

ACTING: REALISM

Developing a Process for Creating a Character for the Stage **Fall 2020**

THEA 3050.003 and THEA 3050.303 (Lab)

M/W 11 am-1:20 pm

RTFP 127

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Office Hours T/Th 11:00am – 12pm, or by appointment

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I. PREREQUISITES

The department requires a completion of Acting Fundamentals, Voice I, and Movement I (or an equivalent of each of these courses which has been approved by the university), with a grade of C or better, before students may enroll in this course.

II. COURSE DESCRIPTION AND GOALS

In this course, the actor will begin to formulate his or her own individual process for creating a role in a play grounded in psychological truth. Students will study a number of well-known, established methods for investigating the creation of a character for the stage, including processes (and some exercises) that the iconic teachers associated with these methods have employed. This exploration will provide a means by which the actor can discover what works best for his/her needs.

In addition, the semester's work will also involve the students undertaking the process of studying the text of plays grounded in psychological realism, with particular focus on understanding what information about a character the author gives to us that will serve our realistic portrayal of that character, how a writer uses language, the possibilities that language affords us as actors, and bringing a truthful portrayal of that character to the stage. The class will collectively read the plays, examining them closely *from the perspective of the actor*. From there, scenes from the examined plays will be undertaken for performance by the students. Actors will then, after using the information they have learned about these different approaches, gain a deeper understanding of what works best for them.

III. CONTENT OF 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 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.

IV. TEACHING METHODOLOGY

The course will be taught through a combination of lecture discussing the history and content of various methods of approaching a character, 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. Students should be prepared for an appropriate degree of physical contact with other students in the context of scene work. Any student with concerns about being touched must notify the instructor immediately following the first class meeting.

V. 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. Students are also requested not to enter or leave the classroom while a student is performing or being critiqued. Focus is pivotal in the success of your growth this semester, so the class atmosphere must be as maximally conducive to that as possible. You are to turn OFF your phones, iPads, and laptops before class begins. Remove headphones. If you turn devices on at break, you must turn them off again before we resume. During presentations and work sessions, students will all place their phones in a designated area to avoid the temptation. It is very distracting and disrespectful if a student's cell phone rings or vibrates during class, or if a student sends, receives a notification of (or reads) text messages and Facebook messages, or if a student studies for other class work. A director or stage manager in a professional rehearsal will call you out on this big time. So let's set a tone for the level of respect and focus in the class.

If you prefer to TAKE NOTES on an iPad, laptop, or cell phone, this is acceptable. But understand that I will be extremely displeased if I see you sneaking alternate uses of the device in between the note taking. I am quite aware how easy it is to do that. This is a major pet peeve of mine.

COMMUNICATION

Information regarding the course will be distributed in class, via email (which is to be checked

regularly—YOUR responsibility), or text messages. Again, it is YOUR responsibility to be informed. Your instructor is ALWAYS available to you through emails or scheduled appointments to discuss any specific issues or questions you may have about the class. I can promise you a swift reply (within 24 hours) to any inquiry or comment you have.

STANDARDS FOR WRITTEN WORK

All written work must be typed, spellchecked, stapled (NOT dog-eared), and double-spaced in 12-pt. font, with no larger than 1" margins on ANY page, including the first one.

ATMOSPHERE OF SUPPORT & RESPECT

The most critical element of the course rests in students' ability to observe closely and carefully what is going on with their own work as artists. In addition, observation of both your instructor and your peers will provide valuable insight. This requires a safe, unthreatening, nonjudgmental environment of sensitivity, honesty, support, and openness. Each student is at a different place in his or her journey as an artist. Consequently, the instructor will always phrase observations in an appropriate light for where YOU are in your growth as an artist. Likewise, every student is expected to show exactly the same respect in their own observations. Only in building this atmosphere of complete artistic empathy, safety, and trust can we grow. We must act as a supportive company of actors to maximize our success and growth.

VI. TEXTS

REQUIRED TEXTS:

Bartlett, Mike. *An Intervention*. London: Paines Plough, 2014. ISBN# 978-1-84842-383-1

Bartow, Arthur, ed. *Training of the American Actor*. New York: Theatre Communications Group, 2006. ISBN# 1-55936-268-5.

****You will also need a notebook of some kind for recording observations and class notes. You must have a hard copy edition of the script, not a digital copy.**

VII. GRADING

Your grade for the semester will be determined by your accrual of the number of points (out of 100) achieved in various aspects of WORK ETHIC and PERFORMANCE SKILLS.

CLASS EXERCISES

All methodologies studied will be accompanied by various exercises to be done in class, and these are worth TWO POINTS each. Failure to complete an exercise or a lack of preparation will result in a loss of some or all of those points. If you are having difficulty with your partner in completing the exercise, you **have to let me know** so I can assist. Otherwise, you will both receive the deduction.

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PERFORMANCE PROJECTS

The class will complete several finished performances of scenes to be presented in class, with students doing a FIRST PASS and SECOND PASS on the scenes. One of these will actually be used as the Final Exam of the class (but the final exam will only be given one pass). All of these performances must be completed in order to pass the course, and students can earn as much as 5 POINTS for each of these based on both WORK ETHIC in doing the scene and an assessment of PERFORMANCE SKILLS exhibited in the scene.

For some of these performances, I will make myself available to you for private coaching to assist in blocking (since this is a class in ACTING and not directing), text work, and performance skills on your scene. You and your partner are expected to have had at least TWO rehearsals on your own (not in class) prior to your private coaching session. Students must be OFF BOOK for all private coaching sessions. After the private coaching session, you and your scene partner are expected to have, at the minimum, TWO MORE rehearsals on your own before your first in-class pass and TWO MORE before your final pass. A scene which is clearly not ready to be performed because the actor has not learned lines and blocking will be stopped, and you (and your partner) will forfeit some penalty toward the total grade points available for the scene. Presenting a scene to us that you have not rehearsed is a disrespectful waste of the class's time.

YOU will be expected to organize your own rehearsals outside of class and find your own rehearsal space. You reserve space in the office. Make sure that times and places are clearly decided upon. Once a rehearsal is set, you must be there, as the other actor is affected by your punctuality and presence.

Again, if any actor encounters problematic absence, lateness, or poor work ethic with a partner, you must contact me immediately. I absolutely understand that a lack of preparation may be the fault of one actor and not the other, so PLEASE MAKE ME AWARE IMMEDIATELY if there is a problem in this area. **I cannot help you if you do not let me know.** If you wait until the actual day of your performance or *post facto* to inform me of a problem, it will be too late, and BOTH actors in the scene will be given the deduction. Take responsibility for your own performances and exercises by making me aware of any difficulties you are experiencing.

Rehearsal set pieces, costumes, hairstyles, sound cues, and props, as needed, are YOUR responsibility. In particular, one of the major lessons the course teaches us is that appropriate wardrobe and props for the character you are playing in the scene are critical to the truthful creation of that scene.

The assessment of PERFORMANCE SKILLS demonstrated in the scene will be based on eight factors:

PREPARATION: This area involves having necessary and specific scenery, props, costumes,

hairstyle, and possibly even minor technical effects (such as sound cues) necessary for the scene in order to enhance the performance. It also includes the degree to which staging and lines have been solidly learned *as the author wrote them*, free of paraphrasing, ad libs, hesitation, and prompting. Paraphrasing lines is the most common reason students lose points in this area.

VOCAL SKILL: The actors should be using his or her vocal instrument properly with well-supported sound, free of tension. This also notes the degree to which the actor is able to be heard and understood, as well as the vocal quality of the actor and its consistency with the character they are playing.

PHYSICAL SKILL: The actor's physical presence and movement in the scene should be truthful and completely in synch with the character they are playing, while also relaxed and free of the actor's own personal tensions and habits. The actor's physicality should reflect the intentions of the character.

UNDERSTANDING OF THE TEXT: The actor's performance of the role should reflect that they grasp the content of what their character is saying—what the words actually mean (and how they are PRONOUNCED) as spoken by the character.

INTENTION/OBJECTIVE: The actor must be connected to and clear in objective throughout, not only from moment to moment, but in terms of the overriding objective of the entire scene.

BELIEVABILITY/EMOTIONAL TRUTH: The actor must be connected to the emotional reality of the character on a truthful level. This is the primary goal of the entire course, and one of the most difficult—the truthful engagement of the emotional life of a character.

CONNECTION TO THE OTHER ACTOR: If another character (or even the audience) is being addressed in the scene (which is even true in a solo performance), the actor must make a strong connection through genuine, truthful listening and responding.

GROWTH/APPLICATION OF CONCEPTS: This evaluates if the student is indeed using the concepts learned in the curriculum and applying them to his or her work. This includes how well the student has taken the direction given by the professor in rehearsals and applied it to the final performance.

QUIZZES

Students are expected to complete all reading assignments connected with the course. You will frequently be quizzed about the content of the assigned reading. These quizzes are not particularly difficult (you will even be given an introductory lecture about the material in preparation), and a student who has thoughtfully read the text and reviewed class notes will usually not have any difficulty at all in succeeding on these. A student who receives a grade of B or better on any of these quizzes will receive TWO points. An actor needs to have a command of language, so spelling and grammar ARE addressed here, although grammar and spelling will not be the reason you do not pass a quiz. If you are not in the habit of reading carefully and thoroughly for content, this is a good time to improve that skill. Actors MUST be able to understand and interpret text on a very deep level (both for concrete facts and inferences).

WRITTEN ASSIGNMENTS

Students will be given a handful of written assignments related to the work in the class worth ONE point each. While they are not assigned a numerical grade, each of these written assignments must be completed to a satisfactory level of content and length, as determined by your instructor, in order for the student to be given credit for them. You may be requested by the professor to make revisions or expand your ideas more thoroughly and re-submit the work at the next class meeting. If a student does not turn in a written assignment at the due date, it may be submitted at the next class meeting, and the student will receive half-credit for the written assignment. After that date has passed, the student will forfeit credit for the work.

WRITTEN ASSIGNMENTS MAY NOT BE SUBMITTED BY EMAIL. IF YOU ARE ABSENT FROM CLASS THE DAY AN ASSIGNMENT IS DUE, YOU MAY TURN IT IN THE NEXT TIME YOU ATTEND CLASS WITHOUT PENALTY. IF YOU DO NOT COME TO CLASS WITH YOUR ASSIGNMENT AND NEED TO LEAVE CLASS ON A BREAK TO GO PRINT YOUR PAPER, AND RETURN AFTER CLASS HAS RESUMED, YOU WILL BE COUNTED TARDY. IF YOU GO PRINT THE PAPER AFTER CLASS AND THEN TURN IT IN, IT WILL STILL BE CONSIDERED LATE.

ATTENDANCE

Missing the class is, in effect, missing out on the course itself. The work simply cannot be made up independently, so it factors in heavily. You earn TWO POINTS every time you attend your regularly scheduled class. To demonstrate how strongly I feel about this, I will credit everyone in the class TWO POINTS for any class for which I do not show up. This does not include a class where I have a substitute or give you advance notice that we will not be meeting on a particular day.

There have to be limits on just how many classes a student can miss in order to receive credit for this course, so there is also an overriding policy as to the limits of how many times a student may be absent from class before being dropped from the course. (See Item VIII, *ABSENTEEISM POLICY*, for specifics.)

PUNCTUALITY

Tardiness is a DREADFUL habit for actors to acquire. It makes you less marketable, will quickly attach itself to your reputation, and will result in you not being cast (or even being fired!). A student who arrives after class has begun will forfeit ONE POINT of credit for the class. A student who leaves class before dismissal or leaves before the class is over will also receive the same ONE POINT deduction. If you have a tendency to be late, let's work on losing that tendency this semester. To demonstrate how strongly I feel about this, I will credit everyone in the class ONE POINT every time I am late for class. This is, of course, not applicable to any class where a guest artist or substitute is covering for me or a late start has been planned in advance.

There are limits here. Please note that, if you arrive more than 30 minutes after the class has started, or leave 30 minutes before the end of class, you will not be given credit for the class and will forfeit TWO points.

OVERVIEW OF POINT VALUES

ATTENDANCE	2 point each class	60 points
QUIZZES	2 points each	14 points
SCENE STUDY	5 points each	10 points
FINAL EXAM	5 points	5 points
WRITTEN ASSIGNMENTS	1 point each	3 points
CLASS EXERCISES	2 points each	<u>8 points</u>
		100 points

ONCE YOUR POINTS EARNED FOR THE SEMESTER ARE DETERMINED, THAT NUMERICAL GRADE CORRESPONDS TO A LETTER GRADE FOR THE COURSE AS FOLLOWS:

A	90 or higher
B	80 – 89
C	70 – 79
D	60 – 69
F	59 or below

VIII. ABSENTEEISM POLICY FOR THE COURSE

Absenteeism obviously has an effect on the student's course grade, but there must be limits to just how many absences a student can have before being dropped from the roster of the class. Students are allowed ***no more than THREE*** absences from class. If a student is absent a **FOURTH** time from class, he or she will be dropped from the roster by the professor. You may also elect to keep coming to the class instead of being dropped from the roster, but the best grade you can earn in the course is an F. This is the attendance policy of the class. It is not negotiable.

I am very aware that the unexpected comes up in life, and many times it is beyond your control. The grading system is set up to ALLOW for those occasional issues that may come up (illnesses, accidents, deaths in the family, emergencies, traffic, unavoidable commitments, weather, etc.). All of these things could occur to you during the semester (even as many as THREE times) and you could still earn an A in the course, provided your work is solid in the other areas. Please DO NOT ask for further leeway on this, because there is none. There is NO NEED to bring me a doctor's note when you are sick. If you tell me you could not attend class because of that, I absolutely believe you. The grading system already allows for the fact that you might miss several classes. But there have to be limits, as excessive absence means you are actually missing the content of the course.

The only absences for which you would not lose class credit are those that would occur if you were involved in a departmental production-related activity that took place DURING CLASS. This is extremely rare.

If a student accrues a fourth absence AFTER work has begun on the last scene presentation of the semester (the scene used for juries, as outlined in **X. JURIES**), that student will NOT be dropped from the course, as this will have an unfair negative effect on their acting partner. The student will continue to forfeit two points for each succeeding absence, and can receive a course grade no higher than a C.

IX. EXTRA CREDIT

There is NO extra credit available in the class (except, for example, the very unlikely possibility outlined in *ITEM X Juries*). Please do not inquire if there is some “additional work you can do to boost your grade.” Your grade is based on the criteria set forth in this syllabus.

X. JURIES

For some (perhaps even all) students in the class, the work used on your second scene of the semester will also be performed as a JURY presentation for the faculty professors of performance. This will take place during the last week of classes. Using the aforementioned PERFORMANCE SKILL criteria, the jury will collectively give each student’s jury performance a “PASS,” “PASS WITH CONSIDERATIONS,” or “NOT PASS” evaluation. In order to enroll in the upper level ACTING classes in the department (Shakespeare, Acting Styles, Acting for the Camera, and Musical Theater), a student must receive a “PASS” or “PASS WITH CONSIDERATIONS” from the jury. If a student receives a “NOT PASS” from the jury, it means the performance professors feel the student needs to repeat the Realism class for reinforcement of skills before going on to more advanced training. A student may repeat Realism class ONE TIME only. If a student takes the class twice and does not receive a “PASS” or “PASS WITH CONSIDERATIONS” from the jury the second time, the department will meet with the student to discuss his best course of study from that point.

The “PASS WITH CONSIDERATIONS” rating means that, although there may be some specific areas for the actor that need extra attention, their overall achievement warrants continuation to upper level classes. The considerations that the jury has noted will be outlined in the results that the student receives.

In addition to a “PASS” or “PASS WITH CONSIDERATIONS” from the jury, a passing grade of C in the course itself is also necessary for admission to upper level acting classes. Jury results will be made available to the student before the end of Finals Week. Students receiving a “PASS WITH CONSIDERATIONS” may request a time to speak with the lead acting instructor of the department for jury feedback, if they wish more specifics.

No numerical or letter grade is given by the jury. The jury assessment does not factor into the course grade in any way. It solely serve as a means of access to upper level acting courses.

****PLEASE NOTE**

The jury evaluation only affects entry into upper level ACTING classes. It has NO BEARING on a student's ability to take the DIRECTING class. A passing grade of C in the class alone allows entry into the DIRECTING course.

Not all students are required to complete the jury process. If a student does not seek enrollment in upper level acting courses, or is graduating from UNT at the end of the current semester, he/she may elect not to participate in the jury.

Circumstances MAY possibly lead to a situation where an uneven number of students are required or wish to participate in the jury process. In this case, one student will be asked to participate in assistance to another class member, and that student will be given extra bonus points in the class.

XI. INCOMPLETES

Only under extraordinary circumstances that suddenly render the student unable to continue the classwork will an INCOMPLETE be given. Please see your instructor if you feel you may qualify for a course grade of INCOMPLETE. Circumstances have come up in the past which made this appropriate. This has usually involved a scenario where a student had completed the work in excellent standing up to a certain point and then had to suddenly leave school for some reason, such as illness. The terms for making up the INCOMPLETE are negotiated between the student and the professor, and these terms must be signed by both parties and submitted to the departmental office for approval. The earliest date for the student to request an INCOMPLETE is Monday, April 8, 2019.

XII. WITHDRAWAL

Should you choose to drop this course (which would be mandatory if you accrue four absences), YOU must initiate the drop before the deadline and acquire all proper signatures and paperwork. The last day for the student to elect to drop the class with a grade of "W" is Monday, April 1, 2019.

XIII. CLASS CANCELLATION

Because I continue to work as a professional actor and am expected to do so by UNT and the UNT Department of Dance and Theatre, I may occasionally have to cancel class for projects I

am cast in—sometimes on short notice. In all cases I will try to find a substitute from the UNT acting faculty to cover the class. If I am not able to do this and need to cancel a class meeting, you will be notified by both text and email. While I am teaching, I turn down more work than I accept---teaching is my first priority. However, conflicts are sometimes unavoidable, especially due to re-shoots and clients with whom I have ongoing contracts. If I completely cancel class at any point, you will each be given a “free” absence. For example, if you have accrued two absences in class, you would then have only one.

XIV. STUDENT OBLIGATION TO ACADEMIC/PRODUCTION WORK

DT 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.

XV. 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.

XVI. 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.

CLASS CALENDAR THEA 3050 *ACTING REALISM*

CLASS 1 Jan. 13

- Go over CLASS SYLLABUS
- Class Business

CLASS 2 Jan. 15

- Reading Discussion
- Monologue/Scene suggestion discussion
- Warm-ups and games
- A/B scenes

ASSIGNMENT: Read *Introduction* pp. xv – xxv and *Strasberg's Legacy and the Ascendancy of American Acting* pp. 3 - 13

NO CLASS Jan. 20—MLK Day

CLASS 3

- Reading Quiz & Discussion
- Warm-ups and games
- A/B scenes with original situations

ASSIGNMENT: Read in text *Lee Strasberg Technique* pp. 17 - 24

CLASS 4 Jan. 22

- Reading Quiz and Discussion
- Exploration of the importance of RELAXATION in the Strasberg Method
- Begin work on monologue

CLASS 5 Jan. 27

- The importance of CONCENTRATION in Strasberg's work

ASSIGNMENT: Keep working on your monologue

CLASS 6 Jan. 29

- Review Relaxation and Concentration
- Introduction of the Physical Destination Exercise
- Monologue First Pass

ASSIGNMENT: Read *Uta Hagen's Technique* pp. 127 – 139
Prepare Physical Destination Exercises

CLASS 7 Feb. 3

- Monologue work

ASSIGNMENT: Prepare Physical Destination Exercises

CLASS 8 Feb. 5

- Monologue 2nd Pass

ASSIGNMENT: Prepare Physical Destination Exercises

CLASS 9 Feb. 10

- Physical Destination
- Lecture on *Stella Adler Technique* pp. 29 – 46
- Assign Partners for Human Behavior Observation Exercise

ASSIGNMENT: Read *Stella Adler Technique* pp. 29 – 46
Human Behavior Observation Exercise w/Partner

CLASS 10 Feb. 12

- Stella Adler Human Behavior Exercise Part #1

ASSIGNMENT:

Monologue Final Pass due class 12

Read *Meisner Technique* pp. 59 – 72

(ending with “The Technique Second Year”)

Repetition Exercise with partner two sessions of at least 30 minutes each

CLASS 11 Feb. 17

- Observation Papers of Physical Destination Exercises Due
- Meisner quiz and discussion
- Continue Meisner work
- Discuss Scene 1 choices and partners

ASSIGNMENT: Monologue Final Pass

CLASS 12 Feb. 19

- Monologue Final Pass due
- SUBMIT HARD COPY OF YOUR MONOLOGUE WITH COMPLETION OF EXERCISE

Finalize Scene 1 choices and partners

CLASS 13 Feb. 24

- Begin work on Scene 1
- Character Analysis, starting in small groups
- Lecture on Meisner pp. 51 - 59

Read *Meisner Technique* pp. 51 -59

ASSIGNMENT: Using the script of the play your scene is from, comprise a list of at least 20 pieces of information you can take from the text about YOUR character.

CLASS 14 Feb. 26

- Meisner Technique Guest Artist (tent.)
- Lecture on Meisner pp. 59 - 72

ASSIGNMENT: Rehearse (at least two rehearsals of an hour each) on scene

CLASS 15 March 2

- Bogart Technique
- Lecture on Bogart and Viewpoints

CLASS 16 Mar. 4

- Character Analysis and Text Work
- Assign coaching times

NO CLASS MAR. 9, 11—SPRING BREAK**CLASS 17 Mar. 16**

- Private coaching OFF BOOK Scenes (1 hour each scene)

CLASS 18 Mar. 18

Private coaching OFF BOOK Scenes (1 hour each scene)

CLASS 19 Mar. 23

- Scene 1 PASS #1 (half of the scenes)
(w/in-class coaching of 30 minutes for each scene)

CLASS 20 Mar. 25

- Scene 1 PASS #1 (other half of scenes)
(w/in-class coaching of 30 minutes for each scene)

CLASS 21 Mar. 30

- Scene 1 scenes PASS #2 (ALL scenes)
- Discuss Scene #2 choices and partners

CLASS 22 Apr. 1

- Assign Scene #2 choices and partners
- If time allows, students may find a separate space and review their scenes w/partners

ASSIGNMENT: Using the script of the play your scene is from, comprise a list of at least 20 pieces of information you can take from the text about YOUR character.

CLASS 23 Apr. 6

- Reading Quiz and Discussion
- Character Analysis starting in small groups
- Assign coaching times for Scene# 2 (students are to meet two times BEFORE private coaching)
- Your own Six Steps Paper is to be turned in with your final pass of the scene

ASSIGNMENT: Rehearse Scene #2 w/partner at least twice in preparation for coaching (performances begin Class 26)

CLASS 24 Apr. 8

- Private Coaching OFF BOOK Scene #2 (half of the class)
(Scheduled appointments for one hour of individual coaching with each group)

ASSIGNMENT: Rehearse Scene #2 at least two more times before Pass #1

CLASS 25 Apr. 13

- Private Coaching OFF BOOK Scene #2 (other half of the class)
(Scheduled appointments for one hour of individual coaching with each group)

ASSIGNMENT: Rehearse Scene #2 at least two more times before Pass #1

CLASS 26 Apr. 15

- Pass #1 for Scene #2 (half of class)
(w/in-class coaching per scene for a total of 30 minutes each pair)

ASSIGNMENT: Continue to rehearse your scenes

CLASS 27 Apr. 20

- Pass #1 for Scene #2 (other half of the class)
(w/30 in-class coaching per scene for a total of 30 minutes)

ASSIGNMENT: Continue to rehearse your scenes at least two more times

CLASS 28 Apr. 22

- Pass #2 for Scene #2 (all scenes)
- Six Steps papers to be turned in today

ASSIGNMENT: Preparation for juries

Class 29 Apr. 27

Final Pass Scene #2

Class 30 Apr. 30

- Juries (Tent.)

FINAL EXAM DAY (DATE & TIME TBD)

- Jury results are distributed by no later than the last day of Finals Week