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Spring 2-1-2016

THTR 221.01 Acting II

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Acting II - THTR 221 - 01

3 Credits MWF 11:10 - 1:00 Masquer Theatre

Office hours by Appointment

Prerequisite: THTR 220

Instructor - Kelly Brooke Bouma

Email—kelly1.bouma@umontana.edu

Teaching Assistant—Heaven Hewett

Email—heaven_hewett@yahoo.com

Course Description

In this course we will continue the work begun in THTR 220, Acting I, developing your craft through Stanislavski-based approaches to scene. We will investigate personalization, objective work and the creation of character through both psychological and physical elements in the context of playwrights of the modern era.

Objectives

- To integrate presented acting techniques from first semester and this class into studio performances
- To develop and utilize a personal methodology and vocabulary of acting
- To pursue mindful and appropriate selection, analysis, casting, rehearsal, and performance of dramatic literature
- To expand empathy and imagined possibility of 'play' as an ensemble and as individuals in pursuit of building engaging characters and stories

By the end of the semester you must...

- Demonstrate understanding and knowledge of the relationship between the actor, the literature, and the audience,
- Exhibit a developing ability to assess personal growth in performance
- Begin to develop a personal acting process and sense of artistic integrity allowing for independent and collaborative engagement with every performance you undertake

Student Responsibilities

- To attend every class period
- Be prepared with all materials
- Wear rehearsal clothing you can move in
- To participate fully in every exercise
- To respect facilitators and peers
- To regularly rehearse and perform assigned material
- To fulfill all writing and research projects as assigned

Class Location

Monday, 1/25-Thursday, 2/4: MASQUER

Friday, 2/5: **CLASS MEETS IN LIBRARY ROOM 512 (Thespians take over the Masquer)

Monday, 2/8-Friday, 3/4: MONTANA

Monday, 3/7-Friday, 5/6: MASQUER

Final (5/13): MASQUER

Attendance and Promptness

Acting is participatory: there is no way to learn without doing, no adequate substitute for a missing partner, and no way to "make up" missed experience. School policies will be enforced strictly. Only documented absences will be excused. **Missing more than one week of class will drop your grade one-third of a letter grade for each successive absence.** If an illness should cause you to miss class to the point of failing, it is up to you to pursue a medical withdrawal so that the course can be attempted again once you have recovered.

Arriving late for class disrupts the learning process of your fellow students, therefore tardiness in excess of 10 minutes will be considered a complete absence, and every two instances of tardiness—of whatever duration—will equate to one absence for grading purposes. In addition, I reserve the right to declare a “no lateness” policy should the need arise. Briefly put, if the door to the class is shut and you are not inside by the time class begins, you are absent: no exceptions.

Sacred Space

In order to foster a productive environment for our work, we will treat this space as a sacred one. Please remove your shoes upon crossing the threshold into the classroom and store your belongings neatly in the space provided. If you arrive early, use the time to reflect, warm-up, and organize any furniture scattered about. Be mindful of rehearsal furniture designated for a School production that may be using the space and treat it with respect. If you must speak, speak only of the work we will do in acting. When class has ended, return any furniture to its designated area, and retrieve all of your belongings.

Personal Comfort

The study of acting often requires the instructor or peers to touch each other or be in close proximity in order to adjust and align the body and voice. We all have bad days when we do not want such contact. Feel free to bow out of a particular exercise if you are having a “Wounded Warrior” day. However, frequent sitting out is a sign that you might not be ready to advance in your training. If deemed necessary by the instructor, any student with such issues will be asked to meet with the head of Acting/Directing and the instructor to discuss how we might better facilitate you through the course.

Grading Scale and Breakdown

| | |
|---|--------------|
| A | 100 – 90% |
| B | 89 – 80% |
| C | 79 – 70 % |
| D | 69 – 60% |
| F | 59 and Below |

| | |
|---------------------------------|-----|
| Participation: | 30% |
| Writing: | 30% |
| Performances: | 30% |
| Collaboration/Respect/Attitude: | 10% |

Participation

In addition to the attendance policy, for each class session you will receive a grade for the day on a scale from zero to five.

- | | |
|------------|---|
| 5 | The student was actively participating in class, obviously well prepared, and positively engaged with the material and fellow classmates. |
| 4 | The student was present, somewhat prepared, but not fully engaged |
| 3-0 | The student was unprepared, disruptive, disrespectful or absent |

A solid work ethic is expected in this class so high marks should be the norm. Poor work will stand out. Students receiving low marks for participation should meet with me to discuss the problem and how it will be resolved.

Writing Assignments

Specific writing instructions per assignment will be given throughout the semester. There will also be time allotted during class for scene work, responses and journals. Writing assignments may be turned in late for partial credit.

Performance Assessment

Your performance grades are my evaluation of your technical skills and how they have developed through the course of the semester. The following rubric will be used to assess your performances and professional growth throughout the semester:

- | | |
|----------|--|
| A | Superb Acting. The student has transcended the level of craft they brought to the course, mastered the intellectual preparation, and has begun to play imaginatively “in the moment.” |
| B | Good Skills. The student has mastered the intellectual preparation necessary to move on to more advanced skills, made some basic advances in craft, but is not yet playing fully “in the moment.” |
| C | Fair Work. The student has somewhat prepared intellectually for the work, and is making progress with some of the skills, but it is evident that stronger choices could be made and more practice is necessary. |
| D | Poor work. The student has not or is not prepared for the work and it is painfully obvious to the both the student and the audience. |
| F | Failure. The student has not or is not prepared at all, has made no specific choices, and is wasting theirs and the audience’s time. |

Hopefully you will develop the tools for effective performance and will receive high marks. However participation is often not enough. You are expected to show some growth in craft and artistry by the semester’s conclusion and achieve the outcomes laid out at the beginning of the syllabus.

Performances must take place on the date noted on Moodle or assigned in class by the instructor. Due to a tight schedule and limited class time, they may not be made up without prior permission from the instructor.

Collaboration/Respect/Attitude

Trust and willingness to play and work together as a group, not just as an individual actor is of the utmost importance to me in this class. Respect for your facilitators and especially for your peers (both in this class and out) plays an extremely large role in this class. Although only 10% of your final grade, it will be the determining factor between an A over a B or B over a C, etc. when I am compiling final evaluations. This grade also reflects your consideration for future roles and placements in the program.

Required Texts and Materials

*You MUST have a physical paper copy of complete plays when working on scene/monologues

- A cheap ‘Composition’ notebook (the \$2 variety)
- A (flexible) binder to keep syllabus, loose leaf paper and scripts in (and maybe a nifty pencil case)
- Pencils!! #2 and 4-5 colored pencils
- Highlighters

[The Flick](#) by Annie Baker (or at [Samuel French](#))

[An Actor's Work: A Student's Diary 1st Edition](#)

by [Konstantin Stanislavski](#) (Author), [Jean Benedetti](#) (Translator)

Suggested:

[Actions: The Actors' Thesaurus Paperback](#)

by [Marina Caldarone](#) (Author), [Maggie Lloyd-Williams](#) (Author)

Electronic Resources

A Facebook secret group will serve as our online class forum. Email is the required method of communication to the instructor. Please check your email and Moodle frequently throughout the day. Due to its unreliability, refrain from messaging me on Moodle using the IM feature. **I will always contact you using the primary email stored in Moodle and Cyberbear so be sure that your information is up to date.**

NO PHONES ALLOWED IN CLASS. If you have a personal reason for having your phone, please notify me of this before class begins. I will have my phone on vibrate in case an emergency message should be sent by the university.

Tentative Class Schedule and Important Dates

Weeks 1-2

Topic 1: Ensemble

- Re-present monologues from Acting I
- *An Actor's Work* Year One (Review)
- Improvisation: Who What Where When How
- Fay Simpson's *Being an Appreciative Audience*
- **Journal:** What is "contemporary theatre"?

Wednesday February 3: Monologue Presentation

Friday February 5: ***Class in Library Room 512**

Monday February 7: *All My Sons*/Audience Response Paper DUE

Weeks 3-6

Topic 2: Contemporary Scenes 2000 to Present

- Concentration: Script Analysis
- Scenes from *The Flick*
- Improvisation: Action/Physicalization
- **Journal:** The playwright's *truth*, time and space

Monday Feb 15: President's Day: No Class

Friday, March 4: Scene 1 Final Presentations

Monday, March 7: *Hot 'N' Throbbing* Response Papers DUE

Weeks 7-10

Topic 3: Contemporary Monologues and Scene 1970-2000

- Concentration: Characterization
- Scene 2: Chosen from list *Must contain monologue within scene
- Improvisation: Relationship and characterization
- **Journal:** Directing, trust and integrity

March 18: Character Analysis DUE

March 21: *All in the Timing* response DUE

March 30: Final Performances

April 1: The one-act play: selection and casting

Week 11

Spring Break, No Classes

Homework:

- Interview an upperclassman about their experience and acting approach thus far (audio, transcript and response DUE: 4/11)
- Read assigned One Act/memorization
- Prepare 2 contrasting contemporary monologues

Weeks 12

Monologue/Audition Workshop

Weeks 13-15

Topic 4: The One Act Play

- Putting on a play: selection, casting, *why now?*
- Improvisation: Focus/Concentration
- **Journal:** Talent

WE WILL MEET FINALS WEEK

****Final Performances (open to public)****

Required Productions:

All students are required to attend all main-stage performances this semester and attend the “All-School Responses” which take place at 5:15 on the Monday after the show closes *dates/times listed below. Be sure to take notes at both the show (or after) and at responses. Attendance will be taken.

ALL MY SONS

Presented by MONTANA REPERTORY THEATRE By Arthur Miller

Montana Theatre / January 23, 28-30, February 4, 6, 2016

All My Sons is the award-winning play that helped launch the successful and critically acclaimed career of one of America’s greatest twentieth-century playwrights. The power of Miller’s story about the consequences of war—for both veterans and civilians—is as relevant today as when the play premiered in 1947. *All My Sons* teaches us that as we struggle in the aftermath of war and conflict, compassion and forgiveness provide the only means by which we will heal.

HOT ‘N THROBBING By Paula Vogel

Masquer Theatre / February 23-27, March 1-5, 2016

A commentary on the intersection of pornography and violence, Pulitzer Prize winner Paula Vogel’s startling drama is alternately hilarious and tragic. A suburban mother with an unorthodox career faces down her seemingly charming but dangerous ex-husband. Her teenage son and daughter grapple with precocious and voyeuristic inclinations while characters in the woman’s mind—a detective and a dominatrix—act out scenes from an erotic screenplay. *Hot ‘N Throbbing* tackles a lightning-rod social issue in a theatrically provocative way.

Monday, March 7 @ 5:10P: Performance & Practice Response for *Hot ‘n’ Throbbing* in Masquer Theatre

ALL IN THE TIMING By David Ives

Masquer Theatre / March 15-19, 2016 / 7:30pm

Monday, March 21 @ 5:10P: Performance & Practice Response for Theatre Studio Show in Masquer Theatre

ROMEO AND JULIET By William Shakespeare

Montana Theatre / April 27-30, May 3-7, 2016

One of the most famous love stories of all time, *Romeo and Juliet* has everything: love and hate, loyalty and betrayal, chance and fate. But no matter how familiar the plot may be, Shakespeare’s poetic tragedy is still haunting, romantic, compelling and timeless.

Monday, May 9 @ 5:30P: Performance & Practice Response for *Romeo and Juliet* in Masquer Theatre

Considerations for Extra Credit

This semester you can earn up to a maximum of **fifty extra-credit** points towards your **participation grade** for the following:

- 10 Points—Attend **Yoga for Creatives** regularly (meets Wednesday 10-11 am in Masquer/Montana theatres)
- 10 Points—Attendance to an additional community or campus theatre/dance production (not already required season productions). Response paper of 500-700 words. Attach paper to program/ticket from performance.

OPTIONS (not an exhaustive list):

- **January 25 @ 9:45A and 1P// January 26 @ 9:45A:** CoMotion Dance Project's production of *Fire Speaks the Land* in Montana Theatre
- **February 5-6 @ 7:30P:** ACDA Benefit Concert in Open Space
- **Saturday, February 27 @ 6:30P:** *Spring Studio Works* Program I in Open Space
- **Saturday, February 27 @ 8:30P:** *Spring Studio Works* Program II in Open Space
- **March 10-11 @ 8P// March 12 @ 2P & 8P// Sunday, March 13 @ 2P:** Bare Bait Dance production of *All about Moon* in Open Space
- **March 10-13, 16-20:** *The Complete Works of William Shakespeare* at MCT
- **March 23-26 @ 7:30P:** *Dance in Concert* in Montana Theatre
- **April 26, 28, 30 @ 7:30P:** *Dance New Works* Program I in Open Space
- **April 27 & 29 @ 7:30P; April 30 @ 2P:** *Dance New Works* Program II in Open Space

No student can earn more than 100% of his or her participation grade in the class. Be aware of this when pursuing extra credit. **There is no extra credit to make up missed assignments or performances.**

Preparation for BFA Auditions

From the Handbook, Page 24: "all acting and skills courses during the third and fourth years of BFA training are considered "advanced." This level of training is student-driven and collaborative. The successful completion of advanced courses requires that students synthesize and utilize the fundamental skills acquired during prior training outside of class time. Independent preparation and rehearsal is expected so that advanced concepts can be pursued in the studio. Students who fail to demonstrate proper preparation for advanced work or monopolize studio time addressing fundamental issues of skill will be graded accordingly and may be asked to withdraw from the course. Instructors will address the skills necessary for completing advanced work in the studio at the beginning of each advanced course."

Procedure/Policy

You are expected to abide by the following School regulations. There is no eating, drinking, or gum chewing during class. Please let me know in writing if you have a medical exception to this policy. Water in a capped container is acceptable.

Absolutely no weapons, real or fake, are allowed in the classroom.

There is inherent risk involved in many Theatre classes, as they are very physical in nature. Please proceed through class and rehearsals with caution. Always be mindful of your personal safety and the safety of others. Students participating in classes, rehearsals, and performances do so at their own risk.

Due to safety considerations, at **no** point during a student's time spent in class or serving on a production (in any capacity) should non-enrolled persons be guests of that student **without my con-**

sent. Presence of such unauthorized persons in a class, shop, or any backstage/off-stage area will negatively affect a student's grade.

School of Theatre and Dance Handbook

All students in theatre courses must have an in-depth knowledge of the practices and procedures outlined in the School of Theatre & Dance Handbook. The Handbook is available online at the link above.

Disability Services for Students (DSS):

If you have a disability for which accommodations are needed please contact me in the first week of the semester and **provide notification of the specific accommodations you require**. Please visit the website linked above for more information.

Student Conduct Code

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code located at the link above.

Plays and Playwrights:

Acting II—Modern American Drama: Realism

Selected Significant Plays and Playwrights Produced *Original List compiled by Dr. Randy Bolton

Eugene O'Neill

The Long Voyage Home and other sea plays (1920)
Anna Christie (1921)
Beyond the Horizon (1921)
The Hairy Ape (1922)
Desire Under the Elms (1924)
A Moon for the Misbegotten (1952)
The Iceman Cometh (1957)
A Touch of the Poet (1957)
Long Day's Journey Into Night (1957)
Ah, Wilderness (1960)

Sophie Treadwell

Machinal (1928)

George S. Kaufman with Moss Hart

You Can't Take It With You (1936)
The Man Who Came to Dinner (1940)

Lillian Hellman

The Children's Hour (1934)
Little Foxes (1939)
Toys in the Attic (1960)

Clifford Odets

Waiting for Lefty (1935)
Awake and Sing (1935)
Golden Boy (1937)
The Country Girl 1950)
The Flowering Peach (1954)

Maxwell Anderson

Joan of Lorraine (1946)

Thornton Wilder

Our Town (1938)
The Skin of Our Teeth (1943)

William Saroyan

The Time of Your Life (1939)
The Cave Dwellers (1957)

Robert Anderson

Tea and Sympathy (1953)

Tennessee Williams

The Glass Menagerie (1945)
A Streetcar Named Desire (1947)
Summer and Smoke
27 Wagons Full of Cotton (one-acts)
Cat On A Hot Tin Roof (1955)

Arthur Miller

All My Sons (1947)
Death of A Salesman (1949)
The Crucible (1953)
A View From the Bridge (1955)
After the Fall (1964)

William Inge

Come Back Little Sheba (1950)
Picnic (1953)
Bus Stop (1955)
The Dark at the Top of the Stairs (1957)

The Living Theatre—Judith Malina and Julian Beck

The Connection by Jack Gelber (1959)
The Brig by Kenneth Brown (1963)

Lorraine Hansberry

A Raisin in the Sun (1959)
The Sign in Sidney Brustein's Window (1964)

Le Roi Jones (Amiri Baraka)

The Toilet (1964)
Dutchman (1964)
Slave Ship (1969)

Ed Bullins

Clara's Old Man (1965)
The Electronic Nigger (1968)
The Pig Pen (1970)

Edward Albee

The Sandbox (1959)
The American Dream (1960)
Who's Afraid of Virginia Woolf? (1962)
Tiny Alice (1964)
A Delicate Balance (1966)
The Goat (2011)

Arthur Kopit

Oh, Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad (1960)
Indians (1968)
Chamber Music
Wings (1978)

Neil Simon

Come Blow Your Horn (1961)
Barefoot in the Park (1963)
The Odd Couple (1965)
The Last of the Red Hot Lovers (1970)
The Sunshine Boys (1972)
The Good Doctor (1974)
Chapter Two (1979)
Biloxi Blues (1984)

Broadway Bound (1986)
Lost in Yonkers (1991)
Laughter on the 23rd Floor (1993)
Proposals (1997)

Marsha Norman

Getting Out (1977)
'night Mother (1983)

Beth Henley

Crimes of the Heart (1977)
The Miss Firecracker Contest (1984)

August Wilson

Ma Rainey's Black Bottom (1984)
Fences (1985)
The Piano Lesson (1988)

Sam Shepard

Mad Dog Blues (1971)
The Tooth of Crime (1972)
Curse of the Starving Class (1976)
Buried Child (1978)
True West (1980)
Fool for Love (1982)
A Lie of the Mind (1985)

David Mamet

American Buffalo (1977)
Glengarry Glen Ross (1983)
Speed-the-Plow (1988)
Duck Variations
Oleanna (1992)

Tony Kushner

Angels in America: A Gay Fantasia on National Themes (1991-1993)
Part I Millennium Approaches
Part II Perestroika

Tracy Letts

Killer Joe (1993)
Bug (1996)
Man from Nebraska (2003)
August : Osage County (2007)
Superior donuts (2008)
Mary Page Marlowe (2016)

Paula Vogel

And Baby Makes Seven (1984)
Baltimore Waltz (1992)
Hot 'N Throbbing (1994)
How I Learned to Drive (1997)

Sarah Ruhl

Melancholy Play (2002)

Rajiv Joseph

Annie Baker

Amy Herzog

Denis Johnson

[illegible]

[illegible]