

Theatre 361  
Monday & Wednesday 1:00 – 2:50  
Fall 2010  
Office Hrs: MW 11:00 – 12:00

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## **Acting III**

### **Course Summary**

This course is designed to provide a continued working knowledge of the craft of acting through multiple approaches to scene work, character, and training of the actor's instrument. It is here in process the actor establishes and strengthens an understanding and connection to the actor's task.

Self-introspection and connection to dramatic action are the foundations on which this course is designed. As adult acting students, you are expected to be open and willing to investigate the many sides of the self that naturally arise in the development and understanding of character and action. Further, you are expected to respond to the exploration of your fellow actors as they develop their technique during the course. As this exploration is a vital part of the process of acting, you will be graded on the level of your own personal undertaking of this work.

The student should be aware that Acting is a studio/laboratory class and is designed to investigate the reproduction of life and life issues. Since good acting requires an honest reflection of life, (language and actions) it is possible that material may arise that might approach your personal sensibilities. While the course encourages exploration of personal issues and is aware that they will naturally arise, it is not the purpose of this course to subject the student to unnecessary uncomfortability as either participating students or audience members. Students are asked to be considerate of each other and not to purposefully affront each other's sensibilities. If the material within a scene might cause distress, the student has the choice not to view the scene.

Further, the student should also be aware that as a studio/laboratory class, acting requires the utilization of the physical body and therefore body training. Techniques for mastering the physical instrument as they are being taught involve 'hands-on' guidance from the instructor. This physical contact is essential for proper training and will be undertaken only as needed for correction, pointing, and growth of the student's technique. Respect to and for the student's personal space will always be present and all contact will be undertaken with the utmost professional integrity toward this end.

### **Course Goals**

Our goals for the course are four fold: the broadening of the intellectual understanding of the actors task through script analysis; the strengthening of the physicalization of character behavior; the honing of the actor's instrument- the learning and continued practice of technique toward mastery; and deepening the essential movement of 'self' to character. Our study will include:

- Exercises for unlocking the actor's creative imagination; concentration; relaxation of the body, voice, mind, and emotions;
- Exercises in technique- the art of doing; talking and listening; sensory recall; preparation; rehearsal techniques, etc.
- Scene Work and Text Analysis- A method of approaching the understanding of the script: scoring a role, character autobiography, intention, spine, given circumstances, etc.

### **Course Requirements**

1. Since Acting is a studio/laboratory art form requiring work outside of the schedule class meeting times, students should plan on rehearsing, performing, and attending scenes outside of regular scheduled class times. Due to the size and laboratory nature of this course, rehearsals and final

scenes may very likely be scheduled in the evening or weekend hours. Students taking this course must leave time in their schedules to accommodate this aspect of the class as these requirements become scheduled during the semester.

2. Decorum- Professional behavior is expected at all times. You are expected to come to class **promptly and regularly, and prepared to work**, solo or in a group. You will be called on to work, demonstrate or otherwise offer your creative input for your benefit, as well as that of the entire class. Likewise, you are expected to give your fellow performers your individual and respectful attention when they are called upon to show their work. **All students must be prepared to show their work and ready to discuss and/or respond to the ideas and plays presented on a daily basis.** Those students ready to participate and engage in class discussions, ready to take risks, show their work, or otherwise attempt to demonstrate conceptual acting ideas, will- simply stated- be the ones getting and doing the work. Unprepared students and students who are not actively engaging in the course will fail the class.
3. Successful completion of all performance deadlines, all readings and assignments. As additional assignments will be given out daily in class and as syllabus time-lines naturally adjust themselves during the course, **you are responsible to keep account of and in time with both the syllabus and daily class assignments.** A good actor is a prepared one. **Late work is NOT acceptable. If you are not turning in work - you will fail the course.**
4. Textual analysis- you will be required to turn in the written analysis of your scenes and/or monologues on the day of their presentations.
5. Midterm Scene Work and Final Scene Work (Practical and Written)
6. Dress Code- For the most part you are expected to wear non-restrictive clothing that you can lay upside down in. Character shoes are expected to be worn to each and every class. **ABSOLUTELY NO FLIP FLOPS OR SANDALS.** Also at times you will be asked to wear no shoes, watches or dangling earrings or large hoops UNLESS they are a clear character choice.
7. The “Actual” use of any alcoholic beverages, any drugs or paraphernalia, knives, guns, or nudity is strictly forbidden. Props, for the portrayal of such activities, if necessary, will be suggested with a similar substitute. (Beer cans must be cleaned and filled with water or birch beer, etc.) The smoking of tobacco products in class, if necessary, is permitted only during an actual scene.
8. Attendance policy: **Attendance is mandatory.** Students are expected to attend all classes. To even have to state this seems to me to be ludicrous. The likelihood is that if you intend on missing classes, you will fail this course. **After 3 official unexcused absences your final grade (based upon the average of the whole of your work) will be lowered one full letter grade. For each subsequent absence your grade will be lowered another full letter grade. Students missing 6 classes will receive a failure for the course. Absences on the day of your presentations will count as double. Three tardies equals one absence.** If you are absent, it is your responsibility to obtain class notes from fellow students. As stated in the 2009 – 2011 University Bulletin, “Students are responsible for all class work missed, regardless of the reason for the absence. Immediately upon the student's return to class, a conference should be arranged with the instructor to determine what action on the student's part is necessary to compensate for the time lost and materials missed due to the absence.”

Further clarification of the University’s attendance policies, can be found on pages 399 - 400 of the University Bulletin.

#### **Texts-**

There will be handouts and a play list that will be determined during the semester depending on class gender makeup. Students are responsible for ordering the chosen plays.

## **Grading policy-**

Class work & Homework (Exercises, Participation, Preparation, and Commitment) 25%

Midterm Scenes\* (Midterm) 25%

Final Scenes\* 50%

Attendance Policy- As it effect your final average

\*All presented scenes are broken down into 3 graded units.  
Written work, rehearsal time, and performance.

## **Grading scale:**

A = 90-100 B = 80-89 C = 70-79 D = 65-69 F= 0 – 64

**Cell Phones** – Cell phone use is not permitted in the classroom or during any class activity. **All phones are to be turned off (not just silenced) during the class period.** Likewise, text messaging is prohibited in the classroom or during any class activity. Students utilizing the phone or messaging during class will be asked to leave the classroom and will receive an absence for the day. Messaging during an exam will be considered an act of academic dishonesty. Students messaging during an exam will automatically receive an F for the exam and will be penalized to the fullest extent possible in keeping with the University's Academic Honesty Policy.

**Special Needs** – Students requesting special arrangements in order to accommodate specific testing needs are responsible to inform the faculty at least one week in advance of EACH test so that these arrangements may be made. In addition, each student requesting special accommodations must provide the appropriate paperwork, as required by the Learning Center in Lee Hall.

**Moodle** – This course will use the Moodle system to post class documents, as well as to disseminate any amendments to the course schedule or policies. As all material posted in this manner will become the responsibility of ALL who participate in this course, the ability to log onto Moodle and receive email at your University email account is a course requirement for all students. Any questions or concerns regarding this undertaking should be directed to the UCS Help Desk ([helpdesk@louisiana.edu](mailto:helpdesk@louisiana.edu), 482-5515).

**Academic Honesty** – Students are expected to abide by all policies of conduct as specified within University policy. Any breach of this code (i.e. forgery, plagiarism, or acts of academic dishonesty) will be enforced to the fullest extent possible (including, but not limited to, automatic failure and/or expulsion). Clarification of the University's Academic Honesty Policy can be found on page 400 of the 2009 - 2011 University Bulletin.

**Drop Procedure** – (Note - students wishing to drop should consult the student handbook for more specific information regarding University drop policies.) If you are in Junior Division, you can only obtain drop cards from Lee Hall. If you are Upper Division, then you can only obtain drop cards from the Dean's office (The Dean for the College of the Arts is located in FL 202).

Please be aware that dropping a course may have adverse effects and that the following statement appears on the drop card you are required to sign: "I accept full responsibility

for all consequences, including academic, financial aid and health insurance, of dropping this course.” Therefore, although you are under no obligation to consult faculty prior to dropping a course, please consider discussing your plans with your professor prior to taking this action.

**Emergency Egress Procedures** – A map of this floor detailing both the Designated Rescue Area (area where emergency service personnel will first check for individuals in need of assistance) and evacuation route is posted near the entrance. Students who need additional assistance should identify themselves to the teaching faculty.

### **Course Timeline**

<b>Weeks 1 – 3</b>		<b>Introduction/ Approaches/ Assessment/ Scoring the Roles</b>	
August			
23	M	Syllabus / Class Approach	Read: Handout – Chapter 1 & 2 A Practical Handbook for the Actor
25	W	Work Materials & Ideas	Read: Handout – The Story
30	M	Scoring the Role Working Together	
September			
1	W	Scoring the Role Working Together	
6	M	No Class – Labor Day	
8	W	Assign Scenes & Partners Discuss Assignment	Handout Scenes:
<b>Weeks 4 – 7</b>		<b>Preparation, Talking and Listening, Stakes/ As If</b>	
13	M	Paperwork Due Lines Memorized Scene work	
15	W	Work Scenes in Class– All Groups	
20	M	Work Scenes in Class	
22	W	Work Scenes in Class	
27	M	Work Scenes in Class	Assign: Personal Prop/ Item
29	W	Work Scenes in Class	
<b>Weeks 8 – 9</b>		<b>Sense Memory, Emotional Recall, Putting It All Together</b>	
October			
4	M	Sense Memory Exercises	
6	W	Emotional Recall	
11	M	Work Scenes in Class	
13	W	Final Scene # 1 Midterm	

14 R Stop Kiss Opens

**Weeks 10 – 13 Personal Work/ The Actor’s Job**

18 M Assign New Scenes Handout Scenes:  
Individual Meetings with Students

20 W Paperwork – Scoring the Role  
No Class – Work Day

25 M Work Scenes in Class

27 W Work Scenes in Class

November

1 M No Class – Outside Rehearsals

3 W No Class – Outside Rehearsals

8 M Work Scenes in Class

10 W Final Scene # 2 Show Scenes

**Weeks 14 – 16 Final Scene Work**

15 M Assign Final Scenes & Paperwork Handout Scenes:

17 W No Class – KC/ACTF State Festival  
Work on Scenes w/ Partners

22 M Work Scenes in Class

24 W Work Scenes in Class

29 M Last Class – Work Scenes

December

1 W Last Class and Tech for Showcase 4:00 -

2 R Showcase 4:00 – 6:00 pm

3 F Showcase 4:00 – 6:00 pm

**Remember the dates on this syllabus are subject to change.**

**Stay ahead in your readings.**

**An updated time line is likely to follow.**