

ACTING: REALISM I

(THEA 3050)

M/W 9:00pm-11:20pm Rftp

Instructor: Cynthia Beene

Office Hours: M/W 11:30am-12:30pm T/Th 2:00pm-3:00 pm in the DATH building

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HOURS: 3;1

I. PREREQUISITES

Prerequisites for THEA 3050 Acting: Realism I include THEA 1050 Acting: Fundamentals, THEA 2051 Theatre Voice I, and THEA 2351 Theatre Movement I.

Students majoring or minoring in Theatre who have received a grade of “C” in any of the pre-requisite courses, even if they are transferring that course in, will be required to audition for consideration for enrollment in THEA 3050 Acting: Realism I.

Any student who receives a grade of “C” or lower in this course will be allowed to repeat it one more time. Should the student repeat the course and receive a grade of “C” or lower, the student will be dismissed from the Acting Concentration.

II. COURSE DESCRIPTION

Exploration of various acting methods for investigating the creation of a character, including processes and exercises that iconic teachers associated with these approaches have employed. Formulation of an individual process for creating characters grounded in psychological truth, using texts from the contemporary theatre. Discovery of what works best for the individual actor’s needs, with an emphasis on skill demonstration in class performances.

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III. COURSE OBJECTIVE

At the completion of this course, the student will be able to:

- *Apply the advanced principles of acting through the study of different Realism Theater Teachers
- *Apply the processes of beat breakdown and scene work
- *Enhance their observation, curiosity and self-reflection/analysis of their acting instrument

ATTENDANCE & PUNCTUALITY POLICY

(2 Meetings a Week)

Punctual attendance is critical for your success in the course. Thus, students are expected to be present and punctual for all classes.

The following policy is consistent with all acting courses in the department:

- Students are allowed no more than a total of THREE (3) absences during the semester.
- Students are considered tardy if they arrive for class no more than 30 minutes late. Arriving more than 30 minutes late for class is considered an absence.
- Students are expected to attend class for the duration of the period. Leaving before the class concludes is considered an absence.
- An occurrence of tardiness for the class FOUR (4) times is the equivalent or ONE (1) absence.
- A total of (4) absences means that the highest grade the student can earn in the class is an F.

Any student with an issue in the area of attendance and/or punctuality will be referred to the Acting Faculty for guidance.

If a student's absences have resulted in a grade with which they are not pleased, they may choose to withdraw from the class.

The professor's roll is the official record of absences and tardiness. At any point, students are welcome to check the grade roster on Canvas to be sure that their attendance/punctuality record is accurate.

Attendance:

Your commitment to attendance in this course needs to be rigorous. You are expected to be at every class on time, and stay through the entire class period. To document your attendance you must sign in at the beginning of class. If you are late you will sign in below the line drawn across the bottom of the list. If you arrive 30 minutes or more after class time has begun you will not be allowed to sign in, and you will not receive credit for being in class. You are allowed 3 absences in this course.

What to Bring to class:

A Journal for Class Use

All handouts will be posted to Canvas Files.

Writing utensils

Water bottle

Dress in clothes suitable for movement including floor work (no jeans or restrictive clothing, wear secure footwear)

Materials for assignments

Assignments:Daily Work

Earn up to 10 points per class period for performing the exercises and assignments.

Warmup Leadership

You will lead your colleagues in a full warmup twice during the semester. We will rely upon these warmups to begin our daily work. To begin, I will lay out a basic framework in class and you will build on it. For each of your two warmup routines, which will be different, you will submit an outline of your work on Canvas. The warmup should activate the voice, body, and imagination, and include a communication element. You can share exercises you have learned in a previous class or discovered in your own readings. The warmup should last between 15-20 minutes.

Readings/Discussions

There are 15 assigned readings that will be uploaded on Canvas. For each reading there may be a different prompt to prove you have done the work. You may need to be prepared to write a summary of the reading, an open ended question to stem discussion in class, or answer prompts about the readings during class. If you are unable to fulfill the prompts/attend the discussions you will not receive points for the readings.

Monologue

Choose a monologue from a play in the theatrical canon; make sure it is a monologue for a character you would audition to play. You will rehearse, receive feedback, and perform this for the class off-book. In addition to the performance you will turn in your script analysis, character analysis, and self critique.

Scene Work

Working with a partner, choose a 4-6 minute scene from a play in the theatrical canon written in the style of Realism. Cast, rehearse, block, receive feedback, and perform the scene for the class off-book. In addition to the performance you will turn in your script analysis, character analysis, and self critique.

Journal Entries

Write a journal entry each week (for 15 weeks) that is three paragraphs long describing the exercises we are working through in class and how they work or don't work for you.

Grading:

Assignments	Point Value
Daily Work x 30 (10 points per class day)	300
Warmup Leadership x 2 (75 points per routine)	150
Readings #1-#15 (10 points per reading)	150
Monologue	100
Scene Work #1	150
Journal Entries x 15 (10 points per entry)	150
Total Points Possible	1000

TOTAL Points: Scale:

A: 1000-901

B: 900-801

C: 800-701

D: 700-606

F: 605 or fewer points

STUDENT OBLIGATION TO ACADEMIC/PRODUCTION WORK

Dance & Theater students are expected to budget and organize their time and efforts in order to meet both their academic and production commitments satisfactorily and on time. The faculty and staff recognize that the academic and production assignments within the department, as well as outside employment and other obligations, sometimes impose conflicting pressures on DT students. One of the main responsibilities of each student is to identify carefully and monitor the commitments that comprise his/her departmental assignments and outside obligations. It is also important to keep in mind that production work and outside obligations do not constitute an excused absence from DT classes or from the completion of any required class assignments.

ACCOMMODATION FOR DISABILITIES

The University of North Texas is on record as being committed to both the spirit and letter of federal equal opportunity legislation: reference Public Law 92-112—The Rehabilitation Act of 1973 as amended. With the passage of new federal legislation entitled Americans with Disabilities Act (ADA), pursuant to section 504 of the Rehabilitation Act, there is renewed focus on providing this population with the same opportunities enjoyed by all citizens.

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking reasonable accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA

notices of reasonable accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of reasonable accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information see the Office of Disability Accommodation website at <http://www.unt.edu/oda>. You may also contact them by phone at 940.565.4323.

STUDENT PERCEPTIONS OF TEACHING (SPOT)

Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. For additional information, please visit the SPOT website at www.spot.unt.edu or email spot@unt.edu.

The Department of Dance and Theatre also offers face-to-face SPOT evaluations, if the student wishes. Ask your professor for details if you wish to pursue that option.

ACCEPTABLE STUDENT BEHAVIOR

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom, and the instructor may refer the student to the Center for Student Rights and Responsibilities to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at www.unt.edu/csrr.