

More documents provided to Faculty Rev. Hearing  
from Verbo.

## Syllabi

*The following syllabi are included in this file as evidence that physical contact and interaction between students, and between students and instructors is a common practice in actor training. Rather than include the entire syllabus, I have copied the first page with the instructor's information, and then any relevant subsequent pages. Material of specific interest has been highlighted.*

Pasadena Community College  
George Mason University  
Florida Atlantic University  
Southern Utah University  
University of Montana  
University of Southern California  
University of Montana  
Southern Illinois University  
Boston University  
Davidson College  
University of North Texas  
Indiana State University  
San Jose State University  
Harvard University  
Kennesaw State University

*My practice, supported by the statements given by those who have been in my acting classes, has been to pointedly discuss this aspect of class work with students at the beginning of the semester. If reinstated I will also include language similar to what is found here.*



**Theatre Arts 2A - Syllabus**  
Principles of Acting – Spring 2014  
Instructor: Heather Corwin  
Office: (626) 667- 4046

Class location: C-108  
Time: Monday/Wednesday 10:25 - noon  
Email: is on Canvas, please contact me through that email\*  
Office Hours: by appointment only  
Office: PCA Division, C-121  
Mailbox: PCA Division, Theatre Adjunct Faculty  
Meetings scheduled by appointment only.

**\*Canvas email is the preferred way to reach me.**

*This syllabus is a work in progress and may evolve any time during the semester.*

**+++Please PRINT the last page and bring it to your first class+++**

**Course Description in Catalog:** Principles of acting techniques: characterization, interpretation, movement and voice. Total of 54 hours lecture.

**Statement of Purpose:** The purpose of this class is to help students begin to explore and understand training for the actor with confidence, discipline, and success. Awareness will be brought to personal patterns and habits. Students will build a basic understanding of acting. Students will hone their critical voice by applying learned elements of good acting to a variety of performances including their own.

**Course Objectives:**

1. Explore physical story telling including non-verbal choices
2. Discuss stage and acting terminology
3. Examine basic vocal and physical warm-ups
4. Approach a text through an analytical lens
5. Practice working effectively with a partner and solo
6. Develop impulse work into practice and to develop intuition
7. Gain experience with creating a physical world for the character including props, costumes, set, and character behavior/movement
8. Inspire imagination
9. Investigate the premise that good acting lives in the individual; acting is personal

**Student Learning Objectives:**

Upon completion of the course the student will:

1. Demonstrate an understanding of the acting process through performances, discussion, and written expression.
2. Exhibit an understanding of listening skills and audience analysis techniques.
3. Differentiate methods used in different speaking occasions.
4. Practice effective verbal and nonverbal acting skills.
5. Create reviews of performances that illustrate effective articulation, observation, and writing skills.
6. Demonstrate an appreciation of diversity in behavior as a reflection of diversity in culture.



not appeared in class or who are judged to be inactive by the census date (Monday of the 3rd week of the semester for semester length classes).

**Any illness will require a note from the doctor** OR a note from Student Health Services with the same date as your absence for the absence to be excused; make-up work can be arranged. Absence on a performance day will drop your grade on that project one and a half letters (an A earns a C+.)

**Time:** To insure we are all synchronized in time, we will be using the Boulder Atomic Clock, <http://www.time.gov/timezone.cgi?Eastern/d/-5>. Please set your timepiece accordingly.

**Physical Contact:** Acting is a physical expression. Contact between teacher and student, student and student, and student and the self, is a traditional and effective pedagogical tool used to train actors in stage acting, movement classes, voice, speech, and dialect classes, rehearsals and coaching sessions.

**PLEASE PRINT OUT AND BRING WITH YOU TO CLASS the PHYSICAL CONTACT BETWEEN TEACHER AND STUDENT agreement (the final page of the syllabus).**

Subject matter presented in this class may be sexually suggestive in nature and/or contain vulgar language. Themes may be sacrilegious or politically divergent (i.e. in opposition to family values, etc). Your instructor may suggest scenes of this nature because of its theatrical acting value. However, the final choice of scenes and monologues are solely at the discretion of the student. At no time will a student be required to participate in a scene which goes against his/her moral values.

The nature of acting exercises often requires physical contact. Some work asks you to physically touch someone; the instructor may demonstrate this. If you don't want to participate, you are not required to do so. But, you must say so prior to a scene being chosen. It is the student's responsibility to find partners and/or dramatic material that upholds the student's/your consent.

**SPECIAL NEEDS:** If you have a verified disability and believe you would benefit from reasonable accommodations, you may wish to identify yourself to the instructor. In the first week of class, please arrange for services through the Disabled Student Programs & Services in D209 (626/585-7127) during their office hours. If you have any questions about this, please see the instructor. For more information, please go to [www.pasadena.edu/student-services/dspst](http://www.pasadena.edu/student-services/dspst).

Students with disabilities needing academic accommodation should register and provide documentation to school and bring a letter to the instructor indicating the need for accommodation and what type.

*This should be done during the first week of class.*

**Academic Responsibility:** Academic honesty and integrity is expected of all students. Everyone is expected to complete her/his own work. **Any information quoted or paraphrased from another source must be cited for ALL assignments, this includes discussions on Canvas.** Please refer to the student handbook. In academia, stealing another person's ideas is an egregious act. As such, DO NOT DO IT.

While discussion of class material outside of class is encouraged, it is expected that all written assignments are completed by the student and demonstrate each individual's understanding of the material and assignment. Any violation of academic honesty may result in failure of the assignment and/or class. All events of plagiarism will be reported to the appropriate Dean.

**ACCORDING TO THE MERRIAM-WEBSTER ONLINE DICTIONARY, TO "PLAGIARIZE" MEANS**

- to steal and pass off (the ideas or words of another) as one's own
- to use (another's production) without crediting the source
- to commit literary theft



## ACTING I SYLLABUS

**Acting I -Theatre 210 002**  
**Spring 2012**  
**1/23-5/7, Mon 6-8:40 p.m.**  
**Final: TBA**

**room PAB A 101**  
**Instructor: Carol Cadby**  
**Office hours: Mon 4:30-6p.m.**  
**Email: [ccadby@gmu.edu](mailto:ccadby@gmu.edu)**

### COURSE OBJECTIVE

This course is an introduction to the craft of acting. Students will gain a theoretical and practical understanding of the basic principles: self awareness, relaxation, concentration, use of voice, body movement, sense memory, spontaneity, self awareness, privacy in public, imagination, visualization, truthful actions, objectives, tactics, endowments, sense of urgency and living the reality of the given circumstances. Students will explore these concepts through physical and vocal warm ups, improvisations, theatre exercises, object exercises, scene work, class discussions, self-evaluations, text exploration and written analysis.

### COURSE GUIDELINES

#### Attendance

- Attendance to all classes and rehearsals are mandatory and essential; each exercise is sequential and the knowledge gained builds with each class. Except in the case of an extreme emergency, students must communicate an intended absence to instructor PRIOR to the day of class. It is not possible to make up missed classes.
- If a student is absent to class without prior arrangement with the instructor for an excused absence, their participation grade lowers by half a single letter grade. Two tardies is equivalent to one absence. A tardy is 15 minutes past the start time of class (6:15 p.m.).
- An **attendance sign in sheet** will be posted at the beginning of every class. Students are required to sign in each class.
- If there are attendance issues, please communicate with the instructor outside of class.
- If it is necessary to leave class early, inform the instructor ahead of time. The class will count as ½ attendance.
- Three **unexcused** absences will result in course failure. Four **excused** absences will also result in course failure.
- Class will not meet on January 30<sup>th</sup>. The make-day will be May 7<sup>th</sup> so there will not be a reading day.

#### Clothing

- Be prepared for physical warm-ups and to sit on the floor during every class; wear comfortable, loose fitting clothes. Tie your hair back and do not wear excessive jewelry, skirts, heels, sandals, boots or tight fitting jeans.

#### Class Participation

- Learning the craft of acting requires collaboration, communication and a trusting ensemble. You are expected to conduct yourself in a mature and professional manner; focus, consideration and support of others in the group are paramount.
- Since expanding your sense of self is part of the acting process, a positive attitude and a willingness to expand one's comfort zone are expected and are part of the participation grade.
- An element of risk taking, initiative and willingness to fail are also expected.
- **Some of the work in class will necessitate human contact. You will be allowed to step out of any exercise that raises significant discomfort. If you have problems with touch or with individuals in the class, please communicate this to the instructor outside of class.**



**Acting II: TPP 4175-002  
Spring 2014**

**Instructor:** Scott Wells

**Class Time:** TR 9:30 – 10:50

**Program of Study:** Required for all Majors of the Department of Theatre and Dance

**Class Location:** Studio 2, Arts and Letters bldg., 102

**Instructor Office:** AL 171

**Office Phone:** 561- 297-3810 (Theatre and Dance Department Office)

**Office hours:** TR 8:00am to 9:00am or by appointment

**Instructor Mailbox:** AH 114 (Theatre Dept. Office)

**E-mail:** swells2012@fau.edu

**SYLLABUS**

Acting 2 (TPP 4175) 3 credits Prerequisite: TPP 2100 or equivalent Studies and projects in the development of a variety of characters through a scene study approach, each assignment will have defined goals toward specific acting competencies.

**"An actor has to burn inside with an outer ease." - Michael Chekhov**

Course Objectives for the student:

- To explore the Michael Chekov technique.
- To explore the importance of 'action'.
- To develop a sense of 'ease'.
- To generate acting 'relationships'.
- To generate an 'honest' performance.
- To continue developing your actor's toolbox.

Suggested Text:

*Acting is Believing: A Basic Method 7<sup>th</sup> Edition*

By Charles McGraw and Larry D. Clark

ISBN 0-15-501584-2

**Blackboard:** Reading assignments, syllabus, and grades will be available on blackboard.fau.edu

**Attendance Policy**

An important theatre value to live by: "Early is on time. On time is late".

**CLASS RULES**

- No Cell Phones during practice. Turn them OFF and stash them. No texting, picture taking, ringing, or vibrating. If these things occur during practice, you will be marked absent for the day.
- Be aware of your personal hygiene.
- Be prepared to make personal/physical connections with your teammates.
- Respect personal/ physical boundaries, as we will be doing quite a bit of interpersonal contact. If in the course of the practices, you do not feel comfortable engaging in physical contact, please inform the team prior to the exercises.
- Do not take things personally.
- Do not be malicious.
- Do not gossip—what happens in our practice; stays in our practice. We are our own special team.
- Do not EAT or CHEW GUM in class.
- Do not limit your potential by saying “I can’t”—there’s NO SUCH THING.
- Do be constructive, compassionate, and encouraging.

**Graded Assignments and Due Dates (subject to change at instructors discretion)**

1. Midterm Monologue choice and play summary—Write a 500 word summary discussing what monologue you chose and why and include a brief summary of the play; characters, relationships, and given circumstances. Be sure to include why this character is ‘right’ for you. **DUE 1/9/14 bring in the play for discussion!**
2. Midterm Performance—For your midterm you will perform a monologue that you will select. The monologue will be from a play written in the 20<sup>th</sup> century to present and will be two minutes in length. You may use costumes and limited props to heighten the production value; however, the focus will be on implementing the acting tools we have practiced up to this point. **DUE 2/25/14**
3. Midterm Paperwork—You will be required to submit your scored speech that will accompany your performance. The score is to show your beats with objectives, obstacles, action, and quality of action. **DUE 2/25/14**

**LAST DAY TO DROP WITHOUT RECEIVING AN “F” 2/28/14**

4. Critique Papers—You will be required to see the two main-stage productions for the FAU department during the semester and write a 2-3 pages critique paper for both shows. Choose one actor in particular and critique their relationship based on what we have discussed in class.



# THEA 1033: ACTING I

**Course Syllabus**

**FALL SEMESTER 2014**  
**THEA 1033/Acting I**  
**CLASS/MWF: 10-10:50am (AU 109)**  
**I USE CANVAS & AM HONORS CONTRACT FRIENDLY!**

INSTRUCTOR: Peter Sham  
 TELEPHONE: 435-865-8676  
 OFFICE & EMAIL: SH #204/sham@suu.edu

**Fall Office Hours:**  
 MWF 2-4pm / TR 11am-1pm (additional times By Appointment Only)

**Teaching Schedule:**  
 Suzuki Training – Mondays 9-9:50 am – AU109 • Acting I – MWF 10-10:50 am & 12-12:50 pm – AU109  
 Shakespeare Text & Dialect – Wed 1-1:50 pm – MU209 • Directing I – TR 2:30-3:50 pm – AU108  
 Audition Prep – Fri 1-1:50 pm – MU209 • A Midsummer Night's Dream rehearsals – M-F 6-9pm Thru Oct 2nd

**COURSE DESCRIPTION**

An intensive studio approach devoted to the introduction of the basic principles of acting and its artistry using active collaborative approaches. Developing an appreciation for theatre and the arts. Exploring the fundamental techniques based in the teachings of Stanislavski and other influential artists and groups, while introducing methods, practices of today. Class will consist primarily of theatre exercises for the early development of acting, voice and movement, monologue and/or scene dissection, collaborative performance, ensemble building, problem solving, risk taking, and developing other pertinent skills related to theatre. **Instructor reserves the right to alter or adjust this syllabus at any time during the semester.**

**COURSE LEARNING OUTCOMES/ASSESSMENT**

Successful students will complete this course demonstrating competency in the following acting/theatre program learning outcomes. These outcomes will be reinforced through instruction, at home practice, and formative assessment. Students' efforts will be summatively assessed via a number of interrelated assignments, quizzes, and projects, as indicated below.

Course Learning Outcomes	Course Assessments & Evaluations														
	Monologues & Solo Performance				Group/Experiential Performance				Reading & Papers			Quizzes & Final Exam			
	PM	LS	M 1	M 2	TM 1	TM 2	TM 3	MT	P 1	P 2	Readings & Recordings	Q 1	Q 2	Q 3	FINAL
Students completing the course will be able to:															
Develop a comprehensive knowledge and literacy of basic stage terms & acting terminology					X	X	X				X	X	X	X	X
Acquire habits of inquiry & analysis, critical & creative thinking, and written & oral communication	X	X	X	X	X	X	X	X	X	X					
Develop habits of dependability, punctuality, collaboration, teamwork & problem solving	X	X	X	X	X	X	X	X	X						
Develop personal and social skills through civic knowledge and experiential engagement	X	X	X	X	X	X	X	X		X					
The ability to comprehend & perform recognized dramatic works and techniques	X	X	X	X	X	X	X		X	X	X	X	X	X	X
The ability to examine and explore the theatrical process as it relates to contemporary society			X	X	X	X	X			X	X				X

\*coachability: taking direction and correction without becoming defensive or making yourself bad or wrong.

**REQUIRED TEXTS/MATERIALS**

- ✓ NONE. However, because the thrust of our work depends greatly on the reading of contemporary plays, students MUST be willing to find personal copies of those read & discussed in class through either purchase or library loan.
- ✓ Binder/Notebook for class hand-outs and lecture notes. Pen and pencils.
- ✓ Movement Clothes. Fitting must not be too loose. Jazz shoes, athletic shoes, sweats, dance attire or comfortable clothing that will show breathing and will not restrict freedom of movement is appropriate.
- ✓ Access to a computer and/or device that will keep you current on all CANVAS postings and assignments!

**RECOMMENDED TEXTS**

*RESPECT FOR ACTING* by Uta Hagen, *AN ACTOR PREPARES* by Konstantin Stanislavski, *BACKWARDS AND FORWARDS* by David Ball & *ON ACTING* by Sanford Meisner.

**WHAT IS EXPECTED OF YOU!**

You will be expected to do the following:

1. Never miss class, ever. Know that your absence diminishes the class experience as a whole.
2. Participate fully in every classroom exercise, assignment or group project. This means be attentive and engaged at all cost, contribute to discussions, and ask questions that matter.
3. Be prepared, this means all work must be thoroughly rehearsed, lines learned and delivered effectively, and, full and constructive engagement in the team dynamic.
4. Bring an energy, excitement and willingness to learn to class every day.
5. Help each other in a caring and tireless manner with the work we do in this class and others.
6. Be at work in trying to improve your reading, memorization, studying and writing skills.

**QUESTION:** "What are YOU going to do about your education?" Ask questions, make suggestions, constructive criticisms—whatever it takes for you to continue growing. Don't be content with simply getting by" or "faking it." Push yourself! Surprise yourself! It will help you to "Be Present."

**PROCEDURES**

- Assigned reading, reading of select plays in the World Classic, Modern and American contemporary repertoire, and other important works. Audio and video assignments.
- Lectures/discussions on acting and its importance in society.
- Class participation in exercises, activities, monologue work, and collaborative projects.
- Oral and written assignments. All assignments of this nature must be typed & double-spaced. Criteria will be provided for each assignment. Late assignments may be refused and no credit given.
- Each student should keep a weekly journal notating their work, personal assessment, discoveries, progress, etc.

**CLASSROOM ETHICS**

- *Respect for all persons at all times. (Opinions, Cultural Backgrounds, Sexual Preferences, Religion, etc.)*
- *Constructive criticism of classmate's work.*
- *Commitment to the group dynamic and respect for the ensemble.*
- *Classroom etiquette (Attention during class work. Disruptive behavior may result in ejection from class/lower grade)*
- *Remember: The art of acting requires taking risks, allowing one's self to be vulnerable and trust the work. Do not be afraid of failure. This is how we learn. There is no right or wrong in the artistic process.*

**IMPORTANT!**

It may be necessary for your instructor to make physical contact with you to determine breathing, muscle tension, alignment, etc. or in the form of interactive role-play. If this ever makes you feel uncomfortable, please let the instructor know immediately. To study acting is to study the human condition. The instructor reserves the right to address controversial issues as they relate to the acting process. The acting process requires many physical exercises and activities. You must be the judge of what your physical limitations are and only attempt what is within your range. Your strength and flexibility will improve at an individual rate. Please make your professor aware of any conditions that might affect your physical participation in class.

**REGULATIONS**

No cell phones, food, firearms or tobacco allowed in any class, theatre or performance space at any time. Bottled water ONLY.



9-2014

## THTR 120A.03: Introduction to Acting I

Greg Bortz

University of Montana - Missoula, [greg.bortz@umontana.edu](mailto:greg.bortz@umontana.edu)

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### Recommended Citation

Bortz, Greg, "THTR 120A.03: Introduction to Acting I" (2014). *Syllabi*. Paper 1878.  
<http://scholarworks.umt.edu/syllabi/1878>

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THTR 120 (03), 3 Credits  
INTRODUCTION TO ACTING  
Fall 2014  
MWF/1:10-2:00/Schriber  
Greg Bortz  
Greg.bortz@umontana.edu  
By appointment or Greenroom 1-2  
Phone

**Aim:**

This course is designed to help you broaden your communication, presentation, and social skills. By studying the craft of acting you will come to develop a more articulate, responsive, and expressive identity and begin to view your everyday actions and interactions as performances. At the end of the semester, I hope you leave with an extended understanding of yourself and of other people.

**Outcomes:**

In this setting you will achieve:

- A demonstrated confidence in the presentation of your self—socially and professionally;
- An ability to further articulate both your personal character and the character of those you take on in dramatic performance;
- An understanding of, and appreciation for, the craft of acting and the skills that actor's employ;
- An understanding of, and respect for, performers and audiences.

**Content:**

This course is divided into 4 sequential units.

**Unit 1: WHAT IS ACTING AND WHAT IS PERFORMANCE?**

- An introduction to the history and theory of acting, vocabulary, and audience etiquette. You will create performances and learn how to see yourself as an actor.

**Unit 2: DEVELOPING ACTING SKILLS**

- Building skills through group exercises, including warm-ups, games, and acting exercises. You will learn how to use specific acting skills in your everyday life.

**Unit 3: PERFORMING A CHARACTER**

- Rehearsing and performing short scenes with a partner, creating new and original characters, and analysing characters and scripts. You will learn how to use the skills you have developed in the service of a role.

**Unit 4: GAINING INFORMATION FROM REHEARSAL AND PERFORMANCE**

- Techniques for learning more about your world through performance. You will learn more about other people through role play and improvisation.

**Required Text:**

Campana, Jillian. *ACTING SUCCESSFUL using performance skills in everyday life*. Cognella Press, 2014.

The text is mandatory and should be brought to every class meeting. We will be reading in class and referring to the text often. The text can be purchased in the UM Bookstore or online through the publisher. To purchase through the publisher you need to create a login and password at their site. A Look up University of Montana and the class, THTR 120: <https://students.universityreaders.com/store/>



actions and characters without embarrassment, remorse, or caution. This class requires openness and a willingness to take risks. Once that happens, the fun begins.

### Writing Assignments

There are several worksheets in our text that you will be asked to fill out and discuss with the groups well as an in depth character analysis, also referred to in the text. There will also be another writing assignment, approximately  $\frac{3}{4}$  of the way through the class which will be creative in nature.

### Evaluation

Attendance, including promptness and participation	25%
Effort/respect/attitude	25%
Growth and participation in all class performances, including the final	25%
Production attendance and written assignments	25%

### Attendance and Promptness

Attendance is compulsory because acting is participatory. There is no way to learn without doing, no adequate substitute for a missing partner, and no way to “make up” a missed experience. You will be given a grade for your attendance and after \_\_\_ absences your grade will begin to be effected. Generally speaking after \_\_\_ absences your grade will be lowered an increment.

Arriving late adversely affects your own learning and disrupts the learning process of your fellow students. Therefore, tardiness in excess of 10 minutes will be considered a complete absence, and every three instances of tardiness—of whatever duration—will equate to one absence. Every acting teacher reserves the right to declare a “no lateness” policy, should the need arise. Briefly put, this means that if the door to the class is shut and you are not inside by the time class begins, you are absent. No exceptions. If you have excessive absences or lateness please speak to me.

### Movement Clothes

Please wear clothing to class that does not restrict movement: tight-fitting and restrictive clothing and anything too revealing is not acceptable. Hooded sweatshirts, hats, and hair that cover the face make it hard for others to see you, so remove them before work commences. Please clean your shoes appropriately before you enter the building to keep our floors as clean as possible. You may be asked to work in bare feet.

### Personal Comfort

The study of acting often requires the instructor or peers to touch each other or be in close proximity. We all have bad days when we do not want such contact. Feel free to bow out of a particular exercise if you are in pain. However, frequent sitting out is a sign that you are having a difficult time with the class material.

### Cell Phones

Please turn off your cell phone in class. My phone will be set to vibrate in case an emergency text message should be sent by the University. If your phone rings during class, please silence it as quickly as possible. Anyone caught texting in class will be immediately dismissed from class, resulting in an absence for the day.

### Procedure/Policy

You are expected to abide by the following School of Theatre & Dance regulations.

**University of Southern California**  
**Course Syllabus: Spring Semester 2013**  
**School of Dramatic Arts #216**

Course Name: Movement for Actors  
Instructor: Anastasia Coon  
Contact info: [ACoon@usc.edu](mailto:ACoon@usc.edu) 323.236.9634  
Office Hours: I will be available for consultation by appointment. Please email me to arrange a meeting.  
Class Time: Tuesday/Thursday 4:00 – 5:20 pm  
Location: McClintock Building (MCC) 112

Required Text: [Movement for Actors](#) Edited by Nicole Potter  
This book is currently available on Amazon.com for under \$15. It is also available as an ebook at <http://bit.ly/zQmgEV> on Google Books for \$10. Each student must have purchased this book by 1/22/2013. The first written assignment will be due on BlackBoard on 1/29/13 and on subsequent Tuesdays throughout the semester - see Written Assignments for further details.

Final Exam: Thursday May 9, 2013 4:30-6:30pm  
Please confirm that other class finals don't conflict with this final.

Attire: Please wear layers of clothing that are comfortable and allow complete freedom of movement but still reveal the outline of the body. As we train physically, the temperature of the body will go up and down so wear a warm layer or bring it with you. Cold muscles and joints are more prone to injury. NO JEANS, short shorts, mid-riff or low cut tops. Sweatpants, leggings and t-shirts are recommended. Your participation grade will be affected if you come to class inappropriately dressed. Be prepared to work barefoot.

### **COURSE OVERVIEW**

*Body of a gymnast, Heart of a Poet, Mind of an Actor*

The goal of this course is to bring awareness to the body as an essential part of the actor's training. This awareness begins to create an actor who is easeful and empowered in their body; an actor who can recognize and make choices about the information their body brings on stage. As the individual develops their own instrument, the group will be creating and strengthening their ensemble as well.

Movement training helps to develop general body awareness, release unnecessary tension, and create strength and mobility. An actor in movement training develops an easy relationship to the surrounding environment while having an ability to work from an active center. Movement improvisation empowers the actor to be receptive to the immediate moment, to listen with the whole body, to make a spontaneous offer with confidence, to reconnect to imagination and to identify emotional states.

### **Movement for Actors training**

Students will undertake a daily warm-up that draws from Yoga, Pilates, Feldenkrais and breath, body and voice work. Through out the semester, students will experience the principles of ensemble building and rigorous actor training through Anne Bogart's Viewpoints. Following this



foundation, students will undertake the training and creative play devised by Jerzy Grotowski, Jacque Lecoq, Dario Fo and other significant movement theatre artists, as well as an introduction to Contact Improv and Laban. Students will engage in composition of solo, duo and group movement pieces. Physical contact will be made between the instructor and students and amongst students. This contact will be made with respect, mutual consent, and self-awareness.

### **Carry the Legacy of Movement Based Acting into the Future**

Students will learn about the history of physical theatre and current internationally known artists working in this form. Students will be introduced to the technological demands and actor process for Motion Capture and green screen performance.

### **ASSIGNMENTS**

**Moving onto Text:** Students will work with a partner and memorize a scene from a contemporary or classical text. This 8 -10 minute scene will be used through out the semester in a variety of movement exercises. Memorizing exercises will be undertaken in class but outside work will be required, as well. **Please select your scene by 2/5. Scene will be memorized with your partner by 2/19.**

### **Journal component**

**200 points**

Please write a minimum one-page entry after each class as part of documenting your experience. Describe the exercises we did that day in class and make note of how it made you feel – your emotional/physical/personal experience or any associations that came up for you. You may write in stream of consciousness, phrases, draw a picture or insert a found image from a magazine, newspaper, etc. These journal entries do not need to make sense to anyone but you. The purpose is to document your experience on each day. **Due 2/28 and 4/30**

**Written Assignments:** students will submit a one-page written analysis of four articles from the text, Movement for Actors and post this on the class site on Blackboard. **The posting will be due on Tuesdays by 10pm and followed by a class discussion the following Thursday.** Students are required to come to class on Thursday with a hard copy of their own posting and having read each other's postings so as to facilitate a dynamic prepared discussion.

**Blackboard Assignment description:** Please write a one-page (350 words minimum) response to the assigned article as designated below. Please be specific in your response; you are encouraged to begin with a quote from the article and challenge/agree/offer an alternative idea. You may compare and contrast ideas or quotes from past articles we have read to the current article. You may write about the way an idea in this article contrasts or agrees with previous actor training you've received or illuminates something in your own growth and experience in this class or in another area of your life – sports, academics, family, etc. You may share research about artists or methods mentioned in the article that were previously unknown to you. I am interested in critical analysis and engagement with something you find provocative or unfamiliar in the article.

Each BB posting, turned in as a hard copy, is worth

**50 points**

#### Due date

#### Article

1/29	"Movement Training: Dell'Arte International" by Joan Schirle p. 187
2/12	"Teaching Charlie Chaplin How to Walk" by Dan Kamin p. 36
3/12	"Biomechanics: Understanding Meyerhold's System of Actor Training" by Marianne Kubik p. 3

1-2014

## THTR 426.01: Acting VIII - Company

Bernadette Sweeney

University of Montana - Missoula, [bernadette1.sweeney@umontana.edu](mailto:bernadette1.sweeney@umontana.edu)

Follow this and additional works at: <http://scholarworks.umt.edu/syllabi>

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### Recommended Citation

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**Acting VIII - THTR 426.01 3 Credits, SPRING 2013**

Instructor: **DR. BERNADETTE SWEENEY**  
Class times: **MW 2.10-4pm**  
Space: **Schreiber 124**  
Email: **Bernadette.sweeney@mso.umt.edu**  
Office: **McGill 212c**  
Office Hours: **Tues Thursday 11.00-12.30 and by appointment**

**Aim**

This course will use elements of alternative theatre and actor training methods to interrogate a contemporary text.

We will work with the later physical work of Stanislavski as a beginning, and go on to consider Michael Chekhov's Psychological Gesture, Grotowski's Poor Theatre, Lecoq, Barba, Bogart, Roy Hart voice and body work and other techniques to expand the actor's range of training techniques, and approaches to text.

We will then work towards a studio staging of selected scenes of our chosen text using chosen strategies from the methodologies studied.

**Outcomes**

In this setting you will achieve:

- A demonstrated knowledge of the techniques covered by the course
- A demonstrated knowledge of alternative approaches to a canonical text
- A fuller understanding of the potentials of these techniques in the theatre and in actor training
- A fuller experience of the group as a performance ensemble
- A extension to your range of performance articulation and documentation

**Evaluation**

60% for class attendance, performance practice, participation, effort, attitude, and respect

40% for end of semester performance work and **5 page written reflection.**

**Texts**

*Actor Training* edited by Alison Hodge



minutes will be considered a complete absence, and every three instances of tardiness—of whatever duration—will equate to one absence. Every acting teacher reserves the right to declare a “no lateness” policy, should the need arise. Briefly put, this means that if the door to the class is shut and you are not inside by the time class begins, you are absent. No exceptions.

If an illness should cause you to miss excessive class time to the point of failing, it is your responsibility to pursue a medical withdrawal so that the course may be attempted again once you have recovered.

### **Cell Phones**

Please turn off your cell phone in class. My phone will be set to vibrate in case an emergency text message should be sent by the University.

### **School Handbook**

All Theatre & Dance students must have an in-depth knowledge of the practices and procedures outlined in the School of Theatre & Dance *Handbook*. The *Handbook* is available online at <http://www.umt.edu/theatredance/about/handbook>.

### **Academic Misconduct and the Student Conduct Code**

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at [http://life.umt.edu/VPESA/student\\_conduct.php](http://life.umt.edu/VPESA/student_conduct.php).

The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). If you think you may have a disability adversely affecting your academic performance, and you have not already registered with DSS, please contact DSS in Lommasson 154. I will work with you and DSS to provide an appropriate accommodation.

### **Movement Clothes**

Please wear clothing to class that does not restrict movement: tight-fitting and restrictive clothing and anything too revealing (showing skin) will not be acceptable. No hats will be permitted in class. Hooded sweatshirts, hats, and hair that cover the face are detrimental to proper evaluation by the instructor, so remove them before work commences. Please be sure to clean your shoes appropriately before you enter the building to keep our floors as clean as possible. **For this class please be prepared to work in bare feet.)**

### **Personal Comfort**

The study of acting often requires the instructor or peers to touch each other or be in close proximity. We all have bad days when we do not want such contact. Feel free to bow out of a particular exercise if you are having a “Wounded Warrior” day. If deemed necessary by the instructor, any student with such issues will be asked to meet with the head of the Acting/Directing Division and the instructor to discuss how we might better facilitate you through the course.

**COURSE SYLLABUS: THEA 217-001/002– BEGINNING ACTING – FALL 2014–** Page 1 of 6

REVISED 8/16/14

**CREDIT HOURS:** 3

**CATALOGUE DESCRIPTION:** “Preparing the actor’s instrument through basic acting technique; concentration/relaxation exercises; improvisation. The course objective is the discovery and development of the actor’s inner resources. Contemporary American plays are studied from the actor’s point of view.”

**PREREQUISITES:** N/A

**TEXT:** **Benedetti, Robert, The Actor In You: Sixteen Simple Steps to Understanding The Art of Acting; 5th Ed; Alan and Bacon, Boston, 2011.**

**Assigned Plays:**

*Hooters* by Ted Talley. **Dramatist Play Service Acting Edition.**

**Other scripts as needed for individual scenes and monologues.**

**NOTE:** When available, all scripts used for class must be acting editions.

**TIME/LOCATION:** Class Time:  
217-001 - T/R-12:35-1:50pm  
217-002 - T/R-11am-12:15pm

Class Location:  
Comm 1045 (Moe Lab)

**INSTRUCTOR:** 217-001 - Nicholas Radcliffe  
217-002 – Matthew Wickey  
Comm 2235  
618-453-7580 (office)  
[nradcliffe@siu.edu](mailto:nradcliffe@siu.edu)  
[matthew.wickey@siu.edu](mailto:matthew.wickey@siu.edu)

**OFFICE HOURS:** **TBA & BY APPOINTMENT**

**COURSE OBJECTIVE**

To promote the discovery and development of the actor’s skills in analysis, imagination and performance.

**COURSE CONTENT**

Course will consist of readings, discussions, exercises, supervised rehearsals and performances utilizing and exploring Constantine Stanislavski’s Method of Physical Action.

**COURSE OUTCOMES**

Students successfully completing this course must be able to:

- **Demonstrate**, through preparation and performance, the ability to effectively analyze, prepare and perform scenes from contemporary plays, creating believable and fully realized characters utilizing strong, playable objectives, actions and tactics.



**Performance projects will be graded on the following criteria:**

- F= failure to attend class on date performance project is evaluated; complete lack of preparation: lines unlearned, scene not staged, analyzed or rehearsed; failure of responsibility to partner.
- D= inadequate preparation; incomplete rehearsal logs (if required) and analysis form; non-specific staging, physical, vocal or tactic choices; inadequate memorization of lines; lack of responsibility to partner.
- C= evidence of preparation: scene analyzed, forms completed adequately, memorized and basically staged; sporadic attendance to rehearsals; complete, but non-specific rehearsal logs.
- B = complete and specific rehearsal logs (if required) detailing a progression of development; intelligent and appropriate (in terms of the play) character and scene analysis; believable, honest, characterization; clear actions, objectives and tactic changes; effective vocal and physical choices; clear application of learned skills/tools; commitment to partner and to the scene performance.
- A = same work as "B" plus unobvious character choices (risk taking); clear and varied vocal choices; solid command of physical movement; varied and interesting tactic changes; facile application of learned skills/tools; outstanding commitment to partner and to the scene.

**To avoid penalties, all assignments and performances MUST be presented on the scheduled dates.** Written assignments will be lowered one letter grade for every calendar day late. Make-up dates for performances will only be allowed for documented, excused absences.

**Final Grades** will be awarded based on total points earned: A=90-100% of total points; B=89-80% of total points, etc. For more information on grading see pages 37-41 of the SIUC 2004-05 Undergraduate Catalogue.

**SYLLABUS ADDENDUM: STATEMENT ON PHYSICAL CONTACT IN PERFORMANCE CLASSES**

**"In performance oriented classroom situations, it may sometimes be necessary for the instructor to interact physically with students or for students to interact physically with one another. This is part of the learning process, and any contact is intended to be professional and clinical in nature. If at any time a student is uncomfortable with the idea or the practice of that physical contact, the student should voice his/her concern and the need for privacy will be immediately respected."**

For Further information regarding university policies regarding appropriate/inappropriate physical contact please consult the brochure, "Sexual Harassment Policy and Overview of Compliance Procedure" – available from Human Resources or contact a Human Resources advisor at 536-3369 or 453-6671.

**COURSE SYLLABUS: ACTING FOR NON-MAJORS 1**      **Spring 2008**      1

College of Fine Arts, Boston University  
Class Days/Times: Tues/Thurs 12:30-2 pm

Course Number: CFA DR123 A1 Cr. 2  
Room 354

Instructor: Andrea Southwick  
E-Mail: andreas@bu.edu

Office: CFA 406 (office hours by appointment)  
Phone: 508-517-7771

**Course Description:**

Through a series of exercises and a variety of acting techniques, students will explore the essential elements of acting, creative expression and collaboration in the theatre. These include vocal and physical warm-ups, relaxation, concentration, sensory awareness, listening, communication, teamwork, and spontaneity. Participants will learn a variety of ways to create a character and express one's emotion through the voice, body, and imagination. Skills will be developed to create ensemble and to work in relationship with people, objects and places. Ultimately, through in-class scene presentations, acting students will bring the fruits of their labor to an audience in order to convey vital stories, ideas, emotions, and provocative questions that reflect or challenge humanity.

**Fundamental elements and guidelines to achieve the goals of the class:**

- Peeling off layers of life habits, defenses, attitudes, comfort zones, self-censorship
- Learning to release tension; allowing oneself to believe
- Must build trust • Support each other • Respect each other's process
- Only positive feedback - no negative feedback - find a positive way to offer suggestions - start with "what worked for me..."
- Get to know yourself; get to know each other
- Listen to each other; listen to yourself
- Be willing to risk
- Learn by doing; learn by observing
- Respect each other's process and unique experience, and respect your own
- Always speak from your own experience, from "I"

**Physical/Vocal Acting** may include exercises based on:

- Grotowski, Moni Yakim, Michael Chekhov, Laban, Kristin Linklater, Roy Hart, Viewpoints (Anne Bogart)

**Acting Techniques** may include exercises based on:

- Sanford Meisner, Uta Hagen, Stanislavski, Robert Benedetti, Robert Barton, Robert Cohen, Keith Johnstone, Eric Morris, and many others

**Suggested texts:**

- *A Challenge for the Actor* by Uta Hagen
- *The Sanford Meisner Approach* by Larry Silverberg
- *An Actor Prepares* by Constantin Stanislavski
- *An Acrobat of the Heart* by Stephen Wangh
- *Freeing the Natural Voice* by Kristin Linklater



**Clothing:** Wear comfortable clothing that is appropriate for a full-range of movement. No jeans, skirts, buckles or belts. Elastic waists are preferable. Be prepared to work in bare feet, (sometimes sox are fine.) Remove all jewelry that can get in the way.

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**This is a hands-on class.** There may be physical contact between the instructor and the students.

#### GRADING:

Your grade in this course is based on attitude, effort, commitment, attendance, preparation, participation, discipline, energy, creative risk-taking, collaborative contribution and personal growth. An "A" grade is reserved for the student who consistently does exceptional work in all of these areas, in addition to fulfilling the above outlined requirements with excellence.

<b>Participation, Preparation &amp; Personal Growth:</b>	<b>50%</b>	
<b>Mid-Term Project:</b>	<b>10%</b>	
<b>Weekly Assignments:</b>	<b>10%</b>	
<b>Final Project:</b>		<b>20%</b>
<b>Process Paper/Self-Evaluation:</b>	<b>10%</b>	

#### CLASS SCHEDULE:

(Subject to change! Please bring with you to every class and note changes as we go along.)

##### Class #1: Tuesday 1/22

- Intros
- Warm-up
- Acting: What is good acting? What is acting good for?
- Social Repertoire Game
- **ASSIGNMENT due 1/24: Social Repertoire Charts**

##### Class #2: Thursday 1/24

- Warm-up
- Process Homework: Social Rep Charts
- Intro to Meisner's techniques & word repetition game
  - The Reality of Doing
  - First Step: basic repetition game
- **ASSIGNMENT due 1/29: basic repetition w/a partner for 20 minutes**
  - **Make notes, bring back observations and questions**

##### Class #3: Tuesday 1/29

- Physical/Vocal Acting Work
- First Step: basic repetition continued
- **ASSIGNMENT due 2/5: one-word repetition w/a partner for 20 minutes**
  - **Make notes, bring back observations and questions**

No Class Thursday 1/31: (Andrea's performance in Fitchburg)



Theatre 345  
Fall 2014

Instructor: Ann Marie Costa  
Office: Cunningham Theatre Center, Room 110C

Office Telephone: 704-894-2578  
ancosta@davidson.edu

**OFFICE HOURS:** Monday 1:20-2:20pm, Wednesday 4:30-5:20pm, Thursday 3:15-4:15pm and by appointment.

*Moises Kaufman (in response to the question, "Why do we do theatre?"), "Because you are making a thing of beauty and the world needs more beauty."*

*Suzan-Lori Parks, "Pick your favorite time of day and choose a slice of that time for your writing or your art. Then work past the point where it feels comfortable."*

### **COURSE OBJECTIVE**

To explore the technical demands of heightened theatrical forms (modernism, comedy, Chekhov, acting for the camera). To strengthen students' emotional openness and commitment onstage through exercises in personalization and engagement. To address specific individual technical issues in voice, movement, and presence. To continue each student's personal artistic development begun in Theatre 245.

### **CONTENT**

"Acting II" is a participatory class designed to teach the student an advanced approach to actor training. The semester will begin with ensemble activities and Sanford Mesiner emotional-access and presence exercises. The principles learned in these exercises will be applied to a contemporary, emotionally-charged scene and other scene work throughout the semester. The course will address technical and rehearsal approaches to playing comedy and the difficult internal/external dichotomy of Anton Chekhov characters. Other aspects of this class include: the audition process for an actor; an introduction to acting for the camera; and outside acting workshops. For the latter, you will develop a practice of rehearsing within an artistic environment of the acting workshop intensive. Throughout the semester, there will be extensive writing in the form of scene and character analyses and production responses. You will be required to rehearse outside of class quite regularly. You should also be prepared to respectfully critique other's work (in class and in written critiques of the plays you will attend) and to have your work constructively critiqued by the professor and others in the course.

*This course will involve a substantial amount of outside rehearsal, workshop and preparation time.*

### **REQUIRED TEXTS**

Bruder, Cohn, Olnek, Pollack, Previto, Zigler, *A Practical Handbook for the Actor*  
Shurtleff, *Audition*  
3 play scripts (to be announced at a later date)

### **RECOMMENDED TEXTS**

Benedetti, Robert. *THE ACTOR AT WORK*  
Hagen, Uta. *RESPECT FOR ACTING*  
Linklater, Kristin. *FREEING THE NATURAL VOICE*  
Meisner, Sanford. *ON ACTING*



performer, you will receive mainly positive feedback; other times the feedback will stretch you to improve your work. While it may be difficult to hear some of the constructive comments, it is important to keep them in perspective; much like the criticism you would receive on an essay, such criticism is meant to be part of the process of learning and mastery.

### PHYSICAL AND EMOTIONAL CONSIDERATIONS

This class requires both emotional expression and physical contact between students and student/teacher. Learning proper breathing and body alignment necessitates some physical contact. Performing scenes from plays may involve physical and emotional contact. We will discuss this in class and aim to keep all our work within a comfort zone for each student, but you should be aware of this unique aspect of acting classes. Because this is a physically demanding class, please inform me if you have any physical limitation which will impact your ability to participate in any way. If you injure yourself at any point in the semester, please let me know as soon as possible so that I can make every effort to accommodate you.

### OFFENSIVE MATERIAL

The literature of modern theatre is rife with potentially offensive language and situations. I will assume that each student is comfortable participating in scenes that feature such material and occasionally hearing offensive language in class. If you are not comfortable with this, please come and see me outside of class and I will attempt to address your concerns with sensitivity.

### STUDENTS WITH DISABILITIES

My goal is to help all students succeed in this course. I am committed to providing full accommodations to students with disabilities of any kind. If you have a disability and might need accommodations, please contact me as soon as possible, so that we can form a plan together. All such discussions will be fully confidential unless you stipulate otherwise.

### PLAY ATTENDANCE AND RESPONSE PAPER

You will be required to attend the two fall production at Davidson College, as well as an additional off-campus production and to write a critique for one of them either: *She Stoops to Conquer* or *The Prophet*. An acting critique assignment sheet, covering the required topics and form of the critique will be posted on Moodle and discussed in class.

### WARM-UP

Based on your learned warm-up in THE 245, we will continue this process in Acting II. A couple of different warm-up approaches will be introduced within the first few weeks of the course. From these warm-up options you will select those most useful to your particular situation. You will be expected to do your own voice and movement warm-up OUTSIDE of class time. The grade will be assessed through a pledged log.

You should record in your log the date and time and a one line description of the warm-up (e.g. voice, movement, voice and movement). The log should average out ½ time on the voice and ½ time on movement and if you wish a combination of both. The log is graded two times in the semester (due dates on calendar). Whenever you turn in your warm-up log, please add up your minutes in three columns: 1) voice minutes; 2) movement minutes and 3) voice and movement minutes along with a total of your overall minutes. **You are not allowed to count more than more than 1 hour a day for each warm-up.** Your singing warm-up for a voice class does not count. If you are concurrently enrolled in THE 386 please see me during my office hours and we will work out an agreement that accommodates both outside class requirements.

**ACTING: REALISM**  
**Developing a Process for Creating a Character for the Stage**  
**Fall 2012**

**THEA 3050.001 and THEA 3050.301 (Lab)**  
**T-TH 9:30a – 11:50a**  
**RTFP 127**  
**3 Units**  
**Professor Bob Hess**  
**RTFP 222**  
**Office Phone (940) 565-2132**  
**Office Hours T-Th 12:00 – 1:00 or by appointment**  
**For Class Correspondence: [ActingRealism@aol.com](mailto:ActingRealism@aol.com)**

**I. PREREQUISITES**

The department requires a completion of Acting Fundamentals, Voice I, and Theatre Movement I (or an equivalent which has been approved by the University), with a B or better final grade in ALL THREE courses.

**II. COURSE DESCRIPTION**

In this course, the actor will learn how to formulate his or her own individual process of creating a role for a play grounded in psychological realism. Students will study the various well-known, established methods and exercises of Uta Hagen, Sanford Meisner, and, if time allows, Lee Strasberg (along with the influence of Constantin Stanislavski on their methods), and the processes these iconic teachers employed. This exploration will provide a means by which the actor can discover what works best for his/her needs.

In addition, students will undertake the process of studying the text of a realistic play, with particular focus on style, understanding what information about a character the author gives to us that will serve our realistic portrayal of a character, and how a writer uses language and the possibilities that language affords us as actors. The class will collectively read several highly regarded realistic plays, then examine each work closely *from the perspective of the actor*. From there, scenes from the examined plays will be undertaken for performance by the students, with each scene influenced by a different approach from the masters that have been studied. Actors will then, after addressing several roles using the information they have learned about these different approaches, gain a deeper understanding of what process is most successful for them. Students may even find, in formulating what works best for them, that they wish to integrate elements of different methods and create their own unique method of approaching a role.

*Acting Realism Fall 2012*



### III. CLASS GOALS

It is the intent of the class to empower the actor with a sampling of different techniques for creating truth in his or her acting technique, thus allowing the actor to choose from different options what methods are most effective for him or her. Using and understanding this information, the actor can leave the class with tools for developing a process for creating realism for the stage. The class also seeks to empower the actor with the ability to look at a script from the perspective of an actor.

### IV. POTENTIALLY OFFENSIVE MATERIAL

Please be advised that this class contains the development of text and actions that may be considered offensive to some. You may encounter literary and directorial points of view that differ from your own. If you choose to take the course, you must perform the roles in which you are cast. You are required to speak the text as written and to fulfill the actions the author describes.

### V. TEACHING METHODOLOGY

The course will be taught through a combination of lecture discussing the history of various methods of approaching a character, study of the literature written by master teachers, exercises that are part of these methods, group discussion and analysis of text, peer and instructor observations, scene performance and critique, and written analysis of the class work and literature.

At times it may be necessary to ask the students to demonstrate or find a more appropriate physical movement or posture for a scene, to observe the instructor demonstrating a more appropriate physical movement or posture, and/or for the instructor to assist the student in developing that physical movement or posture. In addition, students can expect an appropriate degree of physical contact in the context of scene work. Any student with concerns about being touched must notify the instructor immediately following the first class meeting.

### VI. CLASS PROCEDURES

#### PROTOCOL

It is critical, in a class of this nature, that you give your undivided attention and support to your classmates during exercises and presentations. Skilled observation is a key element of the course. Absolutely no cell phone usage (particularly TEXT MESSAGING), learning of lines, Internet browsing, or reading is allowed during the class. Students are also requested not to enter or leave the classroom while a student is performing or being critiqued.

**Theatre Arts 150, Introduction to Acting, Section 001, M/W/F 1 – 1:50**  
Performance Lab, New Theater

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72 pt, Bottom: 72 pt

The following is a representative and tentative syllabus. Currently only one instructor teaches this class, but others in the Department are qualified to do so. If additional instructors were to teach the course, the same material would be covered, and the same books used, but the approach and order would be determined by the individual instructor and the composition of the class.

**Contact Information**

Julie Dixon, Instructor

Office: New Theater Building

Office Hours: Tuesday 1:00 – 1:50 p.m., Thursday 11:00 – 11:50 a.m. and 1:00 – 1:50 p.m. or by appointment

Office Phone: (812) 237-3339

E-Mail: [julie.dixon@indstate.edu](mailto:julie.dixon@indstate.edu); AIM screen name: juldix8

*The best way to reach me outside of class is by e-mail. I am not always in my office to answer the phone, but I am often on my computer. If you send an e-mail Sunday – Thursday, you can expect a response in 24 hours. If you send an e-mail Friday – Saturday, you can expect a response in 48 hours.*

**Required Texts**

*Audition* by Michael Shurtleff

*Summer Cyclone* by Amy Fox

*Our Lady of 121<sup>st</sup> Street* by Stephen Adly Giurgis

*Take Ten: New 10-Minute Plays* edited by Eric Lane and Nina Shengold

All texts are available at the University Bookstore.

**Catalog Description**

An introduction to theatre through an emphasis on its central performer, the actor. This is not a professional acting class, nor a beginning acting class. The goal of this class is not to make you an actor, but to introduce you to theatre from the perspective of a performer. You will explore and experience how the actor expresses meaning through the art form of theater.

**Learning Objectives**

This course serves as a Fine and Performing Arts Foundational Studies 2010 course (and remains a GE2000 LAPS:E course) and as such must meet certain objectives.

By the conclusion of the Foundational Studies Program at ISU, students will be able to:

1. Locate, critically read, and evaluate information to solve problems;
2. Critically evaluate the ideas of others;
3. Apply knowledge and skills within and across the fundamental ways of knowing (natural sciences, social and behavioral sciences, arts and humanities, mathematics and history);
4. Demonstrate an appreciation of human expression through literature and fine and performing arts;
5. Demonstrate the skills for effective citizenship and stewardship;
6. Demonstrate an understanding of diverse cultures within and across societies;
7. Demonstrate the skills to place their current and local experience in a global, cultural, and historical context;
8. Demonstrate an understanding of the ethical implications of decisions and actions
9. Apply principles of physical and emotional health to wellness;
10. Express (yourself) effectively, professionally, and persuasively both orally and in writing.



### Class Policies

•**Attendance.** I cannot grade you if you are not here. Discipline is required in all the arts – acting is no different. Everyone is expected to attend all classes. Understanding that there are sometimes unavoidable circumstances that prevent perfect attendance, each student is allowed **three** absences. This allowance is for illness, personal business, and personal emergency. Each absence after three will decrease your overall final grade as follows: four absences – one grade step down (for example, from A to A-), five absences – two grade steps down (for example, from A to B+), six absences – three grade steps down (for example, from A to B), seven absences – five grade steps down (for example, from A to C+); eight absences – seven grade steps down (for example, from A to C-); and in accordance with Department policy, if you miss nine classes you will receive a grade of F no matter what your grade has been to that point. If you know that you will have to be absent, please let me know in advance and bring verification. Extended illnesses are handled on an individual basis and require a doctor's excuse.

•**Be on time for class.** Lateness is an inconvenience to the other class members and the instructor, and they prevent the late student from obtaining maximum value from the class. Therefore, lateness is calculated in the attendance provision for this class. If you are not in class when roll is called, you will be marked absent. If you arrive after roll is called you may see me after class and be marked late. It is your responsibility to remember to do this. Two "lates" equal one absence and are included in the absences when determining the course grade. More than 15 minutes late is considered an absence. If any student wishes to leave class early, the same policy will be followed. If the student leaves class more than 15 minutes early it will be considered an absence. If the student leaves class with less than 15 minutes left, it will be considered a "late."

•**Required attendance at productions:** You must see one performance of each Theater Department production and one performance of ISU's Performing Arts Series. You will write a response paper to performances, so you are welcome to bring a pen and paper to take notes during the show (please don't sit in the first two rows). Tickets for students are free with an ISU Sycamore ID card.

*Note: When I distribute this syllabus, I list the names of the productions they are required to see and the dates, place and time they are being performed here. That changes each semester, so it isn't listed here.*

•**Assignments.** Please note that if you are absent on an assigned performance day or when a quiz is given, you will not be able to make up the assignment without a doctor's note (in the case of significant illness), a note from the family (in the case of a family death/emergency), or a University-wide excused absence (in which case you are responsible for making alternative arrangements before an absence). All notes will be verified. Written work must be turned in on the announced date. Late papers will be accepted, but will be penalized one grade step for every class period passed before the paper is turned in. You are responsible for finding out what you missed during any of your absences and arranging to make-up missed assignments, if allowed.

•**Courtesy.** As an art, theatre is a living expression of the human condition. It is a sharing of experience, beliefs, ideas, and dreams expressed through voice, body, and mind. Courtesy, a good attitude, and consideration for others is imperative.

- Conversations with other students are prohibited while class is in session.

- Please silence cell phones and pagers before class.

- Because the art of acting is dependent upon carefully explored choices, students must devote time outside of class to the rehearsal of their material. You are responsible not only to yourself but to your scene partner(s). Inspire a good working environment.

- Because of the nature of this class, there will be physical contact between you and your fellow students.

- If this is of concern to you, you **MUST** see me immediately. Stage fighting and/or physically volatile scene work will not be permitted without my consent. If, during the course of rehearsals, your scene

- partner makes you uneasy and you feel that you cannot address him/her directly, see me immediately.

- There may be times in class when I will ask you if I may touch you in order to bring awareness to tension, alignment, or movement issues. I will always ask before I touch you and I will always respect a negative answer; no questions asked. If this is of concern to you, see me immediately. Theatre can also involve the use of expletives. If this is of concern to you, see me immediately.

- Commit totally to what is taught in this class without excuse or complaint. Be teachable and willing to risk.

- All judgmental attitudes, towards others as well as yourself, fear of failure and ridicule must be left at the

door. Success in this class will come out respect for each other's work and time, a whole-hearted willingness to work and contribute.

- Participation, to the best of your physical and mental ability, in the work done in class. You must wear comfortable clothing that allows easy movement and work on the floor. No chewing gum, hats, extreme footwear or jewelry in class.

- Courtesy when attending any production is imperative, whether departmental or other. We will discuss what it means to be a "good" audience member and I will expect you to adhere to those guidelines.

•**Academic Honesty.** I cannot give you credit for work that is not your own. Plagiarism and other forms of cheating will not be tolerated. Depending of the nature of the assignment and the seriousness of the offense, penalties range from no credit given for the assignment, to a failing grade in the course, to suspension or expulsion as determined by Student Judicial Programs. Consult your copy of The Code of Student Conduct for more information about the University's policy on academic integrity.

•**Laptop Not Required for Course: Usage Permitted:** While there will be no assignments or examinations for which the laptop will be used, your use of a laptop is generally permitted as long as such usage remains within the bounds of the Code of Student Conduct and it conforms to the provisions of its use as laid out in this syllabus. There may be occasions where laptop usage is forbidden and if that occurs, failure to comply with this direction will be viewed as a violation of the Code of Student Conduct.

•**University Policies.** The University has policies regarding academic freedom, students with disabilities and other matters. These apply to this class and may be found on the Gen Ed web page at: [www.indstate.edu/gened/docs/Foundational%20Studies/Info%20on%20Sycamore%20Standard%20and%20ADA%20and%20Laptops%20and%20Academic%20Freedom.pdf](http://www.indstate.edu/gened/docs/Foundational%20Studies/Info%20on%20Sycamore%20Standard%20and%20ADA%20and%20Laptops%20and%20Academic%20Freedom.pdf).

Note: I don't currently use Blackboard in my classes, but I intend to begin using it in fall 2010. With Blackboard I will be able to post the syllabus online so that students can access this link.

### **Grading**

Everything you do in class will be reflected in your final grade. This includes acting skills and progress on all scenes/exercises; participation in class exercises and improvisation; attendance; work habits, discipline, and general attitude; and written and reading assignments. You will not pass this class if you do not attend regularly and are not prepared. Throughout the semester you will be graded on your performance and other assigned work. You may request a conference at any time in order to assess your progress, however, students must take 24 hours to digest feedback on any graded assignment before discussing that assignment with the instructor.

Grades will be weighted by the following percentages:

#### **Class Participation**

12% 125 pts.

Class participation includes desire/willingness to perform, active and prepared class participation, individual and ensemble cooperation, discipline, a good attitude, and timely attendance; a maximum of three points can be earned per class. There are a total of 42 classes during the semester (this doesn't include the first class session). Disruptive and apathetic behavior will be penalized. Examples of disruptive and apathetic behavior include private conversations during class time, complaining or making disparaging remarks about any aspect of class, non participation in exercises and discussions (including, but not limited to, sleeping, texting, studying, etc. during class time), impeding progress of exercises, not attending or being late to class, lack of preparation, incivility in the classroom. Anyone disruptive or apathetic will have his/her class participation grade affected and may be excused from class for a period of time to be determined by the Instructor. In this course, the grading percentage assigned to the participation grade is significant. This reflects the experiential nature of learning involved in and acting class and the value placed on daily participation in the explorative exercises.

#### **Performance Work**

33% 330 pts.

Improvisational Exercises  
Contentless Scene  
*Our Lady* Scene, round 1

45 points  
45 points  
60 points



**San José State University**  
**College of Humanities and Arts/Department of TV, Radio,  
Film, and Theatre**  
**TA 110: Advanced Acting, Voice, and Movement  
Techniques: Section 1, Fall 2011**

<b>Instructor:</b>	Kathleen Normington
<b>Office Location:</b>	HGH 202
<b>Telephone:</b>	(408) 924-4534
<b>Email:</b>	<a href="mailto:Kathleen.Normington@sjsu.edu">Kathleen.Normington@sjsu.edu</a>
<b>Office Hours:</b>	Tuesday and Thursday 10:30 AM – 11:30 AM 1:30 PM – 2:30 PM Wednesday 10:30 AM – 11:30 AM And by appointment
<b>Class Days/Time:</b>	Tuesday and Thursday 3:00 PM – 4:45 PM
<b>Classroom:</b>	HGH 103 (Hal Todd Theatre)
<b>Prerequisites:</b>	Prerequisite: TA 15, TA 5, TA 11, TA 17 and instructor consent.
<b>Course Fees:</b>	Play scripts approximately \$20.00 Ticket cost to productions approximately \$20.00

**Faculty Web Page and MYSJSU Messaging**

My SJSU faculty web page is: <http://www.sjsu.edu/people/kathleen.normington/>.  
You are responsible for regularly checking with the messaging system through MySJSU.

**Course Description**

Advanced Acting, Voice, and Movement Techniques builds on the actor's developing skills acquired in Intermediate Acting with a focus on accessing classic texts through more complex voice, movement, and textual analysis techniques. The characters from a range of classical texts are driven by goals just as those from contemporary plays; however, they require a distinct vocal and physical approach. Students will be introduced to a variety of master teachers including Anne Bogart, Kristin Linklater, Edith Skinner, and John Barton. Students will learn the International Phonetic Alphabet and apply this knowledge to dialects of English in scene work. Movement exercises and performances will help the actor physicalize character as well as achieve the specific style needed to perform the plays of Shakespeare, Coward, Congreve, Behn, Sheridan, and Moliere.

**TRFT Department Student Learning Outcomes.**

S.G. 54.

Crystal, and Stanley Wells

*Playing Shakespeare* by John Barton

All of the recommended texts are available for check out through the instructor.

#### **Other equipment / material requirements**

**Class Attire.** Appropriate for freedom of movement. Do not wear clothing and footwear that is distracting or limits your ability to move freely and participate in class. No flip flops or heels.

**Performance Attire.** Appropriate for the type of material and time period. For example, if you are a woman performing a scene from Noel Coward, you should wear a dress and heels and not jeans and tennis shoes. We will also be providing appropriate “period” costume pieces for your Moliere scenes.

**Voice Recorder.** During the semester you will be asked to record certain drills and exercises. You will need access to a recording device. The IRC loans tape recorders and other equipment to students free of charge.

**Bring to Every Class.** Course Reader, and other related reading material including scene and monologue scripts. Notebook for class notes, journal entries, and handouts, as well as pencils and a highlighter.

#### **Classroom Protocol**

**Cell phones, pagers, laptops.** Must be turned off and out of sight during class. You won't need them in this course. You will lose participation points after two warnings.

**Important.** It may be necessary for your instructor to make physical contact with you to determine breathing, muscle tension, alignment, etc. or in the form of interactive role-play. If this ever makes you feel uncomfortable, please let the instructor know immediately.

To study acting is to study the human condition. The instructor reserves the right to address controversial issues as they relate to the acting process.

**Class Commitment.** This group has a collective responsibility to treat each other and the instructor with respect and kindness. Respect includes being on time, prepared, and committed to working with your partners both in and out of class. We are a diverse group and therefore, will have various points of view. It is important to listen and consider every opinion whether you agree or disagree. Any negativity or disrespect will undermine everyone's ability to do focused and courageous work.



## DRAMATIC ARTS: INTRODUCTION TO ACTING E-10

INSTRUCTOR: KAREN L. MACDONALD

I LIKE TO TAILOR MY CLASSES TO THE SPECIFIC NEEDS OF MY STUDENTS, SOME OF WHOM ARE SOMEWHAT EXPERIENCED AND SOME OF WHOM HAVE NO EXPERIENCE. AS THIS IS AN INTRODUCTORY ACTING CLASS, WE WILL START SLOWLY AND BASED ON THE GROUP AND ITS ABILITIES, WILL MOVE ACCORDINGLY THROUGH THE SEMESTER.

I WANT TO STRESS THAT THIS IS A PERFORMANCE CLASS AND THAT ACTIVE PARTICIPATION IS PART OF THAT. IT IS NOT A CLASS FOR PEOPLE WHO WANT TO READ ABOUT ACTING TECHNIQUES AND DIFFERENT APPROACHES. IT IS A CLASS FOR SOMEONE WHO WILL LEARN BY DOING, SOMEONE WHO WILL BE WILLING TO INVEST FULLY IN THE EXERCISES AND WHO IS WILLING TO PUT IN TIME OUTSIDE OF CLASS, TO WORK ON MATERIAL. IT'S REALLY THE ONLY WAY THAT ONE CAN FEEL AND EXPERIENCE FOR THEMSELVES WHAT ACTING REQUIRES, AND GET THE MOST OUT OF THE CLASS. SOMETIMES THE CLASS NUMBER WILL MAKE IT MORE DIFFICULT TO GIVE THE INDIVIDUAL ATTENTION I WOULD LIKE, TO A STUDENT, BUT I DO MY BEST TO WORK WITH EVERYONE IN THE CLASS TIME WE HAVE.

CLASSES WILL HAVE A BASIC STRUCTURE.

### WARMUPS

WE WILL BEGIN EACH CLASS WITH A WARMUP, BOTH PHYSICAL AND VOCAL, IN ORDER TO PREPARE TO WORK WITH OUR BODIES AND VOICES IN CLASS. THESE EXERCISES ARE STANDARD FOR ACTORS AND WE WILL TALK ABOUT AND TRY DIFFERENT TECHNIQUES TO SOLVE DIFFERENT PROBLEMS. WARMUPS ARE A WAY TO LOOSEN UP, TO CLEAR YOUR HEAD AND CONCENTRATE ON THE WORK TO COME. THEY ALSO PROVIDE A WAY FOR A CLASS TO GEL AS A GROUP OF PEOPLE WHO WILL BE WORKING TOGETHER FOR THE SEMESTER.

### THEATRE GAMES, ACTING EXERCISES AND IMPROVS

AFTER WARMUPS, WE WILL MOVE ON TO THEATRE GAMES AND IMPROVISATIONS. THESE ARE ANOTHER WAY OF LEARNING TO WORK TOGETHER, A WAY OF SHARPENING YOUR INSTINCTS, GOING WITH YOUR IMPULSES AND HAVING FUN. IMPROVS ARE A GREAT WAY TO EXPLORE ENVIRONMENT, HOW OUR BODIES ENCOUNTER SPACE, HOW WE ENCOUNTER OTHER PEOPLE AND REACT TO THEM.

THEATRE GAMES ARE DRAWN FROM THE WORK OF VIOLA SPOLIN AND ARE USED TO EXPLORE WHO? WHAT? WHEN? WHERE? AND WHY? THE ANSWERS TO THESE FIVE QUESTIONS ARE ESSENTIAL IN APPROACHING ANY ACTING SCENE.

OTHER ACTING EXERCISES WILL BE USED TO HELP WITH BASIC CHARACTER WORK AND THE BEGINNINGS OF SCENE WORK.

### TEXT, MONOLOGUE AND SCENE WORK

I LIKE TO DRAW ON IMPROVISATION AND OBSERVATION OF REAL PEOPLE FOR STUDENTS TO BEGIN TO EXPLORE HOW A CHARACTER IS CREATED. STUDENTS WILL CREATE THEIR OWN CHARACTERS AND MONOLOGUES AND THEN WE WILL MOVE ON TO MONOLOGUES IN PLAYS. WE WILL BEGIN SLOWLY, FINDING BASIC APPROACHES TO TEXT AND CHARACTER, WORKING TOGETHER AS A CLASS, THOUGH STUDENTS WILL BE

*Howard*

WORKING ON THEIR OWN INDIVIDUAL PIECE, AND PRESENTING THEIR WORK TO EACH OTHER. I ENCOURAGE STUDENTS TO FIND THEIR OWN MONOLOGUES, THOUGH I WILL HAVE POSSIBILITIES FOR THEM TO LOOK AT AS WELL.

IN GENERAL, CONTEMPORARY PLAYS WILL BE USED FOR MONOLOGUE WORK, SCENE WORK AND COLD READING OF SCRIPTS. I WILL CHOOSE SOME OF THE MATERIAL AND STUDENTS WILL ALSO BE ASKED TO RESEARCH AND READ PLAYS AND BRING IN MATERIAL THAT INTERESTS THEM.

WE WILL MOVE FROM MONOLOGUE WORK TO READING OF SCENES AND CONTINUE TO DISCUSS CHARACTER, MOTIVATION, SPECIFIC LANGUAGE OF THE PLAYWRIGHT AND STRUCTURE OF THE SCENE. STUDENTS WILL THEN BE PAIRED UP AND WORK ON A SPECIFIC SCENE. THEY WILL NEED TO FIND TIME TO WORK OUTSIDE OF THE CLASS, WITH THEIR PARTNER AND WE WILL WORK ON THEIR SCENES IN CLASS. BUT I MUST STRESS THAT WORK OUTSIDE OF CLASS IS CRUCIAL, BECAUSE CLASS SIZE OFTENS LIMITS THE TIME WE CAN SPEND IN CLASS, IN ORDER FOR AS MANY PEOPLE TO WORK AS POSSIBLE.

#### MID TERM AND FINAL PRESENTATIONS

A MID TERM PRESENTATION OF MONOLOGUES AND A FINAL PRESENTATION OF SCENES WILL BE PART OF THE SEMESTER. THERE IS NO WRITTEN EXAMINATION FOR THIS CLASS, BUT RATHER PRESENTATIONS OF THE WORK PEOPLE HAVE DONE. MONOLOGUES AND SCENES MUST BE MEMORIZED AND REFLECT WORK DONE IN AND OUTSIDE OF THE CLASS.



## **TPS 2202 – Introduction to Acting**

**Spring, 2011: Thursdays and Tuesdays, 11am – 12:15pm**

**J.M. Wilson Building, Room 138**

Professor: Harrison Long

Ashley Holmes Reeves, Admin. Assistant

Department: Theatre & Performance Studies

Office: WB 249

Office hours:

Office hours: M- F 8:00 a.m. – 4:00 p.m.

Telephone: (770) 423-6884

Phone: 770-499-3123

E-mail : hlong3@kennesaw.edu

E-mail: kah1579@kennesaw.edu

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#### **GRADING (Each section added together totals 100 points.)**

Acting Journal - 20 points

Two Theatre Critiques – 20 points

RESERVE YOUR TICKETS AS SOON AS POSSIBLE!

Presentations and Pop Quizzes - 20 points

### ***Journal***

Your acting journal is a notebook that is physically separate from those designated for your other subjects and is used to record discoveries relevant to acting class. You are required to bring your journal and a working pen or pencil to every class period. Failure to do so could result in a lowering of your Ensemble Commitment grade.

### **Talent**

You won't be graded based on your level of "talent." You will be graded on your ability to complete all assignments, exercises and presentations with energy, enthusiasm and clarity.

### **Energy and Attention**

Your grade is heavily influenced by your energy, attention and enthusiasm in the classroom. The instructor reserves the right to ask any student to leave the class if he feels the student is inattentive or disruptive. Anyone asked to leave the class will be counted absent for that day.

### ***Keeping an Open Mind***

There are as many approaches to actor Training as there are acting teachers. You may not always understand why you are being asked to work in a particular way. Please try to keep an open mind. This class is not designed to teach you what you already know.

### ***Self Consciousness***

The actor's craft is very personal. Unlike painting, sculpting or playing a musical instrument, the actor's instruments are his own body and voice. Acting students may feel defensive or self-conscious when they are critiqued or asked to do something that makes them feel silly. Although it is normal for any actor to feel defensive occasionally, it is your responsibility to remain fully committed to the work, even when you feel silly or self-conscious.

### ***Physical Contact***

There may be times in the course during scene work, physical or vocal exercises when the instructor will touch you in order to clarify an exercise. Any physical contact from the instructor is intended purely for the good of the work and will be administered with the utmost respect. If you are uncomfortable with being touched, you should discuss this with the instructor the first week of class. Perhaps you should consider dropping the course. Parts of the body the instructor may be likely to touch include: the neck, back, shoulders, belly, and legs. You will never be touched by the instructor on a part of the body typically covered by a swimsuit.

### ***Safety***

It is your responsibility to make sure you never endanger yourself or any other member of the class. You have the right to drop out of any exercise if you feel you or any other member of the class is in danger.

### **The Studio Space**

We share our space with many other classes. It is therefore essential to "neutralize the space" at the end of each class, i.e. remove all debris that is not part of the space and neatly place all the studio furniture against the proper walls.

### ***Rehearsal Space***

Unfortunately, there is a severely limited amount of campus rehearsal space. You will have to be patient and creative when finding a place to rehearse. Plan ahead!



Friday November 21, 2014

Acting 1 events as well as I can remember:

Written  
Testimony from  
an eyewitness  
who also gave  
sworn testimony  
at the Faculty Rev. hearing

On Friday, November 21, 2014 at about 2:55pm, I came into acting class in Eccles 156 and sat down by [REDACTED] because I had not seen her in class for a long time. I voiced something about being nervous for the performance. [REDACTED] asked me what day we were performing our scenes and I told her "it was supposed to be today (Friday), but Varlo mentioned doing them Monday because the majority of the class isn't ready". [REDACTED] told me that she was not going to be in class on Monday. I told her "tell Varlo and he might let you perform today (Friday)". Then I told [REDACTED] that either way, or no matter which day we perform, I thought she might have to do her scene that day because she had not been in class for a while.

Then Varlo came into class and talked to us about the class schedule and told us we would be performing on Monday. [REDACTED] mentioned that she wouldn't be in class on Monday. Then Varlo told us he wanted to see [REDACTED] and [REDACTED] scene because he hadn't seen it for a while. I think he was concerned about their scene being ready in time because of [REDACTED] many absences.

They got a few lines into their scene when Varlo stopped them. He asked [REDACTED] if she could say her lines louder. They started the scene again. Varlo stopped them again and told them it wasn't any different than the previous time, and once again asked [REDACTED] to say her lines louder. The third time there was still no difference. After Varlo stopped them again, he said Ryan had good vocal energy and [REDACTED] needed to match it. They started the scene again and [REDACTED] talked a little louder. Varlo asked her to yell the lines at [REDACTED]. She raised her volume level to a normal speaking volume - previously her volume was closer to a whisper.

Varlo told [REDACTED] it was OK to get mad. She told him she doesn't get mad. He asked her if she could pretend to get mad. She started the scene and again it was no different. So Varlo asked her to hit the table. She lightly patted the table. Varlo told [REDACTED] to hit the table with energy behind it. So [REDACTED] hit the table with more energy and Varlo said "Good. Now, every time you say a line I want you to hit the table. Now start from where you left off."

[REDACTED] and [REDACTED] started the scene. The first one or two times [REDACTED] said a line she hit the table but then stopped hitting the table after her first few lines. When she would stop hitting the table, Varlo would remind her to hit the table when she said her line. "Not before and not after but, while you are saying the line" he told her. After a few tries, [REDACTED] stopped hitting the table all together. Varlo then asked two students ([REDACTED] and either [REDACTED] or [REDACTED]) to stand on either side of [REDACTED]. Their instructions were to annoy or bug [REDACTED]. They started poking her, lightly pushing her, putting their hands in front of her face so she couldn't see, flipping her hair, and taking out her head band. [REDACTED] and [REDACTED] were both giggling in response to the provocations of the two classmates. Varlo told [REDACTED] to say her lines like she was annoyed and he told her that [REDACTED] and ([REDACTED]?) were there to help her feel annoyed. So Varlo asked [REDACTED] if she was feeling annoyed and her response was "No". He asked her if she wanted the two classmates to stop and she shrugged her shoulders. Varlo asked the two students to sit down and told [REDACTED] to start the lines again and pretend like those two students were annoying her and she wanted them to stop. After this attempt of [REDACTED] and [REDACTED] doing their scene exactly the same, Varlo stood behind [REDACTED] and started flipping her hair and nudging her in the same fashion as the previous two students had done. Varlo then asked [REDACTED] if she felt annoyed and she said "No". The class started laughing and one student made a comment on how resilient [REDACTED] was.



Varlo then flipped her shirt sleeve in an attempt to evoke a response. In a further attempt to evoke a response, he held her to the back of her chair by her shoulders and started flipping her hair again. He tilted [REDACTED] chair and asked her if she was annoyed to which she responded "No". He put her chair on all fours and held her by the shoulders and told her to start her lines. They, [REDACTED] and [REDACTED], started the lines again with still no change.

Varlo stopped them a few lines into their scene and asked [REDACTED] if she was annoyed and she said "Kinda". So Varlo stopped working with her and told them to start the scene, again. [REDACTED] then said "but I am not really annoyed". So Varlo started messing with her hair again and said "all you have to do is tell me you are annoyed and I will stop. Are you feeling annoyed?". [REDACTED] response was "Yeah, Kinda" so Varlo sat down and said "OK, now do the scene as if I was annoying you and you wanted me to stop" [REDACTED] response was "I'm not actually annoyed though". Varlo told her to try and pretend to get annoyed.

[REDACTED] and [REDACTED] started the lines a few more times. After a few attempts, [REDACTED] started wiping tears from her eyes. Varlo asked her how she was feeling and she said "Annoyed" and he said "OK, use it!" He then made a speech to the class about how acting is about using your emotions and not hiding them. After this speech [REDACTED] said "I'm not really that annoyed though".

When [REDACTED] and [REDACTED] scene started again, they reached a point in their scene where [REDACTED] character takes something out of his pocket (pills) and washes them down with liquor. [REDACTED] character then asks "Chance what did you just take? You took something out of your pocket..." [REDACTED] character then says something like "I took a wild dream and washed it down with another wild dream". Varlo stopped the scene after this and asked [REDACTED] if she had known anyone with an addiction. She nodded her head "yes". Varlo said "and if you saw them using in

front of you, how would that make you feel?" to which she responded "angry". Varlo told her to use her emotion and that her raw instinct emotion was perfect for the scene and he asked the rest of the class if we could see what he was seeing and we all said "yes".

When [REDACTED] started the line "Chance what did you just take?" again, Varlo told [REDACTED] she could get angry at [REDACTED] character. She said "but I am not angry" and Varlo told her to try and pretend.

[REDACTED] then suggested having them, [REDACTED] and [REDACTED] go outside to say the lines (an exercise we had done in the past). So the whole class went outside and stood on the sidewalk in front of the Graf building. Varlo had [REDACTED] stay on one side of the sidewalk and had [REDACTED] go to the other side a far distance from [REDACTED] and then say the lines. [REDACTED] and [REDACTED] were a considerable distance apart and had to speak loud in order to be heard. The entire class was standing on the side where [REDACTED] was standing. As [REDACTED] was saying his lines, I could hear him pretty good. Varlo had [REDACTED] move further back and gave [REDACTED] these instructions "whenever I lift up my arm, I want you to take a few steps backward" [REDACTED] responded accordingly moving further and further back. By now, it was more difficult to hear [REDACTED]. When [REDACTED] would say her lines, Varlo would say "I don't think he can hear you" but [REDACTED] never changed her volume so that [REDACTED] could hear her.

When we went back into the classroom, Varlo told [REDACTED] and [REDACTED] to use the same energy they were using outside to say their lines but they didn't have to say them as loud. [REDACTED] did not perform the scene any differently from what I had been observing throughout class.

Varlo told [REDACTED] and [REDACTED] not to sit down anymore for their scene and to deliver the lines standing. They did. Still, it was the same energy-less scene ([REDACTED] was actually giving the scene a lot of good energy). Varlo asked [REDACTED] if he thought [REDACTED] could intimidate him and



█████ said "Yes, maybe". So Varlo asked █████ to hold out his hand and told █████ to punch the palm of █████'s hand while she said her lines. She started punching █████'s hand very softly. Varlo told her "Oh I know you can punch harder than that. Stand firmly and really wind up for it" █████ punched █████'s hand again a little harder. █████ told █████ that she could hit him harder and that it didn't hurt, so she punched his hand again much harder. Varlo said "Good. Now start the scene again and let your emotions out". When they did the scene, █████ punched █████'s hand every time she said a line.

█████ started wiping away tears when they reached the line "Chance what did you just take?" and Varlo asked her how it would make her feel if someone she loved was an addict and they were using in front of her █████ responded "Angry" again. Varlo told █████ to say that line to █████ as if she were angry and █████ once again, told Varlo "but I am not that angry". So Varlo told █████ and █████ to say the lines to each other as if they were angry with one another.

So they started saying their lines as if they were angry and during their scene █████ said one of his lines really loud and flipped the table over. The class started laughing and █████ made a comment on how cool it looked when █████ flipped over the table. Varlo commented on how he really liked what he saw and to do the scene again and he asked █████ if she could match █████'s energy █████ coughed a little and █████ asked Varlo if she could go get █████ a drink of water and Varlo told her "yes" █████ left and returned with a bottle of water and gave it to █████

After all of these attempts, Varlo then said he was going to take a different approach with █████ and █████ He asked █████ and █████ to grab two chairs and sit facing each other. Varlo told them that he wanted the chairs close enough that █████ and █████'s knees could touch.

Then Varlo asked [redacted] and [redacted] to take each others hands and lean in close and look at each other. Varlo told them to say the lines in a whisper so that the rest of the class could not hear them. He also told them that every time they said a line, the other person could say "I don't believe you" if they didn't believe the other person was saying their lines genuinely. I couldn't really hear their lines but I did hear [redacted] say "I don't believe you" once. After they got done, Varlo asked the class what they saw. Someone made the comment that their relationship was better because they were making eye contact. Then Varlo told [redacted] and [redacted] they were done and could sit down.

Varlo then turned to the class and said "OK gang! Do you feel like it would be beneficial for me to postpone your performance for grade until after Thanksgiving Break?" The class all agreed that it would be beneficial. Varlo then told us that some really good work was happening and that he wanted us to do our scenes confidently and didn't want us to feel rushed.

Varlo then turned to [redacted] and [redacted] and said "I know we spent the whole time on you guys today and didn't get to see the other scenes. The reason I worked you so hard today [redacted] is because part of the problem with this scene is that we are at the point right now that we should have been at 3 weeks ago. And part of that, [redacted] is that you need to come to class so you and your partner can work". Then Varlo told them "Good work you two. This just shows what I've been saying is true that acting is hard. If it wasn't, any Joe, Dick, or Harry would think they could do it. And you guys are doing it! You've got good instincts. You just have to trust yourselves and go with it". Then Varlo addressed the rest of the class: "You guys are excused and be ready to work the rest of the scenes really hard on Monday. Now get out of here you guys" Varlo said with a laugh. And with that we were excused.

As I was walking out of class, [redacted] expressed to me her impatience at Varlo having to



E.P. 7

spend the whole time with [REDACTED] and [REDACTED]. She said that if it had been [REDACTED], or [REDACTED] we would have done what Varlo had asked [REDACTED] to do because we "wanted to work". We both expressed our frustrations on how we didn't understand how someone could go to an acting class and refuse to act. As [REDACTED] and I turned the corner, we saw [REDACTED] and [REDACTED] talking. Everyone was offering positive reinforcements to [REDACTED] about her work in class. [REDACTED] told us that she wasn't mad, she just felt stupid because she felt embarrassed. We wished each other a Happy Thanksgiving and we all walked off.

To whom it may concern,

I was a student in Professor Davenport's Acting One class and a witness of what happened on the day in question. On the day in question I walked into class like any other day. Most of our class was there. Since [REDACTED] and her scene partner had not worked their scene at all they were the first ones to get up and start working. They had their lines memorized but [REDACTED] was having difficulty acting out what she was saying. Professor Davenport tried to help her by giving her conditions to think about and telling her to just try something, anything, different. After a while, [REDACTED] still hadn't changed at all in her scene. Professor Davenport wanted to get an emotion out of her for her scene. This was not a "new" thing. Professor Davenport has done this before, to me personally, and he has talked about it before. When he did these exercises with me for my scene it helped me progress in my scene. I would not have done as well in my scene if it was not for these exercises that Professor Davenport had taught me. He asked two students to go up and "bug" her while she said her lines so that their scene would progress in some way. This included poking her, leaning against her, and playing with her hair. It still was not different. Professor Davenport decided to get up himself and try to get a reaction from [REDACTED] for the sake of her scene. He "bugged" her just like the students before him did. He tugged on her hair, poked her and moved her chair. She still refused to change in anyway. When he asked her to simply yell her lines she still refused. Professor Davenport was simply doing his job. If he wanted to he could have just let her do it the way she was and gave her a bad grade but he didn't because he cares about the students and their progression. He wants to help them become the best they can be.

Thank you,

[REDACTED]



## Witness Statements

These statements were provided by students who were in the class on the day the alleged assault took place. If schedules allow, they, and others who have not yet supplied written statements, will be attending the board hearing.

[REDACTED]  
[REDACTED]

Several did: see transcript.