

THEA 3392—Acting II
Spring, 2005

Tuesday, Thursday

11:00a.m.—12:15p.m.

Martha Munro

Acting Studio

Instructor: Shelly Elman
Office: Martha Munro 207C
Office Hours: Mondays, Wednesdays 10:00--12:00 Noon; 2:00—3:30
Tuesdays, Thursdays 1:30—3:00
Phone: 678/839-4704 (Office & Message)
e-mail: relman@westga.edu
WebCT: <http://webct.westga.edu>; 678/839-6248 (help desk)
Required Texts: *Respect for Acting* by Uta Hagen
Greek Tragedies Volume 2 compiled by David Grene and Richard Lattimore
The Meridian Anthology of Restoration & 18th Century Plays by Women compiled by Katharine Rogers

Supplementary Texts: *Playing Shakespeare* by John Barton
Advanced Acting by Robert Cohen

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.

COURSE DESCRIPTION:

This class is designed to introduce the acting student to the classical plays of the Greek, Restoration, Seventeenth Century and Renaissance periods. Work will focus on character analyses, scene work, period movement and applying the text work (webct) to scene rehearsals and performances.

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.*

COURSE LEARNING OUTCOMES:

To further develop the actor's process toward a character.

To explore the formality of movement and manners of period drama.

To increase the student's knowledge of period drama.

To understand and critically link the universal themes of drama from one period to another.

To gain a comfort with the language used in period drama such as Shakespeare, Moliere, etc.

RESPONSIBILITIES:

- **Be on time!** Class begins promptly at 11:00 a.m. It is important that scene/monologue work is not interrupted by doors opening and closing, by people noisily walking into the room, etc. You will be assigned costume pieces (skirts, jackets, etc.) on the first day of class. You will be counted as tardy if you do not have the items on and ready to go by 11:00 a.m. Two tardies will count as one absence.
- **Absence Policy:** You will be allowed two unexcused absences (**NOT ON PRESENTATION DAYS**). There will be a five point deduction for any absence thereafter.
- **Class Participation:** You will be expected to comment on your classmates' work. These comments will be constructive and not personal; comments should be couched in positive terms. Be careful of using words that are qualitative (i.e., "good," "bad"). Instead, we want to use words that speak in terms of improvement. We will be looking at the external as much as the internal. That is, movement and body control are as important for this class as the character analysis work you will be doing. **You will be responsible not only for yourself, but also for your partner. Choose partners carefully and make each one understand that you must work together.**

RESPONSIBILITIES (Cont'd.)

- **Written Work:** All analyses must be typewritten. Written analyses will focus on character, movement, environment of the play etc. These analyses are due upon each presentation of scene work; late analyses will not be accepted. Analyses are worth 50% of each scene grade. Research must be included in the analyses.
- **Readings:** You will choose plays from the texts and/or internet as dictated above. It is your responsibility to read the plays from which you choose scenes. Failure to do so will result in points taken off of the scene presentation grade (**see also WebCT responsibility below**).
- **Research Project:** A ten-minute presentation of research and period monologue. You must research the period, the playwright and the particular play from which you are performing the monologue. From this research you must create a speech of introduction at minimum (you should also include a conclusion to end the presentation). You must create a ten-minute performance, from any period covered, that includes your speech of introduction, your acting work, and any other information you want to include in the presentation. Be creative: you might want to include a discussion of the process you use to create a character as well. Your project must be polished by the date of presentation (see below). Topics may include costuming, society of the period, architecture of the period, etc. If you choose to use a visual aid like PowerPoint or video/DVD, please let me know at least 24 hours prior to your presentation. You will hand in a GOTE sheet/research paper that is at least five pages in length and that includes research. Foot or end notes are required as is an MLA style bibliography. You must use a minimum of three sources. Internet sources must be cited appropriately in both foot/end notes and the bibliography.
- **Final Project:** You will present the monologue you first presented in the Research Project. This presentation will include all notes given after the first presentation. Added to this will be another monologue from the Ancient Greek period that contrasts with the Research Project piece. Another thoroughly researched GOTE sheet will be due. Added to this GOTE sheet will be a section in which you discuss and examine the methods that resonated most with you from the *Respect for Acting* text. How do you use this (or these) method(s) to create a more complex character? More discussion of this project will occur in a later class meeting.
- **WebCT:** WebCT will be employed to discuss the assigned chapters in Uta Hagen's *Respect for Acting*. Students will have until midnight on the day the question is due for a chance to earn full credit for that day's question (you also have to read the chapter and write a thorough response). Late answers will be accepted with appropriate point deductions.
- **Journal:** The journal contains informal writing. You will use it to explore your thoughts and feelings in reaction to the plays, and to what happened in class. You will be responsible for at least two journal entries per week, which will be handed in twice during the semester. These journal entries will be about this class and acting in general. They can be about rehearsals, observations of people as character studies, class, etc. **You must attend *How I Learned to Drive* and *The Comedy of Errors* and include assessments on style and character development in your journal.** I do not want to know any personal information about you (i.e., boyfriend or girlfriend information); nor should it be used as a tool to vent about the instructor or about partners in an inappropriate manner (no name calling of anyone). The journal should be about acting and character study only. You will hand in the journal at the midterm and at the end of term.
 - **A complete journal will include:**
 - The DATE of each entry (put this at the beginning of each entry)
 - Neat legible writing
 - Reactions to plays and characters
 - Reaction to each class meeting
 - Analysis of work in class and how you can use class work in your process
 - Reaction to the West Georgia Theatre Company productions
- **Wear hard soled and healed shoes. No athletic shoes allowed**
- **This syllabus is subject to change. It is your responsibility to get any changes made to it.**

GRADING:Assigned Material

Journal	20%
WebCT and attendance	15%
Research Project	15%
<ul style="list-style-type: none"> • Includes presentation & GOTE sheet/research paper. 	
Scene Work (worth 10% each)	30%
<ul style="list-style-type: none"> • Includes all GOTE sheets due on presentation days. 	
Final Project	20%
<ul style="list-style-type: none"> • Includes presentation of two contrasting monologues and GOTE sheets for both monologues. 	

Grading Scale

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

WEEK 1

January

T11 Introduction, Style
SyllabusTH13 Stylized Exchanges & Salutations
Discussion Question 1 (Hagen, Introduction & Chapter 1)WEEK 2T18 Rhyme & Verse
Research project topic and presentation choice dueTH20 How do I know what I am saying?
Playing G-d exercise
Discussion Question 2 (Hagen, Chapters 2 & 3)WEEK 3

T25 Characterization & Physicalization

TH27 More at playing G-d and playing the devil
Research day (if time permits)
Discussion Question 3 (Hagen, Chapters 4—6)WEEK 4

February

T1 Research project rehearsal day

TH3 Playing Shakespeare video (meet in MM computer lab)
Discussion Question 4 (Hagen, Chapters 7—10)WEEK 5

February

T8 **Research Project Presentations**TH10 **Shakespeare Comedy partner & scene choices due**
Discussion Question 5 (Hagen, Introduction to Part Two & Chapter 11)WEEK 6

T15 Iambic Pentameter

TH17 How do I know what I am saying (Verse vs. Prose)?
Insults game
Discussion Question 6 (Hagen, Chapters 12 & 13)WEEK 7p.m. ***How I Learned to Drive*** performs TCPA Black Box February 23—26 at 7:30 p.m.; February 27 at 2:30

T22 Rehearsal day

TH24 TBA (more about Iambic Pentameter?)
Discussion Question 7 (Hagen, Chapters 14—16)WEEK 8

March

T1 **Shakespeare Comedy scene Presentations**TH3 Class will not meet; use as research day
Shakespeare Tragedy scene and partner choices due on WebCT**(March 3 is the last day to withdraw with a grade 'W')**WEEK 9T8 Introduction to Moliere
Rhyming Couplets
Journals DueTH10 Continue Moliere exercises
Discussion Question 8 (Hagen, Chapters 17 & 18)

WEEK 10 **Episodes in Sexuality** performs March 14—17 at 7:00p.m. in the Black Box Theatre

T15 Rehearsal day for Shakespeare Tragedy scenes

TH17 **Shakespeare Tragedy Scene** PresentationsWEEK 11 Spring breakWeek 12T29 Fan work
Restriction and movement
Discussion Question 9 (Hagen, Chapters 19 & 20)TH31 TBA
Moliere Scene and Partner choices dueWEEK 13April T5 Restriction and movement
More with fansTH7 Moliere rehearsal day
Discussion Question 10 (Hagen, Introduction to Part Three & Chapters 21—24)WEEK 14 **The Comedy of Errors** performs April 13—16 at 7:30p.m. and April 17 at 2:30 p.m. in the TCPA Mainstage Theatre

T12 TBA

TH14 Another Moliere rehearsal day
Discussion Question 11 (Hagen, Chapters 25—27)WEEK 15T19 **Moliere scene presentations**TH21 The Restoration scene work
Discussion Question 12 (Hagen, Chapters 28—Epilogue)Week 16T26 Commedia Dell'Arte scene work
Evaluations
Journals dueWeek 17May T10 11a.m.—1:00 p.m. **Final Presentation**

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
Excerpted from ***Acting One*** by Robert Cohen

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!

8. 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 what I want? What is my strategy? 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 me?
7. Where am I? Country, city, neighborhood, house, room, area of room.
9. What surrounds me? Animate and inanimate objects. Describe them in detail. How does the time of day affect what surrounds me? How familiar am I with the objects in this room? Do I despise them or do I love them? Explain. Might an object I feel strongly about affect me in the scene?
10. 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?