

# **Acting: Fundamentals**

## **THEA 1050 3 Credits**

### **Course Syllabus Spring 2022**

**Professor:** Sally Vahle    **Office:** RTFP 221    **Cell Phone:** 214-597-2140

**Class Meets:** In **RTFP 127**: M/W: 9:00am-11:20am

**Class Communication:** Please direct all communication to me either via my cell phone or our class canvas site. (Canvas Inbox).

**Office Hours:** Due to current Covid conditions all student meetings will happen by appointment via Zoom. If an in-person meeting is necessary meeting times are available on Monday's between 11am-1:30pm or by appointment.

#### **Course Materials:**

- In lieu of purchase of a textbook in this course the professor will provide readings and materials to students.
- (1) three ring binder

#### **Course Calendar Note:**

Acting Fundamentals is a survey of information essential to an understanding of the craft of acting. As such, the course content must remain flexible if it is to address the specific needs and abilities of the students; therefore, the syllabus and course schedule are subject to change at any time. These changes are at the sole discretion of the instructor, and whenever possible will be made in writing.

#### **Course Description**

##### **Acting Fundamentals (THEA 1050):**

Introduces students to fundamental principles, theories, and techniques of acting. Through the use of theatre games, exercises, and character/script analysis students will experience and begin to build a foundation of the physical, vocal, emotional, and technical preparation required of one who is seriously considering acting as a profession or becoming a teacher of acting. In this course, students will become familiar with basic theatre terminology and protocol. Working in groups, with partners, or singly; students will explore their dramatic and theatrical potential through study and application of basic acting techniques as put forth by Constantin Stanislavski and other major performance theorists and will use reputed theatre texts, to gain working knowledge of the research and analysis required in preparation for a performance.

## Course Objectives

**Upon successful completion of the course, the student will be able to:**

- Understand and explain the **essence of theatre**: what theatre is, what its elements and conventions are, and what qualities are needed to make good theatre.
- Demonstrate basic **physical, vocal, and mental skills** the actor utilizes to create and bring characters to life.
  - **PHYSICAL SKILLS**: develop physical flexibility, strength and expressiveness; relaxation techniques and exercises; learn to begin to take physical risks as an actor — to free the body and get rid of “stiff” movements on stage—to connect the body to action.
  - **VOCAL SKILLS**: to cultivate an understanding of a healthy vocal instrument through relaxation and breathing techniques; to improve articulation and pronunciation habits; to cultivate a basic ability to connect the voice to action and emotion and communication.
  - **MENTAL SKILLS**: develop ability to concentrate and maintain focus, further explore and develop imagination, creativity, sensory awareness, and spontaneity as they apply to acting. Connection of impulse to action.
- Demonstrate an understanding of the elements of **basic acting techniques** and terminology.
- Understand and use a working theatrical vocabulary (theatre jargon).
- Demonstrate excellence in work ethic by being on time, prepared and ready to focus and work at all class sessions.
- Identify the skills needed and demonstrate the ability to **communicate effectively** and **work cooperatively and collaboratively** with scene partners and classmates.
- Demonstrate the techniques of **constructive evaluation** of self and others in class and performances.

## Course Expectation:

Students are expected to participate fully in classroom/lab setting.

THEA 1050 requires physical work, focus, observation, exploration of emotion and complex analysis. Students will work singly, in groups and with a partner(s).

Exercises and projects may involve close physical contact with other students.

## **Course Structure:**

The classroom time will be divided into three primary areas:

1. **Lecture and Discussion.**
2. **Acting Exercises.** The acting exercises, exploring various acting techniques, will be done in class. Certain exercises will require preparation outside of class. Exercises will be discussed and critiqued in class.
3. **Performance Projects.** The performance projects will be derived from dramatic text and assigned to students. These projects will require work outside of class. Performance projects will be discussed and critiqued in class.

## **CANVAS**

- All written work will be submitted through Canvas. All work is due on the date specified by the beginning of that class day. **LATE WORK WILL NOT BE ACCEPTED.** This policy is not negotiable.
- This class will fully utilize CANVAS. All class communication will happen via the class Canvas inbox and via announcements. For classes that happen via Zoom notifications will be sent through the class Canvas portal. It is imperative that students “enable notifications” in their CANVAS class portal. Enabling notifications allows you to receive announcements, assignment notifications and other important information. ***If you do not have “notifications enabled” it will be impossible for you to pass this class. Please double check that notifications are ENABLED.***

## **COVID and Virtual Learning:**

Should COVID become an issue during this semester, necessary adjustments may have to be made to the structure and delivery of this course.

*[Statements specifically addressing COVID and Virtual Learning are located at the end of this document.]*

## **ZOOM:**

Please note that most guest artist visits and some class sessions may meet via Zoom instead of in person.

When this occurs you will receive plenty of notice.

## **GRADING**

### **IMPORTANT**

In order to major in theater you must maintain a **MINIMUM CUMULATIVE GPA of 2.5**. Additionally, students must maintain a **MINIMUM CUMULATIVE GPA of 2.5** in order to be eligible to qualify to graduate from UNT.

You will **be graded** based on your work in these areas:

1. Class participation and preparedness
2. Quizzes
3. Email response requests
4. Written Assignments
5. Attendance and Punctuality
6. Meeting Deadlines and overall Professionalism/Work Ethic
7. Adherence to Class Policies

Your **WORK ETHIC** and the degree to which you are applying yourself as an artist to this challenging material matters! THIS will be the main factor in the grade for this course. Grades will not be based on “talent” but on discipline, preparedness, hard work, a positive attitude, respect for others, imagination, and attention to detail.

Your creative work (performance project presentations) will be **assessed** through verbal feedback and written assessment from the professor. Each student’s creative work assessments will be detailed and specific with special focus on feedback regarding your skills as an actor and how they are facilitating or detracting from your creative expression.

### **Course Work**

Unit One: Investigation/Context

Unit Two: Analysis and Investigation

Unit Three: Creative Application

**Course Calendar lists all assignments/projects, by unit, and point values.**

### **Grading Scale:**

- |          |                |
|----------|----------------|
| <b>A</b> | <b>100-90%</b> |
| <b>B</b> | <b>89-80%</b>  |
| <b>C</b> | <b>79-70%</b>  |

## **GENERAL PARAMETERS FOR LETTER GRADES:**

**A grade:** Work is committed, focused and sustained, with obvious growth. All assignments and deadlines satisfactorily completed on time. Student shows clear excellence in mastering the objectives of the assignment, both individually and in working with their partner. Critiques generally focus on strong aspects of the work. The work shows careful preparation and commitment.

**B grade:** The basic fulfillment of all requirements is met with some growth. Student shows strong competence in fulfilling objectives of the assignment. Critiques generally focus primarily on strong areas of work, with several specific areas of improvement suggested for subsequent work. The work is strong, has been well prepared and shows good potential for improvement.

**C grade:** Student satisfies the requirements of the assignment. Critiques generally focus on weaker areas of work, with stronger aspects identified and reinforced. The objectives in this work are considered obtainable by any student at this level of training. Students generally have some difficulties with memorization; sense of staging and ability to meet self-generated deadlines (rehearsals with scene partners, etc...). This work generally needs further preparation and attention.

**D grade:** Student produces minimum requirements for project, which generally includes presentation of work. Critiques focus on lack of preparation, lack of understanding of assignment and unwillingness to give maximum effort. This work may have significant memorization problems, poor attitude displayed in class resulting in a below average performance. This work needs much more preparation and commitment.

\*\*\*The grading standard is C= average, B= very good, **A= excellent class work, deadlines met, all written work is turned in and excellent and excellent participation and attendance.**

## **UNT Theater Departmental Attendance and Punctuality Policy**

Punctual attendance accounts for a substantial portion of the course grade. 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.
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- 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 of 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.

**Special circumstances when an excused absence will be granted:**

- If you are involved in any special school functions which may require you to miss a class please inform the professor ASAP.
- Please notify me at the beginning of the semester if you will be absent due to a religious holiday.
- Illness accompanied by a doctor's note. The doc note must articulate WHEN you are eligible to return to class.
- **COVID:** If you test positive for COVID during the semester you must present me with confirmation that this is your status—I will work with you to complete the class work you miss as a result of your illness. Please remember, you must alert me with documentation that your status is COVID Positive as soon as you receive your test result.

***Remember, you earn the grade you receive....just like in life you earn your successes and your failures.***

**A note about being late to class (to ANYTHING):**

Tardiness is a TERRIBLE habit for actors. It makes us less marketable, will quickly destroy your reputation, and result in you not being cast. If you have a tendency to be late, work on losing that tendency this semester.

**Consider this:**

An actor's professional work ethic begins in the classroom. If you have trouble being accountable to yourself and showing up for *any* class, perhaps you should consider a different profession....the "independent contractor lifestyle" is probably not your thing.

***I am very aware that things come up in life. Leeway for unexpected occurrences is built into the attendance policy—you are allotted three absences. There are no "excused absences" available (unless you are involved in a departmental/university related activity).***

Here is a breakdown of what is expected—as applicable to each particular project—of my definition/expectation of each in class "pass" or presentation. Engaging in these "steps" as an actor, helps you cultivate work ethic and a working process.

**"FIRST PASS" REQUIREMENTS:** (students may be asked to be "off-book" for first pass.)

1. Script analysis ready for oral defense. Receive suggestions for future research.
2. Verbally demonstrate your play/scene analysis in class.
3. Give an informed and impassioned reading. You are expected to show:
  - a. beginning character analysis,
  - b. beginning physical and vocal characterization,
  - c. knowledge of all words and meaning of phrases,
  - d. use of the language,
  - e. ability to mean what you say,
  - f. awareness of builds, topping and cutbacks and
  - g. emotional commitment to the actions and objectives.

**"SECOND PASS" REQUIREMENTS:**

1. Demonstration of a fully memorized script.
2. Demonstration of 70% performance commitment to the character, "given circumstances" and style of the play.

**"FINAL PASS" REQUIREMENTS:**

1. Demonstration of a fully memorized script.
2. Demonstration of performance level physical and vocal characterization.
3. Demonstration of performance level emotional commitment to the situation
4. Demonstration of performance level playing of actions and bold choices.

## **Other Relevant Class Information and Policies:**

### **Rehearsal Etiquette:**

#### **[Applicable to assigned Acting Exercises, Monologues and Scene Work.]**

You and your scene partner(s) are expected to have, a minimum of TWO rehearsals on your own before your first pass and two more before your second pass. Presenting a scene to us that you have not rehearsed enough is disrespectful and a waste of the class's time, and will simply not be allowed. YOU will be expected to organize your own rehearsals outside of class and find your own rehearsal space. You may reserve rehearsal space in the Theater office. Make sure that times and places are clearly decided upon. Once a plan is made, you must be there, as other actors are affected by your presence. **If any actor encounters problematic absence or lateness with a partner, please contact the instructor immediately.** I absolutely understand that a lack of preparation may be the fault of one actor and not the other, so MAKE ME AWARE IMMEDIATELY if there is a problem in this area. If you wait until the actual day of your performance, ALL actors in the scene will be given the deduction. Take responsibility for your own performance by making the professor aware of any difficulties you are experiencing. Rehearsal set pieces, costumes, and props, as needed, are YOUR responsibility.

## **SCENE STUDY/PERFORMANCE PROJECT PROCEDURES**

In large acting classes, as unfortunately we must conduct; we have precious little time together. To ensure the best possible use of that time, let's clarify what we need to accomplish for each in-class rehearsal. It is extremely difficult to coach your acting when the full play has not been read and understood or when dialogue is not memorized. Thus, it is essential that this homework be completed before coaching begins. Also unfortunately, because of the tight schedule of the class if you miss a class presentation no make-up date is guaranteed.

***If a scene is not prepared sufficiently for in-class coaching and work time we will move on to another scene instead. Your in-class work time scheduled for that particular day will be forfeited and will very likely not be re-scheduled due to our limited class time***

### **Mid-Semester Meetings:**

At the mid-point of the semester. I will meet with each student individually to discuss class progress and other pertinent information. Each student will receive a mid-semester written assessment/observation of their work, as well as a mid-term point total.



## **COMMUNICATION:**

All communication for this class will happen via Canvas Inbox. If you need to reach me concerning something urgent please call my cell phone at 214-597-2140 to speak with me, text me, or leave a message.

**PLEASE!** Get in the habit of checking your email every day before the **morning of class** for last minute communication from me.

*Because I continue to work as a professional actress and am expected to do so by UNT and the UNT Department of Dance and Theatre, I will occasionally have to cancel class for projects I am cast in—sometimes on short notice. Always check your email the night before class. While I am teaching I turn down more work that 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.*

### **A few things I'd like you to consider:**

- ☐ Be supportive of your classmates. Remember you are part of an ensemble. The energy and perspective you bring to each class will impact “the whole”. Each day we meet, consider how you are contributing to the class.
- ☐ Reject jadedness and cynicism.
- ☐ Beginners are on a quest. There are no stupid questions. Ask anything.
- ☐ Do not expect perfection---embrace the concept of process.
- ☐ If you are feeling fear or an unusual physical/emotional sensation allow I to resonate and breathe. This work will challenge you in these ways and ask you to go places you maybe never have.
- ☐ Consider this class the perfect environment to take chances and risks....dive in! If you don't get to the place you shoot for, go for it again.
- ☐ Be inquisitive.

### **General Class Information:**

**Wear comfortable clothing that allows you to:**

- ☐ Fully stretch and move your whole body.
- ☐ Comfortably lay on the floor.
- ☐ Breathe without restriction.
- ☐ To walk naturally. (I.e. no flip-flops, high heels, cowboy boots, bulky heels, etc...).
- ☐ It's unavoidable---at times the floor in 127 gets dusty and dirty. Don't wear clothes that you're concerned about keeping especially clean. This may mean you bring your clothes “for the day” with you and wear warm-ups to class.

**\*\*I encourage you to bring a sweatshirt or sweater with you---the temperature in the theater building fluctuates.**

### **Other:**

- ☐ Do not engage in other course work when you are in this class.
- ☐ All students are expected to come to class prepared and to be focused on the day's work---even on days you are not scheduled to perform/work!
- ☐ Please use common sense when it comes to hair, jewelry and piercings. Make sure your hair is out of your way. When it comes to jewelry, less is more in this class and if you have a piercing that could get ripped out or hurt a partner, take it out. If your tongue is pierced, please remove the tongue jewelry while in this class....it affects your speech and will be in your way in this class.

### **Covid Specific Syllabus Statements**

\*\*\*\*\*[These statements have been created by UNT in response to Covid]

#### **Attendance:**

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.

If you are experiencing any symptoms of COVID-19 please seek medical attention from the Student Health and Wellness Center (940-565-2333 or askSHWC@unt.edu) or your health care provider PRIOR to coming to campus. UNT also requires you to contact the UNT COVID Team at COVID@unt.edu for guidance on actions to take due to symptoms, pending or positive test results, or potential exposure.

#### **Face Covering:**

UNT encourages everyone to wear a face covering when indoors, regardless of vaccination status, to protect yourself and others from COVID infection, as recommended by current CDC guidelines.

#### **UNT Theatrical Productions**

Each student is encouraged to see all Theatre Division productions performed this semester. We will discuss productions as a class. You are also encouraged to see as many productions in the Dallas Metroplex as possible. Observation is a powerful teacher. You get a free ticket to each departmental production. It is your responsibility to reserve your ticket through the Theater Box Office.

## **2021-2022 UNT Theater Season Info:**

<http://danceandtheatre.unt.edu/upcoming-season-productions>

## **COURSE INCOMPLETE**

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 has completed the work in excellent standing up to a certain point and then has to suddenly leave school for some reason. 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.

## **WITHDRAWING FROM THEA 1050**

Should you choose to drop this course, YOU must initiate the drop before the deadline and acquire all proper signatures and paperwork. A student who is dropped from the course *by the professor* will receive a grade of "WF". Please see the "Important Dates" list at the end of the syllabus for more information about dropping a class.

## **Departmental Policy**

Open flame of any sort (smoking, candles, lighting matches or lighters) in scenes, monologues, improvisations or productions is not allowed. Any action of this sort must be pantomimed or cut.

## **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.

## **STUDENT RESPONSIBILITY: TIME MANAGEMENT**

Dance and Theatre 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 Dance and Theatre students.

### **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](http://www.unt.edu/csrr).

### **Access to Information – Eagle Connect**

Students' access point for business and academic services at UNT is located at: [my.unt.edu](http://my.unt.edu). All official communication from the University will be delivered to a student's Eagle Connect account. For more information, please visit the website that explains Eagle Connect and how to forward e-mail: [eagleconnect.unt.edu/](http://eagleconnect.unt.edu/)

### **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](mailto:SurvivorAdvocate@unt.edu) or by calling the Dean of Students Office at 940-565- 2648.

### **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)**

The Student Perceptions of Teaching (SPOT) is the student evaluation system for UNT and is a requirement for all organized classes at UNT. This short survey will be made available to you at the end of the semester, providing you a chance to comment on how this class is taught. I am very interested in the feedback I get from students, as I work to continually improve my teaching. I consider the SPOT to be an important part of your participation in this class. The SPOT evaluation will happen at the end of the semester.

### **From the UNT Website: SPOT**

**Student Evaluation Administration Dates.** 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. The survey will be made available during weeks 13, 14 and 15 of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via *IA System* Notification" ([no-reply@iasystem.org](mailto:no-reply@iasystem.org)) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey they will receive a confirmation email that the survey has been submitted. For additional information, please visit the SPOT website at [www.spot.unt.edu](http://www.spot.unt.edu) or email [spot@unt.edu](mailto:spot@unt.edu).

## University of North Texas

Should online meetings of the class ever occur, it is expected that every student will practice virtual etiquette that is respectful to the class, the professor, and other students during these sessions. Adherence to appropriate virtual etiquette is factored into the student's grade. This includes the following:

- Log on at least a minute or two early; do not be surprised if you are counted late if you are not logged on to the virtual class when it starts
- Do not attend class if you are unable to participate actively. Do not join the virtual classroom just to ignore it or walk away from it. If the instructor realizes this has occurred, your participation will be penalized, and you may be counted absent.
- Do not attend virtual class from your bed. While this is a virtual space, it is still a classroom. You will find it easier to pay attention, learn material, and complete your course work if you are seated at a table or desk.
- If you use a profile picture in virtual classroom, it should be a classroom-appropriate photo.
- Mute yourself unless you are making a presentation to the class or the instructor is seeking questions/comments from the class. For users in virtual classroom, the space bar acts as a quick unmute—press it down to speak on mic, then release the space bar to mute yourself again.
- You are expected to enable your video and remain on camera while class is in session, unless directed otherwise by the professor.
- Dress as if you are coming into a regular class.
- Make sure to illuminate your face with natural or artificial light so the instructor and others can see you clearly.
- Make sure there is nothing distracting or inappropriate in the background of your video feed.
- Try to avoid having other people enter and exit your frame to avoid distracting your classmates and instructor.
- If seeing yourself on camera distracts you, right-click on your own video feed in virtual classroom and choose HIDE SELF VIEW. This setting allows your instructor and classmates to see you, but you will not see yourself.
- Be careful when sharing your screen. You do not want your personal email, documents, or images to be displayed accidentally.

- Be aware everyone can see your messages in chat unless you have chosen to send the instructor a direct message. Private messages to other students are disabled to avoid distractions during class.
- Do not attend virtual class while operating a vehicle or doing anything else in which attending the virtual class at the same time may negatively impact your safety or the safety of others.
- Do not attend class in an unauthorized public space where others will see/hear the class. Your privacy and the privacy of your classmates is federally protected.
- If you know that you are unable to attend a class meeting, contact the instructor in advance to receive a recording of the class that you can watch later.
- Do not share the web URL for our virtual classroom class with anyone outside of class. If class is “virtual classroom bombed” because you shared the link, administration will be notified and will enact sanctions up to and including removal from the course and possible expulsion from the university.
- If the class is “bombed,” the instructor will first attempt to mute and boot the unwanted person from the meeting. If this is not possible or fails to stop the disruption, the instructor will end the meeting, create a new meeting link, and email it to you in short order.

### **Recommended Reading**

#### **Highly recommended texts:**

Allen, David. Stanislavski for Beginners. Writers and Readers, Ltd, 1999.  
This comic book is out of print but is still one of the best breakdowns of Stanislavski System out there. If you can find it cheap...GET IT!

#### **Recommended Texts/ Bibliography**

Ball, William. A Sense of Direction , Drama Publishers, 1984.  
Boal, Augusto. Games for Actors and Non-actors , Routledge, 1992.  
Bruder, Melissa et al. A Practical Handbook for the Actor, Random House, 1986.  
Cameron, Julia, The Artist’s Way, Tarcher/Putnam, 1992.  
Chekhov, Michael. On The Technique of Acting, Harper-Collins, 1991.  
Goffman, Erving. The Presentation of Self in Everyday Life, Doubleday, 1959.  
Hagen, Uta. Respect for Acting. Macmillan, 1973.  
Harrop, John and Sabin Epstein. Acting with Style . Prentice-Hall, 1982.  
Silverbert, Larry. The Sanford Meisner Approach , Smith and Kraus, 1994.  
Spolin, Viola. Improvisation for the Theatre, Cemrel, 1975.  
Stanislavski, Constantin. An Actor Prepares , Routledge, 1989.  
Stanislavski, Constantin. Building a Character, Routledge, 1989.  
Stanislavski, Constantin. Creating a Role, Routledge, 1989.  
Wangh, Stephen. An Acrobat of the Heart. Vintage, 2000.

