THEATER 1230: MTP Acting
1st Year Acting for MTP
Sophomore Fall / 2019
M / W / F 3:05 - 5:00  Bldg 73, Room 110
- 3 Credits -

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Prerequisites
THEA 1220

Course Description
Continues the exploration of the acting process through theatre games, improvisation exercises, monologues, scenes and performance projects. At the conclusion of the course, it is anticipated that students will be able to discuss, rehearse, and perform short poems, scenes, and speeches using basic terminology (beats, given circumstances, subtext, etc.) as a foundation and be able to utilize them in their own work and the fostering of others’ work. They will also understand and have a basic mastery of being able to play an action in pursuit of an objective.

Content Overview
- The first several weeks will be spent guiding the students through the steps of preparing and performing a monologue from an existing musical of their choice, through comprehension of text, character, story, given set of circumstances, objectives, actable verbs, obstacles, and relationships. Each student will present their monologue for coaching, then present a second time incorporating adjustments and feedback.
- The next several weeks will explore a second monologue assigned by the instructor from an existing musical, for which students will do the same work regarding text, character, story, given set of circumstances, objectives, obstacles, actable verbs, and relationships, plus they will learn to activate each line of text by first working in pairs to transform and perform their monologues as imaginary dialogues, or scenes, then by removing their partner’s dialogue and performing their text a second time as originally written, as monologues.
- Students will practice presenting these two contrasting monologues consecutively, maintaining differing sets of circumstances, characters, stories, etc., culminating in a Dem Lab presentation.
- For the remainder of the semester, students will employ and demonstrate what they have learned to this point in a third monologue from an existing musical, chosen by the student or assigned by the instructor.
- Twice during the semester, students will exercise and display their understanding and ability of quickly defining the given set of circumstances, objectives, and obstacles through cold-readings of unfamiliar monologue material.
● Classes will begin with a varied set of exercises designed to warm-up the voice, bring the student into the present moment, and strengthen focus and concentration.

**Course Objectives**

● The student will finish the semester with a technique they can use to approach and successfully deliver monologues based on a thorough understanding of communicating text through analyses of character, story, given set of circumstances, objectives, obstacles, relationships, actable verbs, and how to keep the text active by imagining thoughts, words, actions of the person to whom they are speaking.

● The student will learn to quickly apply this technique in an audition and how to quickly make choices regarding given set of circumstances, relationships, etc, when these factors are unclear or unknown.

● The student will learn from their one-on-one work with the instructor, as well as from their focused observation of the work of other students.

● The student will learn by being fully engaged in class, participating in classroom discussions, and asking questions.

**Expectations**

Class time should be treated as an opportunity for growth, freedom, and expression. You should enter the class with enthusiasm and readiness, focus and presence, preparedness and willingness to take risks, freedom from excuses based on laziness or fear, available to attempt truthfulness in your acting without ‘tricks’ or ‘showing.’

● The class encourages creative experimentation. Behavior aimed at intimidation or embarrassing other students will not be tolerated. Our goal is to work together, to support one another and learn from our fellow classmates / actors.

● The student is expected to read the full scripts from which their monologues are taken, and be able to discuss the details of the show’s story, plot, and characters.

● Significant personal preparation is required outside of class. Collaborating with classmates to find appropriate material, to practice class techniques, and to support one another’s work is encouraged. Be available and willing to work with your classmates outside of class. Rehearse. Collaborate.

● Commit to learning text when memorization is required, thoroughly filling out monologue worksheets, and finding suitable material to work on in class.

● The student is expected to listen and take notes in a bound journal or notebook while observing the work of the instructor and fellow classmates.

● The student is expected to be an engaged, active participant in classroom discussion, asking questions, and contributing helpful feedback and observations.

**Dem Lab (subject to change)**

Once during the semester, students will present one or two of their monologues worked on in class (depending on length of material) for the whole of MTP in Dem Lab. The class presentations will be divided over three Dem Lab days, and you will be assigned to present your monologue/s on either: **Oct 25, Nov 1, or Nov 8.**
Class Rules

- Attendance is mandatory. (see Attendance below)
- Cell phones, snacks, and drinks (other than water) are permitted only during break. Cell phone violation will result in cell phone jail for the duration of class. 3 cell phone violations will result in one absence.
- Monologue and worksheet materials must be printed for notations; use of electronic devices strictly forbidden; notes are to be taken in a bound journal or notebook.
- Students must memorize text when designated in the daily run-down or as instructed.
- Students must wear clothing and shoes that are neutral in nature, comfortable and suitable to class work, neither distracting nor inappropriate in nature.
- Students must contact the instructor prior to class regarding any issues disruptive to the class schedule of presentations and work.
- There will be one 5-minute break within each class.

Teaching and Learning Methods

- Habits of the professional actor (see The Professional Actor's Code of Conduct below) are encouraged.
- Planned Dem Lab presentations provide the student with the opportunity for self-analysis through periodic video-taping and group discussion.
- At the discretion of the instructor, various techniques may be suggested to enhance the investigation and fulfillment of the text.
- Students will devote time and energy to setting intentions, submit an Intention Setting worksheet in the third class, and use their intentions to guide their work and focus throughout the semester. A Follow-up sheet will be submitted at semester's end.
- Students will immediately begin noting observations and insights of class work into a bound journal or notebook, from which they will complete and submit an Observation Sheet every two weeks, beginning Week Three of class, highlighting significant observations and intentions.
- Students will create written analyses of their monologue material, submitting a printed Monologue Worksheet for each piece performed and worked on in class, due as designated by the daily-rundown or as instructed.
- Students are encouraged and expected to ask questions, participate in class discussions, and provide constructive feedback and helpful observations.

Required Course Materials

- Printed text of monologues you specifically work on in class.
- Journal, notebook, pencils, erasers.
- Printed Setting Intentions worksheet; Observation sheets; Monologue Worksheets - all available in Canvas.

Due Dates & Written Assignments

Aug 21: 1st Monologue Worksheet
Aug 23: Setting Intentions worksheet  
Sept 4: 1st Observation sheet  
Sept 16: 2nd Observation sheet  
Sept 20: 2nd Monologue Worksheet  
Sept 30: 3rd Observation sheet  
Oct 21: 4th Observation sheet  
Nov 4: 5th Observation sheet  
Nov 11: 3rd Monologue Worksheet  
Nov 18: 6th Observation sheet  
Dec 2: Final Observation sheet  
Dec 4: Follow-up Intentions sheet

**Evaluation Methods and Criteria**

Grading any artistic endeavor is always subjective. The ONLY way not to do well in this major’s core class is to miss class or come to class unprepared. An A in the working world - to which most of you aspire - would mean that you had so impressed the creative team that they want to work with you again. And this is something that cannot be ticked off a list of tasks that are expected. What we are asking is nebulous… it is something that cannot be required because it is surprising and unusual, just like the designation of an A should be. This is what is going to be expected of you, so let’s start training you now not to deliver the minimal but to go above and beyond. This requires creativity, which is an essential requirement of success in any line of work. **Surprising, unexpected, unusual progress of a sort that is deemed by the instructors as impressively beyond expectation will result in a grade of A.**

**The final grade is based on a system of 100 points as represented by the following considerations:**

**Attendance: 25 points / 25%**
- 2 unexcused absences permitted: it is strongly recommended that students use the allowed absences for emergencies only.
- Additional absences: 5 points will be deducted from the 25 attendance points per absence.
- Lateness: 5 minutes late marks you as tardy; 3 tardies equal one absence; this also pertains to leaving class early.
- Sign in sheet: students will have signed in by designated time that class is to begin or they will be considered late or absent, accordingly.

**Preparation and Creativity: 25 points / 25%**
- Setting Intentions worksheet demonstrates your current clear purpose for this class, your sophomore year, and your potential career trajectory after graduation; it requires time and thought to define your desires, which will help guide your work, commitment, and focus.
Observation Sheets contain significant, thoughtful written reflections taken from your insights derived from the class process, pertinent life experiences, feedback from fellow students, and self-reflection of your work and intentions.

Monologue Worksheet analyses focus on specific character elements, given set of circumstances, story elements, and text comprehension of the specific piece being studied.

Written assignments are due on designated dates. NOTE: 2 points will be deducted if assignments are one day late, and 2 points are deducted each subsequent day.

Preparation includes committing text, notes, and adjustments to memory as they are taught and developed. Students should show evidence of thoughtful preparation and be able to justify acting choices brought to class.

Readiness to work: warmed-up, focused; ready to work, listen, deliver material, and receive instruction; materials printed and with you; dressed appropriately for class and work (clothing and shoes).

Participation and engagement in class discussions is encouraged and expected, which includes asking questions, offering helpful observations, and providing constructive feedback.

Creativity includes contributing to a positive working environment by being fully engaged in class, demonstrating ideas and choices regarding the work, offering thoughtful feedback, and asking questions.

“Direct-ability:” 25 points / 25%

- Are you able to enter into a dialogue with the instructor / director?
- Are you willing to try different ideas or approaches to a given moment or line?
- Can you assimilate ideas and direction even if you do not agree?
- Do you offer excuses and defensive responses when notes or adjustments are given?
- Can you apply suggestions and directions to the work?
- Can you make and keep the changes in the work process?
- Can you retain notes and changes from one class to the next?
- Have you come to class with ideas from which to springboard a discussion?

Execution: 25 points / 25%

- Did you consistently practice delivering the material to its fullest in class?
- Were you able to perform the material at least at the level achieved in class?
- Were you able to control nerves?
- Were you able to find new appropriate aspects in the course of the performance?

Recommended Reading / Viewing
Book: Respect for Acting by Uta Hagen
Youtube Videos: Uta Hagen Acting Class Part 1; Uta Hagen Acting Class Part 2

Daily Rundown
The goals and pace of the class will be indicated in the Daily Rundown (available in Canvas for printing). The schedule is subject to change and you must remain open and flexible to changes;
if changes in the schedule are made, you will be informed and notified in the timeliest of manners, through all means possible.

**Grade Scale**

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<thead>
<tr>
<th>Grade</th>
<th>Range</th>
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<tbody>
<tr>
<td>A</td>
<td>95 - 100%</td>
</tr>
<tr>
<td>A-</td>
<td>90 - 94%</td>
</tr>
<tr>
<td>B+</td>
<td>87 - 89%</td>
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<tr>
<td>B</td>
<td>83 - 86%</td>
</tr>
<tr>
<td>B-</td>
<td>80 - 82%</td>
</tr>
<tr>
<td>C+</td>
<td>77 - 79%</td>
</tr>
<tr>
<td>C</td>
<td>73 - 76%</td>
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</tbody>
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A grade of C or above is necessary to pass a required major’s course.

**Student Feedback**

Student feedback is encouraged and welcomed as my aim is to help our department’s overall mission of preparing students to enter the professional theatre industry. CTLE evaluations will be available mid-way through and at the end of the semester.

**The Professional Actors’ Code of Conduct.**

Adopt the disciplines of the successful professional actor for both rehearsal and performance. These good habits are born of principals that will assure you success in our rehearsals and in all of your endeavors.

- Don’t just be on time, be early. Do what it takes to get yourself ready to work.
- Be on time for all appointments concerning the production such as wig and costume fittings.
- Bring your music and script to rehearsal every day.
- Record your music for review at home.
- Be ‘off book’, prepared with both the music and the text for the scenes scheduled to be rehearsed.
- Review the day’s rehearsal work and return to the next rehearsal with it memorized. It is beneficial to take time after the day’s rehearsal to review your changes. Go over the notes physically if possible, at least mentally, so they percolate in your brain overnight.
- Adopt the discipline of an athlete: assure your own maximum physical and mental working capacity with self-care: adequate sleep, hydration, nutrition, and reasonable exercise for cardio health and physical flexibility.
- Wear appropriate rehearsal clothing which does not restrict your breathing or ability to move. Neutral clothing is ideal. This means no restrictive jeans, bare bellies or cleavage, short skirts, flip-flops, or other inappropriate clothing. It may be determined that specific clothing items are needed as part of a character choice. In that case, these articles are taken on and off at the beginning and end of rehearsal.
- No chewing gum or eating during rehearsal. In 3-hour classes, breaks will be provided for snack time.
• Take advantage of the restroom, water fountain and other facilities BEFORE rehearsal so that you can be fully present in the room during rehearsal. As in Actors' Equity, breaks will be scheduled.
• Check the weekly rehearsal schedule (Daily Rundown) prior to each rehearsal so you are prepared. **Schedules are always subject to change.**
• Work from a printed paper copy of the script, libretto or score. Have a pencil (not a pen because things change) to record blocking and other notable aspects of the rehearsal period.
• Make a checklist for rehearsal needs. For example: yellow highlighter, tabs to mark your scenes, water bottle, specific rehearsal clothing, snack for breaks, recording device, script and music.
• After a performance, the actor should ALWAYS get out of costume before greeting guests.
• Leave rehearsal and dressing rooms clean. Garbage tossed.
• NO TALKING in rehearsal. NO CELL PHONE activity.
• A successful professional is kind and considerate to everyone in the company. Musicians are included in the company as are running crew, dressers, and those who work in the front of the house or the stage area. Learn the names of crew members. Be friendly. Say “please,” “thank you,” and “you’re welcome.”

**YOUR BEHAVIOR TODAY IS YOUR PROFESSIONAL REPUTATION TOMORROW.**

**Policy 6-100III-O:**
The University expects regular attendance at all class meetings. Instructors must communicate any particular attendance requirements of the course to students in writing on or before the 1st class meeting. Students are responsible for acquainting themselves with and satisfying the entire range of academic objectives and requirements as defined by the instructor.

**Non-Contract Statement**
This syllabus is meant to serve as an outline and guide for our course. Please note that I may modify it with reasonable notice to you. I may also modify the Course Schedule to accommodate the needs of our class. Any changes will be announced in class and posted on Canvas under Announcements. Should you have any questions or concerns about the syllabus, it is your responsibility to contact the instructor for clarification.

**Accommodations Policy** ([http://regulations.utah.edu/academics/6-100.php](http://regulations.utah.edu/academics/6-100.php)).
Students are expected to take courses that will challenge them intellectually and personally. Students must understand and be able to articulate the ideas and theories that are important to the discourse within and among academic disciplines. Personal disagreement with these ideas and theories or their implications is not sufficient grounds for requesting an accommodation. Accommodations requested on such grounds will not be granted. The University recognizes that students' sincerely-held core beliefs may make it difficult for students to fulfill some requirements of some courses or majors. The University assumes no obligation to ensure that all students are able to complete any major. It is the student's obligation to determine, before the last day to drop courses without penalty, when course requirements conflict with the student's sincerely-held core beliefs. If there is such a conflict, the student should consider dropping the class. A student who finds this solution impracticable may request a content accommodation from the instructor. Though the University provides, through this policy, a process by which a student may make such a request, the policy does not oblige the instructor to grant the request, except in those cases when a denial would be arbitrary and capricious or illegal. This request must be made to the instructor in writing, and the student must deliver a copy of the request to the office of the department Chair or, in the case of a single-department college, to the office of the Dean. The student's request must articulate the burden the requirement would place on the student's beliefs.

**Faculty and Student Responsibilities**
All students are expected to maintain professional behavior in the classroom setting, according to the Student Code (Policy 6-400), spelled out in the Student Handbook. Students have specific rights in the classroom as
detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations (Policy 6-316), it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee.

"Faculty...must strive in the classroom to maintain a climate conducive to thinking and learning." (6-316) Defining Plagiarism: "Plagiarism means the intentional unacknowledged use or incorporation of any other person’s work in, or as a basis for, one’s own work offered for academic consideration or credit or for public presentation. Plagiarism includes, but is not limited to, representing as one’s own, without attribution, any other individual’s words, phrasing, ideas, sequence of ideas, information or any other mode or content of expression." (Policy 6-400, Student Code)

Academic Code of Conduct

The mission of the University of Utah is to educate the individual and to discover, refine and disseminate knowledge. The University supports the intellectual, personal, social and ethical development of members of the University community. These goals can best be achieved in an open and supportive environment that encourages reasoned discourse, honesty, and respect for the rights of all individuals. Students at the University of Utah are encouraged to exercise personal responsibility and self-discipline and engage in the rigors of discovery and scholarship. Students at the University of Utah are members of an academic community committed to basic and broadly shared ethical principles and concepts of civility. Integrity, autonomy, justice, respect and responsibility represent the basis for the rights and responsibilities that follow. Participation in the University of Utah community obligates each member to follow a code of civilized behavior. The purposes of the Code of Student Rights and Responsibilities are to set forth the specific authority and responsibility of the University to maintain social discipline, to establish guidelines that facilitate a just and civil campus community, and to outline the educational process for determining student and student organization responsibility for alleged violations of University regulations. University policies have been designed to protect individuals and the campus community and create an environment conducive to achieving the academic mission of the institution. The University encourages informal resolution of problems, and students are urged to discuss their concerns with the involved faculty member, department chair, dean of the college or dean of students. Informal resolution of problems by mutual consent of all parties is highly desired and is appropriate at any time.

Student Names & Personal Pronouns

Class rosters are provided to the instructor with the student’s legal name as well as “Preferred first name” (if previously entered by you in the Student Profile section of your CIS account). While CIS refers to this as merely a preference, I will honor you by referring to you with the name and pronoun that feels best for you in class, on papers, exams, group projects, etc. Please advise me of any name or pronoun changes (and update CIS) so I can help create a learning environment in which you, your name, and your pronoun will be respected. If you need assistance getting your preferred name on your UIDcard, please visit the LGBT Resource Center Room 409 in the Olpin Union Building, or email bpeacock@sa.utah.edu to schedule a time to drop by. The LGBT Resource Center hours are M-F 8am-5pm, and 8am-6pm on Tuesdays.

University Safety Statement

The University of Utah values the safety of all campus community members. To report suspicious activity or to request a courtesy escort, call campus police at 801-585-COPS (801-585-2677). You will receive important emergency alerts and safety messages regarding campus safety via text message. For more information regarding safety and to view available training resources, including helpful videos, visit safeu.utah.edu.

Americans with Disabilities Act (ADA) Statement

The University of Utah seeks to provide equal access to its programs, services, and activities for people with disabilities. If you will need accommodations in this class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 801-581-5020. CDS will work with you and the instructor to make arrangements for accommodations. All written information in this course can be made available in an alternative format with prior notification to the Center for Disability Services.

Addressing Sexual Misconduct

Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expiration) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion,
age, status as a person with a disability, veteran’s status or genetic information. If you or someone you know has
been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal
Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270
Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness,
426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677 (COPS).

Center for Wellness & University Counseling Center

Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can
interfere with a student’s ability to succeed and thrive at the University of Utah. For helpful resources contact the
Center for Student Wellness at www.wellness.utah.edu or 801-581-7776; and the University Counseling Center:

Learners of English as an Additional/Second Language

If you are an English language learner, please be aware of several resources on campus that will support you with
your language and writing development. These resources include: the Writing Center
(http://writingcenter.utah.edu/); the Writing Program (http://writing-program.utah.edu/); the English Language
Institute (http://continue.utah.edu/eli/). Please let me know if there is any additional support you would like to
discuss for this class.

LGBT Resource Center

Please know that the U of Utah has an LGBT Resource Center on campus. They are located in Room 409 in the
Oplin Union Building, 200 S. Central Campus Dr. Hours: M-F 8-5pm. 801-587-7973. You can visit their website to
find more information about the support they can offer, a list of events through the center, and links to additional
resources: https://lgbt.utah.edu/. Please also let me know if there is any additional support you need in this class.

Veterans Center

If you are a student veteran, I want you to know that the U of Utah has a Veterans Support Center on campus.
They are located in Room 161 in the Olpin Union Building. Hours: M-F 8-5pm. Please visit their website for more
information about what support they offer, a list of ongoing events and links to outside resources: https://
veteranscenter.utah.edu/. Please also let me know if you need any additional support in this class for any reason.