THEA 1352—Acting Two

.001 Spring 2017—Tuesday/Thursday 12:30-1:45 PM CA 103
.002 Spring 2017—Tuesday/Thursday 2-3:15 PM CA 103

Instructor: J. Don Luna
Office Hours: Mon/ Wed 10-12; Tue/ Thur 11-12 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
This course is 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 and for the public. 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 some of the skills necessary for 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:

- HEATHERS, the MUSICAL
  - March 7- 11
- CLOUD 9
  - April 18- 23
- 40-Minute Play Auditions
  - March 10 2pm. Warren

Students are also expected to assist with the UIL Academic Meet, April 7 AND 8. This is a weekend so please plan accordingly. In addition, students are expected to attend 3 evenings of rehearsals of HEATHERS and 3 evenings of rehearsals of CLOUD 9 and to complete the written
assignment on these rehearsals. These rehearsals are on Tuesday evenings for the first 6-8 weeks of the semester. Dates TBA

V. EVALUATION:

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<th>Points</th>
<th>Description</th>
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<tbody>
<tr>
<td>70</td>
<td>Reading Outlines</td>
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<tr>
<td>70</td>
<td>Reading Quizzes</td>
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<tr>
<td>60</td>
<td>Rehearsal ‘Take Aways’ paper</td>
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<tr>
<td>50</td>
<td>Scene 1 Character Analysis</td>
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<td>100</td>
<td>Scene 1—Chekhov</td>
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<td>50</td>
<td>Monologue Character Analysis</td>
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<td>100</td>
<td>Monologue—Chekhov</td>
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<td>50</td>
<td>Scene 2 Character Analysis</td>
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<tr>
<td>100</td>
<td>Scene 2—Contemporary Realism</td>
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<td>50</td>
<td>Hethers, the Musical Review</td>
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<tr>
<td>50</td>
<td>Cloud 9 Review</td>
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<tr>
<td>50</td>
<td>Character Analysis 40 minute play</td>
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<tr>
<td>100</td>
<td>40 minute play performance</td>
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<td>100</td>
<td>Class Preparation/participation</td>
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<td>???</td>
<td>Extra Credit Opportunities as Assigned</td>
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<tr>
<td>1000</td>
<td>TOTAL POINTS POSSIBLE</td>
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Grading Scale:

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

**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 final monologue grade.

**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 final 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).
40 MINUTE PLAY PERFORMANCE

Auditions are Friday, March 3, at 2pm, Warren

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 50 POINTS FOR THIS PERFORMANCE!!! The grade assigned by the director will be considered by the instructor in awarding the points for this performance. Auditions will be announced within the first weeks of the semester. Please plan accordingly.

REHEARSAL VISITATIONS
Students are expected to attend three rehearsals of each show: HEATHERS the MUSICAL and CLOUD 9 and to hand in 3 ‘Take Aways’ from the rehearsals for a grade.

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 FOUR absences will result in a failing grade for the course. If you have more than four absences, you will be asked to drop 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. You are expected to complete all work missed.

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...EVER. 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. The incident will also be reported to the Office of Student Engagement.

VIII. DISABILITY SERVICES
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall, Room #116.

VETRANS ACCOMMODATIONS
If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816.

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 attending WILL NOT automatically result in your being dropped from the class and you will receive an F for the course.

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. Degree plans are prepared in the CLA Academic Advising Center. The University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree
plan audit must be completed before a degree will be granted. The CLA Academic Advising Office is located in Driftwood #203. For more information please call 361-825-3466.

XII GRADE APPEALS PROCESS
As stated in University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures, 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 Procedure 13.02.99.C2.01, Student Grade Appeal Procedures (available at http://academicaffairs.tamucc.edu/rules_procedures/assets/13.02.99.C2.01_student_grade_appeal_procedure.pdf). For complete details on the process of submitting a formal grade appeal, please visit the College of Liberal Arts website, http://cla.tamucc.edu/about/student-resources.html. For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean’s Office.

XIII Statement of Academic Continuity
In the event of an unforeseen adverse event, such as a major hurricane and classes could not be held on the campus of Texas A&M University–Corpus Christi; this course would continue through the use of Blackboard and/or email. In addition, the syllabus and class activities may be modified to allow continuation of the course. Ideally, University facilities (i.e., emails, web sites, and Blackboard) will be operational within two days of the closing of the physical campus. However, students need to make certain that the course instructor has a primary and a secondary means of contacting each student.

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.
Short-term Counseling Services
University Counseling Center staff provide short-term individual counseling and psychiatric services to help students address personal problems that interfere with meeting the demands of college life and their academic success. Counselors can work with you to aide you in increasing self-awareness, improving self-confidence and acceptance, enhancing your ability to cope during changes and challenges, improving your decision making and communication abilities, and teaching you strategies to replace hurtful or self-defeating thoughts, feelings, and actions with healthy, adaptive, alternatives. Services are available to TAMUCC students who are currently enrolled and whose needs match our services. Walkins are welcome 8am to 5pm. Please see your instructor for additional information or assistance. Driftwood Bldg. #107 361-825-2703
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<th>CLASS CONTENT</th>
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| Thu| Jan 19| 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. Plot outline by Acts/Scenes (Give each scene a ‘title’) |
| Tue| Jan 24| Due: Seagull paper and Quiz 1  
Discussion of *The Seagull*  
  Name the acts, scenes, isolate the *ACTION*  
Gronbeck/Grotowski: Security: pgs 8-13  
6:45 ALL STUDENTS ARE EXPECTED TO ATTEND *HEATHERS* REHEARSAL UNTIL THE BREAK  
  and compose 3 Take Aways |
| Thu| Jan 26| Due: Moore outline and quiz 2.  
*HEATHERS* 3 Take Aways  
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 Outline by Acts, Scenes (title each scene)  
Selection of Scenes for class (one from each play) |
| Tue| Jan 31| Due: Three Sisters outline and Quiz 3  
Discussion of *The Three Sisters*  
  Name the acts, scenes, isolate the *ACTION* |
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| Thu Feb 2 | Due: Scenes/ scene partner due  
HEATHERS 3 Take Aways  
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”  
Thur: ASSIGNMENT:  
HEATHERS 3 Take Aways  
ASSIGNMENT: Select Scene AND Scene Partner  |
| Tue Feb 7 | Due: Outline Moore pgs. 17-24 Quiz 4  
Discuss Moore/ exercises pg. 23  
Uta Hagen questions 1-5  
10 minutes to come up with a scene with beg/ middle/ end  
Intentions/ obstacles  
Tue: ASSIGNMENT:  
Uta Hagen: questions 1-5  
Meisner homework: Two sessions of 15 minutes of repetition  
Read Moore 17-24 and outline  
Meet with your scene partner and block the scene  |
| Thu Feb 9 | Due: Hagen questions 6-9  
Moore outline pgs. 25-45 quiz 5  
HEATHERS 3 Take Aways  
Improvises Scene and perform  
Meisner work: pg. 20—25  
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  
Discuss Beats/ Intentions/ Obstacles/  
Tue: ASSIGNMENT:  
Meet with partner and do two 15 minutes of Meisner work  
Meet with scene partner twice to improvise the scene as a tool of learning it  |

6:45 ALL STUDENTS ARE EXPECTED TO ATTEND HEATHERS REHEARSAL UNTIL THE BREAK and compose 3 Take Aways
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<tr>
<th>Date</th>
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<tbody>
<tr>
<td>Feb 14</td>
<td>Break Scene down into Beats, Intentions, Obstacles, (Have on separate sheet of paper to hand in.) Bring a prop to class Due: Scene broken down into Beats, Intentions, Obstacles Select prop: look at it, describe it to someone in detail. Moore exercises in pairs: 10 minutes to come up with a 3 minute scene where you two are doing something. Use both of your props. Must have given specific circumstances Where? When? What, Why? How? Thu. ASSIGNMENT: Meet scene partner, memorize, block scene for 1st. LOOK</td>
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<td>Feb 16</td>
<td>Due: 1st Look at Scenes Tue. ASSIGNMENT: Continue with 1st Look at Scenes</td>
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<td>Feb 22</td>
<td>Due: 1st look at Scenes Thurs. ASSIGNMENT: Scenes for a Grade</td>
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<td>Feb 23</td>
<td>Due: SCENES PERFORMED FOR A GRADE Tue. ASSIGNMENT: SCENES PERFORMED FOR A GRADE</td>
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<td>Feb 28</td>
<td>SCENES PERFORMED FOR A GRADE All students are expected to attend opening night of THE HEIDI CHRONICLES ASSIGNMENT: READ and OUTLINE MOORE 46-51; 68-72 Select Chekhov monologue</td>
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<td>Mar 2</td>
<td>Due: Moore Quiz 6 Discuss Moore 46-51; 68-72 Practice scenes for auditions… ASSIGNMENT: Monologue breakdown beats, intentions, obstacles Uta Hagen Analysis 1-5</td>
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<td>MA 3</td>
<td>auditions for 40-min. plays</td>
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| Tue  | Ma 7  | Monologue breakdown  
Hagen Analysis 1-5  
Discuss The Heidi Chronicles |
| Thu  | Ma 9  | Hagen Analysis 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 minutes |
| Tue  | Ma 21 | Monologue memorized  
Uta Hagen 3 entrances  
Meisner work  
6:45 ALL STUDENTS ARE EXPECTED TO ATTEND CLOUD 9 REHEARSAL UNTIL THE BREAK and compose 3 Take Aways |
| Thu  | Ma 23 | CLOUD 9 3 Take Aways  
Meisner Work “Pinch and Ouch” pg 44-49 |
| Tue  | MA28  | Scenes for Discussion/ Casting  
1st look Monologues  
ALL STUDENTS ARE TO ATTEND CLOUD 9 REHEARSAL COMPOSE 3 TAKE AWAYS |
| Thu  |       | ASSIGNMENT  
Continued 1st look monologues |
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| Thu | MA30 | **DUE:** Find scene partners  
3 TAKE AWAYS FOR CLOUD 9  

1st look Monologues  

Tue. ASSIGNMENT:  
Monologues presented for GRADE |
| Tue | Ap 4 | **Due:**  
Monologues presented for GRADE  
ALL STUDENTS ARE TO ATTEND CLOUD 9 REHEARSAL  
COMPOSE 3 TAKE AWAYS  

Thur. ASSIGNMENT  
Breakdown for scene: beats, intentions, obstacles (on separate sheet of paper to hand in)  
3 COLUMNS FOR PLAY  
Uta Hagen Analysis 1-5 |
| Thu | Ap 6 | **DUE:** Scene Breakdown (on separate paper to hand in)  
Hagen Analysis 1-5  
3 TAKE AWAYS FOR CLOUD 9  

Monologues presented for GRADE  

Tue. ASSIGNMENT  
Uta Hagen Analysis 6-9  
Scenes presented for 1st Look |
| Tue | Ap 11 | **Due:** Hagen Analysis 6-9  
1st Look Scenes  

Thurs. ASSIGNMENT:  
1st look scenes continued |
| Thu | Ap 13 | **Due:** 1st Look Scenes  

Tue. ASSIGNMENT  
Scenes presented for grade |
| Tue | Ap 18 | **Due:** Scenes Presented for Grade  
STUDENTS WILL ATTEND OPENING NIGHT OF CLOUD 9  

Thur. ASSIGNMENT: CLOUD 9 REVIEW |
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<tr>
<th>Day</th>
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<th>Assignments</th>
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| Thu | Ap 20 | Due: Scenes Presented for Grade  
CLoud 9 Review  
Discuss RENT  
Assignment:  
Uta Hagen 40-Min Play questions 1-5 |
| Tue | Ap 25 | Due: Uta Hagen questions 1-5  
**40 MINUTE PLAY REHEARSAL**  
*Class dismissed after handing in Hagen questions*  
Assignment: Uta Hagen questions 6-9 |
| Thu | AP 27 | Due: Uta Hagen Analysis 6-9  
*Class dismissed after handing in Hagen questions*  
**40 MINUTE PLAY REHEARSAL**  
**CLASS DOES NOT MEET AT REGULAR TIME** |
| Tue | MY 2 | **40 MINUTE PLAY REHEARSAL**  
**CLASS DOES NOT MEET AT REGULAR TIME** |