Works Opening night** |
| 14 | Tues | 4/19 | | **Terminology Quiz in Class ☺** |  | **50** | **HOMEWORK for 4/21:** Bring in a story you remember well; it should last about 30 seconds when you tell it out loud. |
| 14 | Thrs | 4/21 | | Stories  Game - “Pictures” | Due: Stories |  | **HOMEWORK for 4/26**: Bring the hardcopy of your monologue from the first assignment. |
| 15 | Tues | 4/26 | | Journal  Re-visit monologues   * Choose your Secret Observation |  |  | **HOMEWORK for 4/28:** Write down a question to ask Laurel about anything related to career in theater. These will be read aloud in class so we can all discuss them.  **HOMEWORK for 5/3:**  **Begin Secret Observation of a classmate** |
| 15 | Thrs | 4/28 | | Skill-building > cold reading  Q and A | DUE: Question for Detra |  | **HOMEWORK for 5/3:** Journal about this prompt: “Now that the course is almost complete, do the following. (a) Re-read your journal and circle themes you notice. What themes are recurring for you? (b) What do you think acting is?  **HOMEWORK for 5/3:** **Continue Secret Observation of a classmate** |
| 16 | Tues | 5/3 | | All Perform Secret Observations  Skill-building>TBD |  |  | **HOMEWORK for 5/5:** read over the final exam requirements and come in with questions if you are unclear. |
| 16 | Thrs | 5/5 | | Games re-cap  Final Thoughts | DUE: Final exam questions |  | LAST CLASS PER UTA POLICY  Final Exam is due between 5/9 and 5/12. Last chance is 5/12 by 8:00am. |
|  | **Final** | **Exam** | | **Final Exam due between 5/9 and 5/12** | **DUE: FINAL EXAM** | **100** | **DUE by 8:00am 5/12/16. Don’t forget to staple your ticket stub to the paper!** |

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**EXPLANATION OF MAJOR ASSIGNMENTS**

**Participation Points (30 opportunities @ 5 points each)**

Activity points are earned in class by mindfully engaging in specific activities. You do not need to win, be good at, or excel at anything. You only need to show up and engage. Examples of activities are warm-up exercises, games, discussions, drawing, creative endeavors that seem to have nothing to do with acting, games, and more games. Did I mention we play games in class? Activity points only occur in class and are shown on the syllabus so for the love of all that is holy, come play! If you are absent from class you do not earn the points. Activities vary from class to class and cannot be made up.

**Character Analysis Worksheets (2 @ 50 points each)**

A Character Analysis Worksheet (CAW) will be provided on Blackboard. Each student will complete two (2) CAWS, one for the monologue (one actor working) and one for scene work (two or more actors working). The goal of the CAW is to introduce the student to a common way of accessing/creating a role. The instructor will explain the process in detail and we will practice in class through activities and games. We will discuss the pros and cons of working with character analysis.

**Performance Assignments (2 @ 50 points)**

The first performance assignment is the performance of a monologue provided by the instructor, or one the student finds, approximately thirty seconds in length. The monologue will be from a major, known playwright from a published play. All monologues will have a beginning, middle, and end. They will be as close as possible to the actor's age range but might or might not be gender-identified. On performance day, the monologue MUST be memorized. **The day the student performs, the instructor must be provided a hardcopy of the monologue.**

The second performance assignment entails being paired with a classmate with the goal of experiencing the rehearsal process and the performance of a scene from a play. With guidance from the instructor students will be responsible for choosing their own scenes but will not choose their own partners. The scene must be from a contemporary play, from a known playwright, and must be age-appropriate. The scene must not be from a "scene book" and cannot be chosen from a film - your piece MUST come from a published play. All scenes should have a beginning, middle, and end, should be active in content, and should be as close as possible to the actor's age range. The scene should be one that can be performed without a specific regional accent or dialect and should not require the use of any props. Scenes must be memorized. **The day the students perform, the instructor must be provided a hardcopy of the scene from EACH student.**

**In-class Workshops (2 @ 50 points)**

Students will participate in two structured workshops in class. Both workshops will employ a unique style of giving feedback that we will learn in class. Workshop #1 will be comprised of peers only while the instructor coaches *how to workshop*. Students will work in trios. One actor works, one classmate gives verbal feedback, and the third is the audience. Workshop #2 will be comprised of all students, but only one student will be working at any one time; the rest of the class observes and takes notes for themselves. Each student will perform his/her monologue as part of the rehearsal process. The instructor will provide feedback and ask questions, and offer ideas about what the next steps might be.

Workshop format and guidelines will be discussed in class. For now, the important message is to remember classmates will not direct each other nor will they label each other’s work as “good” or “bad”. Judgment labels are not useful for class because (a) acting is a subjective art form, and (b) they cause confusion because the feedback is open to interpretation. Instead, we will use words like, “believable/not believable, convincing/not convincing” “clear/unclear” since they force the giver of the feedback to take responsibility for his/her assessment and provide examples. This will be the exact same skill you need to complete your final exam reaction paper.

**MIDTERM (2 parts; first part @ 35 points, second @ 15 points)**

The rubric for the midterm will be posted on Blackboard or distributed in class on February 25, 2016. You must be off-book for your scene. No exceptions.

**PART 1:** Thursday, March 10, 2016 you will not attend class in the traditional manner because you will be working on the first part of your midterm outside of class. The goal of working this way is (a) to give you an idea of what is required of actors outside of a structured rehearsal, and (b) allow you to choose how you would like to organize your time in light of midterm week. ☺ In order to receive credit for Part I, each student must send an email to the instructor by 5:00pm on Thursday, March 10, 2016 including (a) specific notes from your rehearsal that day, (b) the CAW regardless of whether it will ultimately be used for the role or not.

**PART 2:** Tuesday March 22, 2016 you will not attend class in the traditional manner because you will be working on the second part of your midterm outside of class. You and your scene partner will be responsible for recording fifteen seconds of what you feel is the weakest part of your scene. You will be asked why you feel it is weak. The quality of the recording does not have to be fantastic but I must be able to see and hear you. That means you must test your media before you send it to me. My suggestion is to upload it to YouTube, then send me a private link for me to view. This portion of the midterm is due to me via email by 5:00pm on Tuesday, March 22, 2016.

**Terminology Game/Quiz (1 @ 50 points)**

In teams, students will play a Taboo-style game. The terms used in the game will be taken from a variety of sources, including class discussion, class activities, and your textbook. Rules of the actual game may be found here: <http://www.howdoyouplayit.com/card-games-2/taboo-game-rules-play-taboo.html>. Your instructor will also explain the rules prior to playing.

**Final Exam Reaction Paper (1 @ 100 points)**

The rubric will be posted on Blackboard by April 14, 2016. You will not be required to come to class for a final exam. Instead you will need to turn in a reaction paper as your final. The assignment is designed to encourage you to use the entire semester’s experience to reflect. This is one reason your journal will be vital to this process. Turn your fantastic paper with your ticket stub from *The Mav Plays – Festival of New Works* in one of two places --- either into my department box anytime the office is open or shove it under my office door if I am not in my office. Regardless of where you turn it in, it must include your ticket stub and it must be turned in between 8:00 am May 9, 2016 and 10:30am May 12, 2016.

**CONTENT**

“What am I writing about?” you might be asking. You are required to write about all of the following thoroughly. What does “thorough” mean? In general, keep in mind a paragraph includes a topic sentence and 3-5 complete sentences. If you need help, please visit the writing center here at UTA.

1. Do you think the process of acting is teachable? Why or why not? I need to know specifically why you feel the way you do, supported with examples, and you must explain why you feel the way you do.
2. Which of the approaches or games from class assisted you most in feeling like you were “acting”? I need to know specifically why you feel the way you do, supported with examples, and you must explain why you feel the way you do.
3. What did you notice about any one of the actors in the *Mav Plays Festival of New Works* that you would like to strive toward in your own work? I need to know specifically why you feel the way you do, supported with examples and you must explain why you feel the way you do.
4. Name one element of Stanislavski System that was successful for you and one that was not. Why and why not? I need to know specifically why you feel the way you do, supported with examples and I need to know why you feel the way you do.

There are no right or wrong answers because the paper is a reflection paper, but there are acceptable and unacceptable processes. For example, you absolutely are required to support your opinions with experiences, details, your textbook, and other information from class. An unacceptable process is plagiarism. I do not want you to use other sources besides our textbook and you, because the point is to reflect on experience, not outside information. If you choose to “use” sources other than our textbook, that is plagiarism and is not tolerated. All I’m asking for is your opinion combined with reasons to support your opinion.

Here is an example of what I will be looking for from you. If you wrote a statement like, “Breaking down the monologue into units helped me.” I will expect the next sentence to explain why it was helpful. So, it might be something like this: “Breaking down the monologue into units helped me because I was anxious about the amount of material I was required to memorize. When I broke it down, I was able to focus on learning the lines instead of the amount of material which caused me to blah blah blah.” Including the result of the experience is a solid way to round out the thoughts, and you’ve already practiced that way of thinking in your workshops!

**FORMAT**

Here are the technical Details of the paper itself.

* STAPLE YOUR TICKET STUB TO THE PAPER ITSELF. If you do not see the show you cannot pass this course. Please see your syllabus for more information about Academic Integrity and/or Dishonesty.
* minimum three (3) pages, maximum (4) pages. I will stop reading after page 4!
* double-spaced
* one-inch margins are a must.
* 11 -12 point in Times New Roman, Times Roman, or Calibri
* include your name, date, class, section number, semester/year, and instructor [Detra Payne] on the paper, e.g., in the header, footer, or separate cover page. This info does not count toward your page count
* Do not use endnotes or footnotes, nor a works cited page because you should not be using any other sources besides our text and your own experience.
* When you refer to our textbook, simply cite the page number at the end of the sentence for which you first use it. Place it inside parentheses and before the ending punctuation. The Three Essentials were helpful to me (17).
* College-level grammar, punctuation, and clarity of expression are expected and will be calculated in grade.
* Feel free to print on recycled paper per the “green” guidelines.

**STUDENT CONTRACT**

Dear Student: Please read, tick each box, and sign/date below. It is due to the instructor by **Thursday January 21, 2016 or the first Tuesday after your first official class if you were a late registrant**. Bring it with you so I can take photo of it. Thank you.

* I have read the syllabus.
* I understand the syllabus.
* I understand the absence policy and can explain it if asked.
* I understand my instructor’s accessibility requests.
* I understand the cell phone policy.
* I understand the green guidelines.
* I understand the feedback given to me may or may not apply to other students due to our levels of experience, individual learning paths, or needs.
* I understand there may be amendments, adjustments or addendums to this syllabus, as per the instructor and I agree to follow any and all of them.

Signed, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ on \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ .

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**Acting I: Basic Techniques | Spring 2016 | 3 Credit Hours**

**THEA 1307-001 meets T/R from 9:30 am-10: 50 am**

**Fine Arts Bldg. Room FA174 | Instructor: Detra Payne**