

**THEA 4412-01—Acting III  
Fall, 2017**

**Tuesday, Thursday**

**11:00a.m. —12:20p.m.**

**Martha Munro**

**Acting Studio Rm. 105**

**Instructor:** Shelly Elman  
**Office:** Martha Munro Room 207C  
**Office Hours:** Mondays 11:30-12:30; 2:00—5:00 or by appointment  
Wednesdays 2:00—5:00 or by appointment  
Tuesdays, Thursdays 2:00—5:00 or by appointment  
**Phone:** 678/839-4704 (Office & Message)  
**e-mail:** [relman@westga.edu](mailto:relman@westga.edu)  
**Course Den:** <http://help8.view.usg.edu>; Toll-free 1-866-588-5293;  
Toll-free for hearing impaired: 1-866-334-9180  
**Texts:** *How to Be a Working Actor* by Mari Lyn Henry & Lynne Rogers  
*The Actor's Book of Classical Monologues* edited by Stefan Rudnicki  
*The Enraged Accompanist's Guide to the Perfect Audition* by Andrw Gerle  
*The Best Women's Stage Monologues 2014* edited by Lawrence Harbison  
*The Best Men's Stage Monologues 2014* edited by Lawrence Harbison  
1 Journal or Notebook (must be bound in some way)  
You will be required to pick up your headshot from McClain Photography (126 Bankhead Hwy, Carrollton)  
You will also be required to find your own songs (**must be piano scores**)  
2 blank CDR or CDRW or thumb drive  
**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  
*One on One: The Best Men's Monologues for the 21<sup>st</sup> Century* edited by Joyce E. Henry, Rebecca Dunn Jaroff and Bob Shuman  
*One on One: The Best Women's Monologues for the 21<sup>st</sup> Century* edited by Joyce E. Henry, Rebecca Dunn Jaroff and Bob Shuman  
*Best Women's Monologues and Scenes* edited by Lawrence Harbison  
*Best Men's Monologues and Scenes* edited by Lawrence Harbison  
*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  
*The Actor's Picture/Resume Book* by Jill Charles with Tim Bloom

**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 give the student an idea of the pressure and stress involved with auditioning. Each student will build a repertoire of audition monologues and songs.

**THIS COURSE WILL FOCUS ON THE FOLLOWING DEGREE LEARNING OUTCOMES:**

- *Students will demonstrate knowledge of selected plays, theatrical conventions and theatrical movements important in the formation of the modern theatre.*
- *Students will describe basic knowledge of theatre history, theory, and criticism, including research sources and methodology.*

**THIS COURSE WILL FOCUS ON THE FOLLOWING DEGREE LEARNING OUTCOMES (cont'd.):**

- *Students will demonstrate skills in analyzing plays, using theatre technology, and conducting research. Students will be prepared to work and/or continue study in the performance area upon graduation.*
- *Students will express through performance, writing, speaking, and other modes of communication the results of research and critical judgement, indicated by a demonstrable ability to reach an audience effectively through at least one of the components of theatrical art.*
- *Students will apply skills learned in courses to a variety of work and social environments.*
- *Students will demonstrate knowledge of the various means (acting, directing, designing, constructing, playwriting, etc.) through which a theatrical concept is realized.*

**COURSE LEARNING OUTCOMES:**

The student will build a polished repertoire of audition pieces.

The student will develop skills in auditioning, specifically in selling oneself and one's audition pieces.

The student will develop skills in marketing oneself as an actor.

The student will develop skills in collaboration.

The student will increase skills in acting analysis.

The student will gain an 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. Class sessions are only 75 minutes long, please make sure you take care of any personal needs prior to class starting. Unless you are experiencing an emergency, it's rude to leave in the middle of class.
- **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.
- **All Theatre Majors are required to attend all strikes and load-ins.**
  - All strikes and load-ins are listed on the production calendar, so there is plenty of time for students to get off from their other jobs. **All load-ins will last from 9:00 am until 5:00 pm with a break for lunch.**
  - All theatre majors need to be involved in some way with all shows.
  - You should have no commitments (i.e., work) that will interfere with the load-in or strike of each show.
  - **Consequences to missing the above calls will be:**
    1. **With at least a two week advanced notice :**  
**Fill in equivalent hours in another work call or in the shops (if another work call is offered--and labor is needed--that semester) or reassignment to another crew position (if available)**
    2. **Potential loss of points in any theatre course you are currently enrolled in.**
- **All students in this course are required to usher for at least one of the productions this semester. If your involvement in one or both shows precludes you from ushering, please see the instructor as soon as you know.**
- **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* and *The Enraged Accompanist*.
- **Course Den:** 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 Course Den. You will be responsible for checking the class course den page on a regular basis

for announcements, discussion topics, and grades. For this course you will primarily use the Discussions, which you will be required to check regularly. Late answers to Course Den questions will result in a five point deduction (per question) from your participation grade.

- **Journal:** 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., your romantic life). You will hand in the journal at the midterm (15%) and at the end of term [15% (see schedule for specific dates)].
- **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:** You will be responsible for putting together photos and pictures that describe your “type” in a scrapbook or powerpoint/prezi presentation. This book should be at least five pages or slides of magazine photos, drawings, photos that show people who you think you can play. Representations of your type may not be animation drawings, however. They should be real people.
- **Portfolio:** 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.
- **Late work will not be accepted.**
- **Monologues and songs** should be memorized for each presentation. NO EXCUSES!!
- **Cell Phones and any other devices should be turned off for the beginning of class. If they are not, point deductions will be taken at the discretion of the instructor.**
- **Gum chewing is not allowed during the class session. Spit it out before class, please.**
- **The library has distance learning services online available at [www.westga.edu/~library](http://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

<b>Journal</b>	<b>60pts</b>
<b>Collage</b>	<b>30pts</b>
<b>Union Research Project</b>	<b>30pts</b>

Students will be given a list of unions or organizations. Each student must choose one union or organization to research. Only one union/organization per student. Students will present their research in class on the assigned day.

#### **Monologues/songs** **300pts**

- Your grades will be on your auditions. There will be 5 auditions this semester (not including the final audition). If you are late in getting your monologue and song choices into me, your audition with those materials will suffer a points deduction yet to be determined. The breakdown of points for each audition is as follows:
 

Audition #1	Monologue Most Like You	50pts
Audition #2	Song #1 (uptempo song)	50pts
Audition #3	Contemporary comic & dramatic	60pts
Audition #4	Shakespeare Prose & Verse & Song #2 (ballad)	70pts
Audition #5	Two contrasting classical pieces	70pts
- **Though your auditions will consist of the material above, the instructor reserves the right to ask you to perform material previously auditioned (from the class).** The student should be prepared to present all materials prepared up until each audition date.

- **Character analyses** are due upon each presentation. They should be written in the same format as the GOTE sheets and Hagen analysis. Analyses should be done for each monologue and song presented.
- **Grades for auditions and character analysis will be averaged together for each audition. This will be the grade used for calculating your final grade**
- **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****120pts**

- **Final Portfolio** includes all monologues, songs (piano scores) and character analyses in a nice folder or ½" 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.

**Course Den****60pts**

- Course Den discussion questions must be answered the day they are due on the calendar. Course Den 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

536-600	A
477-535	B
417-476	C
356-416	D
355-below	F

**Course Schedule**WEEK 1

August	TH10	Introduction What's my type? Discuss Type Collage Discuss Syllabus
--------	------	---

WEEK 2

	T15	Goal Other Tactics Expectation (GOTE Sheet) Twelve Guideposts to Auditioning <b>Discussion Question 1: Introduction &amp; Chapter 1 in Working Actor</b>
	TH17	Twelve Guideposts to Auditioning Self Character Analysis (Hagen) <b>Discussion Question 2: Chap. 3 in Working Actor</b>

WEEK 3

	T22	Continue Twelve Guideposts to Auditioning Chekhov Technique Warm up and Quality of movement
	TH24	<b>Contemporary Monologues</b> (Monologue Most Like You, Dramatic, Comic) & <b>Song #1</b> (Uptempo) <b>choices due (bring piano score of song and copies of monologues to hand in)</b> Chekhov Technique Quality of movement w/monologues

WEEK 4

	T29	Headshots Headshot Photos taken at the Bradley Street Train Depot <b>Discussion Question 3: Chaps. 2 &amp; 4 in Working Actor</b>
	TH31	Guidepost Round Robin for MMLY <b>Discussion Question 4: Chaps. 5 &amp; 6 in Working Actor</b>

WEEK 5

September	T5	What's my range? (Ed does scales?) Song as monologue What does the song say? Reading the song What does 16 bars mean? Discuss Type Collage <b>Discussion Question 4A: Chap. 1-3 in Enraged Accompanist</b>
-----------	----	--

TH7 **Audition #1 (Monologue Most Like You)**  
**Discussion Question 5: Chaps. 7 & 8 in Working Actor**

WEEK 6

T12 Work with accompanist on Song #1  
**Discussion Question 5A: Chaps. 4 in Enraged Accompanist**

TH14 Work with accompanist on Song #1  
 Discussion Question 6: Chaps. 9—11 in Working Actor

WEEK 7

T19 Guidepost Round Robin (song)

TH21 **Audition #2 (Uptempo Song)**

**WEEK 8: *Godspell* performs Wednesday, September 27—Saturday, September 30 at 7:30PM, Sunday, October 1 at 2:30PM in the Main Stage Theatre**

T26 Discuss Resume (Read Chapter on Course Den about resumes)  
 Discussion Question 7: Chap. 12 in Working Actor

TH28 Type Collage Due

**(September 29 is the last day to withdraw from class with a grade 'W')**

WEEK 9

October

T3 Discuss Union Research Project  
 Reading of Shakespeare Verse & Prose monologue  
 What is "style?"  
 How do I speak the language?  
 Chekhov exercises  
**Contemporary Comic and Dramatic Monologue choices due**  
**Discussion Question 7B: Part 1 Recap in Working Actor**

TH5 Fall break no class

WEEK 10

T10 Guidepost Round Robin for Dramatic Contemporary Monologue  
**Discussion Question 8: Chaps. 13—14 in Working Actor**

TH12 Guidepost Round Robin for Comic Contemporary Monologue  
**Discussion Question 9: Chapter 15-17 in Working Actor & Chap. 5 in Enraged Accompanist**

F13 **Playwright Tony Kushner Keynote Address for Georgia Theatre Conference 1:00pm in the Coliseum**

WEEK 11

T17 **Audition #3 (Comic & Dramatic Contemporary monologues)**  
**Discussion Questions 10: Chapters 18 & 19 in Working Actor**

TH19 Cold Readings  
**Journal & Resume Due**  
**Shakespeare Verse and Prose, Classic Dramatic and Comic Monologues, and Song #2 (Ballad) choices due (You must bring copies of monologues and piano score to hand in)**  
**Discussion Question 11A Due**

WEEK 12

T22 Guidepost Round Robin Shakespeare Verse  
**Discussion Question 11: Chapter 20 in Working Actor & Chap. 6 in Enraged Accompanist**

T24 Guidepost round robin for Shakespeare (cont'd.)

WEEK 13

T31                    **Union Research Project due**  
**Discussion Question 13: Chaps 10 & 11 in Enraged Accompanist**

November      TH2                    Work with accompanist on Song #2

**WEEK 14: *The Scarlet Letter* performs Wednesday, Nov.8—Saturday, Nov. 11 and Tuesday, Nov. 14—Friday, Nov. 17 at 7:30PM and Sunday, Nov. 12 at 2:30PM in the Dangle Theatre**

T7                    Work with accompanist on Song #2

TH9                    Guidepost Round Robin Song #2

WEEK 15

T14                    **Audition #4 (Shakespeare Verse & Prose)**

TH16                    Guidepost Round Robin comic classical monologue (Shelly out of town)

**WEEK 16: NOV. 21 & 23 THANKSGIVING BREAK NO CLASS**

WEEK 17

T28                    Guidepost Round Robin dramatic classical monologue

TH 30                    Last Day of Class  
**Audition #5 (Song #2 and Classical non-Shakespeare comedy and dramatic monologues)**  
**Journals Due**  
**Discussion of final audition**

Week 18

**December      M4                    6:30pm              Senior Showcase**

**December      T5                    11:00-1:30        Final Audition**  
**Be prepared to present All Monologues and Songs for a Guest Artist**  
**Portfolio Due**

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

**Please Note: this first page is the explanation of the analysis on the next page. The analysis on the next page is what students should follow when writing up their character analyses.**

- 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 want at the moment of the scene/monologue/song? When do you want it? What's at stake if you don't get it?
3. What do you want overall? How does your goal in the moment of your scene/monologue/song affect your overall goal in the play/musical?
4. Other: who are you communicating with at the moment of the scene/monologue/song? How can this person hurt you? How can s/he help you? If no one is in the room, who do you wish was there to hear this? How can this person get in your way?
5. Tactics: Use active verbs that do something **to** the person with whom you are interacting that that determine how you get what you want.
6. Expectation: Why do I expect to get it? Why does it excite me? What will I do when I get it? What's at stake?
7. What time is it? Century, year, season, day, minute. What are the politics of this situation? What are the broader politics of your world (who's president, who's governor, etc.)? What is going on in current events? How does the outside world affect what you want?
8. Where am I? Country, city, neighborhood, house, room, area of room.
9. What surrounds me? Animate and inanimate objects. Describe them in detail. Are the objects familiar or unfamiliar to you? Do they create a safe, sterile, or dangerous place for you? How does the time of day affect what surrounds you?
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?



## Federal, State and University Policies Regarding Course Work

**This is very important for your to read! You may also find this information at**

[https://www.westga.edu/administration/vpaa/assets/docs/faculty-resources/common\\_language\\_for\\_course\\_syllabi\\_v2.pdf](https://www.westga.edu/administration/vpaa/assets/docs/faculty-resources/common_language_for_course_syllabi_v2.pdf)

### ACADEMIC SUPPORT

**Accessibility Services:** Students with a documented disability may work with UWG Accessibility Services to receive essential services specific to their disability. All entitlements to accommodations are based on documentation and USG Board of Regents standards. If a student needs course adaptations or accommodations because of a disability or chronic illness, or if he/she needs to make special arrangements in case the building must be evacuated, the student should notify his/her instructor in writing and provide a copy of his/her Student Accommodations Report (SAR), which is available only from Accessibility Services. Faculty cannot offer accommodations without timely receipt of the SAR; further, no retroactive accommodations will be given. For more information, please contact Accessibility Services

**Center for Academic Success:** The Center for Academic Success provides services, programs, and opportunities to help all undergraduate students succeed academically. For more information, contact them: 678-839-6280 or [cas@westga.edu](mailto:cas@westga.edu)

**University Writing Center:** The University Writing Center assists students with all areas of the writing process. For more information, contact them: 678-839-6513 or [writing@westga.edu](mailto:writing@westga.edu)

### ONLINE COURSES

UWG takes students' privacy concerns seriously: technology-enhanced and partially and fully online courses use sites and entities beyond UWG and students have the right to know the privacy policies of these entities. For more information on privacy and accessibility for the most commonly used sites, as well as technology requirements visit the UWG Online site.

Students enrolled in online courses can find answers to many of their questions in the Online/Off-Campus Student Guide.

If a student is experiencing distress and needs help, please see the resources available at the UWG Cares site. Online counseling is also available for online students.

### HONOR CODE

At the University of West Georgia, we believe that academic and personal integrity are based upon honesty, trust, fairness, respect, and responsibility. Students at West Georgia assume responsibility for upholding the honor code. West Georgia students pledge to refrain from engaging in acts that do not maintain academic and personal integrity. These include, but are not limited to, plagiarism, cheating, fabrication, aid of academic dishonesty, lying, bribery or threats, and stealing.

The University of West Georgia maintains and monitors a confidential Academic Dishonesty Tracking System. This database collects and reports patterns of repeated student violations across all the Colleges, the Ingram Library, and the School of Nursing. Each incidence of academic dishonesty is subject to review and consideration by the instructor, and is subject to a range of academic penalties including, but not limited to, failing the assignment and/or failing the course. Student conduct sanctions range from verbal warning to suspension or expulsion depending on the magnitude of the offense and/or number of offenses. The incident becomes part of the student's conduct record at UWG.

Additionally, the student is responsible for safeguarding his/her computer account. The student's account and network connection are for his/her individual use. A computer account is to be used only by the person to whom it has been issued. The student is responsible for all actions originating through his/her account or network connection. Students must not impersonate others or misrepresent or conceal their identities in electronic messages and actions. For more information on the University of West Georgia Honor Code, please see the Student Handbook.

### UWG EMAIL POLICY

University of West Georgia students are provided a MyUWG e-mail account. The University considers this account to be an official means of communication between the University and the student. The purpose of the official use of the student e-mail account is to provide an effective means of communicating important university related information to UWG students in a timely manner. It is the student's responsibility to check his or her email.

## **CREDIT HOUR POLICY**

The University of West Georgia grants one semester hour of credit for work equivalent to a minimum of one hour (50 minutes) of in-class or other direct faculty instruction AND two hours of student work outside of class per week for approximately fifteen weeks. For each course, the course syllabus will document the amount of in-class (or other direct faculty instruction) and out-of-class work required to earn the credit hour(s) assigned to the course. Out-of-class work will include all forms of credit-bearing activity, including but not limited to assignments, readings, observations, and musical practice. Where available, the university grants academic credit for students who verify via competency-based testing, that they have accomplished the learning outcomes associated with a course that would normally meet the requirements outlined above (e.g. AP credit, CLEP, and departmental exams).

## **HB 280 (Campus Carry)**

- UWG follows University System of Georgia (USG) guidance:  
[http://www.usg.edu/hb280/additional\\_information#](http://www.usg.edu/hb280/additional_information#)
- You may also visit our website for help with USG Guidance:  
<https://www.westga.edu/police/campus-carry.php>