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Fall 9-1-2018

# THTR 320.02: Acting III

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# Acting III - THTR 320-02 – CRN 74288

3 Credits, Fall 2018

Instructor: MICHAEL LEGG  
Class times/place: MWF 11:00 A.M.-12:50 P.M. / Montana Theatre  
Email / Office / Office Hrs: [Michael.Legg@umontana.edu](mailto:Michael.Legg@umontana.edu) / PARTV 101 / Tuesdays 9-10 a.m. and 3-4 p.m., Wednesdays 3-4 p.m. or by appointment

## Description:

This studio class aims to foster in the acting student an ability to devise a systematic approach to scene work/processes, character development, and monologue work/processes, focusing on new and burgeoning American playwrights of the contemporary era (21<sup>st</sup> century). We will use elements of various theatre and actor training methods to interrogate a wide-ranging body of texts. Scene work with given texts will be explored in an intensely focused, professional, studio approach. Through in-class rehearsals of scenes and monologues, we will address and develop techniques for approaching diverse, contemporary American works.

## Outcomes:

In this setting you will achieve:

- A demonstrated knowledge and application of the acting techniques covered by the course
- An enhanced approach to character creation and scene work with partners
- A demonstrated knowledge and application of a variety of approaches to a contemporary text
- A fuller understanding of the potentials of these techniques in the theatre and in actor training
- Further development regarding pursuit of objectives through rehearsals, exercises, and monologue/scene work
- An increased range of choices to achieve your objectives
- Further development in regards to actor concentration, commitment and risk-taking
- An extension to your range of acting articulation and documentation
- A broadened exposure to contemporary theatre scripts.

## Required Texts:

*Acting Power* by Robert Cohen (available in UM bookstore)

Play scripts as listed in Course syllabus (provided on *Moodle*)

Any supplemental reading assignments (supplied during the course through email or *Moodle*)

## Course Requirements and Graded Assignments:

- 1) **Attendance & 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” a missed experience. School of Theatre & Dance policies will be strictly enforced. **Absences can only be excused if formal documentation is provided** (e.g., doctor's note, court notice, obituary with travel itinerary) or if I am notified as to a religious observance conflict. **For every unexcused absence, the grade will be lowered a third of a letter grade. If absences persist, the student must take the responsibility to withdraw from the class or risk a failing grade.** For example, if an illness should cause you to miss excessive class time to the point of failing, it is your responsibility to pursue a medical withdrawal so that the course may be attempted again once you have recovered.

Furthermore, arriving late to class disrupts the learning process of your fellow students. Therefore, **tardiness in excess of 10 minutes will be considered a complete absence, and every three instances of tardiness—of whatever duration—will equate to one absence.** “On time is five minutes early!”

- 2) **Class Participation, Progress and Attitude/Effort/Collaboration (20 pts):** Following is the 20-point grading rubric for overall class participation, progress and attitude/effort/collaboration. This component will also reflect **class punctuality/attendance**:

0-12 Failed in regards to participation, contribution, progress, attitude, effort and collaboration

- 3) **Monologue work (10 pts “process” / 10 pts “product”).** Please be aware that “product” will also reflect process (i.e., growth, effort and preparation evidenced by final performance).
- 4) **Scene work from FOUR plays (10 pts “process” / 10 pts “product” per scene).** Please be aware that “product” will also reflect process (i.e., growth, effort and preparation evidenced by final performance).
- 5) **Written actor scores for FOUR scene performances (5 pts each).** Please see PROMPT for ACTOR SCORING on *Moodle* for this written component, required for each scene performance.
- 6) **Written Class/Personal Reflection (20 pts):** 4-page written reflection/documentation of overall class process and personal actor development/growth. DUE WEDNESDAY (FINAL) 12/12

### Overall Course Assignments / Grading Criteria Breakdown:

Participation/Progress/Attitude/Effort/Collaboration	20 pts
Monologue Work ( <i>Process</i> = 10 pts/ <i>Product</i> = 10 pts)	20 pts
Scene Work	
<i>Process</i> – 4 scenes/10 pts each	40 pts
<i>Product</i> – 4 scenes /10 pts each	40 pts
Scene Actor Scores (4 scenes / 5 pts each)	20 pts
Written Class/Personal Reflection (4-pg)	<u>20 pts</u>
<b>Total Course Points Possible = 160 pts</b>	

**COURSE SYLLABUS:** The week’s general work is designated below, as well as specific “day” assignments/deadlines in bold type (always subject to change and variation of dates, if necessary)<sup>1</sup>. Please note that you can skip the reading of any “exercise” in the *Acting Power* assignments.

#### WEEK ONE            Aug 27-31

- Monday – Orientation
- Wednesday – Have read William Ball’s “Objectives” (*Moodle*) and accessed *Actor’s Thesaurus* (*Moodle*)
  - Must have a 21<sup>st</sup>-century monologue ready to perform
- Initial contemporary monologue work (non-graded)

#### WEEK TWO            Sept 3-7

- Monday – LABOR DAY; NO CLASS
- Wednesday – Have read “Introduction” and Chapter 1 of *Acting Power*, “Out of the Self” (pp. 1-35)

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<sup>1</sup> Please make contact with a colleague or two to find out what has been changed/assigned if you miss class.

- Friday – Have read plays *End of Shift* and *Five Mile Lake* for SCENE 1 (Moodle)
- Studio work/exercises, discussions of *Acting Power* sections and plays

### WEEK THREE      Sept 10-14

- Monday – Have read portion of Chapter 2 of *Acting Power*, “Into the Other” (pp. 37-72)
- Wednesday – Finalized SCENE 1 material
- Studio work/exercises; discussions of *Acting Power* section
- Initial rehearsals of SCENE 1

### WEEK FOUR      Sept. 17-21

- Monday – Have read remainder of Chapter 2 of *Acting Power*, “Into the Other” (pp. 73-98)
- Studio work/exercises; discussions of *Acting Power* section
- In-class rehearsals/coaching of SCENE 1

### WEEK FIVE      Sept. 24-28

- Monday – PERFORMANCES of SCENE 1 (ACTOR SCORES DUE)
  - Have read plays *Tiny Houses*, *Partners* and *Little Man* for SCENE 2 (Moodle)
- Wednesday – Finalized SCENE 2 material
- Studio work/exercises, rehearsals, discussions of plays
- Initial rehearsals of SCENE 2

### WEEK SIX      Oct. 1-5

- Monday – Have read Chapter 3 of *Acting Power*, “Playing Character” (pp. 99-144)
- Studio work/exercises, discussions of *Acting Power* section
- In-class rehearsals/coaching of SCENE 2

### WEEK SEVEN      Oct. 8-12

- Monday – PERFORMANCES of SCENE 2 (ACTOR SCORES DUE)
- Wednesday – Have read plays *Cow Camp* and *Sender* for SCENE 3 (Moodle)
- Friday – Have selected Monologues for graded work (needs instructor approval)
- Studio work/exercises, discussions of plays

### WEEK EIGHT      Oct. 15-19

- Monday – Have read Chapter 4 of *Acting Power*, “Playing Style” (pp. 146-169)
- Wednesday – In-Class Monologue Process work (graded)
- Studio work/exercises, discussions of *Acting Power* section

### WEEK NINE      Oct. 22-26

- Monday – PERFORMANCES of MONOLOGUES (graded assignment)
  - Have read play *Rape of the Sabine Women* for style work
- Wednesday – Finalized SCENE 3 material
- Initial rehearsals of SCENE 3
- Style exercises using *Rape of the Sabine Women*
- Studio work/exercises

### WEEK TEN      Oct. 29-Nov. 2

- Monday – Have read portion of Chapter 5 of *Acting Power*, “Playing the Performance” (pp. 175-191)
- Friday – Have read remainder of Chapter 5 of *Acting Power*, “Playing the Performance” (pp. 192-216)
- In-class rehearsals/coaching of SCENE 3
- Studio work/exercises, discussions of *Acting Power* sections

### WEEK ELEVEN    Nov. 5-9

- Wednesday – PERFORMANCES of SCENE 3 (ACTOR SCORES DUE)
- Friday – Have read plays *That Poor Girl* and *How He Killed Her* and *Do You Feel Anger* for SCENE 4
- In-class rehearsals/coaching of SCENE 3
- Studio work/exercises, discussions of plays

### WEEK TWELVE    Nov. 12-16

- Monday – VETERANS DAY; NO CLASS
- Wednesday – Have read Chapter 6 of *Acting Power*, “Acting Power: A Synthesis” (pp. 217-229)
- Friday – Finalized SCENE 4 material
- Initial rehearsals of SCENE 4
- Studio work/discussions of *Acting Power* section

### WEEK THIRTEEN    Nov 19-23

- In-class rehearsals/coaching of SCENE 4
- Wednesday-Friday – THANKSGIVING HOLIDAY AND TRAVEL, NO CLASS

### WEEK FOURTEEN    Nov. 26-30

- In-class rehearsals/coaching of SCENE 4
- Studio work/exercises

### WEEK FIFTEEN    Dec. 3-7

- Monday – PERFORMANCES of SCENE 4 (ACTOR SCORES DUE)
- Friday – Revisit/perform SCENE 1
- Rehearsals/revisits of SCENE 1
- Studio work/exercises

## FINAL CLASS DISCUSSION / REFLECTION -- Written Class/Personal Reflections DUE

### Procedure/Policy

You are expected to abide by the following School of Theatre & Dance regulations. Eating, drinking, or gum chewing during the class are not permitted. 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. **Late work is not accepted; this includes late or unprepared performances.** There is inherent risk involved in many Theatre & Dance classes, as they are very physical in nature. Please proceed through class, shop time, or rehearsal with caution. **Always be mindful of your personal safety and the safety of others.** Students participating in class/shop/rehearsal/performance do so at their own risk.

### Appropriate Attire / Movement Clothes

Please wear clothing to class that does not restrict movement: tight-fitting and restrictive clothing (jeans) and anything too revealing (showing skin) will not be acceptable. **We will often be warming up with physical exercises.** Hooded sweatshirts, hats, and hair that cover the face are detrimental to proper evaluation by the instructor, so remove them before work commences. **For this class please be prepared to work in stockings or bare feet.**

### Cell Phones & Digital Devices

Please turn off your cell phone in class. Stow away all digital devices. My phone will be set to vibrate in case an emergency text message should be sent by the University.

### Personal Comfort

The study of acting often requires the instructor or peers to touch each other or be in close proximity. 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. If

deemed necessary by the instructor, any student with such issues will be asked to meet with the head of the Acting/Directing Division and the instructor to discuss how we might better facilitate you through the course.

### **School Handbook**

All Theatre & Dance students 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 <http://www.umt.edu/theatredance/about/handbook>.

### **Academic Misconduct and the 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. The Code is available for review online at [http://www.umt.edu/vpsa/policies/student\\_conduct.php](http://www.umt.edu/vpsa/policies/student_conduct.php).

The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). If you think you may have a disability adversely affecting your academic performance, and you have not already registered with DSS, please contact DSS in Lommasson 154. I will work with you and DSS to provide an appropriate accommodation. <http://life.umt.edu/dss/>.