

# THEA 3050

Acting: Realism Spring 2026

Section 003- TTH 8:30pm-11:20pm RTFP 127

(class hours above include LABS)

**Instructor:** Sarah Rutan

**Office Hours:** 8:30am-11:30am M/W & FRIDAYS on Zoom ALL DAY (Appointments Appreciated)

**E-mail:** [Sarah.Rutan@unt.edu](mailto:Sarah.Rutan@unt.edu)

## **Reading/Supplies Requirements:**

*The Hot L Baltimore by Lanford Wilson*

A Journal for Class Use

ALL other scripts/handouts posted to Canvas Files or a hard copy will be provided.

## **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.*

## **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, motivated movement and scene building. Emotional truth and Authenticity will also be a focus. Acting is behaving truthfully under imaginary circumstances.

**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, this will include; Imagination, Sense Memory, Substitution, Destination, Motivated Movement etc...
- \*Apply the processes of beat breakdown and scene work, including the rehearsal process of the actor-when and when not in rehearsals.
- \*Enhance their observation, curiosity and self-reflection/analysis of their acting instrument

**Attendance:**

Students are allowed THREE absences only in this Course. 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.

**Disability 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 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 accommodation anytime, 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 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 or <https://studentaffairs.unt.edu/office-disability-access>*

### **Monologue/Scene Work/Journals:**

Your work in class on monologues and scenes will be based on:

- level of preparation (appropriate set, costume, props...work outside of class)
- level of memorization
- clarity of given circumstances
- ability to engage in and explore techniques discussed in class

**All journal entries must be submitted on the Canvas-Assignment page by the TOP of CLASS that day and need to include:**

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

Lastly, rate the exercise from 1-10 (10 being most useful/helpful)

*(GRADING RUBRICS for Performances and Journals CAN BE FOUND ON CANVAS-Assignments)*

### **Grading:**

Journals- 100pts (10 @ 10pts each)

Monologue Unit -

Presentation- 100pts

In Class Rehearsal - 50pts

Actor Sheet- 50pts

Beats Identified/Labeled- 50pts

Monoscene Unit-

Presentation- 100pts

Actor Sheet- 50pts

Beats identified/Labeled- 50pts

In Class Rehearsal- 50pts

Midterm - 100pts

Final Scene Unit –

Presentation- 100pts

In Class Rehearsal (50pts x 2)- 100pts

Actor Sheet- 50pts

Beats Identified/Labeled- 50pts

TOTAL POINTS: 1000

A: 1000-901

B: 900-801

C: 800-701

D: 700-650

F: 650 or Below

**Weekly Schedule (subject to change)\***

***\*All Due Dates are in BOLD.\****

Wk1 Syllabus and Intro

Monologue Guidelines/Stanslavsky Lecture

Wk2 Monologue Research Day

Magic IF workshop (Journal #1)

**Wk3** Monologue Tablework

Strasberg Lecture & Activity (Journal #2) **(Journal #1 DUE)**

**Wk4** Uta Hagen Lecture

“Six Questions” Activity (Journal #3)**(Journal #2 DUE)**

**Wk5** Monologue Coaching sessions

Continue Monologue Coaching Sessions **(Journal #3 DUE)**

**Wk6** Complete Monologue Coaching sessions

**Monologue Presentations (Actor sheet/Beats Due)**

Wk7 Monoscene Assigned/Tablework/Ground Plan/Viewpoints Lecture (Journal #5)

MonosceneWork Day

**Wk8** Monoscene Check IN/Midterm Prep **(Journal #4 DUE- MONOLOGUE Reflection)**

**Midterm**

Wk9 Monoscene Coaching Session #1

Monoscene Coaching Session #2

**Wk10** Monoscene Work Day **(Journal #5 DUE)**

**Monoscene Presentations (Actor sheet/Beats Due)**

**Wk11** Final Scenes Assigned

Final scene Tablework (**Journal # 6 DUE- MONOSCENE Reflection**)

**Wk12** Final scene Check IN

Final Scene Work Day (Journal #7)

**Wk13** Final Scene 1<sup>st</sup> pass SECTION A (Journal #8)

Final Scene 1<sup>st</sup> pass SECTION B (Journal #8)

**Wk14** Final Scene 2<sup>nd</sup> pass SECTION A

Final Scene 2<sup>nd</sup> pass SECTION B (**Journals #7 & #8 DUE**)

**Wk15** Final scene work week (Journal #9 & #10)/**Final scene presentations (Actor sheet/Beats DUE )**

**Wk16** **FINALS WEEK- Journals #9 & #10 DUE**

*\*Journal #10 is about the entire Semester as a whole. Your experience with the study of Acting: Realism.\**