

MWF 10:00-10:50am
Fall 2007
Office hours: MWF by appt.
Office Location: UTC-112

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Class Location: UTC-151

Acting III
THR 369.01
Continuing the Exploration

THIS SYLLABUS, SUPPLEMENTAL INFORMATION, ANNOUNCEMENTS AND GRADES CAN BE FOUND ON THE BLACKBOARD WEBSITE-PLEASE CHECK IT FREQUENTLY!

<http://blackboard.shsu.edu>

Class objective:

To explore the skills and tools necessary for *advanced* scene work. We will be using the works of Anton Chekhov and Tennessee Williams during the semester, supplemented with various exercises. These exercises are designed to lead to the understanding of more advanced concepts and techniques of the acting process. Using Michael Shurtleff's book Audition, we will continue more advanced work on *the moment before, intentions/motivation of character, listening on-stage and making strong and creative choices*. Additionally, we will be delving into monologue work, increasing the student's repertoire.

Required Text: *Audition*.....Michael Shurtleff

On Reserve in Library: *Uncle Vanya*Anton Chekhov
Wild Honey...Michael Frayn (adaptation of *Platonov* by Anton Chekhov)
The Seagull.....Anton Chekhov

Streetcar Named Desire, Cat on a Hot Tin Roof (and one TBA) ...Tennessee Williams

I may be adding additional texts, which I will also place on reserve.

Classroom Attire: Please wear clothes that you feel comfortable moving in. Loose fitting clothing such as sweatpants and T-shirts are best.

Classroom Etiquette: This class is a CELL PHONE AND PAGER FREE ZONE!! Turn them off when you walk through the door!!

Attendance: Please be here on time ready to work. If you are absent more than four classes, five (5) points will be deducted from your FINAL grade for each absence. Also, it is important that you come to class on time, ready to work. **Three tardies = 1 absence.** Excessive tardiness will result in a reduction of your final grade.

Participation:

ALL STUDENTS ARE EXPECTED TO PARTICIPATE IN ALL ACTIVITIES AND EXERCISES AND DISCUSSIONS. Participation is **vital** in this class and will count for a good portion of your grade (see grade breakdown below). Exciting, breathing, vibrant theatre is not possible without *everyone* contributing artistically: giving his or her own 'creative' input. Evaluations will be made on all exercises, monologues and scene work. This evaluation also expands to the day-to-day involvement of each student.

Course Requirements

Monologue Work. Each student will continue to build their monologue repertoire and will be expected to find *four* monologues from each of the following categories: **(the playwrights listed are examples only)**

- **Period Classical Comedy**
 - Greek—Aristophanes
 - Restoration---Sheridan, Goldsmith, Behn, Moliere,
 - Elizabethan---Shakespeare, Jonson, Fletcher
- **Period Classical Drama**
 - Greek---Sophocles, Euripides, Aeschylus
 - Restoration: Racine, Hugo, Corneille
 - Elizabethan: Shakespeare, Marlowe
- **Modern Classical** i.e.: prior to 1930 ex. Shaw, Wilde, Synge

- **Nonrealistic:** Beckett, Pinter, Ionesco, Jarre

If time allows, each student will workshop two of these monologues in class, and two outside of class. More information TBA.

Scene work: I will assign each student two scenes from the plays in the list above: one Chekhov scene and one Williams's scene. I will assign scene partners. You will be workshopping each scene twice, culminating in a final "performance level" attack of the *Williams* scene at the end of the semester with suggested props and costumes.

** All performance assignments will be scheduled in a particular order, if you are ABSENT on a performance day, YOU WILL NOT BE ABLE TO MAKE UP THIS PERFORMANCE ASSIGNMENT and will receive a ZERO for the scene. Your partner will NOT be penalized.

Actor's Notebook: You are required to keep a notebook with monologues and scenes which have been broken down into beats, etc. This notebook must be a 1" binder and all the sheets must be hole punched. In this notebook, you will keep a rehearsal journal of discoveries made, new problems that arise, time span of rehearsal day to day, etc. You will use "Rehearsal Information Sheets" which I will put on Blackboard. You will need to fill one out for *EACH* rehearsal and then place them in your notebook. Also in the notebook, you will keep a *character journal* from either your Chekhov or Williams' character's point of view. I'll explain this in class.

One Critique on Department Production: *Learn by viewing:* Each of you is required to attend all department productions this semester (Mainstage and Showcase productions) *One 3-page minimum critique is required of one production-- your choice.* You should concentrate on the acting: what worked, what didn't work and base it on concepts learned in class. More information on this TBA.

Talk to me! I want you to feel that you can contact me anytime regarding anything in class. You can email me (I check it twice a day, sometimes more), or drop me a note in my box in the office. *Please do not hesitate to contact me regarding questions on class activities or scenes throughout the semester.*

Academic Honesty: The University expects all students to engage in all academic pursuits in a manner that is above reproach. Students are expected to maintain complete honesty and integrity in the academic experiences both in and out of the classroom. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. Please consult the following link for a full description of the university's academic honesty policy:

http://www.shsu.edu/~vaf_www/aps/documents/810213.pdf

Student Absences on Religious Holy Days Policy A student desiring to miss a scheduled class in order to observe (a) religious holy day(s) should present a written statement concerning the religious holiday to me at least 2 weeks before the absence. I will then notify the student of a reasonable timeframe in which the missed assignments are to be completed.

Americans with Disabilities Act SHSU adheres to all applicable federal, state, and local laws, regulations, and guidelines with respect to providing reasonable accommodations for students with disabilities. If you have a disability that may adversely affect your work in this class, then I encourage you to register with the SHSU Counseling Center and to talk to me about how I can best help you. All disclosures of disabilities will be kept strictly confidential. NOTE: no accommodation can be made until you register with the Counseling Center by calling (936) 294-1720.

GRADE BREAKDOWN:

Monologue Workshop	10%
Chekhov Scene Workshop 1.....	7.5%
Chekhov Scene Workshop 2	12.5%
Williams Scene Workshop 1.....	7.5%
Williams Scene Workshop 2.....	12.5%
Rehearsal Notebook, inc. character journal.....	15%
Critique.....	10%
Final (Williams Scene Presentation)	15%
**Participation	10%

**** (There is a direct correlation between your attendance and this grade**

RECOMMENDED READING

<u>An Actor Prepares</u>	Constantin Stanislavski
<u>Backwards and Forwards</u>	David Ball (I highly recommend this book!)
<u>On Acting</u>	Sanford Meisner
<u>Respect for Acting</u>	Uta Hagen
<u>A Challenge for the Actor</u>	Uta Hagen
<u>Method-Or Madness</u>	Robert Lewis
<u>The Actor's Ways and Means</u>	Michael Redgrave
<u>True and False</u>	David Mamet
<u>A Practical Handbook for the Actor</u>	Melissa Bruder (and others)
<u>A Dream of Passion</u>	Lee Strasberg
<u>Impro</u>	Keith Johnstone
<u>How to Act & Eat at the Same Time</u>	Tom Logan