Theatre Arts 1352.001 and .002—Acting Two

.001 Spring 2013—Tuesday/Thursday 2-3:15
.002 Spring 2013—Tuesday/Thursday 3:30-4:45

Instructor: J. Don Luna
Office Hours: Monday 10-12; Tuesday/Thursday 12:30-2 pm Friday by appt.
Office Location: Bay Hall 3.33
Phone: 825-5988
E-mail: don.luna@tamucc.edu

The mission of the Texas A&M University-Corpus Christi Theatre Program is to provide students with the tools needed in preparation as theatre educators or professional practitioners, or for continuation of their studies on the graduate level.

The goal of the program is to provide students with meaningful experiences that promote an understanding of theatre as a medium of expression and collaboration. We give students the opportunity for creative and critical thinking, problem solving, and exploration in an environment that values artistic integrity, understands failure as well as success and is part of the educational process, and respects the viewpoints of others in the encouragement of artistic truth. The extensive season of the Theatre Program serves not only as a training lab for our students, but also enhances the cultural and aesthetic experience of our campus and is a major cultural resource for the residents of South Texas.

I. COURSE DESCRIPTION
A continuation of Acting I with emphasis on characterization based on the theories and teachings of Konstantin Stanislavski, Uta Hagen, Jerzy Grotowski, and Sanford Meisner. Acting techniques, improvisational approaches, and methods of character and character analysis will be emphasized. Each student is required to be an active participant. The course will include such activities as physical and vocal exercises, improvisational activities and games, relaxation, rehearsal and performance of theatrical scenes and monologues, and reading outlines and quizzes.

II. REQUIRED TEXTS
4 Plays by Anton Chekhov in B & N Bookstore
III. STUDENT LEARNING OUTCOMES

Critical Thinking and Social Responsibility: The student will critically analyze a play script and roles to perform in class. This analysis will document the students understanding of the socio-economic, political, cultural, and religious origins of the play script. Social Responsibility is necessarily a part of this critical analysis. Dramatic literature always involves the understanding and practice of social responsibility as it relates to the culture from which it is derived.

Teamwork and Communication Skills: The student will work alone and with others to present a monologue and scene (with others) from the analyzed play script. The student will demonstrate communicative methods (verbal and non-verbal) in these performances. Listening as a skill set is a necessary part of this communication.

COURSE OBJECTIVES

It is the objective of this course to give the student a practical exposure to the methods of acting, allowing the student to build both an understanding of the craft, as well as to develop basic physical and psychological realistic acting techniques—both intellectual and emotional.

IV. OUTSIDE REQUIREMENTS

In addition to individual preparation for class, it will be the responsibility of each student to collaborate with her or his partner(s) outside of class in order to rehearse for required scenes. Further, you will be required to see two theatrical performances at TAMU-CC. You will be responsible for buying tickets to these productions. Consider it a necessary expense for the course just like a book, lab manual, or course materials. These performances will be discussed in class. Don’t forget that seeing actors onstage is a very important part of your training. Plan to see each of the following shows:

THE BACCHAE February 19-24
AVENUE Q April 16-21

Students are also expected to assist with the UIL clinic in Feb. This is a weekend so please plan accordingly.
V. EVALUATION

100 points 10 pts each reading outlines
100 points Reading Quizzes
50 points Scene 1 Character Analysis
100 points Scene 1—Chekhov
50 points Monologue Character Analysis
100 points Monologue--Chekhov
50 points Scene 2 Character Analysis
100 points Scene 2—Contemporary Realism
100 points THE BACCHAE Review
100 points AVENUE Q Review
50 points Character Analysis 40 minute play
100 points 40 minute play performance

Grading Scale:
A 900-1000 points
B 800-899 points
C 700-799 points
D 600-699 points
F Below 600 points

VI. ATTENDANCE

Attendance in this course is mandatory and critical to your success. For purposes of grading, no distinction will be made between excused and unexcused absences. Your absence affects the progress of the entire class. Each absence in excess of two will lower your average a full letter grade. More than six absences will result in a failing grade for the course. Exceptions under extreme circumstances may be made at the discretion of the instructor. You must consult with me immediately prior to the absence when possible to receive such an exception.

Lateness: Three late arrivals constitute one absence. If you arrive more than ten minutes late you will be considered absent. Time management skills are one of the most significant tools of the profession. The practice and development of these skills is expected.

Missed Assignments: No make-up work for outlines, quizzes or missed in-class activities. Reviews are due on the assigned deadlines and will not be accepted late. An unexcused absence on the date of an assigned performance will result in a failing grade for that activity unless prior arrangements are made with the instructor. (Exceptions to deadlines will only be made in extreme circumstances at the discretion of the instructor.)
VII. **ACADEMIC INTEGRITY**

Any student found guilty of academic dishonesty, such as plagiarism or cheating will receive an “F” for the assignment, and, if the situation warrants it, for the entire course.

VIII. **STUDENTS WITH DISABILITIES**

Any student with a documented disability needing academic adjustments or accommodations is requested to speak with me as soon as possible, preferably during the first two weeks of class. All discussion will remain confidential. Contact the Services for Students with Disabilities Office (825-5816) if you have a disability or suspect that you have a disability requiring academic accommodations.

IX: **DROPPING A CLASS**

I hope that you never find it necessary to drop this or any other class. However, events can sometimes occur that make dropping a course necessary or wise. Please consult with me before you decide to drop to be sure it is the best thing to do. Should dropping the class be the best course of action, you must initiate the process to drop by going to the Student Services Center and filling out a course drop form. Just stopping attendance and participation WILL NOT automatically result in your being dropped from the class. April 1, 2011, is the last day to drop a class with an automatic grade of “W” this term.

X. **CLASSROOM PROFESSIONAL BEHAVIOR:**

Texas A&M University-Corpus Christi, as an academic community, requires that each individual respect the needs of others to study and learn in a peaceful atmosphere. Under Article III of the Student Code of Conduct, classroom behavior that interferes with either (a) the instructor’s ability to conduct the class or (b) the ability of other students to profit from the instructional program may be considered a breach of the peace and is subject to disciplinary sanction outlined in article VII of the Student Code of Conduct. Students engaging in unacceptable behavior may be instructed to leave the classroom. This prohibition applies to all instructional forums, including classrooms, electronic classrooms, labs, discussion groups, field trips, etc.

XI **ACADEMIC ADVISING:**

The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. The Academic Advisor will set up a degree plan, which must be signed by the student, a faculty mentor, and the department chair. The College's Academic Advising Center is located in Driftwood 203E, and can be reached at 825-3466.
XII  **GRADE APPEAL PROCESS:**
As stated in University Rule 13.02.99.C2, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Rule 13.02.99.C2, Student Grade Appeals, and University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures. These documents are accessible through the University Rules Web site at http://www.tamucc.edu/provost/university_rules/index.html. For assistance and/or guidance in the grade appeal process, students may contact the Office of Student Affairs.

XIII  **READING MATERIAL OUTLINES:**
All outlines must be handed in on the day they are assigned. They must be in outline format and 12 pt. font. Quizzes on the material will be orally administered and must be answered on the back of the outline page(s).

XIV  **EQUITY STATEMENT:** All persons, regardless of gender, age, class, race, religion, physical disability, sexual orientation, etc., shall have equal opportunity without harassment in this Theatre course. Any problems with or questions about harassment can be discussed confidentially with your instructor or with the Associate Dean.

XV  **MONOLOGUE WORK**
Monologues must be memorized and ‘performance ready’ for the 1<sup>st</sup> look. This is a time to receive feedback on your performance. Students not ready for presentation will be denied this feedback opportunity and will have 10 points reduced from their monologue grade.

XVI  **SCENE WORK**
Scenes must be memorized and blocked for the 1<sup>st</sup> look feedback. Scenes not ready for presentation will be denied this feedback opportunity and will have 10 points reduced from their scene grade (if one partner is ready but another is not, the scene will be presented with one partner holding book so as not to penalize the partner who is ready).

XVII  **40 MINUTE PLAY PERFORMANCE**
Students will receive a grade from their director of the 40 minute play. FAILURE TO MEET ALL SCHEDULED REHEARSALS (UNLESS EXCUSED BY THE DIRECTOR) WILL RESULT IN THE LOSS OF ALL POINTS FOR THIS PERFORMANCE!!! The grade assigned by the director will be considered by the instructor in awarding the points for this performance.
<table>
<thead>
<tr>
<th>DAY</th>
<th>DATE</th>
<th>CLASS CONTENT</th>
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| Thursday  | January 24 | Syllabus & Expectations  
                       |             | Physical/ vocal exercises  
                       |             | **Grounding**  
                       |             | **Openness**  
                       |             | **Silence**  
                       |             | **Hand out Uta Hagen character analysis**  
                       |             | **Tues. ASSIGNMENT:**  
                       |             | Read *The Seagull* and prepare for quiz on *The Seagull*.  
                       |             | Read Uta Hagen Character Analysis  
                       |             | Due: Seagull paper: Bio of the author, Theme of the play. (1 page max) Plot outline by Acts  
                       | Tuesday    | January 29   | Due: Seagull paper and Quiz Discussion of *The Seagull* and Uta Hagen 9 questions for character analysis  
                       |             |             | Physical/ Vocal exercises as time allows  
                       |             | **Thurs. ASSIGNMENT:**  
                       |             | Read Moore IX-16 and outline  
                       | Thursday   | January 31   | Due: outline and quiz Discussion of Moore IX-16  
                       |             |             | Physical/ Vocal exercises  
                       |             | **Tue. ASSIGNMENT:**  
                       |             | Read *The Three Sisters*  
                       |             | Due: Theme of play, Plot Outline by Acts  
                       |             | Selection of Scenes for class (one from each play)  
                       | Tuesday    | February 5   | Due: Three Sisters outline and Quiz Discussion of *The Three Sisters*  
                       |             |             | Select partners and scenes  
                       |             | **Thurs. ASSIGNMENT:**  
                       |             | Read Moore 17-24 and outline  
                       |             | Character Analysis questions 1-4  

| Thursday        | February 7          | Due: Moore 17-24 outline and quiz  
Character Analysis 1-4  
Discussion: Moore 17-24  
Moore exercises pg. 23  
Physical/ Vocal exercises |
|-----------------|---------------------|----------------------------------------------------------------------------------|
| Tuesday         | February 12         | Due: Outline Moore pgs. 25-45  
Quiz  
Hand in Character Analysis 6-9  
Moore exercises  
Physical Exercises  
Go over life scene assignment for Thurs.  
Block scene in class |
| Thursday        | February 14         | Present the Life Event to class  
Hand back Character Analysis for reworking |
| Tuesday         | February 19         | Due: Outline Moore 46-72  
Quiz.  
Hand in character Analysis for grade  
Discussion of Moore 46-72  
Hand out Kaplan Ch Chapters One and Two  
**Memory exercises:**  
You remind me of...  
Thurs. ASSIGNMENT:  
Read and outline Kaplan Ch. 1&2  
Meet with scene partner and block scene |
<table>
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<tr>
<th>Thursday</th>
<th>February 21</th>
<th>Due: Outline Kaplan Ch. 1&amp;2 Quiz and discussion Discussion of Beats and Intentions, Obstacles Blocking view in class</th>
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<tbody>
<tr>
<td></td>
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<td><strong>Tue. ASSIGNMENT:</strong> Play/ Scene/ Character Breakdown: Play Theme Character super objective for play Character super objective for scene <strong>Breakdown of scene into beats:</strong> Intention Obstacle Change (adjustment) <strong>1st look at scene memorized and blocked</strong></td>
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<tr>
<td>Tuesday</td>
<td>February 26</td>
<td>Due: Scene Breakdown Discussion of Scene Breakdown Discussion of The BACCHAE <strong>1st look at scenes</strong> <strong>Thurs. ASSIGNMENT:</strong> Cont. 1st look at scenes</td>
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<tr>
<td>Thursday</td>
<td>February 28</td>
<td>Due: <strong>1st look at scenes</strong> <strong>Tue. ASSIGNMENT:</strong> Play analysis of The BACCHAE Scene presentation for a GRADE</td>
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<tr>
<td>Tuesday</td>
<td>March 5</td>
<td>Due: Play analysis The BACCHAE Scene presentation for grade</td>
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<tr>
<td>Thursday</td>
<td>March 7</td>
<td>Scene presentation for grade <strong>Tue. Thurs. ASSIGNMENT</strong> Select monologue from Chekhov ASSIGNMENT SPRING BREAK!!!!!!</td>
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<td>March 12-14</td>
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<td>Tuesday</td>
<td>March 19</td>
<td>Discuss Monologue assignment Intention workshop <strong>Thurs. ASSIGNMENT</strong> Read and outline Uta Hagen Chapter 16. Select Monologue for class</td>
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| Thursday       | March 21                  | Due: Uta Hagen outline & Quiz  
Discussion of Uta Hagen Ch. 16  
Monologue selection discussion  
Improv monologue in class  

**Tue:** ASSIGNMENT  
Read and outline Uta Hagen Ch 12  
Monologue Character Analysis #1-5  
Memorize Monologue |
|-----------------|---------------------------|
| Tuesday         | March 26                  | Due: Character Analysis #1-5  
Uta Hagen outline  
Quiz  
Uta Hagen 3 entrances  

**Thurs. ASSIGNMENT**  
Character Analysis #6-9 |
|-----------------|---------------------------|
| Thursday        | March 28                  | Due: Character Analysis  
Prepare Monologue for 1st look  

**Tue:** ASSIGNMENT  
Monologue breakdown:  
*Play Theme*  
Super objective for play/ scene  
Beats  
Intentions/ Obstacles/ Changes |
|-----------------|---------------------------|
| Tuesday         | April 2                   | Due: Monologue breakdown  
1st look Monologues  

**Thur. ASSIGNMENT**  
Begin to look for new scenes |
|-----------------|---------------------------|
| Thursday        | April 4                   | Continue 1st look Monologues  

**Tue. ASSIGNMENT:**  
Monologues presented for GRADE  
Begin to search for new scenes |
|-----------------|---------------------------|
| Tuesday         | April 9                   | Monologues presented for GRADE  

**Thur. ASSIGNMENT**  
Bring in scenes for classroom discussion |
|-----------------|---------------------------|
| Thursday        | April 11                  | Monologues presented for GRADE  
Scenes selected and cast  
**Tue. ASSIGNMENT**  
Character Analysis #1-5 |
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<th>Date</th>
<th>Due Date</th>
<th>Assignment</th>
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| Tuesday    | April 16       | Due: Character Analysis #1-5  
Discuss: **Meisner work in class**  
Group exercises story telling  
Clap exercise  
Scene work as time allows  

**Thurs. ASSIGNMENT:**  
Character Analysis #6-9  
Continue to work on Scenes |
| Thursday   | April 18       | Due: Character Analysis complete  
**Meisner work in class**  
15 min. First Thing  
15 min. Repeat  
Scene work as time allows  

**Tue. ASSIGNMENT**  
Meisner work 2 sessions of 15 minutes with partners.  
Scene Breakdown:  
Super Objective play/scene  
Beats:  
Intention/Obstacle/Changes  
Continue to work on Scenes |
| Tuesday    | April 23       | Due: Scene Breakdown  
**Meisner work in class**  
15 minutes of repeat warmup  
30 minutes: INTO LANGUAGE  
30 minutes: TRUTHFUL POINT OF VIEW  

**Thur. ASSIGNMENT:**  
2 sessions of 20 minutes of repeat  
Continue to rehearse scenes |
| Thursday   | April 25       | **Meisner Work in Class**  
15 Minutes repeat warmup  
3 Moment Game pg 28  
5 Questions game pg 29  
Who Begins game pg 30  

**Tue. ASSIGNMENT:**  
1st look of scenes |
<p>| Tuesday    | April 30       | 1st look Scene (memorized, blocked) |</p>
<table>
<thead>
<tr>
<th>Thursday</th>
<th>May 2</th>
<th>1st look Scene (memorized, blocked)</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>ASSIGNMENT: SCENE PRESENTED FOR GRADE</td>
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