

THE 632 – Theories and Concepts in Acting

MTWR 9:00 A.M. – 11:50 PM

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Office Hours: By Appointment

COURSE SYLLABUS**REQUIRED TEXTBOOKS:**

Hagen, Uta and Haskel Frankel. Respect for Acting. New York: MacMillan, 1973

Bruder, Melissa, Lee Michael Cohn, Madeleine Olnek, Nathaniel Pollack, Robert Previto, Scott Zigler. A Practical Handbook for the Actor. New York: Vintage Books, 1986

RECOMMENDED TEXTBOOKS:

See, Joan. Acting in Commercials. New York: Backstage Books, 1998

McKee, Robert. Story. New York: ReganBooks, 1997

Spolin, Viola and Paul Sills. Improvisation for the Theatre: A Handbook of Teaching and Directing. Evanston: Northwestern University Press, 1999

COURSE DESCRIPTION:

This course will make an in-depth examination of a variety of theories and techniques of dramatic stage acting. Emphasis will be placed on Constantin Stanislavski's system and the application of his theories and principles in exercises and performance presentations. The course will consist of lectures, exercises, improvisation, scene work and sketch work. Material will be from a variety of genres that include developing values-based material although the material need not exclusively be Christian-themed literature. Students will discuss advanced foundational concepts regarding acting technique and apply this technique in a process oriented environment.

COURSE OBJECTIVES:

1. Students will be able to define Stanislavski-based acting terminology.
2. Students will be able to analyze scenes utilizing basic and advanced principles of Stanislavsky-based acting.
3. Students will be able to perform scenes from different genres utilizing scene analysis and acting tools.
4. Students will be able to incorporate direction into their scenework .

5. Students will be able to rehearse and perform numerous acting exercises from Uta Hagen's Respect for Acting.
6. Students will be able to improvise a short scene utilizing the tools of Viola Spolin.
7. Students will be able to create a sketch through the synthesis of their core values, Stanislavski-based acting tools, improvisation and an understanding of text analysis.

COURSE REQUIREMENTS:

1. Students will perform assigned exercises and scenework. Students must attempt to integrate adjustments (direction) into scenes.
2. Students must read all assigned textbooks and participate in class discussions. Students will observe scenework and provide constructive feedback or directorial notes when prompted.
3. Students will be required to keep a journal. The journal will include specific facts regarding scenework performed and observations/adjustments shared in response to the scenework. Additionally, a two-three paragraph reflection should be written once every week comparing struggles and discoveries that you have experienced, observations based on other students or comments based on class discussion that has challenged or inspired you. This must be emailed to the instructor <mpaladini@regent.edu> by the following Monday morning at 9:00 AM. This will eventually be replaced by a discussion board.
4. Students are required to attend a local theatre production or view theatre on film provided by the Regent University Library. Students must write a five paragraph essay comparing and/or contrasting specific stage performances with the concepts discussed in this course. If students are performing in a show, students may write about their journey discovering the character utilizing tools explored in this course.
5. Students will be required to partner and offer an oral presentation explaining the development process of a values-based sketch. Additionally, they will perform the sketch for the class. The oral reports will be interactive presentations calling for questions and/or supportive reflections in response to the work.
6. Students must write a three to five page, double-spaced abstract of A Practical Handbook for the Actor. It should include chapter-by-chapter coverage of the most important, salient points in paragraph form.

GRADING:

The grade percentage of course requirements are as follows:

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| • Scenework/Monologue or Duologue | 40% |
| • Participation – Exercises/Discussion (Includes Improv #1 & #2) | 20% |
| • Journal/Discussion Board Reflections | 10% |
| • Response to Theatre/Video Essay | 10% |
| • Values-based Sketch/Oral Presentation | 10% |

- Abstract – A Practical Handbook for the Actor 10%

The following grade system will be used for this class:

GRADE	PERCENTAGE SCORE	QUALITY POINTS
A	94-100	4.0
A-	90-93.9	3.67
B+	87-89.9	3.33
B	83-86.9	3.00
B-	80-82.9	2.67
C+	77-79.9	2.33
C	73-76.9	2.00
C-	70-72.9	1.67
D+	67-69.9	1.33
D	63-66.9	1.00
D-	60-62.9	0.67
F	0-59.9	0.00

ACADEMIC INTEGRITY:

The instructor along with the Regent University community of teachers and scholars upholds the standard of academic integrity. Any instances of academic dishonesty (e.g., lying, cheating, defrauding) or plagiarism (e.g., failure to acknowledge indebtedness to another for the source of salient points, presenting the concepts or writings of another as one's own) will not be tolerated. In addition to receiving an F on the assignment, additional discipline as noted in the Regent University Catalog and student handbook may also be in order.

INCOMPLETE GRADES:

The instructor follows the Regent University Catalog guidelines in regard to incomplete grades. Students may request an "I" (Incomplete grade) under extraordinary conditions beyond the control of the student's that have prevented the completion of course work. These conditions include hospitalization, death in the immediate family or damages to domicile through acts of God such as tornadoes, floods, hurricanes or earthquakes.

ATTENDANCE:

Students are expected to come to class on time and prepared for that day's activities. Students are allowed two absences. Every absence after the second absence will result in 10% reduction in the **final** grade. It is the student's responsibility to inquire about any missed information or assignments prior to the next class meeting. *Three late arrivals constitute an absence.* After ten minutes, a tardy is considered an absence. If class has

begun, please enter as quietly as possible. Please be aware of what it is you are interrupting by your late arrival.

COURSE SCHEDULE:

Date	Subject	Assignments Due
6/23	Introduction, KWL – Relaxation/Concentration Give and Take, Leader/Follower, Trust	
6/24	Homework – Rehearsal Process The W's	Read Hagen pp. 3-33 Read Hagen pp.81-94 The Object Exercise
6/25	Object Exercise	Read Hagen pp.102-105 Immediacy
6/26	Lost Object Exercise	Read Hagen pp.106-111 The Fourth Wall Choose Scene #1
6/30	The Lost Object Exercise Introduction to the Fourth Wall	Read Hagen pp.119-123 Talking to Yourself
7/1	The Fourth Wall	Read Bruder etal. pp.3-10 The Job of the Actor Technique Outline Choose Monologue or Duologue
7/2	The Fourth Wall/3 Person Phone Call	Read Bruder etal. pp.14-18 Physical Action
7/3	Talking to Yourself Exercise Rehearsal in-class	Read Bruder etal. pp.19-39 Analyzing a Scene
7/7	Scenework #1a First Presentation	Read Bruder etal. pp.40-47 Truth of the Moment
7/8	Scenework #1a First Presentation	Read Bruder etal. pp.48-49 Externals: Bodily Adjustments Read Hagen pp. 209-21 Accents and Dialects
7/9	Improvisation #1 Core Values Brainstorming	Read Bruder etal. pp.50-51 Externals: Ornaments Read Hagen pp.210-211 Dressing the part, Make-up & Moral Standards
7/10	Scenework #1b Second Presentation	Read Bruder etal. pp.52-54 Physical States Read Hagen pp.129-133 Conditioning Forces
7/14	Scenework #2a First Presentation	Three to six page, double- spaced abstract due on <u>A</u>

		<u>Practical Handbook for the Actor.</u>
7/16	Scenework #2a First Presentation + Improvisation #2	
7/17	Sketch Presentations	Oral presentation due on creation of sketch.
7/18	Scenework #2b Second Presentation	