

TERM: Autumn 2018
CREDITS: 3
LEVEL: U
CLASS TIME: We/Fr 8:00AM-9:20AM
LOCATION: Drake 107

INSTRUCTOR: Matt Greenberg
OFFICE: Drake 2058
OFFICE EMAIL: greenberg.233@osu.edu
OFFICE HOURS: Wednesday 11:15-1:15
by appt. only
PHONE: 694-292-5821

COURSE DESCRIPTION:

The Craft of Acting teaches basic acting techniques in service of creation of character, the art of storytelling, and expanding the capacity to communicate physically and vocally. To develop these techniques, students will read and discuss noteworthy plays; explore those plays for performance possibilities and cultural/social impact; create character analyses; perform monologues and scenes; attend and write a written response to two productions discussing each production's interpretation and impact as a piece of staged dramatic literature; and participate in group activities including warm-ups, discussion of scripts, and offering constructive feedback to your fellow artists. No prior acting is required and non-majors are welcome.

“Why, if someone is good in one field can they not be accepted or given the slightest opportunity to express and be creative in other fields?” -Kanye West

LEARNING OBJECTIVES:

Theatre 2811 meets the Visual and Performing Arts GE requirement under Section 2 Part C, focusing on arts appreciation and an understanding of theatre in culture. Through this course, students will develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

1. Students will learn to describe and interpret DRAMATIC!!!! texts, and to recognize those works as significant cultural achievements in service of generating the opportunity to become enlightened observers and active participants in visual, spatial, musical, theatrical, rhetorical and written arts.
2. Students will learn general principles and strategies of character analysis through which they can appreciate and begin to understand the intersection of art and craft in performance, including works from historical and cultural contexts other than the ones covered by the course itself.
3. Students will develop an ability to engage in cross-cultural comparison, not only among those cultures covered by the course, but also between them and our contemporary context in order to investigate how works of art and literature express social and cultural issues.
4. Students will acquire an understanding of the fundamental elements of acting, primarily through an exploration of acting technique, script analysis, storytelling and ensemble-building.
5. Students will develop their critical and analytic abilities, as well as the clarity, depth and precision of their writing in order to illuminate and interpret achievement in the arts and literature.

GENERAL EDUCATION:

Visual and Performing Arts

GOALS: Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

Expected Learning Outcomes:

1. Students analyze, appreciate, and interpret significant works of art.
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

In this course, students will have the opportunity to watch, analyze and interpret performances, both during class and in the TWO required Departmental productions. Students will also engage and participate in the creative process through monologue and scene performances in class, as well as various exercises to strengthen character analysis and performance skills.

TEACHING METHOD: Lab, Lecture, Discussion

REQUIRED TEXTS:

Robert Cohen. Acting One. New York, NY: McGraw-Hill, 2008. ISBN: 978-0-07-351416-1

William Shakespeare. Much Ado About Nothing. Folger Shakespeare Library, Public Domain

The link to the version we will be using will be uploaded to Carmen but you can order the hardcopy version for around 3-5 dollars.

RECOMMENDED TEXTS:

A smart actor is a literate actor!

If you have a specific interest or a play you might want to read, please let me know and I can do my best to find it for you and/or give suggestions.

“If you can’t explain it simply, you don’t understand it well enough.” -Albert Einstein

How might this relate to acting?

GRADING: Grading statement followed by breakdown:

Attendance -----	10%
Participation.-----	25%
Character Analysis Monologue -----	10%
Character Analysis Scene -----	10%
GOTE Quiz/Midterm-----	10%
Final Monologue Performance -----	10%
Final Scene Performance (FINAL EXAM) ----	10%
Production Response 1-----	5%
Production Response 2 -----	5%
Reaction Paper to Legally Blonde -----	5%
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Total	100%

Grading Scale:

93 — 100.0	A
90 — 92.9	A-
87 — 89.9	B+
83 — 86.9	B
80 — 82.9	B-
77 — 79.9	C+
73 — 76.9	C
70 — 72.9	C-
67 — 69.9	D+
60 — 66.9	D
0 — 59.9	E

ATTENDANCE:

Given the collaborative nature of acting and theatre-making, attendance and participation are vital. More than 2 unexcused absences will result in the reduction of your final grade. On your 3rd and 4th absences, your attendance AND participation grade will be reduced by 5 percentage points. On your 5th absence, your attendance and participation grade will be reduced by an additional 5 percentage points. As per the Department of Theatre policy, you will fail the course on your 6th unexcused absence.

Two tardies will equate to one unexcused absence (arriving more than 5 minutes late to class).

if you believe punctuality will be an issue, please find a time to speak with me outside of class and we can make accommodations. It is imperative to the ensemble that you show up on time and ready to work to the **best of your ability**.

If you incur an unexcused absence on the day you are scheduled to work your monologue or scene in class, your attendance/participation grade will be reduced by an additional 5 percentage pts.

For **all** absences, excused or unexcused, it is your responsibility to find out what you missed in class, and to make up work. Any work missed during an excused absence must be made up within one week of the absence. You will not receive credit for work missed during unexcused absences, but making up the work may be necessary to continue on with future assignments.

If any student misses four classes (excused or unexcused), s/he will be required to have a meeting with the instructor to discuss possible withdrawal from the course.

Excused Absences

Illness: You must provide a valid doctor's note that specifically covers all the days you missed. You must present your note on the day you return to class.

University-sponsored activity (such as athletics): Present an original letter on University letterhead, written by the person excusing you. This letter must mention you by name, mention the dates that you will be missing, and must be signed. Present this documentation well before you are scheduled to miss class.

Civic duties (such as National Guard): Provide official documentation that specifies your name and the dates of your absence. Present this documentation well before you are scheduled to miss class.

Religious Holidays: Provide written notification of date/event at least two weeks prior to anticipated absence.

Participation

Participation is a fully engaged activity. In this course, you will be expected to risk your point of view, to listen to others, question your peers and instructor, and help keep the conversation moving in a democratic direction where a variety of ideas, theories, and interpretations coexist and inform one another. True participation includes being present, prepared, and offering thoughtful comments throughout the course.

Active engagement and the content of your comments will be continually assessed each class session. Failing to pay attention, choosing not to contribute to discussions, or exhibiting distracted or distracting behavior during class (including but not limited to: tardiness, leaving class early, using electronic devices, reading or engaging in discussion about non-course related material, or acting inappropriately towards other students or the instructor) will negatively impact your grade. If there is a reason that you cannot fully participate in class, please let me know **as soon as possible** so we can discuss your options.

In this course, I am committed to engaging you as citizens of the world who value social and cultural difference, free speech, democracy, and self-reflection. As such, you are expected to demonstrate integrity; responsiveness to the welfare of others; a commitment to a vibrant classroom climate based on trust and mutual responsibility; and exhibit sensitivity to and respect for multiple socio-cultural realities, and diversity and difference including, but not limited to ability, class, race, gender, ethnicity, sexual identity, and age. This includes using suitable language, behavior, and interpersonal skills. Together, we will learn from each other as we build and strengthen our critical and creative skills in understanding the significance of acting in the performing arts

Attire

This will be an active classroom, and each class session will begin with a physical/vocal warm-up. You are required to wear clothing that doesn't inhibit movement. Be aware of brightly colored clothing and excessive and/or large jewelry (hoops, necklaces, watches etc) that might inhibit movement and concentration.

For scene work and monologue presentations, you are expected to dress as you see your character.

Hygiene

This class may bring students into close proximity with others. Students will practice good hygiene habits, wear clean movement clothes, and refrain from pungent colognes, perfumes, and body sprays.

Food and Drink

Water only. In closed container.

Electronics Policy

Unless specifically approved by the instructor, use of cellphones, laptops, I-pads (you lucky freshman) are prohibited during class and **MUST** remain within your bag. *If you wish to take notes in class, they must be taken on paper.*

Reading Assignments, Related Discussions, and Quizzes

Throughout the semester, you will be assigned various readings, from both plays and practitioners who have written about the craft of acting. The readings must be completed by the beginning of class on the date listed on the course outline. Your active and engaged contribution to discussion of these readings will count towards your participation grade. There may be pop quizzes on readings throughout the semester.

The Warm-Up and other Active Learning Exercises

Students will participate in an instructor-led physical, vocal, and/or mental warm-up at the beginning of each class session. Warm-ups are designed to give students a basis of concentration, and to provide the emotional, physical, vocal, and mental acuity to be productive and creative.

Papers

All written assignments must be typed (double-spaced, 12 point Times New Roman, 1 inch margins). The papers will follow MLA style guidelines. Assignments must be submitted by syllabus-specified deadline.

Two character analysis papers

These are assigned throughout the semester. One for your monologue performance and one for your scene. Guidelines and format will be posted to Carmen. If you would like a hard copy, let me know in advance.

Late Work

Students will be allowed to turn in any late work 24 hours after the due for a maximum of half credit. Technical issues including, but not limited to, Dog ate my computer, internet connection, malfunctioning hardware/software, or lost flash drives are not valid excuses to turn an assignment late.

Productions

All productions cost \$15 per ticket. Students are encouraged to get their tickets as soon as possible. Theatre Majors and Minors are entitled to one free ticket per production, and non majors/minors are encouraged to sign up to Usher for the production/s, and thus see the show/s for FREE. Details are available at theatre.osu.edu and you'll find the Usher Sign Up Sheet. These spots work on a first come-first-serve basis, so sign up quickly!

Production Response Papers

Students will be required to attend THREE Departmental productions of the semester:

[Twelfth Night; or, What You Will](#)

By William Shakespeare

Edited for Young Audiences by Christopher Matsos (PhD, '10)

Directed by Lesley Ferris

September 28 - 30, 2018 <--- LIMITED RUN SO GET TICKETS ASAP

Thurber Theatre

[Michael von Siebenburg Melts Through the Floorboards](#)

By Greg Kotis

Co-Directed by Jennifer Schlueter and Karie Miller

October 17 - 27, 2018 <---GO EARLY SO YOU HAVE "HALLOWEEND" OFF

Roy Bowen Theatre

[Legally Blonde, the Musical](#)

Book by Heather Hach

Music and Lyrics by Laurence O'Keefe and Neil Benjamin

Directed by Mandy Fox

November 8 - 18, 2018 <--- OMIGOD YOU GUYS! GET TICKETS!

Thurber Theatre

Production response papers are to be written for BOTH "Twelfth Night" and "Michael von Siebenburg." The format and guidelines for these papers will be uploaded to Carmen and discussed in class. There will be a **reaction paper** on "Legally Blonde, The Musical." This format will also be uploaded to Carmen.

Extra Credit:

Students can attend a performance at The OSU School of Music, The Wexner Center for the Arts, Short North Stage or CATCO in Columbus and receive two percentage points added to their final grade with valid NAME ON TICKET STUB. This is for a maximum of 4 percentage points. Ticket stub must be shown to instructor no later than one week after the performance date to receive credit.

Vulnerability sounds like truth and feels like courage. Truth and courage aren't always comfortable, but they're never weakness. -Brene Brown

MONOLOGUES AND SCENES:



Monologue and Scene Performance

Each student will perform one monologue and one scene assigned by the instructor. Students must rehearse, research, and explore alone and with their scene partner outside of class meeting times.

Outside rehearsal is required for successful fulfillment of class requirements. 2 Hours a week is recommended. Work with your scene partner/s to arrange times when rehearsals will be most effective. (3 AM the night before presentations is not the best idea, BUT If that is when you are most effective, go you!).

There will be at least one in-class rehearsal for each performance project, during which all students will observe and provide feedback. Students are expected to have incorporated instructor comments (from in-class rehearsal) by the time of final performance. These performances will allow students the opportunity to develop poise and confidence, as well as an understanding of the creative process and the craft of acting.

For each acting assignment, students are expected to come to class with lines memorized, wear clothing that is appropriate to the character, have analyzed and rehearsed outside of class, have all props present, be open to constructive criticism, and be willing to try potential adjustments suggested by the instructor. When observing the work of others, students will respect and support the performers by watching and listening attentively and offering constructive feedback when asked to do so by the instructor.

Acting is living truthfully under the given circumstances. -Sanford Meisner

ACADEMIC MISCONDUCT: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (<http://studentlife.osu.edu/csc/>)

STUDENTS WITH DISABILITIES that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

FOR YOUR SAFETY, the OSU Student Safety/Escort Service is available after 7 p.m. by dialing 292-3322.

TITLE IX STATEMENT

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g. race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, attitleix@osu.edu.

As an instructor, one of my responsibilities is to help create a safe learning environment on our campus. I also have mandatory reporting responsibility related to my role as an Ohio State employee. It is my goal that you feel able to share information related to your life experiences in classroom discussion or in your written work, and in our one-on-one meetings. I seek to keep information you share private to the greatest extent possible. However, I am required to share information regarding sexual misconduct with the University’s Title IX Office.

If I can be of assistance in helping you to make a report and in finding campus and community resources, please let me know. If you would like to access resources directly, please feel free to contact the Title IX office (see above). Students may speak to someone confidentially by contacting Counseling & Consultation Services at 614-292-5766 or the 24 hour helpline from the Sexual Assault Response Network of Central Ohio (SARNCO) at 614-267-7020 thank you.

CLASS CANCELLATION:

In the unlikely event of class cancellation due to emergency, I will contact you via e-mail and request that a note on be placed on the door. In addition, I will contact you as soon as possible following the cancellation to let you know what will be expected of you for our next class meeting.

COURSE SCHEDULE

https://osu.az1.qualtrics.com/jfe/form/SV_1FdHEgySiflJO1D

Complete this ^ survey to help me understand what you know and what you want to learn ASAP!

Week 1:

Date 8/22 Introductions, Syllabus and Class overview, Warm ups

ASSIGNED: Personal Monologue CARMEN

Date 8/24 Ensemble building, Personal goals for class, effective rehearsal techniques

DUE: Cohen Lessons 1, 2 and 4

Week 2:

Date 8/29 Warm up, Personal Monologue Presentations MEMORIZED

Date 8/31 Warm up, Personal Monologue Presentations MEMORIZED

DUE: Cohen Lessons 6 and 7

Week 3:

Date 9/5 Warm up, Shaking, GOTE, stakes, in class monologue work with other

DUE: Cohen lesson 8

Date 9/7 Warm up, Second Personal monologue presentations MEMORIZED

ASSIGNED: Monologues

Week 4:

Date 9/12 Warm up, intro to Character Analysis, In Class Monologue work

Due: Cohen Lessons 9 and 28

Date 9/14 Warm up, In Class Monologue work in pairs, share epiphanies

Week 5:

Date 9/19 Warm up, Monologue Showings

Date 9/21 Warm up, Monologue Showings

Week 6:

Date 9/26 Warm up, Ensemble games, Focus Work, Stage Directions

Due: Cohen reading Pages 241-245 acting terms

Date 9/28 Warm up, Continue Focus work, Monologue rehearsal

Due: Completed reading of *Much Ado About Nothing*

Week 7:

Date 10/3 Warm up, Monologue Showings MEMORIZED

Due: Twelfth Night Response paper to Carmen BEFORE Class time

Date 10/5 Warm up, Monologue showings MEMORIZED

Week 8:

Date 10/10 Warm up, Final Monologue Performances MEMORIZED, in COSTUME

DUE: Character Analysis for monologue on uploaded to Carmen by 8AM

ASSIGNED: Scenes and Partners

Date 10/12 AUTUMN BREAK NO CLASS

Week 9:

Date 10/17 GOTE Quiz/Midterm on Much Ado, How to rehearse scenes effectively
Due: Cohen Lesson 10

Date 10/19 Warm up, In class scene work, working all at once, instructor floating

Week 10:

Date 10/24 Warm up, physical Meisner repetition, Psychological Gesture
Due: Cohen lessons 19 and 20

Date 10/26 Warm up, Continue repetition, Michael Chekov imagination, Scene Work

Week 11:

Date 10/31 Warm up, Moment Before in Class scene work
Due: Michael von Siebenburg Response Paper to Carmen BEFORE class starts

Date 11/2 Warm up, Moment Before in Class scene work

Week 12:

Date 11/7 Warm up, in class scene rehearsals
Due: Cohen Lesson 26

Date 11/9 warm up, in class scene rehearsals

Week 13:

Date 11/14 Kundalini Shaking, in class scene rehearsals MEMORIZED

Date 11/16 Kundalini Shaking, In class scene rehearsals MEMORIZED

Week 14: NO CLASSES ALL WEEK *HOWEVER* an assignment is due

Date 11/21 THANKSGIVING BREAK NO CLASS
Due: Legally Blonde reaction paper uploaded to CARMEN before 11/21

Date 11/23 COLUMBUS DAY NO CLASS

Week 15: Use what warm-ups work for you (physical/vocal) to get you ready for scene work

Date 11/28 Scene Showings MEMORIZED, BLOCKED and IN COSTUME

Date 11/30 Scene Showings MEMORIZED, BLOCKED and IN COSTUME, SEI's
Due: Bring a laptop for Evals and a phone for Duo Mobile

Final Exam: Final Scene Performances MEMORIZED, BLOCKED and IN COSTUME

Date: Wednesday Dec 12 8:00am-9:45am

Due: Final Character Analysis uploaded to Carmen by 8AM on Dec 12

The course schedule is subject to change due to class needs, weather, instructor absence and/or other miscellaneous circumstances.

WRITTEN ASSIGNMENTS:

Students are encouraged to make use of OSU's Writing Center when completing academic assignments. The Writing Center offers the following free services to members of the OSU community:

- Help with any assignment (ranging from lab reports to dissertations) at any stage of the writing process (brainstorming, thesis development, revising, etc.).
- Face-to-face, 50 minute tutorials by appointment at their main location in 4120A Smith Labs, Monday through Friday
- Online tutoring sessions via CarmenConnect, by appointment.
- Walk in appointments at their two satellite locations
 - Smith-Steeb dorms, Monday-Wednesday, 7-9pm.
 - Thompson library 1st floor, Monday-Thursday, 11am-3pm and 5-7pm.

Online appointment scheduling is available 24/7. Please visit <http://cstw.osu.edu> or call 688-4291 to make an appointment.

TRIGGER WARNING:

Some contents of this course may involve media, scenes, or monologues that may be triggering to some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed please take care of yourself while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend, contacting Counseling and Consultation Services at 614- 292-5766, contacting Student Life Disability Services at 614-292-3307, and contacting the instructor if needed).

While it is inherently impossible to make any public space completely "safe," there are things we can commit to in order to best care for our classroom and campus communities. Working towards safety does not mean that we aren't interested in engaging with difficult, complex material or that we are afraid to talk with depth and authenticity as we develop our thinking around tough topics. Working towards safety does mean that we create an environment in which we've made it possible to lean into complexity and to be intellectually and creatively daring because we've committed to looking out for one another the way any good Buckeye does. A "safe" classroom won't always be an easy classroom, but it should be a place where we model respect, generosity of spirit, and lean into curiosity about different perspectives and experiences. I encourage you to look for opportunities to learn, to speak with both care and confidence, and to imagine one another complexly

University calendar:

<http://registrar.osu.edu/staff/bigcalsem.asp>