### Course Description
Students are introduced to the basic skills and techniques of acting that are developed with individual work in the use of mind, body, and voice. Exercises in improvisation, relaxation, and open scenes illustrate the importance of the working process.

### Text, References, and Supplies
The Actor In You by Robert Benedetti

### Course Goals/Objectives
Upon successful completion of this course the student will be able to:
- Understand and appreciate the craft of acting and the art of theatre.
- Discover him/herself as a performer.
- Exhibit a basic proficiency in the art of acting.

### Student Contributions and Class Policies

<table>
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<th>COURSE REQUIREMENTS:</th>
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<tr>
<td>Continual and effective class participation.</td>
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**This course is participatory.** You cannot learn Acting only through reading and/or watching others perform. You must perform every day. Therefore, you must maintain continual and effective class participation. Continual and effective class participation factors include, but may not be limited to, joining class discussions, performing exercises with commitment, regular and timely class attendance, and completion of scheduled and unscheduled scenes and assignments. NOTE: Deductions to your participation grade may be made for failure to memorize scenes or monologues on a timely basis and/or failure to properly rehearse your work.

Wear comfortable (rehearsal) clothing. The work in this class is physical and will require you to do physical warm-up exercises and perform a variety of physical activities. Therefore, you should always wear clothing that will allow you to move freely without regard to ripping, soiling and/or modesty. Therefore, no skirts or kilts during class except as required by an assigned scene.

Participation in daily physical warm-ups/exercises. Good acting requires mental and physical concentration and relaxation. In order to obtain these conditions, you will be required to participate in daily physical and vocal exercises. If you have a physical condition which will prohibit you from doing any exercise, please contact the instructor.

Successful development and application of acting.

### Attendance:
The nature of this class requires consistent attendance. You cannot rely on reading the book! Attendance will be taken at the start of each class. **Arriving late or leaving early is equivalent to an absence.** Extra work to erase absences is not
permitted. You may miss up to three classes during the semester without penalty. Your participation grade will be lowered 50% after your 4th missed class, and reduced to 0 after your 5th missed class. After your 6th missed class you should withdraw. Because you are given “free” absences, excuses, including illness, transportation problems, and other commitments, are not generally accepted. Do not waste your “free” absences. Arrange exams for other classes, appointments, etc., at other times. For more information on attendance policies, see the Academics portion of the student handbook.

If you are absent on the day you are to perform with a partner, you will receive an automatic "F" for that scene and your partner will receive an automatic "A"!!

❖ PLEASE DISCUSS YOUR SITUATION WITH THE INSTRUCTOR BEFORE DROPPING. SHOULD YOU NEED TO DROP THE COURSE, IT IS YOUR RESPONSIBILITY TO DO SO.

ASSIGNMENTS:

Monologue 1 – You will prepare and present the short monologue assigned to you on the first day of class. This monologue will be used throughout the semester during exercises.

Monologue 2 - You will prepare and present a 60-second monologue of your choosing. Monologues may be comic or dramatic, but must be modern (i.e., no Shakespeare, Greek, etc.).

Observation Mime – A two to three minute performance of a self-observation.

Character Analysis – A written analysis of the character in your first scene that addresses both micro and macro character elements.

Duo Scenes - During the semester you will, along with partners, prepare and participate in the presentation of two scenes of approximately three (3) minutes and five (5) minutes respectively. The second scene will serve as the Final for the class. The instructor will select all scenes and partners.

Attendance at two performances – To facilitate discussions of the acting process and its results, you will attend performances of two plays during the semester.

Other -- The instructor reserves the right to assign scenes and other work for class presentation throughout the semester as teaching tools that are not subject to grade, but which fall under the course requirement for continual and effective class participation.

Evaluations of Students

By their nature, grading of performances is subjective. Factors taken into account include the use and understanding of the acting principles, the level of preparation, the expectation level based on your experience (e.g., non-majors will not necessarily be held to the same performances standards as majors), and the effectiveness of the performance. Attached is a copy of the grading sheet the instructor will use to grade all performances. As the semester progresses and your knowledge of and skill at acting improves, grading will get tougher.

GRADE SUMMARY:
**Class participation**  maximum of 250 points
**Attendance at Play 1**  maximum of 50 points
**Attendance at Play 2**  maximum of 50 points
**Observation Mime**  maximum of 50 points
**Character Analysis**  maximum of 50 points
**Monologue 1**  maximum of 50 points
**Monologue 2**  maximum of 100 points
**Duo Scene**  maximum of 100 points
**Final Scene**  maximum of 200 points

Total of 900 points

**FINAL GRADE SCALE**


**ADA STATEMENT:**

Any student who, because of a disabling condition, may require some special arrangements in order to meet course requirements should contact the instructor as soon as possible. These conditions may include documented physical or educational disabilities. Please be aware that services or accommodations are not automatic. Each student must request them and secure the proper authorizations.

**SPECIAL CLASS RULES:**

Poor planning on your part does not constitute an emergency on my part.

I do not accept excuses in regard to an inability to find time to rehearse scenes and/or monologues, etc. Plan your semester now!

You are responsible for the timely assignment completion and attendance. You do not need to ask permission to miss a class, leave a class early, or present a late assignment. You know the consequences, make your own choices!

**STUDENT PROFILE AND FINAL GRADES:**

An "A" student completes all assignments, grades average “A,” participates frequently and appropriately during class discussions, projects a positive attitude toward the subject matter and fellow students, and misses no more than 3 classes.

A “B” student completes all assignments, grades average “B,” participates frequently and appropriately during class discussions, projects a positive attitude toward the subject matter and fellow students, and misses no more than 4 classes.

A “C” student completes all assignments, grades average “C,” participates occasionally during class discussions, projects a positive attitude toward the subject matter and fellow students, and misses no more than 5 classes.

A “D” student completes most assignments, grades average “D,” participates infrequently during class discussions, projects a positive attitude toward the subject matter and fellow students, and misses no more than 5 classes.
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<thead>
<tr>
<th>Schedule</th>
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<tbody>
<tr>
<td>(subject to change)</td>
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<tr>
<td>2/4</td>
<td>Self-mime Presentations</td>
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<tr>
<td>2/27</td>
<td>Monologue Presentations</td>
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<tr>
<td>3/4-27</td>
<td>Rehearsal Techniques</td>
</tr>
<tr>
<td>4/1</td>
<td>Scene Presentations</td>
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<tr>
<td>4/1-4/10</td>
<td>Audition Techniques</td>
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<tr>
<td>4/15</td>
<td>Monologue presentations</td>
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<tr>
<td>4/17-5/1</td>
<td>Scene preparation and rehearsal; Review of principles</td>
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<tr>
<td>5/8</td>
<td><strong>Final scene presentation 9:30 AM</strong></td>
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**INSTRUCTOR INFORMATION**

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<tr>
<th>Instructor</th>
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<tr>
<td>Office location</td>
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<td>Office phone</td>
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<td>Office hours</td>
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<td>E-mail address</td>
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<tr>
<td>Division Dean &amp; Secretary</td>
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<tr>
<td>Contacting the instructor</td>
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William Feeler, Dean of Fine Arts and Communications,  
Lula Lee, Division Secretary 141B Allison Fine Arts Building  

Students are encouraged to visit during office hours, or call or e-mail at anytime regarding class information or for assistance.
EVALUATION FORM

NAME __________________________________________

SCENE __________________________________________

DATE ___________________

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<thead>
<tr>
<th>Poor</th>
<th>Fair</th>
<th>Good</th>
<th>Very Good</th>
<th>Excellent</th>
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<td>6</td>
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Believability

Blocking

Body Use

Consistency

Effort

Listening

Memorization

Objective

Transitions

Voice

TOTALS

COMMENTS:

Key

Believability: Does the character seem real and truthful?

Body Use: Does the character live from the tip of its hair to the tips of its toes?

Blocking: Does the character move appropriately? How well does the actor control movement and/or autistic gestures?

Consistency: Does the actor drop out of character/action? Does the character always behave in a manner appropriate to the character?

Effort: Has the piece been adequately rehearsed?

Listening: Does the character interact with other characters regardless of their physical presence?

Memorization: Is the piece well memorized?

Objective: Are the character’s goals made clear and can we see it fighting for its wants?

Transitions: Do we see the character thinking?

Voice: Can the character be heard? Does the character speak dynamically?
**PERSONAL OBSERVATION PANTOMIME EVALUATION**

**NAME** _________________________________

**DATE** ______________________

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<thead>
<tr>
<th></th>
<th>Poor 6</th>
<th>Fair 7</th>
<th>Good 8</th>
<th>Very Good 9</th>
<th>Excellent 10</th>
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<tbody>
<tr>
<td>Believability</td>
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<td>Consistency</td>
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<td>Detail</td>
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<td>Effort</td>
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<td>Intern. Action</td>
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**COMMENTS:**

*Believability:* Does the character seem real and truthful?

*Consistency:* Does the actor drop out of character/action? Does the character always behave in a manner appropriate to the character?

*Detail:* Does the work include all the details of the action as it appears in real-life? Are the details of the action complete or indicated.

*Effort:* Has the piece been adequately rehearsed?

*Internal action:* Does the audience see the “character’s” internal thought processes and emotional reactions.