

THEA 4412-01—Acting III
Fall, 2007

Tuesday, Thursday 11:00a.m. —12:15p.m.

Martha Munro

Acting Studio Rm. 105

Instructor: Shelly Elman
Office: Martha Munro Room 207C
Office Hours: Mondays, Wednesdays 10:00—11:00; 1:30—4:30
Tuesdays, Thursdays 3:30—4:30
Phone: 678/839-4704 (Office & Message)
e-mail: relman@westga.edu
WebCT: <http://webct.westga.edu>
Texts: *How to Be a Working Actor* by Mari Lyn Henry & Lynne Rogers
The Actor's Picture/Resume Book by Jill Charles with Tim Bloom
The Actor's Book of Classical Monologues edited by Stefan Rudnicki
One on One: The Best Women's Monologues from the 90s edited by Jack Temchin
One on One: The Best Men's Monologues from the 90s edited by Jack Temchin
1 Journal or Notebook (must be bound in some way)
\$15.00 for Photographer and CD
You will also be required to find your own songs (**must be piano scores**)
2 blank CDR or CDRW

Supplemental Texts (not required): *Audition* by Michael Shurtleff
Smart Actors, Foolish Choices by Katherine Mayfield
Acting Professionally by Robert Cohen
Playing Monologues from Contemporary, Modern, Period, Shakespeare & Classical Plays compiled by Gerry Ratliff
Contemporary American Monologues for Women
Contemporary American Monologues for Men
Classical Monologues for Women by Kyle Donnelly
Classical Monologues for Men by Kyle Donnelly
Outstanding Monologues for Men edited by Craig Pospisil
Outstanding Monologues for Women edited by Craig Pospisil

OFFICE HOURS:

I am available to address matters of concern during my office hours. If those hours are not convenient, please schedule an appointment. If you visit my office at other times, I may not be available because of other duties I must attend to.

If you have problems in the class, it is your responsibility to initiate contact with me. I cannot help you if you do not communicate with me. Let me know of any problems early in the semester. I will not accept excuses for poor performance or missing exams, especially late in the semester.

DESCRIPTION:

This class is designed to prepare the student actor for the professional world of acting. It is also designed to allow the student to experience the pressure and stress involved with auditioning. Each student will build a repertoire of audition monologues and songs. The "W" designation after a section number of a 3000—4000 level course signifies that the course is a Writing Across the Curriculum (WAC) course. WAC accepts as the guiding principle the idea that writing is a valuable tool for learning and communication. Therefore, the writing components of a course so designated are created to help the student learn the material and communicate what has been learned. Students are required to take two "W" courses for an undergraduate degree in the College of Arts and Sciences.

THIS COURSE WILL FOCUS ON THE FOLLOWING DEGREE LEARNING OUTCOMES:

- *Students will be able to critically understand basic knowledge of theatre history, theory, and criticism as well as research sources and methodology.*
- *Students will develop skill in analyzing plays, using theatre technology, and conducting research.*
- *Students will express through performance the results of research and critical judgment, indicated by a demonstrable ability to reach an audience effectively.*
- *Students will be prepared to work and/or continue study in the performance area upon graduation.*
- *Students will have the ability to apply the skills they learned in courses to a variety of work and social environments.*
- *Students will become aware of the complex human condition acquired through aesthetic and intellectual perceptions as evidenced in various modes the theatrical production.*
- *Students will have the ability to demonstrate knowledge of the various means of theatre through which a theatrical concept is realized.*

COURSE LEARNING OUTCOMES:

The student will build a polished repertoire of audition pieces.

The student will gain confidence in the audition process.

The student will gain an understanding of the "business" of theatre, which includes the audition process, self-promotion, agents, etc.

The student will perform a seven monologue, two song repertoire.

The student will gain and understanding of the character "type" of actor s/he is.

RESPONSIBILITIES:

- **Be on time!** Class begins promptly at 11:00 a.m. It is important that monologue work is not interrupted by doors opening and closing, by people noisily walking into the room, etc. For every two classes you are late it will count as one absence.
- **Absence Policy:** Attendance will be taken each class day. There will be a five point deduction for every absence.
- **Class Participation:** Projects will entail mock auditions that will include songs, monologues, cold readings, and interviews. Students will be graded based on work and appearance (see criteria below). You will also be expected to comment on your classmates' work. These comments will be constructive and not personal; comments should be couched in positive terms. However, unlike other acting classes, this class will be somewhat critical. We will be looking at the external as much as the internal. This class is as much about selling yourself as a package as it is about learning the ins and outs of theatre as a business. **You will, therefore, be asked to comment on how someone is dressed for an audition as much as what that person communicated with her/his monologue.** By the last class day or final exam day, each student will be prepared to present seven monologues and two songs.
- **Readings:** You will be assigned readings for class. It is important that you actually read the material for each class. Part of your grade will be whether you have been able to implement what you read into how you approach an audition. We will be using some role-playing exercises to discuss various chapters in ***How to Be a Working Actor***.
- **WebCT (*Writing to Learn activity*):** Discussion questions will be posted in the bulletin board. Click on it and then go to the question due for that day. Always hit reply to keep your answer in the correct thread. Then go to the bulletin board and answer the questions. It will be necessary to keep in contact with one another via e-mail and WebCT. You will be responsible for checking the class webpage (<http://webct.westga.edu>) on a regular basis for announcements, discussion topics, and grades. For this course you may use WebCT private mail or the bulletin board, which you will be required to check regularly. Late answers to webct questions will result in a five point deduction (per question) from your participation grade.
- **Journal (*Writing to Learn activity*):** You will be responsible for daily journal entries, which will be handed in twice during the semester. These journal entries will be about acting class and acting in general. They can be about auditions, rehearsals, observations of people as character studies, class, etc. I do not want to know any personal information about you (i.e., boyfriend or girlfriend information). You will hand in the journal at the midterm (15%) and at the end of term [15% (see schedule for specific dates)].
- **Late work will not be accepted.**
 - **A complete journal will include:**
 - The DATE of each entry (put this at the beginning of each entry)
 - Neat legible writing
 - Reactions to auditions or acting observed outside of class
 - Reactions to each class meeting
 - Reactions to readings from required texts
 - **Collage (*Writing to Learn activity*):** You will be responsible for putting together photos and pictures that describe your "type" in a scrapbook. This book should be at least five pages of magazine photos, drawings, photos that show people who you think you can play.
 - **Portfolio (*Writing to Communicate*):** You will be responsible for putting together a notebook of your repertoire as chosen for this class. This portfolio will contain the monologues, songs and character analyses for each monologue and song you perform in class.
- **Monologues and songs** should be memorized for each presentation. NO EXCUSES!!
- **Cell Phones and Pagers should be turned off for the beginning of class. If they are not, point deductions will be taken at the discretion of the instructor.**
- **The library has distance learning services online available at www.westga.edu/~library; then go to Distance Learning Library Services.**
- **Bring monologues and songs with you when the material choices are due.**
- **Always bring copies of your monologues/songs with you to each class.**
- **All email communication about this course must be conducted through MyUWG.**
- **Extra credit will be awarded at the discretion of the instructor.**
- **This syllabus is subject to change. It is your responsibility to get any changes made to it.**

SPECIAL NEEDS:

I will make special arrangements for students with special needs. Don't wait until after the first presentation or quiz/exam to talk with me! Don't try and "wing it" without telling me about your particular problem or needs. If you need special accommodations for exams, let me know **early**, not a few days before the scene or quiz/exam. I am here to facilitate your learning, but I need to be informed to do so.

GRADING:Assigned Material

Journal (Writing to Learn)	10%
Collage (Writing to Learn)	5%
Monologues/songs	60%

- Your grades will be on your auditions. There will be 6 auditions this semester. They will consist of:

Audition #1	Monologue Most Like You
Audition #2	Contemporary comic & dramatic
Audition #3	Song #1
Audition #4	Shakespeare Prose & Verse
Audition #5	Song #2
Audition #6	2 contrasting Classical pieces
- Though your auditions will consist of the material above, the instructor reserves the right to ask you to perform material previously auditioned. The student should be prepared to present all materials prepared up until each audition date.
- Character analyses (Writing to Communicate)** are due upon each presentation. They should be written in the same format as the GOTE sheets and Hagen analysis used in Acting I & II. Analyses should be done for each monologue and song presented.
- The written work is just as important as the audition work. Failure to hand in character analyses will result in failure of the audition.**

Final Audition **15%**

- Final Portfolio (Writing to Communicate)** includes all monologues, songs (piano scores) and character analyses in a nice folder or 1/2" 3 ring binder. Papers should not be loose in the folder.
- Final Presentation** be prepared to present **ALL** material used in the six auditions. Bring your CD of music (failure to do so will mean an automatic five point deduction from your final audition grade). This audition will be presented to your instructor and an outside adjudicator.

Class attendance and WebCT participation (Writing to Learn) **10%**

- WebCT discussion questions must be answered the day they are due on the calendar. WebCT will also be used when good internet sources on auditioning for the stage and screen are found. Discussion questions on these sources may also be included.

Grading Scale

100-90	A
89-80	B
79-70	C
69-60	D
59-Below	F

Course ScheduleWEEK 1

August	TH16	Introduction What's my type? Discuss Syllabus
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WEEK 2

	T21	Twelve Guideposts to Auditioning Discussion Question 1: Chapter 1 in Working Actor
	TH23	Continue Twelve Guideposts to Auditioning Discussion Question 2: Chap. 2 in Working Actor

WEEK 3

	T28	Monologue Most Like You choice due Continue Twelve Guideposts to Auditioning Analyzing a character Audition Exercises (Shurtleff--Ch. 5) Discussion Question 3: Chaps. 3 & 4 in Working Actor
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TH30 Discuss Type Collage
Discussion Question 4: Chaps. 5 & 6 in Working Actor

WEEK 4
 September

T4 **Audition #1**
Discussion Question 5: Chaps. 7 & 8 in Working Actor
 Resumes

TH6 Headshots
 Headshot Photos taken in the Visitor's Center on Maple St. (going towards Bowden--make \$15 checks payable to University of West Georgia)
Contemporary Comic Monologue choice due via WebCT
Discussion Question 6: Chaps. 9—11 in Working Actor

WEEK 5

T11 **Type Collage Due**
Discussion Question 7: Chaps. 12 & 13 in Working Actor
 Resumes

TH13 Monologue exercises
 Rehearse for Audition #2
Discussion Question 8: Chap. 14 in Working Actor

WEEK 6

T18 **Audition #2**
Song #1 choice due (uptempo)
 "But I can't sing!"
 How to work with an accompanist
Discussion Question 9: Chaps. 15—17 in Working Actor

TH20 Working with an accompanist
Discussion Question 10: Chapter 20 in Working Actor

WEEK 7

T25 What does the song say?
 Reading the song
 What does 16 bars mean?

TH27 Working with an accompanist
Discussion Question 11: Chapter 21

WEEK 8

October T2 **Contemporary Dramatic Monologue choice Due**

TH4 **TBA**

(The Taming of the Shrew performs October 3—6 at 7:30p.m. and October 7 at 2:30p.m.)

(October 8 is the last day to withdraw from class with a grade "W")

WEEK 9

T9 Rehearse for Audition #3
Discussion Question 12: Chapter 22 & 23

TH11 **Fall Break, No Class**

WEEK 10

T16 **Audition #3**
Journals Due

TH18 **Shakespeare Verse & Prose Monologues choice due**
 Reading of Shakespeare Verse monologue
 What is "style?"
 How do I speak the language?

WEEK 11

- T23 Reading of Shakespeare Prose monologue
What is "style?"
How do I speak the language?
- TH25 **Song #2 Choice due (ballad)**
Work with accompanist on Song #2

WEEK 12

- T30 Song as monologue
Reading Song #2

November

- TH1 Rehearse for Audition #4(Shelly out of town)
Use time to work on Audition #4

WEEK 13

- T6 **Audition #4**
- TH8 Work with accompanist on Song #2

WEEK 14

- T13 Rehearsal Day (Shelly in office)
Use time to work on Audition #5

(The Shape of Things performs Nov. 14-17 at 7:30 p.m.; Nov. 18 at 2:30 p.m.)

- TH16 **Classic (Not Shakespeare) Comic and Dramatic Monologues choices due**

WEEK 15

- T20 **Audition #5**
Discussion Question 13: Chapter 18
- TH22 **Happy Thanksgiving!**
No Class

Week 16

- T27 **Audition #6**
Journals Due
- TH29 **Cold Readings, questions, rehearsal day for final Audition**
The business of AEA or The "You Make the Big Bucks Once You are in Actors' Equity" Myth

Week 17

December

- T4 **Last day of class**
Unions
Class Evaluations
- T11 11-1 **Final Audition**
Be prepared to present All Monologues and Songs for a guest Casting Director
Portfolio Due

Goal Other Tactics Expectations (GOTE) Sheet
from ***Acting One*** by Robert Cohen

Goal

The character's quest which the actor assumes; Everything on stage must be seen, first and foremost, as a character pursuing a goal. The goal should be specific and outgoing. It is the character's objective.

Other

The person(s) with whom, for whom, or from whom you seek your goal. There is always an 'other' in acting. It is what makes achieving a goal difficult—the chief obstacle. The struggle to overcome obstacles to achieve goals (and remember the other is also in pursuit of goals) creates the dynamic of acting. The struggle to overcome obstacles on stage should make you sweat.

Ask: *What is my goal?*
 Who is/are the other person(s) who affect my gaining it?
 How can they help me?
 How can they hurt me?
 How are they my obstacle?
 How can I demand/induce/encourage their help?
 How can I overcome the obstacle they pose?
 What should be my tactics?

Tactics

The character's means of trying to achieve goals; they are what gives acting its "guts". Utilizing tactics are what make acting real. The lines may be the playwright's but the tactics are the actor's.

Expectation

Characters don't just desire goals, they crave them. Therefore they have certain expectations. Expectation should then incite enthusiasm, excitement, and energy. Characters not only have wants, they have passion. Making the goals the prime goals of your life.

Goal Other Tactics Expectations (GOTE) Sheet

Taken from *Acting One* by Robert Cohen and *Respect for Acting* by Uta Hagen

On a separate piece of paper, answer the following questions about your character using as much detail as possible. Use your imagination. Research. Do your homework on each character! Answers should be in narrative form and in the first person. Answers should be longer than one word or one sentence.

1. Basic information about the character:

Name:

Sex:

Age:

Marital Status and History:

Educational Level:

Economic/Social Status:

2. What do you really want? When do you want it?
3. Other: from whom (in the play) do I want it? Who in the play can help me? Who in the play can hurt me? Who is an obstacle? Why? What are my deepest fears?
4. Tactics: How can I get it? How (and whom) can I threaten? How (and whom) can I induce?
5. Expectation: Why do I expect to get it? Why does it excite me? What will I do when I get it?
6. What time is it? Century, year, season, day, minute. What was happening in politics, sports, weather, etc. at this time? How do the above things affect you?
7. Where am I? Country, city, neighborhood, house, room, area of room.
8. What surrounds me? Animate and inanimate objects. Describe them in detail. How does the time of day affect what surrounds me?
9. What are the given circumstances? Past, present, future, and the events. What took place two minutes before this scene? What are you expecting to happen two minutes after this scene? What do you expect to happen now?