

SD '07
Pres

Spring 2000
Chaminade University of Honolulu
DRAMA 205 - - Acting Workshop

Instructor: Justina T. Mattos
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Class Location: Eiben Hall Conference room
Class Hours: M-W-F 3:00 - 3:50 p.m.
Office Hours & Location:

Course Objectives:

This course is open to all Chaminade students; it has no prerequisites and no previous acting experience is necessary. Through this course students will gain a basic understanding of the principles of acting through improvisation, theatrical exercises, monologues and scene work.

Requirements

Although this class does not require a textbook or a great deal of writing, it does require personal discipline and collaborative commitment. Theatre is a highly collaborative art form in which each participant is dependent upon many other people to make the whole thing work. In an acting class, at least one other person (and usually more) depend on you to be totally present and prepared for class. This necessitates the following requirements:

Attendance:

Perfect attendance is your goal. Missed acting classes are impossible to make up, so absence or tardiness is strongly discouraged. After 2 absences, your final grade will automatically be lowered one full letter grade and will continue to go down for each additional absence. ALWAYS make certain that both your instructor and your scene or project partners know prior to class if you will not be there. Being late for class 3 times constitutes 1 absence. You will also be required to meet outside of class with scene and project partners, so be prepared to give time for this.

Clothing:

Dress for maximum freedom of movement. You will be sitting, lying, sometimes rolling on the floor, so dress accordingly. Wear flexible shoes or remove shoes for exercises. If this requires you to bring a change of clothing, do so. If your monologue or scene requires special clothing, come prepared for quick changes.

Supplies - - Always bring to class the following:

- Your syllabus
- something to take notes on
- a calendar for scheduling
- something to write with
- any necessary props or costumes for your monologue/scene work
- an open mind and enthusiastic attitude

Reading and Writing Expectations:

Each student will be required to read a minimum of two plays for this class: the play from which their monologue is selected and the play which contains their final scene. Students will be expected to turn in a type-written paper on each of these two plays. The instructor will provide you with a handout explaining the details of this writing assignment. In the process of searching for the perfect monologue and scene to perform, some students may end up reading many more than two plays. Students can earn extra credit points for this extra reading by turning in a type-written report on each play they have read, utilizing the same format that is used for the required reports.

Some Suggested Sources to get you started:

- Beard, Jocelyn. *The Best Men's Stage Monologues of 1990*. Newbury, VT: Smith & Kraus, 1991.
- Beard, Jocelyn. *The Best Women's Stage Monologues of 1992*. (Also available 1990 or 1991). Newbury, VT: Smith & Kraus, 1993.
- Beard, Jocelyn & Kristin Graham. *The Best Stage Scenes for Men From the 1980's*. Newbury, VT: Smith & Kraus, 1991.
- Beard, Jocelyn & Kristin Graham. *The Best Stage Scenes for Women From the 1980's*. Newbury, VT: Smith & Kraus, 1991.
- Handman, Wynn. *Modern American Scenes for Student Actors*. NY: Bantam Books, 1980.
- Heniford, Lewis W. & Samuel Elkind. *1121314 For the Show: A Guide to Small-Cast One-Act Plays*. Lanham, MD: Scarecrow Press, 1995.
- Hooks, Ed. *The Ultimate Scene and Monologue Sourcebook*. NY: Back Stage Books, 1994.
- Schulman, Michael & Eva Mekler. *The Actor's Scenebook*. NY: Bantam Books, 1984.
- Shengold, Nina. *The Actor's Book of Contemporary Stage Monologues*. NY: Penguin Books, 1987.
- Small-Cast One-Act Guide Online*. <http://www2.scescape.com/heniford/welcome.htm>

Grading

Occasionally written assignments are given, but most assignments are performance oriented. The largest of these are the monologue, which is equivalent to your midterm exam/performance, and the two-person scene, which is equivalent to your Final exam/performance. Late assignments will not be accepted unless previous arrangements have been made with the instructor. Grading will not be based on "talent," but rather on commitment, discipline, respect for the art, and an honest effort to grow as an artist. Your work will be evaluated as equally as possible in the following areas: participation in class and with partner(s) outside of class, growth, written work, and performance. Take the initiative to make the instructor aware of your effort and progress. As explained above, attendance can have a substantial impact upon your overall grade, so make the effort to come to class on time every time. Your work during the term will be graded according to the following points scale: 90-100=A, 80-89=B, 70-79=C, 60-69=D, 59&below=F. Your final grade for the semester will be one of the following:

- A Outstanding teamwork and creativity, and an unusual degree of intellectual initiative.
- B Superior work done in a consistent and intelligent manner.
- C Average grade indicating a competent grasp of the subject matter and an adequate degree of creative effort.
- D Inferior work of the lowest passing grade.
- F Failure to grasp the minimum of the subject material; no credit given. This grade is also given for failure to withdraw officially from the course.
- I Incomplete. Student has been unable, for a valid reason, to complete the course work according to the assigned schedule. The issuance of an "I" grade is not automatic. Prior to reporting of grades a contract must be made between the student and the instructor for the completion of the course. Sufficient time must be allowed to permit completion of the work, evaluation, and reporting of the final grade within 90 days after the end of the term. This limit may not be extended. If a new grade is not submitted by the instructor prior to the deadline, the alternate grade (indicated in the contract) will be recorded.

Course Outline/Schedule:

	<u>W 1/19</u> review syllabus introductory improvisations	<u>F 1/21</u> Sharing Exercise
<u>M 1/24</u> finish sharing exercise improvs-"getting to know you"	<u>W 1/26</u> warmups improvs-building ensemble	<u>F 1/28</u> warmups improvs-building ensemble 3 <u>monologue options</u> due
<u>M 1/31</u> warmups improvs-building ensemble monologues finalized	<u>W 2/2</u> warmups improvs-building ensemble monologue work	<u>F 2/4</u> warmups improvs-building ensemble monologue work
<u>M 2/7</u> warmups improvs-ensemble, awareness introduction to "objectives" monologue work	<u>W 2/9</u> warmups improvs-ensemble, endowment monologue work Character Biography Due	<u>F 2/11</u> warmups improvs-ensemble, conditioning forces monologue work
<u>M 2/14</u> warmups 1 word scenes monologues - off book	<u>W 2/16</u> warmups 2 word scenes monologue work off-book	<u>F 2/18</u> warmups 3 word peak of emotion scenes monologue work off-book
<u>M 2/21</u> no class (President's Day)	<u>W 2/23</u> warmups character work monologue work off-book	<u>F 2/25</u> warmups character work monologue work off-book
<u>M 2/28</u> warmups small dialogue scenes monologue work off-book	<u>W 3/1</u> warmups monologue performance & feedback	<u>F 3/3</u> warmups monologue performance & feedback
<u>M 3/6</u> warmups monologue performance & feedback	<u>W 3/8</u> LUNCHTIME PERFORMANCES!!! warmups improvisations scene consultations	<u>F 3/10</u> warmups improvisations scene consultations
<u>M 3/13</u> warmups improvisations scene consultations	<u>W 3/15</u> warmups improvisations scene consultations	<u>F 3/17</u> warmups improvisations scene consultations
<u>M 3/20</u> warmups improvisations scene consultations	<u>W 3/22</u> warmups improvisations scene consultations	<u>F 3/24</u> warmups improvisations scene consultations scene assignments finalized meet w/ scene <u>partner</u>

<u>M 3/27</u> no class (spring break)	<u>W 3/29</u> no class (spring break)	<u>F 3/31</u> no class (spring break)
<u>M 4/3</u> warmups Initial Scene Readings Blocking	<u>W 4/5</u> warmups Initial Scene Readings Blocking Character Biographies Due	<u>F 4/7</u> warmups Initial Scene Readings Blocking Prop and Set Lists Due
<u>M 4/10</u> warmups Character/Scene Exercises	<u>W 4/12</u> warmups Character/Scene Exercises	<u>F 4/14</u> warmups Character/Scene Exercises
<u>M 4/17</u> warmups Scene Work (off book)	<u>W 4/19</u> warmups Scene Work	<u>F 4/21</u> no class (Good Friday)
<u>M 4/24</u> warmups Scene Work	<u>W 4/26</u> warmups Scene Work	<u>F 4/28</u> warmups Scene Work
<u>M 5/1</u> warmups Scene Rehearsal & Evaluations	<u>W 5/3</u> warmups Scene Rehearsal & Evaluations	<u>F 5/5</u> warmups Scene Rehearsal & Evaluations
***	<u>Thurs 5/11 12:45-2:45pm</u> FINAL SCENE PERFORMANCES!!!	***

Extra Credit:

The best way to learn to fully appreciate theatre is to experience it outside of the classroom. For this reason there are a variety of Extra Credit options available to you. With 5 extra credit points you can raise your final grade by a full letter. Fewer than 5 extra credit points will not have such a substantial impact on your grade, but can help to give your grade the boost it needs if you are on the borderline. The extra credit options are:

- 1 point - Reading a play beyond the two required for this course.
(Instructor will provide a handout explaining the requirements for this.)
- 1 point - Seeing a play and writing an Acting Critique.
(Instructor will provide a handout explaining the requirements for this.)
- 2 points - Performing your midterm monologue for the Lunch-time program in March.
- 3 points - Acting in a play (Instructor must approve this for extra credit).
- 2 points - Off-stage participation in a play (Instructor must approve this for extra credit).