

Theatre 4306: Acting V Acting Styles Syllabus (2015)

T & R 9:30-10:45 a.m. FAB 105

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Office Hours M-F 2-3:30 p.m. or by arrangement

I. Instructional Materials:

- A). Textbook: *Style for Actors: A Handbook for Moving Beyond Realism*, Robert Barton, 2nd Edition, Routledge., c2010.
- B). Outside information and research
- C). Various scripts

II. Course Overview:

This course is designed to aid the student in the understanding of the various acting styles used throughout theatre history.

The student will investigate the appropriate historical periods, playwrights, plays, social and political conditions and acting styles of each period of theatrical history.

The student will have the opportunity to critically analyze the impact of social, economic, and political influences on period acting styles.

Utilizing assigned research and analytical rubrics, students will work cooperatively in small groups to present various 5-10 minute acting scenes.

Additionally, the student will utilize acquired knowledge to analyze and critically assess acting styles in two Sul Ross theatrical productions.

The course assignments, discussions, and other instructional materials/modules will be supplemented through materials in Blackboard.

III. Course Objectives:

By the end of this course the student should be able to

- Critically understand the major acting periods and styles of theatre history;
- Using both cognitive and intuitive research methods, demonstrate the period-appropriate techniques of acting;
- Critically analyze the impact of social, economic, and political influences on theatre and the acting styles since the beginnings of theatre; and
- Communicate successfully written critical assessments of theatrical performances and printed works.

IV. Program Learning Outcomes:

The graduating student will demonstrate:

1. knowledge of eras and contributions made throughout Theatre History and Musical Theatre History.

Additionally the graduating student with a concentration in Acting/Directing will demonstrate:

2. the ability to express themselves creatively through appropriate theatrical performance;
3. the ability to analyze scripts;
4. the ability work creatively with actors and technicians in mounting a laboratory theatrical production; and
5. the ability to apply standard requirements to all aspects of technical production.

Additionally the graduating student with a concentration in technical/design will demonstrate:

6. the ability to apply all approaches to theatrical design and rendering of the design; and
7. the ability to address all technical aspects of a theatrical production

Additionally the student will be able to:

8. describe the theatre process and compose a functional definition for the theatre event;
9. describe the close link between theatre and religion;

10. name the basic responsibilities and roles of the playwright, director, actor and designer in the theatre production;
11. have a basic understanding of the difference between tragedy, comedy, melodrama, farce, epic and absurdist theatre;
12. describe the uniqueness of the theatre art;
13. understand and describe the elements necessary to bring about a unified production;
14. identify a variety of theatre spaces;
15. know the names and works associated with key figures in the theatre; and
16. demonstrate their understanding of acting, directing, playwriting or design in the areas of set, sound, or make-up.

V. Course Requirements:

- A). The student will be required to present four memorized, acting scenes/monologues (Classic: Greek or Roman comedy, Renaissance/Elizabethan tragedy, French Neoclassicism/English Restoration comedy, and modern or Asian theatre. The student will do a 3-4 minute monologue from an avant-garde play.
- B). Character analyses, including documented research on period, playwright and play, must be turned in for all scenes. **Character analyses are due on the day that the scene is due.**
- C). The student will be responsible for participating in all classroom exercises and discussions in addition to submitting periodic written assignments
- D). The student will be required to attend all of the SRSU spring theatrical productions and to submit a three-four page, typewritten, in-depth critique of the acting style of each performer in the play.
- E). **Attendance to all acting classes is mandatory. Each unexcused absence will result in the student's grade being lowered by one-half of a letter grade. Any unexcused absence on the day that a scene/presentation is due will result in the student receiving a "0" on the assignment and his/her final grade being lowered one grade level.** Excused absences will be granted in advance for authorized SRSU trips or functions; **illnesses will only be acceptable if the student submits a written doctor's medical excuse. Each tardy will result in the student's final grade being lowered.**

VI: Criteria For Grade Evaluation:

- A). The student will be graded on the basis of the completeness and/or the effectiveness of the assignment as stipulated by the assignment's guidelines.
- B). Breakdown of the grading percentages is as follows:

1. Character analyses (5% each)	20%
2. Scenes/Monologues (12% each)	60%
3. Critiques of SRSU Productions (3% each)	6%
4. Class assignments	7%
5. Participation	7%
- C). To receive an "A" an assignment must fulfill the basic requirements for that assignment and must show an unusual degree of creativity, understanding, and/or ability.
- D). Grading will be on the following 100 point system:
 90-100+ = A 80-89 = B 70-79 = C 60-69 = D Below 60 = F
- E). Work that is turned in late will be penalized **10 points per class period**. Scenes or monologues **must be memorized and presented on the day scheduled in order to be accepted for a grade. The only exception is a medical excuse verifiable by a doctor's note or due to a SRSU-sponsored activity** (written confirmation from the activity's sponsor/instructor or the University is needed.)
- F). Since the final grade is based upon the number of points accumulated throughout the semester, it is important that all work be completed whether it is late or not.
- G). Extra Credit: Extra credit points may be earned for participation in an SRSU theatre production. Points will be awarded on the basis of the level and effectiveness of the participation. Extra credit will not be given to a student who is enrolled in Theatre Workshop or Theatre Production Workshop until all grade requirements for that class are met.

VII. Special Needs:

It is Sul Ross State University policy to provide reasonable accommodations to students with disabilities. If you would like to request such accommodation because of a physical, mental, or learning disability, please contact the ADA Coordinator for Program Accessibility, who is located in FH 112 or call 432-837-8203. All requests for special accommodations must be related in writing to the professor prior to the third class day.

VIII. Final Presentations: Tuesday, May 12, 8 a.m.

IX. Class Courtesy: For the courtesy of all students, **all cell phones and pagers must be turned off** prior to the beginning of the class. Emergency personnel may seek a special dispensation from the professor.

X. Syllabus: A copy of this syllabus will appear on the Department of Fine Arts and Communication’s web page.

XI. Tentative Semester Class Schedule:

Week of January 19	Course overview; syllabus; Greek Theatre discussion and demonstration
Week of January 26	Roman Theatre discussion and demonstration; Work on Greek/Roman scene
Week of February 2	Work on Greek/Roman scene
Week of February 9	Work on Greek/Roman scene; Greek/Roman Scene presentations & Character Analysis due
Week of February 16	Renaissance/Elizabethan discussion and demonstration Work on Renaissance/Elizabethan tragedy scene
Week of February 23	Work on Renaissance/Elizabethan tragedy scene
Week of March 2	Renaissance/Elizabethan tragedy scene & Character Analysis due; French Neoclassicism/English Restoration discussion and demonstration
Week of March 9	Work on French Neoclassicism/English Restoration scene
March 14-22	Spring Break (no classes)
Week of March 23	Work on French Neoclassicism/English Restoration scene
Week of March 30	Work on French Neoclassicism/English Restoration scene; French Neoclassicism/English Restoration scene & Character Analysis
Week of April 6	Modern/Asian theatre discussion and demonstration; Work on Modern/Asian Scenes
Tuesday, April 13	Modern/Asian Scene Presentations and Character Analysis due
Week of April 20	Discussion of modern dramatic monologue; Work on monologues
Week of April 27	Work on monologues
Week of May 4	Work on monologues
<u>Tuesday, May 12,</u>	<u>8 a.m.</u> Presentation of Avant-Garde Monologue

SRSU Theatrical Production & Special Events Schedule:

Thur & Sat, March 5 & 7	7 pm	Studio Theatre	MicroCinema Festival
Fri – Fri, March 28, 30-31, April 1-4	8:15 pm	Marshall Auditorium	Performances of <i>Sweeney Todd</i>
Sunday, March 29	2 pm	Marshall Auditorium	Matinee of <i>Sweeney Todd</i>
Sunday, March 29	6:30 pm	Studio Theatre	Auditions for Night of One Acts
Fri – Sun, April 24-26	7 pm	Studio Theatre	A Night of One Acts performances