Theatre Arts 1352.001 and .002—Acting Two
.001  Spring 2015—Tuesday/Thursday 2:30-3:15  CA 103
.002  Spring 2015—Tuesday/Thursday 3:30-4:45 CA 103

Instructor:  J. Don Luna
Office Hours:  Mon. Wed. 12-2pm; Tue./Thurs. 12:30-2 pm  Friday by appt.
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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 Growtowski, 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:

- **CABARET** February 18-23
- **LADIES OF THE CAMILLIAS** April 15-20

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

100 points 16 pts each Reading Outlines (12 extra pts.)
100 points 16 pts each Reading Quizzes (12 extra pts.)
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 from Modern American Realism

Realism
100 points Scene 2 from Modern American Realism
100 points *Cabaret* Review
100 points *Ladies of the Camillias* 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 599-0 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 until you have four.** More than four 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 and 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, 2014, 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.

XIII  **READING MATERIAL OUTLINES:**
All outlines must be handed in on the day they are assigned. They must be in outline format. 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, FC 203.

XV  **MONOLOGUE WORK**
Monologues must be memorized and ‘performance ready’ for the 1st 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 1st 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.
## Tentative Class Schedule

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| Thu  | Jan 23 | Syllabus & Expectations  
Go over Theatre terms  
Go over Uta Hagen’s 9 questions  
Exercises on 9 questions |
|      |        | **Tues. ASSIGNMENT:**  
Read *The Seagull* and prepare for quiz on The Seagull.  
Due: Seagull paper: Bio of the author, Theme of the play. (1 page max)  
Plot action outline by Acts/ Scenes (paper length: as long as needed) |
| Tue  | Jan 28 | Due: Seagull paper and Quiz 1  
Discussion of *The Seagull*  
Name the acts, scenes, isolate the *ACTION*  
Gronbeck: Security: pgs 8-13 |
| Thu  | Jan 30 | Due: Moore outline and quiz 2.  
Discussion of Moore IX-16  
Introduction to Meisner; reality of doing; Acting is living truthfully under imaginary circumstances  
Meisner Exercises: pg. 2-8 |
|      |        | **Tue. ASSIGNMENT:**  
Read *The Three Sisters*  
Due: Theme of play, Plot Action Outline by Acts, Scenes  
Selection of Scenes for class (one from each play) |
| Tue  | Feb 4  | Due: Three Sisters outline and Quiz 3  
Discussion of *The Three Sisters*  
Name the acts, scenes, isolate the *ACTION*  
Gronbeck: 13-26 |
|      |        | **ASSIGNMENT: Select Scene/ Partner/ 3 THINGS BREAKDOWN** |
| Thu  | Feb 6  | Due: 3 THINGS BREAKDOWN  
Meisner: The observer: observe-touch hands/ face  
Repetition: taking the first thing… 3 times for 5 minutes  
First thing/ repeat: 20 minutes./ Discussion/ 10 more minutes  
End with 3 minutes “I am enough”  
Meisner homework: Two sessions of 15 minutes of repetition  
**Tue. ASSIGNMENT:** |
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| Tue Feb 11 | **Read Moore 17-24 and outline**  
**Meet with your scene partner and block the scene**  
Due: Outline Moore pgs. 17-24 Quiz 4  
Discuss Moore/ exercises pg. 23  
Scenes blocked  
10 minutes to come up with a scene with beg/ middle/ end  
Intentions/ obstacles  
**THUR: ASSIGNMENT:**  
Hagen questions 1-5  
Meisner work: 2 sessions of 15 minutes with scene partner |
| Thu Feb 13 | Due: Hagen questions 1-5  
Meisner work: pg. 20—35  
Repetition first thing/ repeat for 15 minutes  
Putting into language: “You’re wearing a green shirt” 15 minutes  
Truthful point of view: IT CHANGES TO THE TRUTH 20 minutes  
**Tue. ASSIGNMENT:**  
1st look at scenes/ blocked/ off book  
Read and outline Moore pgs. 25-45 (BRING A PROP TO CLASS)  
Meet with partner and do two 15 minutes of Meisner work  
Meet with scene partner twice FOR 30 MINUTES to improvise the scene as a tool of learning NOT memorizing. |
| Tue Feb 18 | Due: Outline Moore 25-45 Quiz 5  
Hand back Hagen questions if needed  
Discuss Moore 25-45 (USE props in exercises)  
Discuss Beats, Intentions, Obstacles, Given Circumstances  
Character walk  
1st look at scenes  
Moore exercises in pairs: 10 minutes to come up with a 3 minute scene where you two are doing something and talking about something. Use one or both of your props. Must be given specific circumstances  
**Thu. ASSIGNMENT:**  
Meet scene partner and go over scene for 60 minutes (reverse roles)  
Hagen questions 6-9  
1st look at scenes (memorized) |
| Thu Feb 20 | **Guest in class? 1st look at scenes (memorized)**  
Due: Hagen questions 6-9  
Meisner work: 20 minutes of Truthful PT. of View:  
What’s Happening pg 27-31: Three moment game (provocative question)  
Working Off pgs 34 -35 Three moment game with repetition for 20 min.  
**Tue. ASSIGNMENT:** |
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| Tue Feb 26 | Scene Breakdown/ CABARET review | Discussion of CABARET  
Discussion of scene breakdown  

**Thurs. ASSIGNMENT:**  
Scene presentation for grade |
| Thu Feb 28 | Scene Presentation for a grade |  
**Tue. ASSIGNMENT:**  
Scene presentation for a GRADE |
| Tue Ma 5 | Scene presentation for grade | Assignment: Mid-Term EXAM |
| Thu Ma 7 | Mid-Term EXAM |  
**ASSIGNMENT:** READ and OUTLINE MOORE 46-51; 68-72  
Select and work on Chekhov monologue (yes... homework during the spring break!!!)!!!!!!!!!SPRING BREAK!!!!!! |
| Thu Ma 20 | Guest??? 1st look at Monologues |  
**Tue: ASSIGNMENT**  
Monologue Hagen Character Analysis |
| Tue Ma 25 | Due: Moore outline Quiz #6 | Work on monologues in class: SO, 3parts, intentions/ obstacles/ action  
Improvise monologue/ Character walk  
How to use language workshop  

**Thurs. ASSIGNMENT**  
Read and outline Moore 55-72  
Meet with partner for Meisner work 2 15 minute sessions  
1st look at monologues (memorized) |
| Thu Ma 27 | Meisner work: |  
10 min repetition 2 X  
10 min 3 moment game 2 X  
20 minutes Pinch and Ouch pgs 44-47  

**Tue: ASSIGNMENT**
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| Tue  | Ap 1 | Prepare Monologue for 1\textsuperscript{st} look  
**Monologue breakdown into Beats/ obstacles/ action** |
| Thu  | Ap 4 | Continue 1\textsuperscript{st} look Monologues |
| Thu  | Ap 10 | Monologues presented for GRADE  
Scenes selected and cast |
| Tue  | Ap 15 | Due: Character Analysis  
Improv significant moment/ moment before/ moment after  
**Thurs. ASSIGNMENT:**  
1 hour meeting with scene partner/ improve scene for memorization  
Beats/ Intentions/ Obstacles/ Action  
1\textsuperscript{st} look at scenes memorized/ BLOCKED |
| Thu  | Ap 17 | Due: Beats/ Intentions/ Obstacles/ Action  
1\textsuperscript{st} look at scenes memorized |
| Tue  | Ap 22 | Due: 3 THINGS BREAKDOWN  
Cont. 1\textsuperscript{st} look  
**Thur. ASSIGNMENT:**  
1 session of 2 hours with scene partner |
| Thu  | Ap 24 | **Scene for grade**  
Assignment: Character Analysis for 40 minute play |
| Tue  | Ap 29 | Due: 40 minute Character Analysis  
**Scene for grade** |
YOU ARE EXPECTED TO CONTINUE WORK ON YOUR 40 MINUTE PLAYS for the rest of the semester.