

Realism I

THEA 3051.001/301: Realism (TuTH's, 9am – 11:20am)

Class location RTFP 127

Office Hours: TuTH's 11:30am - 1:30pm (by appointment only)

Office RTFP 221

Instructor: Nathan Autrey

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*****The instructor reserves the right to change any information contained in this document, when necessary, with adequate notice given to the student.*****

Prerequisites: *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.*

Any student who receives a grade BELOW a “C” will be allowed to repeat the course one more time. Should the student repeat the course and receive a grade BELOW a “C” again, the student will no longer be able to continue in the Acting Concentration.

Students in THEA 3050 Acting: Realism I who wish to continue as Theatre Majors with a Concentration in Acting will be required to audition at the end of the semester for the entire acting faculty. This is an in-person audition; a video submission will not be allowed. The adjudicating body will make the determination, at that time, that the Acting Concentration is the best fit for the student.

For those who are successful in this audition, the following classes are available only to Theatre Majors with a Concentration in Acting:

THEA 3700 Audition for the Stage

THEA 3140 Acting: Styles and Periods

THEA 4050 Acting: Realism II

THEA 4140 Acting: Shakespeare

THEA 4700 The Business of Acting (only for Acting Majors who are graduating that semester or the next)

If it so happens that there are slots available in these classes, non-eligible students may petition the professor of that class for enrollment. However, Theatre Majors with a Concentration in Acting always have first priority for enrollment. This petition form will be made available to you by your Acting: Realism I professor and on the Theatre Callboard.

Students who wish to pursue other concentrations in the Theatre Major (Theatre Education, Design/ Tech, or Theatre Entrepreneurship) or are Theatre Minors--or who are not successful in the audition--will be able to take the following Upper Division acting classes as long as they have obtained an A or B in THEA 3050 Acting: Realism I:

THEA 3351 Movement II (prerequisite is THEA 2351 Movement I)

THEA 4051 The Art and Craft of Voice (prerequisite is THEA 3051 Voice I)

THEA 4000 Acting: Musical Theatre (prerequisites are the three foundational acting classes—

*THEA 1050 Acting: Fundamentals, THEA 2051 Voice I, and THEA 2351 Movement I—
and an audition for the professor)*

THEA 4310 Acting for the Camera (prerequisite is THEA 3050 Acting: Realism I)

THEA 4351 Physical Theatre (prerequisites are THEA 3351 Movement II and an audition for the professor)

Your instructor will be communicating to you the Acting Concentration auditions requirements and sign-ups. Please see the department website and Theatre Callboard on Canvas for more information about all paths that are available for Theatre Majors and Minors.

All Theatre Majors, including those in the Acting Concentration, who also wish to focus on the craft of Directing have access to the following courses:

THEA 3100 Directing I (prerequisite THEA 1050, THEA 1440, THEA 2051, THEA 2351, and passed them with a C or better.)

THEA 4100 Directing II (students must successfully complete Directing I with a grade of C or higher and obtain instructor approval.)

Hours: 3;1

Course Description: Acting: Realism and the methods used are the primary focus of this class, which includes developing an understanding and familiarity with Stanislavski, Strasberg, Hagen, Viewpoints and others. As with Acting Fundamentals, this class includes rehearsal techniques for the actor, cultivating a sense of curiosity, exploring all aspects of imagination, script breakdown (given circumstances) and building techniques of character and scene building. Acting is behaving truthfully under imaginary circumstances.

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

- *Apply the advanced principles of acting through the study of different realistic theatre acting techniques.**
- *Apply the processes of beat breakdown and scene work**
- *Enhance their observation, curiosity and self-reflection/analysis of their acting instrument.**

Required Text: Reading/Supplies Requirements:

- *Streetcar Named Desire* and *The Glass Menagerie* by Tennessee Williams
- Respect for Acting by Uta Hagen ISBN 978.1.119.91357.3

- A Journal for Class Use

ALL handouts will be posted to Canvas Files and a hard copy will be available upon request.

Stanislavski's System - Constantin Stanislavski's System of Acting revolutionized the art of acting and paved the way for a more realistic style. It remains an essential foundation for any actor, regardless of which method they may use in their future studies and preparation. For more information, see the three recommended texts.

Strasberg's Method - An extension of Stanislavski's work, Lee Strasberg's Method of Acting is still one of the more effective and widely used approaches to an internally-based style of acting. See required text.

Uta Hagen's Approach - Hagen's acting techniques encourage actors to avoid over-intellectualizing their processes and instead root themselves in rigorous observation of daily life. The five key elements of Hagen's technique are substitution, transference, specificity, authenticity, and preparation.

Miesner's Approach - Developing an ability to listen and respond honestly in the moment.

Attendance Policy: Students are allowed THREE absences only in this Course. After each unexcused absence you will drop a letter grade. If you accrue a FOURTH absence, the highest grade you will be able to receive in this course is a D. Three tardies will equal ONE ABSENCE. Please be present, on time and ready to work. This is the professional standard that we will be striving to attain this semester.

Attendance Syllabus Statement: Students are expected to attend class meetings regularly and to abide by the attendance policy established for the course. It is important that you communicate with the professor and the instructional team prior to being absent, so you, the professor, and the instructional team can discuss and mitigate the impact of the absence on your attainment of course learning goals. Please inform the professor and instructional team if you are unable to attend class meetings because you are ill, in mindfulness of the health and safety of everyone in our community.

Office of Disability Access Accommodations: 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 Access (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, refer to the Office of Disability Access website

at <https://studentaffairs.unt.edu/office-disability-access>. You may also contact ODA by phone at (940) 565-4323.

UNT Course Safety Procedures: Students enrolled in Acting Realism are required to use proper safety procedures and guidelines as outlined in UNT Policy 06.038 Safety in Instructional Activities. While working in laboratory sessions, students are expected and required to identify and use proper safety guidelines in all activities requiring lifting, climbing, walking on slippery surfaces, using equipment and tools, handling chemical solutions and hot and cold products. Students should be aware that the UNT is not liable for injuries incurred while students are participating in class activities. All students are encouraged to secure adequate insurance coverage in the event of accidental injury. Students who do not have insurance coverage should consider Standard Syllabus Statements Related Policy 06.049 Course Syllabi Requirements obtaining Student Health Insurance. Brochures for student insurance are available in the UNT Student Health and Wellness Center. Students who are injured during class activities may seek medical attention at the Student Health and Wellness Center at rates that are reduced compared to other medical facilities. If students have an insurance plan other than Student Health Insurance at UNT, they should be sure that the plan covers treatment at this facility. If students choose not to go to the UNT Student Health and Wellness Center, they may be transported to an emergency room at a local hospital. Students are responsible for expenses incurred there.

Safety in this Course: Acting is equally physical, vocal, and mental. You will be learning to have greater control through the use of the body, voice, and mind. Therefore, you must be aware of and protect each of those things in and out of class. You will learn physical and vocal warm-ups. After learning them, you are expected to be warmed up before class begins. A little pushing will assist in growth. However, if something hurts or is uncomfortable, let me know during the exercise, so I can make an adjustment. If you are struggling emotionally, understand that this can also be part of the acting and growth process, and please know that you can visit this website for information on services offered by the university within the Student Affairs Counseling and Testing Services.

Physical Contact: Acting will require physical contact at some point. Any physical contact that occurs must be at the consent of the acting partner, discussed with me, and choreographed by me. This includes handshakes, pats on the back, shoving, kissing, etc. Any sort of contact not approved by me is inappropriate and should be reported. If you feel uncomfortable with any blocking I give you, please let me know, and I will adjust it. This is for everyone's safety and comfort.

Sexual Assault Prevention: UNT is committed to providing a safe learning environment free of all forms of sexual misconduct. Federal laws and UNT policies prohibit discrimination on the basis of sex as well as sexual misconduct. If you or someone you know is experiencing sexual harassment, relationship violence, stalking and/or sexual assault, there are campus resources available to provide support and assistance. The Survivor Advocates can be reached at SurvivorAdvocate@unt.edu or by calling the Dean of Students Office at 940-565- 2648.

Sensitive Subject Matter: In this course sensitive subject matters may be discussed in this class. Everyone is expected to treat these moments with the sensitivity and respect they deserve. Racist, misogynistic, homophobic, or any other form of hateful language/action is disruptive and will not be tolerated. Anyone who finds it difficult to act respectfully toward their classmates

and the subject matter will be asked to leave the class and will forfeit the participation points for the day.

Emergency Notification & Procedures: UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Canvas for contingency plans for covering course materials.

Student Academic Integrity: The University of North Texas promotes the integrity of learning and embraces the core values of trust and honesty. Academic integrity is based on educational principles and procedures that protect the rights of all participants in the educational process and validate the legitimacy of degrees awarded by the University. In the investigation and resolution of allegations of student academic dishonesty, the University's actions are intended to be corrective, educationally sound, fundamentally fair, and based on reliable evidence. Please visit the Student Academic Integrity Center.

- **General Class Information & Guidelines:** You're required to wear clothing that allows you to:
 - Comfortably lay on the floor.
 - Fully stretch and move your whole body.
 - Breathe without restriction.
 - Walk naturally and comfortably. Boots, flip-flops, etc. affect how you walk. Tennis shoes with a pliable sole are recommended.
 - Get dirty. Rolling around on the floor will happen, and floors are not always as clean as they might be.
 - Keep warm. Bring a layer, if needed, as the temperature in the room can fluctuate.
 - Stay safe. Jewelry, piercings, and certain hairstyles can create unsafe situations for both you and your classmates.
 - Come prepared to work/perform even if you are not scheduled. **Being prepared includes being memorized so well that you don't even have to think about it. Our work as performers mostly happens on our own and what we show in class is a reflection of our work ethics. Proper feedback can't happen unless you have done your work.**
 - Explore every technique fully and without reservation. You'll never know which will work if you don't give it a chance.
 - Leave everything else at the door. Work from other classes, relationship issues, family disputes, etc. will always be there. Allow yourself the freedom to only focus on acting during this class.
 - We are an ensemble, and you are expected to support your classmates positively in everything. You tell each other what you're doing well; leave constructive feedback to me as the professional.
 - You should audition for everything you can while studying acting. If you don't get cast, find another way to be involved. If all else fails, create your own performance opportunities. Every audition is a learning experience and will make you more comfortable with a very uncomfortable process.

Grading: Daily participation & Journals/Monologue/Scene Work - Your work in class on

monologues and scenes will be based on:

1. Class Participation & Effort - Active participation in this course encompasses both physical attendance and engaged mental presence during class discussions and rehearsals. Participation points will not be awarded if you are present but not engaged or prepared for class. ***There are no points awarded for absences, excused or not.**
2. Completion of Assignments - Needs no explanation.
3. Professionalism - Professional conduct requires demonstrating respect for classmates and the instructor in all interactions and consistently striving for excellence daily. This includes both giving and receiving feedback.
4. Preparedness - Adequate preparation entails completing assignments before class, whether preparing to discuss assigned readings or demonstrating elements of your rehearsal process. Preparedness is measured through passes:
 - 1st pass - Ensure all necessary materials have been acquired, thoroughly read, and researched. Each individual should possess a physical copy of the materials, including group members, if applicable. Ready to rehearse the material.
 - 2nd pass - You've been actively rehearsing, memorizing your material, clarity of given circumstances, ability to engage in and explore techniques discussed in class and are making artistic choices. At this stage, you're fully committed and open to receiving constructive feedback.
 - 3rd pass - At this point, your work is performance ready. You've fully utilized the rehearsal time, refining your work through each session, especially our rehearsal session. Your choices are strong and clear, demonstrating confidence in your acting. You are wholeheartedly committing to the work, and it is evident in your performance. You are dressed and in appearance to the best of your ability to embody your character for convincing storytelling and to meet your needs as a performer.
5. Improvement - Developing as an artist hinges significantly on the ability to improve. This requires actively receiving feedback and implementing adjustments throughout the rehearsal process to refine and enhance performance accordingly.
6. Collaboration with other actors (when applicable) - Successful theatre is based on collaboration. Effective collaboration leads to abundant work opportunities, while its absence results in a lack thereof. Be someone others want to work with by being reliable, present and committed to the work.

***Journal entries must be 3-5 sentences in length and contain thoughtful responses.**

- 1) My experience in the exercise
- 2) What I learned/discovered
- 3) How I can use this in the work in the future

Assignments will be graded based as follows:

- Participation (10pts x 30) 300 points
- Acting Journal (12.5pt x 12) 150 points
- 1st Pass Preparation (50pts x 3) 150 points
- 2nd Pass Preparation and Rehearsal (50pts x 3) 150 points
- Final Pass Performance (50pts x 3) 150 points
- Showcase Performance 75 points

TOTAL 1000 POINTS

- 900-1000 points = A
- 800-899 points = B
- 700-799 points = C
- 600-699 points = D
- 0-599 points = F

You can track your grade progress on Canvas.

Important Dates: NOT SUBJECT TO CHANGE (as scheduled by UNT). Weekly Schedule of Class Assignments - Assignment dates are SUBJECT TO CHANGE:

- **19 - 21 AUG** - Syllabus and Intro to Monologue. Finding strong monologues and research. Homework, bring in a properly prepared contemporary monologue selection.
- **26 - 28 AUG** - Monologues selections due. Stanislavsky lecture and beginning exploration of the Magic "If." Homework, work on journal entry in response to **Magic "If" (Journal #1)**. Break up beats and character objectives, tactics (actions) used within the monologue.
- **2 - 4 SEPT** - 1st pass for contemporary monologue is due, this will consist of an individual reading of each approved monologue and discussion about the play and table work. Homework, journal entry about discoveries made on character work (**Journal #2**) and memorize monologue.
- **9 - 11 SEPT** - Strasberg Lecture and Activity. Homework, work on journal entry in response to **Sensory Activity (Journal #3)**. Work monologues incorporating layered-in WANT/NEED as discussed through the Method.
- **16 - 18 SEPT** - Uta Hagen Lecture and Activity. Homework, journal entry answering Uta Hagen's **Six Questions (Journal #4)**. Continue rehearsing monologue using elements of the three different methodologies studied.
- **23 - 25 SEPT** - Perform 2nd pass of monologue, in-class monologue coaching session. Homework, journal entry about discoveries made on 2nd pass in rehearsal (**Journal #5**) and continued rehearsal on monologue.
- **30 SEPT - 2 OCT** - Perform final pass of monologue and turn in actor sheet with beats indicated. Homework, journal entry as a post mortem about discoveries made through monologue (**Journal #6**). Choose a two person scene from either *Streetcar Named Desire*

or *The Glass Menagerie* (provided), must be a two person scene with balanced dialogue.

- **7 - 9 OCT** - 1st pass of Tennessee Williams scene, discuss research, prep, objective and beats. Homework, journal entry about discoveries made on 1st pass in rehearsal (**Journal #7**) and continued rehearsal on scene.
- **14 - 16 OCT** - 2nd pass of Tennessee Williams scene as a rehearsal session. Homework, rehearsal for Tennessee Williams scene.
- **21 - 23 OCT** - Meisner Lecture and Activity. Perform final pass of Tennessee Williams scene. Homework, journal entry about discoveries made from Meisner Activity and final pass of Tennessee Williams scene post-mortem (**Journal #8**). Choose a two person scene from one of the following playwrights: August Wilson, Lorraine Hansberry, Eugene O'Neill, Arthur Miller or Clifford Odets.
- **28 - 30 OCT** - 1st pass of final scene, discuss research, prep, objective and beats. Homework, journal entry about discoveries made on 1st pass in rehearsal (**Journal #9**) and continued rehearsal on scene.
- **4 - 6 NOV** - 2nd pass of final scene as a rehearsal session for half of the class. Homework, journal entry about discoveries made on 2nd pass in rehearsal, half of class, (**Journal #10**) and continued rehearsal on scene.
- **11 - 13 NOV** - 2nd pass of final scene as a rehearsal session for the other half of the class. Homework, journal entry about discoveries made on 2nd pass in rehearsal, other half of class, (**Journal #10**) and continued rehearsal on scene.
- **18 - 20 NOV** - Dress Rehearsal for final scene with notes. Homework, journal entry about discoveries made in dress rehearsal (**Journal #11**) and continued rehearsal on scene.
- **25 - 27 NOV** – **THANKSGIVING BREAK!**
- **2 - 4 DEC** - Dress rehearsal and performance of showcase performance for Realism Scene Night! Homework, journal entry about what you learned and will apply to your work moving forward as a result of the class, (**Journal #12**).

***This mantra embodies our core needs as performers, fostering harmony with our instruments, understanding of our abilities, and realization of our full potential. We will conclude each class by reciting this mantra together, symbolizing a departure from the day's work and a celebration of the artistry we have encountered. Our self-belief should remain steadfast amidst transient challenges. Cultivating self-worth and confidence not only enhances our actions but also fortifies our conviction in our inherent value.**

THE ACTOR'S VOW:

"I will take my rightful place on stage

and I will be myself.
I am not a cosmic orphan. I have no reason to be timid.
I will respond as I feel; awkwardly, vulgarly, but respond.
I will have my throat
open, I will have my heart
open, I will be vulnerable.
I may have anything or everything
the world has to offer, but the thing
I need most, and want most,
is to be myself.
I will admit rejection, admit pain,
admit frustration, admit even pettiness,
admit shame, admit outrage,
admit anything and everything
that happens to me.
The best and most human parts of
me are those I have inhabited
and hidden from the world.
I will work on it.
I will raise my voice.
I will be heard.”