

University of West Georgia
Fall 2018 Syllabus
Acting I

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Course-Section # THEA 2291-01
Prerequisites: THEA 1100 and THEA 2100
Course Meets: Tues/Thurs 9:30am-10:45am; MM Room 105
Texts: *Acting: The First Six Lessons* by Richard Boleslavsky
An Actor Prepares by Constantin Stanislavski

Required Materials: Clothing allowing adequate movement (no logos or writing)
A notebook
Water in a non-spillable container
A bouncy ball

Required Performances:

Townsend Center for the Performing Arts. Reserve tickets at TCPA Box Office. For ticket information, please call (678) 839-4722.

Evil Dead: The Musical

TCPA Main Stage

Wednesday-Saturday, October 10-13th @ 7:30pm; Sunday, October 14th @ 2:30pm

Macbeth

TCPA Richard L. Dangle Black Box

November 7-10th, 13-16th @ 7:30pm

Course Description

This course examines the process toward becoming an actor. Through improvisation, scene study, and monologue work, the student will begin to develop her/his own process toward developing a character.

Degree Learning Outcomes

- Students will express through performance, writing, speaking and other modes of communication the results of research and critical judgment, indicated by a demonstrable ability to reach an audience effectively through at least one of the components of theatrical art.
- Students will illustrate awareness of the complex human condition acquired through aesthetic and intellectual perceptions as evidenced in various modes of theatrical productions.
- Students will express through performance, writing, speaking and other modes of communication the results of research and critical judgment, 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.

Course Learning Outcomes

- Students will explain their process for creating a character.
- Students will identify the responsibilities of an actor.
- Students will demonstrate the ability to collaborate with others to create a scene.
- Students will break down a script in order to analyze it from their character's point of view.

University Policies

Honor Code, Disability Services, Official E-mail, and other policies can be found at <https://www.westga.edu/administration/vpaa/common-language-course-syllabi.php>

All policies discussed or referred to in this document are considered to be in force for this course. Students are required to review this document.

Accessibility and Learning Challenges

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

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

Class Expectations, Attendance & Class Participation

- Each acting class is an unrepeatable experience. The majority of work we do happens inside the classroom. Therefore, you are required to attend each scheduled class meeting as indicated in the class calendar. Two unexcused absences will be allowed to accommodate students' personal needs and extenuating circumstances. However, you may NOT miss a class in which your scene is scheduled for in-class rehearsal, critique or performance. In the case of illness, a third absence will be permitted IF the student provides written documentation from appropriate medical personnel (A parent does NOT constitute medical personnel). Any absences over the allowed two unexcused and one excused will result in a failing grade for the course.
- Any student not present when roll is called will be marked LATE. Two (2) lates will be considered equivalent to one absence and can affect your final grade.

- Be here. Be on time. PERIOD. As Woody Allen once said, “Eighty percent of success is just showing up”. A final warning: I am very strict with this attendance policy. Attendance issues can easily lower your letter grade. Obviously, it is not possible to receive an “Incomplete” grade for this class.
- Please wear clothing that facilitates movement and is soivable. Theatre and rehearsal room floors are notoriously dirty, so be prepared. Constrictive, revealing or formal clothing will make it nearly impossible to participate in the physical warm-ups that this class requires. This includes shoes – no platforms, no flip flops, no work boots. Also, no hats!
- Being here in body is only half the battle, your creative energy is required as well. Due to the active nature of this class, it will be very hard to catch up on sleep while you are here, so be prepared to participate. If you sleep, I’ll ask you to leave, and it will count as an absence. Plus, it’s just rude. During class exercises, it will be necessary at times for volunteers. However, I reserve the right to choose who goes when. A refusal to contribute, even if it means going first, will be noted as non-participation. The success of this class requires bodies and minds in motion. Please do not let yourself or your fellow classmates down. I take daily notes, so I do notice you!
- You are required to read the entire play for all assignments.
- Outside rehearsals: In addition to the work done in class, students are required to devote adequate time outside the scheduled class period to prepare scenes for presentation. Students will be responsible for scheduling and participating in rehearsals. Rehearsals are a crucial component to both the learning process and the cooperative working environment. Students should respect those with whom they are working and support them in the process of making artistic choices. Failure to meet outside of class will be noted. If you find you are having a difficult time rehearsing with a scene partner, *it is your responsibility to meet with me privately to discuss the issue before the final performance of your scene.*
- A basic set of rehearsal furniture will be kept in/near the classroom. Students will be responsible for obtaining any costumes, props and additional furniture necessitated by their scenes. Make sure you have an available backpack or tote bag adequate to haul costumes and props. Toward the end of the term, large props may be stored in my office. Your props and clothes never have to be authentic or elaborate, but they should be appropriate.

Class Structure and Assignments

In-class exercises/class participation (100 points)

Every class you will participate in either partner or group activities, games or exercises designed to give you an experiential understanding of acting techniques and processes. You will be graded on your commitment, your focus and your willingness to engage in each activity. When not engaged in a class activity or presenting your own work, active listening and focus on your peers

work is expected. Cell phone usage, doing work for other classes or engaging in side conversations disrupts the energy of the class and is disrespectful to the instructor and your peers. If you frequently engage in this behavior, it will be reflected in your participation grade. In short, show others the same respect you would like to be shown to you.

Readings: You are expected to complete all readings by the assigned date on the Class Schedule. We will discuss the readings as a class and you will be graded on your participation in those discussions.

Personal Warm-up (40 points)

You will learn several techniques, exercises, stretches and positions that will guide you with: basic vocal hygiene, the proper breath and vocal support necessary for the stage, the ability to identify and release habitual tension, and cultivating permission for freedom of expression. In the first half of the semester, at the start of every class, I will teach you and guide you through these exercises. By the date designated in the Class Syllabus, you will be expected to have composed your own personal warm-up utilizing the exercises and techniques you have learned in class. I will observe your warm up and you will be graded on your proficiency in the exercises and the effectiveness of the warm up you create. I will observe how your warm up takes you from your starting place to a place of readiness. We will always start with a warm up in class; first lead/taught by me and then in the latter portion of the semester, you will be given a short amount of time to warm up on your own.

Journals (40 points)

Every Tuesday at the start of class you will turn in a journal reflection for the previous week. Journals are to have a minimum of 300 words. In these journals you may process: How are the readings, exercises and activities landing on you? What are you taking away from them? How are outside rehearsals going? What are you learning from them? What questions do you have for me? These journals will serve as a way for you, through reflection, to track your learning process. You will be graded on the depth of your self- analysis and articulation of process.

Monologues (Monologue #1 – 25 points; Monologue #2 - 30 points)

Over the course of the semester you will perform two monologues. The first will be assigned to you and the second you will select yourself. The second monologue should be selected and prepared with the intention that it could be used as an audition monologue. You will be graded on your creativity, your artistic risk, and how well you apply the techniques already introduced to you in the semester.

Scene Work (40 points 1st scene, 50 points 2nd scene) & Analysis (25 points per scene)

You will be assigned two scenes to work on over the course of the semester that will require you to rehearse outside of class with your assigned scene partner. You will receive feedback and be coached on these scenes in class. On the day of your final presentation of each scene, you will turn in written analysis for the scene. An assignment sheet on what is expected in the analysis will be handed out to you later in the semester. The second scene will serve as your final examination in the course, and should be fully produced including: staging, set dressing, props, costumes, consideration to audience placement and lighting. For both scenes you will be graded on preparation, artistic risk, and the application of the techniques learned in the course.

Production Critique (25 points)

You are required to attend both of the fall productions at UWG, and write one critique of a specific performance within that production. You will be given an outline detailing what is expected in your critique prior to the first production.

Research Project (50 points)

With a partner, you will choose (from a selection) an influential acting or performance theorist to research. You will then put together a 30 minute presentation of that research that will include a participatory activity for the class. For 30 minutes, you will teach the class on your findings. I encourage the creative use of space, the use of music, media or any other element that will help you creatively share your findings. You must turn in an annotated bibliography. I will pass out a detailed rubric later in the semester.

Self-Reflection Papers (20 points each)

You will be asked to write two self-reflection papers: one at the beginning of the semester and one at the end of the semester. The first will offer me some background about your relationship with acting before taking this course, as well as your expectations for the course and what you hope to learn. The second paper will be a reflection of your semester journey. Minimum 600 words each paper.

Grading System

Class participation	100 pts
Scene 1 presentation	40 pts
Scene 1 analysis	25 pts
Monologue 1	25 pts
Personal Warm up	40 pts
(Mock) Audition Monologue	30 pts
Research Project	50 pts
Journals	40 pts
Production Critique	25 pts
Final Scene Analysis	25 pts
Final Scene Presentation	60 pts
Self-Reflection Paper #1	20 pts
Self-Reflection Paper #2	20 pts
Total	500 pts

Class Schedule

Syllabus is subject to revision by the Instructor at any point during the semester

- Week 1

Thurs 8/16

Discussion: Course description and syllabus

Handout: E.E. Cummings Poem, *i carry your heart with me (i carry it in my heart)*

Homework: Self-Reflection paper, due Tuesday 8/21; memorize poem

- Week 2

Tues 8/21

Memorization work

Due: Self- reflection paper

Thurs 8/23

Due: Off-book for E.E. Cummings Poem

Homework: Chapter 1 - “Concentration” Boleslavsky; Chapter 5- “Concentration of Attention” Stanislavski

- Week 3

Tues 8/28

Discussion: Ch. 1 - “Concentration” Bol; Ch. 5- “Concentration of Attention” Stan
Sense memory work

Homework: Read Chapter 4 - “Imagination” Stanislavski

Thurs 8/30

Discussion: Ch. 4 - “Imagination” Stan

Presentations of E.E. Cummings Poem

- Week 4

Tues 9/04

Monologue Material Options

Homework: Read entire play of the monologue; Read Ch. 3 - “Action” Stan, Ch. 3 “Dramatic Action”- Bol

Thurs 9/06

Discussion: Ch. 3 - “Action” Stan, Ch. 3 “Dramatic Action”- Bol

Research Presentation – Groups assigned

Homework: Read entire play of monologue

- Week 5

Tues 9/11

Due: Off-book for Monologues

In class Monologue work

Homework: Ch. 8 & 9 “Faith & a Sense of Truth” & “Emotion Memory” - Stan

Thurs 9/13

Discussion: Chapters 8, 9 “Faith & a Sense of Truth” & “Emotion Memory”-Stan

Homework: Read Ch. 2 “Memory of Emotion”- Bol

- Week 6

Tues 9/18

Discussion: Ch. 2 “Memory of Emotion”- Bol

Mock Audition

Homework: Open Scenes (handout); Read Ch. 7 “Units & Objectives” - Stan

Thurs 9/20
Discussion: Ch. 7 “Units & Objectives” - Stan
Open Scene in class work
Homework: Memorize Open Scenes

- Week 7

Tues 9/25
Off-Book Open Scene Exercise

Thurs 9/27
Homework: Read Chapter 10 “Communion”- Stan

- Week 8

Tues 10/02
Discussion: Chapter 10 “Communion”- Stan
Handout: Performance Critique Rubric

Thurs 10/04: No class – Fall Break

- Week 9

Tues 10/09
Research Presentations

****Evil Dead: The Musical* opens: TCPA Mainstage. Wednesday-Saturday, October 10-13th @ 7:30pm; Sunday, October 14th @ 2:30pm

Thurs 10/11
Research Presentations

- Week 10

Tues 10/16
Research Presentations

Thurs 10/18
Discussion of Research Project
Personal Warm-up Composition

- Week 11

Tues 10/23
Performance Critique of *Evil Dead Due*
Homework: Read Ch. 5 - “Observation” – Bol

Thurs 10/25
Discussion: Ch. 5 - “Observation” – Bol
Handout Final Scenes

- Week 12

Tues 10/30

In class work

Homework: Read Play of Final Scene

Thurs 11/01

Homework: Character Packing Document

- Week 13

Tues 11/06

Due: Character Packing Document

****Macbeth* opens. TCPA Richard L. Dangle Black Box; November 7-10th, 13-16th @ 7:30pm

Thurs 11/08

Due: Scored Copy of Scene

Due: Off Book for final Scene

Homework: Read: Ch. 6 “Rhythm” - Boleslavsky

- Week 14

Tues 11/13

Discussion: Ch. 6 “Rhythm” Boleslavsky

Thurs 11/15

TBD

- Week 15

Thanksgiving Break

- Week 16

Tues 11/27

Performance Critique of *Macbeth* Due

Thurs 11/29

TBD

- Week 17

Tues 12/04

Final Scene Presentation and Analysis Due

Thurs 12/06

Final Scene Presentation and Analysis Due

- Finals Week

“Final Exam” – Thursday December 13th **8am -10am**

Final Scene Presentation and Analysis Due