

Theatre Arts 150, Introduction to Acting, Section 001, M/W/F 1 – 1:50
Performance Lab, New Theater

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The following is a representative and tentative syllabus. Currently only one instructor teaches this class, but others in the Department are qualified to do so. If additional instructors were to teach the course, the same material would be covered, and the same books used, but the approach and order would be determined by the individual instructor and the composition of the class.

Contact Information

Julie Dixon, Instructor

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Office Hours: Tuesday 1:00 – 1:50 p.m., Thursday 11:00 – 11:50 a.m. and 1:00 – 1:50 p.m. or by appointment

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The best way to reach me outside of class is by e-mail. I am not always in my office to answer the phone, but I am often on my computer. If you send an e-mail Sunday – Thursday, you can expect a response in 24 hours. If you send an e-mail Friday – Saturday, you can expect a response in 48 hours.

Required Texts

Audition by Michael Shurtleff

Summer Cyclone by Amy Fox

Our Lady of 121st Street by Stephen Adly Giurgis

Take Ten: New 10-Minute Plays edited by Eric Lane and Nina Shengold

All texts are available at the University Bookstore.

Catalog Description

An introduction to theatre through an emphasis on its central performer, the actor. This is not a professional acting class, nor a beginning acting class. The goal of this class is not to make you an actor, but to introduce you to theatre from the perspective of a performer. You will explore and experience how the actor expresses meaning through the art form of theater.

Learning Objectives

This course serves as a Fine and Performing Arts Foundational Studies 2010 course (and remains a GE2000 LAPS:E course) and as such must meet certain objectives.

By the conclusion of the Foundational Studies Program at ISU, students will be able to:

1. Locate, critically read, and evaluate information to solve problems;
2. Critically evaluate the ideas of others;
3. Apply knowledge and skills within and across the fundamental ways of knowing (natural sciences, social and behavioral sciences, arts and humanities, mathematics and history);
4. Demonstrate an appreciation of human expression through literature and fine and performing arts;
5. Demonstrate the skills for effective citizenship and stewardship;
6. Demonstrate an understanding of diverse cultures within and across societies;
7. Demonstrate the skills to place their current and local experience in a global, cultural, and historical context;
8. Demonstrate an understanding of the ethical implications of decisions and actions
9. Apply principles of physical and emotional health to wellness;
10. Express (yourself) effectively, professionally, and persuasively both orally and in writing.

Theater 150 contributes to student learning in the Foundational Studies Program by addressing all program objectives. The following are representative examples of course topics and assignments that pertain to the Foundational Studies Program Learning Objectives (FSLO):

FSLO 1: Careful reading of the plays is required not only for the student to do well on quizzes, but also knowledge of the plays is continually applied to the scenes on which the student is working. Students develop skill in thinking spontaneously and creatively in order to solve problems and achieve success in performance.

FSLO 2: In each of the plays studied, students are asked not only to discuss and evaluate the playwright's perception of the human condition as revealed in each play, but also to embody those ideas in graded scene work.

FSLO 3: Students are introduced to the arts and creative thinking as a way of knowing. Students will learn the necessity of utilizing both the imaginative (creative) investigation of character as well as detailed and critical investigation of a written text in order to establish character. Thematic and contextual elements within plays engage additional knowledge sets from a broad spectrum of ways of knowing.

FSLO 4: Broadly speaking, theater is central to reflecting and critiquing the human condition. Acting is a vital and core component of this discipline. This course enhances an appreciation of acting as an art form, and develops fundamental knowledge and abilities necessary both to the craft of acting and other professions where proficiency in self-expression and clear communication are deemed valuable. Appreciation of acting will also be fostered by witnessing other students (their peers) performing in departmental productions.

FSLO5: All of the plays studied raise issues of effective citizenship and stewardship, particularly the conflict of responsibility with personal desires. Additionally, this class will contribute to lifelong citizenship skills in that students will be asked to work as a responsible member of multiple shifting groups through the semester – the student will be responsible for the experience of the scene partner and for the success of the scene.

FSLO 6: Students are asked to analyze and embody the behavior of diverse characters in plays by authors of different genders, nationalities, races, and sexual orientations. Students explore a variety of characters and represent these varied viewpoints via graded acting scenes. Students evaluate their own and their classmates' performances in class discussion.

FSLO 7: Through the staging of scenes drawn from diverse plays, students will be forced to consider and then learn to identify with the goals and beliefs of characters with vastly different global, cultural, and historical contexts than their own.

FSLO 8: The plots of the plays studied are constructed around crises where characters make difficult ethical choices, or act in ways that raise ethical dilemmas for other characters. Discussion in class and the embodiment of character will allow students to truly grapple with these ethical decisions.

FSLO 9: As a result of specific craft based training in releasing tension, developing concentration, and exercises designed to augment a student's confidence and presence through the effective use of body and voice, students apply principles of physical health to wellness.

FSLO 10: Students will engage in acting exercises that will enhance the student's effectiveness in daily interaction through effective role-playing, and augment the student's confidence and presence through effective use of body and mind, processes of relaxation and controlling performance anxiety, and develop creativity and self-expression. Students will also be required to submit written assignments for which they will receive rigorous feedback.

Fine and Performing Arts Course Learning Objectives:

Theater 150 satisfies the Fine and Performing Arts (FPALO) requirement of the Foundational Studies Program.

In doing so, Theater 150 meets the Fine and Performing Arts course objectives listed below:

1. Demonstrate aesthetic responsiveness and interpretive ability;
2. Connect works of art to their literary, cultural, and historical contexts;
3. Employ knowledge of the arts to analyze issues and answer questions relating to human experience, systems, and the physical environment; and
4. Reflect on themselves as products of and participants in traditions of the fine and performing arts.

The following are selected examples of course topics and assignments that address these objectives (FPALO):

FPALO 1: Aesthetic understanding of theatre will be made concrete through written critical review and thorough in class discussions of the performance experience. Through rehearsal and performance of scenes, students will communicate creative choices to others using aesthetic judgment, based on creative analysis and thorough interpretation of the plays studied.

FPALO 2: Students will be introduced to the historical and/or cultural context within which each play was created. Through embodying characters in these plays, students will actually “step into the shoes” of people living in these contexts.

FPALO 3: Students will be employing, assessing, and reassessing values and belief through the staging of scenes from plays, as students will be forced to consider and then learn to identify with the goals and beliefs of the characters that they play.

FPALO 4: Good theatre tries to tease apart the conflicting noises of living, and make some kind of pattern and order. Students will learn that the actor’s role in that attempt is to authentically represent humankind. In staging their own scenes they will come to understand and formulate an appreciation of theater and the actor and its relevance to their world, as well as understand how they have been influenced by the arts of the past.

Skill and Applied Learning Objectives:

As a Foundational Studies course, Theater 150 satisfies the following skill and applied learning objectives:

1. Critical thinking skills;
2. Information literary skills; and
3. Writing skills (by including a graded writing component).

Skill and Applied Learning Requirements (SALR) will be addressed as follows:

SALR 1: In this course students will develop critical thinking skills through in-class and written analysis of the plays read and seen, as well as through discussion of acting exercises.

SALR 2: Each play studied has a specific cultural and historical background, a topic introduced with each play. The Internet can be a valuable tool for actors, helping them to understand a background different from their own, so students are guided to websites and asked to differentiate fact from misinformation from fiction.

SALR 3: Students refine their ability to evaluate the legitimacy of acting choices and the authenticity of its performance. Students will apply these skills both through participating in acting exercises and in critically informed written responses to the productions they see. They will write three response papers to the productions they see. The writing will be developmental in that each paper will be worth an increasing number of points and will be required to be longer in length as the semester continues.

Class Policies

•**Attendance.** I cannot grade you if you are not here. Discipline is required in all the arts – acting is no different. Everyone is expected to attend all classes. Understanding that there are sometimes unavoidable circumstances that prevent perfect attendance, each student is allowed **three** absences. This allowance is for illness, personal business, and personal emergency. Each absence after three will decrease your overall final grade as follows: four absences – one grade step down (for example, from A to A-), five absences – two grade steps down (for example, from A to B+), six absences – three grade steps down (for example, from A to B), seven absences – five grade steps down (for example, from A to C+); eight absences – seven grade steps down (for example, from A to C-); and in accordance with Department policy, if you miss nine classes you will receive a grade of F no matter what your grade has been to that point. If you know that you will have to be absent, please let me know in advance and bring verification. Extended illnesses are handled on an individual basis and require a doctor's excuse.

•**Be on time for class.** Lateness is an inconvenience to the other class members and the instructor, and they prevent the late student from obtaining maximum value from the class. Therefore, lateness is calculated in the attendance provision for this class. If you are not in class when roll is called, you will be marked absent. If you arrive after roll is called you may see me after class and be marked late. It is your responsibility to remember to do this. Two "lates" equal one absence and are included in the absences when determining the course grade. More than 15 minutes late is considered an absence. If any student wishes to leave class early, the same policy will be followed. If the student leaves class more than 15 minutes early it will be considered an absence. If the student leaves class with less than 15 minutes left, it will be considered a "late."

•**Required attendance at productions:** You must see one performance of each Theater Department production and one performance of ISU's Performing Arts Series. You will write a response paper to performances, so you are welcome to bring a pen and paper to take notes during the show (please don't sit in the first two rows). Tickets for students are free with an ISU Sycamore ID card.

Note: When I distribute this syllabus, I list the names of the productions they are required to see and the dates, place and time they are being performed here. That changes each semester, so it isn't listed here.

•**Assignments.** Please note that if you are absent on an assigned performance day or when a quiz is given, you will not be able to make up the assignment without a doctor's note (in the case of significant illness), a note from the family (in the case of a family death/emergency), or a University-wide excused absence (in which case you are responsible for making alternative arrangements before an absence). All notes will be verified. Written work must be turned in on the announced date. Late papers will be accepted, but will be penalized one grade step for every class period passed before the paper is turned in. You are responsible for finding out what you missed during any of your absences and arranging to make-up missed assignments, if allowed.

•**Courtesy.** As an art, theatre is a living expression of the human condition. It is a sharing of experience, beliefs, ideas, and dreams expressed through voice, body, and mind. Courtesy, a good attitude, and consideration for others is imperative.

- Conversations with other students are prohibited while class is in session.

- Please silence cell phones and pagers before class.

- Because the art of acting is dependent upon carefully explored choices, students must devote time outside of class to the rehearsal of their material. You are responsible not only to yourself but to your scene partner(s). Inspire a good working environment.

- Because of the nature of this class, there will be physical contact between you and your fellow students.

If this is of concern to you, you **MUST** see me immediately. Stage fighting and/or physically volatile

scene work will not be permitted without my consent. If, during the course of rehearsals, your scene

partner makes you uneasy and you feel that you cannot address him/her directly, see me immediately.

There may be times in class when I will ask you if I may touch you in order to bring awareness to tension,

alignment, or movement issues. I will always ask before I touch you and I will always respect a negative

answer; no questions asked. If this is of concern to you, see me immediately. Theatre can also involve

the use of epithets. If this is of concern to you, see me immediately.

- Commit totally to what is taught in this class without excuse or complaint. Be teachable and willing to risk.

- All judgmental attitudes, towards others as well as yourself, fear of failure and ridicule must be left at the

door. Success in this class will come out respect for each other's work and time, a whole-hearted willingness to work and contribute.

- Participation, to the best of your physical and mental ability, in the work done in class. You must wear comfortable clothing that allows easy movement and work on the floor. No chewing gum, hats, extreme footwear or jewelry in class.

- Courtesy when attending any production is imperative, whether departmental or other. We will discuss what it means to be a "good" audience member and I will expect you to adhere to those guidelines.

- Academic Honesty.** I cannot give you credit for work that is not your own. Plagiarism and other forms of cheating will not be tolerated. Depending of the nature of the assignment and the seriousness of the offense, penalties range from no credit given for the assignment, to a failing grade in the course, to suspension or expulsion as determined by Student Judicial Programs. Consult your copy of The Code of Student Conduct for more information about the University's policy on academic integrity.

- Laptop Not Required for Course: Usage Permitted:** While there will be no assignments or examinations for which the laptop will be used, your use of a laptop is generally permitted as long as such usage remains within the bounds of the Code of Student Conduct and it conforms to the provisions of its use as laid out in this syllabus. There may be occasions where laptop usage is forbidden and if that occurs, failure to comply with this direction will be viewed as a violation of the Code of Student Conduct.

- University Policies.** The University has policies regarding academic freedom, students with disabilities and other matters. These apply to this class and may be found on the Gen Ed web page at: UniversityStandardswww.indstate.edu/gened/docs/Foundational%20Studies/Info%20on%20Sycamore%20Standard%20and%20ADA%20and%20Laptops%20and%20Academic%20Freedom.pdf.

Note: I don't currently use Blackboard in my classes, but I intend to begin using it in fall 2010. With Blackboard I will be able to post the syllabus online so that students can access this link.

Grading

Everything you do in class will be reflected in your final grade. This includes acting skills and progress on all scenes/exercises; participation in class exercises and improvisation; attendance; work habits, discipline, and general attitude; and written and reading assignments. You will not pass this class if you do not attend regularly and are not prepared. Throughout the semester you will be graded on your performance and other assigned work. You may request a conference at any time in order to assess your progress, however, students must take 24 hours to digest feedback on any graded assignment before discussing that assignment with the instructor.

Grades will be weighted by the following percentages:

Class Participation

12% 125 pts.

Class participation includes desire/willingness to perform, active and prepared class participation, individual and ensemble cooperation, discipline, a good attitude, and timely attendance; a maximum of three points can be earned per class. There are a total of 42 classes during the semester (this doesn't include the first class session). Disruptive and apathetic behavior will be penalized. Examples of disruptive and apathetic behavior include private conversations during class time, complaining or making disparaging remarks about any aspect of class, non participation in exercises and discussions (including, but not limited to, sleeping, texting, studying, etc. during class time), impeding progress of exercises, not attending or being late to class, lack of preparation, incivility in the classroom. Anyone disruptive or apathetic will have his/her class participation grade affected and may be excused from class for a period of time to be determined by the Instructor. In this course, the grading percentage assigned to the participation grade is significant. This reflects the experiential nature of learning involved in and acting class and the value placed on daily participation in the explorative exercises.

Performance Work

33% 330 pts.

Improvisational Exercises
Contentless Scene
Our Lady Scene, round 1

45 points
45 points
60 points

Our Lady Scene, round 2 90 points
Summer Cyclone Scene 90 points

Written Work/Assignments/Quizzes

	39%	390 pts.
Script scoring (2)		40 points each
Audition Quizzes (4)		10 points each
Script Quizzes (2)		50 points each
Memorization Quiz (1)		20 points
First Response Paper		25 points
Second Response Paper		50 points
Third Response Paper		75 points

Final Exam

15% 155 pts.

Your final exam will consist of the performance of a scene (worth 115 points) and a score (worth 40 points).

Final Grade Scale

The number of points you receive for each assignment will be added up at the end of the semester to give you your final grade in the class. The grading scale is as follows:

965 – 1000 points = A+	
935 – 964 points = A	730 – 764 points = C
900 – 934 points = A-	700 – 729 points = C-
865 – 899 points = B+	665 – 699 points = D+
830 – 864 points = B	630 – 664 points = D
800 – 829 points = B-	600 – 629 points = D-
765 – 799 points = C+	Any number of points below 600 will result in a letter grade of F.

University policy states that you cannot drop a course after the tenth week. If you drop the course before that time you will receive a DP (Drop Pass) or a DF (Drop Fail) depending on your grade when you officially drop the course.

Tentative Class Schedule and Assignments (Annotated)

Class 1: Class Introduction: Syllabus Review

Class 2: Warm-up Exercises¹

Class 3: Forging a Relationship: Objectives

DUE: Read Guideposts 1 & 2 (Relationship & What are you Fighting For?) in *Audition*. There will be a quiz.²

Class 4: Contentless Scenes Class 1; Review Contentless Scene Assignment

DUE: At the start of class today, be prepared to tell me who you will be working with on the contentless scene assignment. If you don't have a partner, I will assign you one.

Class 5 Improvisation Class 1

Class 6 Contentless Scenes Class 2

Class 7 Improvisation Class 2

Class 8 Theater Department Production (1) Discussion³

Class 9 Contentless Scenes Class 3

Class 10 Improvisation Class 3

DUE: At the start of class today, be prepared to tell me who you will be working with for the **Hooters** scene. If you don't have a partner, I will assign you one.

Class 11 Contentless Scenes Class 4

Class 12 Introduce *Our Lady*; Review Scene Assignments⁴

DUE: Read *Our Lady of 121st Street*. There will be a quiz on this reading. As you read the play, please think about the following questions. These may be asked on the quiz and will be brought up during the in-class

¹ Warm-up exercises are done at the beginning of each class. The exercises taught vary (some exercises remain constant, while other exercises progress in difficulty), but are designed to increase the student's physical and vocal expression skills by fostering relaxation and reducing performance anxiety. They also aid in mastering focus, concentration, and increasing creativity and self-expression. These exercises address the following learning objectives: FSLO 4, 9, 10; FPALO 2, 4

² Reading quizzes are given to help the student keep up with the reading and to let the student and instructor know if the student comprehends the important points. FSLO 1 – 4; 10; FPALO 1, 4; SALR 1

³ Students will have seen the first Theater Department production. We will discuss the play, paying particular attention to the role of the actor. Students will refine their ability to evaluate the legitimacy of acting choices and the authenticity of performance. Students will apply these skills through participating in their scene work. Discussion of the production seen will also serve as an introduction to the written review due for the next three productions seen. This discussion addresses the following learning objectives: FSLO 1, 2, 3, 4, 10; FPALO 1 – 4; SALR 1

⁴ Introduction to the first play from which scenes are drawn that students will rehearse and perform. Discussion topics for the play include: growing up in an urban setting and the trauma that can be engendered by that upbringing; homosexuality; medical conditions such as alcoholism and Down syndrome; friendship; love, faith, and guilt; and the ethical conflict between responsibility and personal desires. Students are asked to consider both what the work has to say about these themes, and how what is said relates to their own experiences. The introduction incorporates websites for pictures and first-person accounts from people whose past experiences have been similar to those characters in the play. Some attention is given to distinguishing sound information and credible websites from less reliable ones. This discussion addresses the following learning objectives: FSLO 1 – 6, 8; FPALO 1, 2, 4; SALR 1, 2

discussion. Remember, class participation is part of your overall grade. Why think about these questions? An actor needs to have a thorough knowledge of the play in order to create a character of substance and depth.

1. Place yourself in the position of the playwright. Why do you think the playwright took the time and effort to write this particular play? What is the central message that the playwright is trying to communicate to the audience?
2. What is the basic problem in the play? How is that resolved?
3. Who are the characters in the play? What are their relationships to each other?
4. Where and when does the play take place?
5. What is the main objective for each character in the play?

Class 13 Improvisation Class 4

Class 14 Contentless Scenes Performance & Discussion⁵

DUE: Contentless scenes offer the student great opportunities to make choices, be creative, and start thinking in specifics. Using the text of the contentless scene provided (“I’m going away”), decide who is A and who is B. Prepare a scene that includes a relationship, an objective for each character, an obstacle for each character, a tactic each character is using to win the objective (you can use more than one) and that justifies the scene as specifically as possible. Keep the characters you are creating in your age range – no more than 5 years younger or 10 years older than you are now. Feel free to use furniture in the performance lab and to bring costume pieces and props; for while substitutions are fine (i.e., a banana can substitute for a cell phone), there’s no miming allowed. Remember, don’t rush! No actor wins prizes for finishing first. You will perform the scene **twice** (the same person is A, and the same B in each scene), with a different relationship, objective, obstacle, tactic, and justification each time. Make the second “take” of your scene as different from your first as possible. A copy of the grading rubric is included in the syllabus packet.

Class 15 Reading Discussion; Scene Rehearsal Plan

PLEASE bring your *Our Lady* scripts to class with you from now until this unit ends.

DUE: Read Guidepost 7 (Communication & Competition) in *Audition*. There will be a quiz.

Class 16: Improvisation Review

Class 17 Reading Discussion; Scene Rehearsal Plan

DUE: Read Guideposts 8 & 10 (Importance & Place) in *Audition*. There will be a quiz.

Class 18 Scene Rehearsal Plan

DUE: Line Memorization Quiz.⁶

Class 19 Performance of Improvisational Games & Discussion⁷

DUE: The purpose of this assignment is to develop the actor’s imagination, creativity, and spontaneity. In improvisation, the actor must be aware of everything around him/her and be able to listen, watch, and work with

⁵ The contentless scene unit asks the student to apply the fundamental principles of acting (covered in the reading, class discussion, and class exercises) to text while working with a partner. Creative thinking and problem solving are also engaged in the presentation of these exercises. The unit culminates in a graded scene. This unit meets the following learning objectives: FSLO 1, 3 – 5, 10; FPALO 1, 3, 4; SALR 1

⁶ Line memorization quizzes are given to ensure the student is keeping up with the tasks assigned for outside scene rehearsals and acting as a responsible scene partner. FSLO 2 – 8; 10; FPALO 1 – 4; SALR 1

⁷ Improvisational exercises increase the student’s physical, vocal, and mental skills, force the student to communicate creative choices to others using leadership skills, use collaborative problem solving in an ensemble, perform in front of an audience, and apply sensory awareness and observation skills of the artist to everyday circumstances and relationships. The improvisational exercises culminate in a graded performance. These exercises address the following learning objectives: FSLO 3, 4, 5, 9, 10; FPALO 2, 4

the partner. During today's class students will perform selected improvisational games. During performance, students will be graded on their ability to incorporate the rules of improvisation as discussed in class while remaining imaginative, creative, and responsive. A copy of the grading rubric is included in the syllabus packet.

Class 20 Scene Rehearsal Plan: Scoring (Students may bring laptop computers to class today)

Class 21 Theater Department Production (2) Discussion⁸

PAPER ASSIGNMENT DUE: You must write a 300 word response paper to the acting in this production. Be as rigorous as possible with your evaluation, discussing specific moments in the play with clarity and thoughtfulness. Consider the actors in light of the tasks listed in your evaluation rubrics and in terms of Shurtleff's Guideposts. Consider which actors were believable, given the requirements of the play. How did they accomplish this? Which actors weren't believable, and what occurred to impair or destroy believability? Identify the performers you considered most successful. What did they do well: particular movement, lines, moments, scenes? If there were performers you did not like, identify them. Why didn't you like them? Were they showing off, self-indulgent, boring, or mechanical? Think specifically.

Formatting Guidelines: Please use a simple, compact, and easily readable font, like Times New Roman, 12 point.

The margins should be no larger than 1" top and bottom and 1.25" left and right.

The text should be double spaced.

Use proper grammar and correct spelling. Mistakes will affect your grade.

Keep your program. Use the program to ensure that you are spelling the title of the show, actor and character names correctly.

Play titles can be italicized or underlined. They should not appear in quotation marks.

When referring to the name of an actor and/or character for the first time, cite the actor and/or character's full name in the paper. After that citation, refer to actor and/or character by last name only throughout the rest of the paper.

Actor is now the correct term for male and female actors. Do not use actress.

Remember that there is a difference between the actor and the character. The actor portrays the character. The character doesn't portray the actor.

Class 22 Reading Discussion: Scene Rehearsal Plan – Work Scenes

DUE: Read Guidepost 6 (Discoveries) in *Audition*. There will be a quiz.

Class 23 Scene Rehearsal Plan – Work Scenes

Class 24 Scene Rehearsal Plan – Work Scenes

Class 25 Perform *Our Lady* Scenes, Round 1 & Discussion⁹

Please see evaluation rubric included in syllabus packet for grading criteria.

ALSO DUE: Score your *Our Lady* scene for your scene objective, obstacle(s), beats, and the tactics with which you try to achieve your objective during each beat. A score example is included in the syllabus packet so that you can reference it for format purposes. **ALSO DUE:** Choose a scene partner **BEFORE** class for *Summer Cyclone*.

⁸ Students will have seen the second Theater Department production. In this class we will discuss the play, paying particular attention to the role of the actor. Students will refine their ability to evaluate the legitimacy of acting choices and the authenticity of performance. Students will apply these skills through participating in their scene work and in the written response. The response paper allows for developmental writing as each successive paper is longer and worth more points than the previous paper – my expectation is that analytical skills will be growing throughout the course. This discussion addresses the following learning objectives: FSLO 1, 2, 3, 4, 10; FPALO 1 – 4; SALR 1, 3

⁹ The *Our Lady* scene unit asks the student to apply the fundamental principles of acting (covered in the reading, class discussion, and class exercises) to text while working with a partner. The unit culminates in a graded scene and graded written character analysis. The unit is developmental, for students perform the scene again for a larger point value. This unit meets the following learning objectives: FSLO 1 – 10; FPALO 1 – 4; SALR 1, 3

I will assign your scene, but you choose your scene partner. For this scene, it is best if you choose a partner of different gender with whom to work, i.e., men should partner women and vice versa. If you don't have a partner, I will assign you one.

Class 26 Work *Our Lady* Scenes in class

Class 27 Work *Our Lady* Scenes in class

Class 28 Performing Arts Series Production Discussion¹⁰

PAPER ASSIGNMENT DUE: You must write a 500 word response paper to the acting in this production. Be as rigorous as possible with your evaluation, discussing specific moments in the play with clarity and thoughtfulness. Consider the actors in light of the tasks listed in your evaluation rubrics and in terms of Shurtleff's Guideposts. Consider which actors were believable, given the requirements of the play. How did they accomplish this? Which actors weren't believable, and what occurred to impair or destroy believability? Identify the performers you considered most successful. What did they do well: particular movement, lines, moments, scenes? If there were performers you did not like, identify them. Why didn't you like them? Were they showing off, self-indulgent, boring, or mechanical? Think specifically.

Formatting Guidelines: Please use a simple, compact, and easily readable font, like Times New Roman, 12 point.

The margins should be no larger than 1" top and bottom and 1.25" left and right.

The text should be double spaced.

Use proper grammar and correct spelling. Mistakes will affect your grade.

Keep your program. Use the program to ensure that you are spelling the title of the show, actor and character names correctly.

Play titles can be italicized or underlined. They should not appear in quotation marks.

When referring to the name of an actor and/or character for the first time, cite the actor and/or character's full name in the paper. After that citation, refer to actor and/or character by last name only throughout the rest of the paper.

Actor is now the correct term for male and female actors. Do not use actress.

Remember that there is a difference between the actor and the character. The actor portrays the character. The character doesn't portray the actor.

Class 29 Work *Our Lady* Scenes in class

Class 30 Work *Our Lady* Scenes in class

Class 31 Work *Our Lady* Scenes in class

¹⁰ Students will have seen a Performing Arts Series production. In this class we will discuss the play, paying particular attention to the role of the actor. Students will refine their ability to evaluate the legitimacy of acting choices and the authenticity of performance. Students will apply these skills through participating in their scene work and in the written response. The response paper allows for developmental writing. The second response paper is required to be longer in length and is worth more points than the first paper – my expectation is that analytical skills are growing throughout the course. This discussion addresses the following learning objectives: FSLO 1, 2, 3, 4, 10; FPALO 1 – 4; SALR 1, 3

Class 32 Introduce *Summer Cyclone*: Review Scene Assignments¹¹

DUE: Read *Summer Cyclone*. There will be a quiz. As you read the play, please think about the following questions. These may be asked on the quiz and will be brought up during the in-class discussion.

1. Place yourself in the position of the playwright. Why do you think the playwright took the time and effort to write this particular play? What is the central message that the playwright is trying to communicate to the audience?
2. What is the basic problem in the play? How is that resolved?
3. Who are the characters in the play? What are their relationships to each other?
4. Where and when does the play take place?
5. What is the main objective/obstacle for each character in the play?

Class 33 Perform *Our Lady* Scenes, Round 2 & Discussion¹²

Please see evaluation rubric included in syllabus packet for grading criteria.

Class 34 The Moment Before & Opposites

DUE: Read Guideposts 3 & 5 (The Moment Before & Opposites) in *Audition*. There will be a quiz.

ALSO: Please bring your *Summer Cyclone* scripts to class with you from now until the scene performance.

Class 35 *Summer Cyclone* Character Improvisations

Class 36 Theater Department Production (3) Discussion¹³

PAPER ASSIGNMENT DUE: You must write a 700 word response paper to the acting in this production. Be as rigorous as possible with your evaluation, discussing specific moments in the play with clarity and thoughtfulness. Consider the actors in light of the tasks listed in your evaluation rubrics and in terms of Shurtleff's Guideposts. Consider which actors were believable, given the requirements of the play. How did they accomplish this? Which actors weren't believable, and what occurred to impair or destroy believability? Identify the performers you considered most successful. What did they do well: particular movement, lines, moments, scenes? If there were performers you did not like, identify them. Why didn't you like them? Were they showing off, self-indulgent, boring, or mechanical? Think specifically.

Formatting Guidelines: Please use a simple, compact, and easily readable font, like Times New Roman, 12 point.

The margins should be no larger than 1" top and bottom and 1.25" left and right.

The text should be double spaced.

Use proper grammar and correct spelling. Mistakes will affect your grade.

¹¹ Introduction to the second play from which scenes are drawn that students will rehearse and perform. Discussion topics for the play include: the experience of illness, specifically cancer, and especially an illness to which medicine doesn't have all the answers, ethics and professionalism in medicine; the experience of life; family, love, spirituality, and art. Students are asked to consider both what the work has to say about these themes, and how what is said relates to their own experiences. The introduction incorporates websites for pictures and first-person accounts from people whose past experiences have been similar to those characters in the play. Some attention is given to distinguishing sound information and credible websites from less reliable ones. This discussion addresses the following learning objectives: FSLO 1 – 6, 8; FPALO 1, 2, 4; SALR 1, 2

¹² The *Our Lady* scene unit asks the student to apply the fundamental principles of acting (covered in the reading, class discussion, and class exercises) to text while working with a partner. The unit culminates in a graded scene. The unit is developmental, for students perform the scene again for a larger point value. This unit meets the following learning objectives: FSLO 1 – 10; FPALO 1 – 4; SALR 1

¹³ Students will have seen the third Theater Department production. In this class we will discuss the play, paying particular attention to the role of the actor. Students will refine their ability to evaluate the legitimacy of acting choices and the authenticity of performance. Students will apply these skills through participating in their scene work and in the written response. This paper is the last one and it is longer in length and worth more points than the previous two papers – my expectation is that analytical skills will be growing throughout the course. This discussion addresses the following learning objectives: FSLO 1, 2, 3, 4, 10; FPALO 1 – 4; SALR 1, 3

Keep your program. Use the program to ensure that you are spelling the title of the show, actor and character names correctly.

Play titles can be italicized or underlined. They should not appear in quotation marks. When referring to the name of an actor and/or character for the first time, cite the actor and/or character's full name in the paper. After that citation, refer to actor and/or character by last name only throughout the rest of the paper.

Actor is now the correct term for male and female actors. Do not use actress.

Remember that there is a difference between the actor and the character. The actor portrays the character. The character doesn't portray the actor.

Class 37 Work *Summer Cyclone* scenes in class

Class 38 Work *Summer Cyclone* scenes in class

Class 39 Work *Summer Cyclone* scenes in class

Class 40 Perform *Summer Cyclone* Scene¹⁴

Please see evaluation rubric included in syllabus packet for grading criteria.

ALSO DUE: Score your *Summer Cyclone* scene. A score example is included in the syllabus packet.

Class 41 Final Examination Review: *Phone Sex & Dumb Show* and *The Philadelphia*¹⁵

DUE: Read *Phone Sex & Dumb Show* and *The Philadelphia*.

For your final exam, you will perform a scene (a list of scenes from which you can choose is included in the syllabus packet) with the partner of your choice from one of the plays in *Take Ten: New 10-Minute Plays*. Please come to class today with that text and having decided, with your chosen scene partner, on the scene you would like to perform for the final exam. The final evaluation rubric is included in the syllabus packet.

Class 42 Final Examination Review: *Anything for You* and *Brother*

DUE: Read *Anything for You* and *Brother*.

Class 43 Final Examination Review: *The Man Who Couldn't Dance* and *Ferris Wheel*

DUE: Read *The Man Who Couldn't Dance* and *Ferris Wheel*.

FINAL EXAM:

You and your partner will perform a scene from one of the plays in *Take Ten*. The grading rubric is included in the syllabus packet.

ALSO DUE: Score your scene for your scene objective, obstacle(s), beats, and the tactics with which you try to achieve your objective during each beat. A score example is included in the syllabus packet so that you can reference it for format purposes.

¹⁴ The *Summer Cyclone* scene unit asks the student to apply the fundamental principles of acting (covered in the reading, class discussion and exercises, and productions seen) to text while working with a partner. The unit culminates in a graded scene and written character analysis. This unit meets the following learning objectives: FSLO 1 – 10; FPALO 1 – 4; SALR 1, 3.

¹⁵ Introduction to the final plays from which scenes are drawn that students will rehearse and perform. Discussion topics for these plays include: homosexuality; family, friendship, and love; gender roles; style; and the ethical conflict between responsibility and personal desire. Students are asked to consider both what the work has to say about these themes, and how what is said relates to their own experiences. The introduction incorporates websites for pictures and first-person accounts from people whose past experiences have been similar to those characters in the play. Some attention is given to distinguishing sound information and credible websites from less reliable ones. This discussion addresses the following learning objectives: FSLO 1 – 6, 8; FPALO 1, 2, 4; SALR 1, 2