The University of Utah Department of Theatre
Course Syllabus, Fall Semester 2019
Theatre 4140 – 001: 4th Advanced Scene Study – ATP
Course Instructor: Sarah Shippobotham, Professor

Course time: Mon, Weds & Fri 2.00pm – 3.55pm
Credit Hours: 3
Classroom: Building 73 Room 107
Office: PAB 212
Office Hours: By appointment
E-mail: s.shippobotham@utah.edu
Cell Phone: 801 949 4558
Pre-requisites: you must have completed THEA 2230 or have the professor’s permission to be in the class.

Course Description:
In this course we will work on three different scenes. The first and third scenes will primarily be worked on without much coaching; although we will discuss and work on various elements of the scenes in class. The second scene put up will focus on process and useful tools that can add to your existing toolkits and current senses of how to prepare a scene. The first scene will be your choice of a challenging contemporary scene; the second scene will focus on George Bernard Shaw scenes and the textual and style demands placed on the actor; the third scene will be chosen in consultation with the students and will be drawn from the works of Tennessee Williams, Anton Chekov, Henrik Ibsen, Arthur Miller and Noel Coward. While you are preparing and rehearsing your scenes outside of class, we will explore sight-reading difficult texts with an aim to expand the students’ experience of different language challenges. Your final scene assignment will ask you to explore what it is to work in different spaces – end-on, thrust, alley, and in the round. You will choose in which spatial setting you will do the scene.

Course Objectives:
My expectation is that at the end of this semester you will:

- Have an understanding of how much work you have to do alone in order to arrive prepared for the first day of rehearsal.
- Have an appreciation of how many tools you have at your disposal.
- Have a respect for, and ability to find, the argument in a piece of text before you colour/cover it with emotion.
- Have the desire to make strong choices in your work.
- Have the ability to work within different spatial demands.
- Live by the concept: I know the rules; I know how to apply them; I know why I choose to break them if and when I do.
- Be flexible in your approach to the text.
- Above all be committed to communicating the text to the audience.

Course Overview:
This course is experiential and practical. In this course we will work on three different scenes. The first and third scenes will primarily be worked on without much coaching; although we will discuss and work on various elements of the scenes in class. The second scene put up will focus on process and useful tools that can add to your existing toolkits and current senses of how to prepare a scene. The first scene will be your choice of a challenging contemporary scene; the second scene will focus on George Bernard Shaw scenes and the textual and style demands placed on the actor; the third scene will be chosen in consultation with the students and will be drawn from the works
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Teaching and Learning Methods:
- Scene work and monologue work.
- Text work and exercises.
- In and out of class coaching.
- Improvisation exercises.
- Lectures.
- Discussions.
- Feedback.
- Games.
- Attendance at all Departmental and Pioneer Theatre Company shows during the semester.

Course Final:
You will present your final scene.

Course Requirements:

- **Be a participant in whatever we do.** You are expected to be actively involved in all aspects of the work whether sitting observing or performing. Your contribution to the class will be factored into your final grade.

- **Behave appropriately in the classroom.** This means: coming to class prepared with your homework assignments completed in a timely fashion and your texts memorized and ready to work by the set deadlines; no eating in class; no talking while other people are working; paying attention to what is going on while other people are working or performing - i.e. you DO NOT learn your lines or take a nap or do homework for other classes; no cell phone use during class – cell phones will be TURNED OFF at the beginning of class and only turned on again at the end of class – this includes during any breaks we may take so that you stay in the world that class is in; tidy up after yourself – put chairs, props and costumes away and should you have any garbage, throw it away before you leave! **You are required to bring a water bottle – with water in it! – to class at all times. Once class starts I do not expect you to leave the room.**

- **Wear the appropriate clothes to class.** You will need to dress in movement clothes – sweatpants and a T-shirt are best. No hats are to be worn in class – unless essential to a character you are portraying. Neither is gum to be chewed in class – unless it is essential to a character you are playing.

- **Regular attendance.** You are allowed 2 absences – excused or unexcused – before your 3rd absence drops your grade a full letter. Your grade will drop by 1/3 letter for each absence after the 3rd. **For example:** If you have earned an “A”, with 5 absences, your final grade will compute to a C+. Presentation work missed in class will receive partial credit when the performance is given.

- **Be punctual.** Class starts on time. If you are late you may enter the room up until 5 minutes after the starting time, however you will be marked down as late. 3 lates
equal one absence. If you arrive more than 5 minutes after the class has started – and the time is taken from the “greenroom” clock – DO NOT ENTER THE ROOM. You will be marked absent. I suggest that you keep your absences for illness. I also strongly recommend that when you are ill you get a doctor’s note. In extraordinary circumstances – e.g. a family bereavement or a serious illness – then exceptions may be made.

• Attendance at ATP Finals: This is mandatory for everyone unless you have another class during the time of the ATP finals – in which case you are expected to attend your class. If you work during the times of the finals I would strongly encourage you to rearrange your work schedule for that week. If this proves to be impossible, please talk to me about it before ATP/MTP finals week. Failure to appear at any ATP finals held during your ATP class time is counted as an absence.

• Attendance at ALL Departmental productions and ALL Pioneer Theatre Company (PTC) Productions. We will be discussing each departmental production in class after the production closes. You are required to hand in two, two page papers on the two PTC productions you see. We will discuss the essay requirements in class.

• I RECOMMEND THAT YOU GET YOUR TICKETS EARLY AS SHOWS SOLD OUT LAST YEAR. FAILURE TO SEE THE SHOW BECAUSE YOU LEFT IT TOO LATE TO GET TICKETS IS NOT AN ACCEPTABLE REASON FOR NOT SEEING THE SHOW.
• FAILURE TO COMPLETE THESE PAPERS WILL RESULT IN YOU GETTING AN ‘E’ IN THAT ASSIGNMENT. Handing in the assignment late will also adversely affect your grade in this portion of the class.

IF YOU ARE ABSENT DO NOT EXPECT ME TO MAKE UP THE TIME YOU MISSED. IT IS YOUR RESPONSIBILITY TO FIND OUT FROM ONE OF YOUR PEERS WHAT YOU MISSED AND TO MAKE UP THE WORK.

PLEASE REMEMBER THAT IN SCENE WORK YOU ARE RESPONSIBLE TO YOUR PARTNER AND YOU SHOULD TURN UP ON TIME AND PREPARED FOR ALL MUTUALLY SCHEDULED REHEARSAL TIMES AS WELL AS TO CLASS.

Evaluation:
The final grade will be determined as follows:
Performance and professionalism in class............20 points
Monologue............................................................10 points
Scenes..............................................................60 points
Written evaluation of your semester’s work........10 points

Performance in class will be based on your participation, attitude, willingness to work co-operatively, attendance and professionalism.

Evaluation is not based on talent. You are evaluated and graded on your commitment to the required work and how well you achieve the objectives of the class, based on your own capacity. You are only in competition with yourself! Please remember that the main aim of this class is to open you up to yourself and the world and to start you on the road
to becoming an actor. Please also be advised that you will only grow and develop if you **PUT IN THE TIME TO PRACTISE THE WORK OUTSIDE OF CLASS. ACTING IS A VOCATION.**

Please keep me advised of your production commitments, course load, job responsibilities, and any other things that may affect your work in the classroom.

"**Note: The syllabus is not a binding legal contract. It may be modified by the instructor when the student is given reasonable notice of the modification."**

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**Important Dates for your Calendars: University Dates:**

- **August 23rd**  
  Last day to register for classes without a permission code
- **August 30th**  
  Last day to add, drop, elect CR/NC, or audit classes AND  
  TUITION PAYMENT DUE
- **September 2nd**  
  Labor Day Holiday
- **October 6th – 13th**  
  Fall Break
- **October 18th**  
  Last day to withdraw from term-length classes
- **November 28th to Dec 1st**  
  Thanksgiving Break
- **December 5th**  
  Classes end
- **December 6th**  
  Reading Day
- **December 9th to 13th**  
  **University Finals**

**Make-up Policy:** Course work will be allowed to be made up only under extraordinary extenuating circumstances at the judgment of the instructor. Because the course depends on the collaboration of students in exercise and scene-work, each student is expected to be in class and on time. Acting is process work. Each class builds on the previous class’ progress. Respect and consideration are necessary components of the process.

**Faculty Responsibilities**

"All students are expected to maintain professional behavior in the classroom setting, according to the Student Code, 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, it is the faculty responsibility to enforce responsible classroom behaviour, and I will do so, 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 Behaviour Committee."

"Faculty must strive in the classroom to maintain a climate conducive to thinking and learning." PPM 8-12.3, B. “Students have a right to support and assistance from the University in maintaining a climate conducive to thinking and learning." PPM 8–10, II. A.

**Students with Disabilities**

"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 the class,
reasonable prior notice needs to be given to the Center for Disability Services, 162 Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations.” (www.hr.utah.edu/oeo/ada/guide/faculty/)

Non-discrimination
The University of Utah is fully committed to affirmative action and to its policies of non-discrimination and equal opportunity in all programs, activities, and employment with regard to race, colour, national origin, sex, age, status as a person with a disability, religion, sexual orientation, and status as a veteran or disabled veteran.

Sexual Harassment
Sexual harassment is unwanted, unwelcome behavior of a sexual nature. It is a form of discrimination and a violation of University policy, Student and Faculty Codes, and state and federal laws. Report any sexual harassment of which you become aware, and be sensitive to how others view what you say and do. If you feel you are being sexually harassed or are uncertain about whether you are experiencing sexual harassment, talk to a faculty member, University official, or contact the Office of Equal Opportunity & Affirmative Action, 135 Park Building, 581–8365 (V/TDD).

It is the policy of the University of Utah to maintain an academic and work environment free of sexual harassment for students, faculty, staff and participants. Any student, staff, faculty member or participant in university services or activities who believes that there is or has been any sexual harassment should contact any of the following:

1) Cognizant academic chair of the department or dean of the college within which the conduct occurred;
2) Immediate supervisor or director of the operational unit within which the conduct occurred;
3) Human Resources Division;
4) Directors or deans of Student Affairs and Services; or
5) Office of Equal Opportunity and Affirmative Action

Accommodations Policy
Some of the writings, lectures, films or presentations in this course may include material that conflicts with the core beliefs of some students. Please review the syllabus carefully to see if the course is one that you are committed to taking. If you have a concern, please discuss it with me at your earliest convenience.

Respect for Diversity
We intend that students from all diverse backgrounds and perspectives be well–served by this course, that the students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength, and benefit.

Calendar – this will change and serves only as a guideline to our work.

August 20th  Scene rehearsal by yourselves
August 22nd  Scene rehearsal by yourselves
August 27th  Scene rehearsal by yourselves
August 29th  Scene rehearsal by yourselves
<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>September 2nd</td>
<td>LABOUR DAY – No School</td>
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<tr>
<td>September 3rd</td>
<td>Scene rehearsal by yourselves</td>
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<td>September 5th</td>
<td>Scene rehearsal by yourselves</td>
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<tr>
<td>September 10th</td>
<td>Sarah returns – show scenes</td>
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<td>September 12th</td>
<td>Notes on scenes and work on issues that come up in scene work</td>
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<td>September 17th</td>
<td>Character work and first moment workshopping</td>
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<td>September 19th</td>
<td>Character work and first moment workshopping</td>
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<td>September 24th</td>
<td>Begin Shaw work – meaning under the dictionary meaning</td>
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<td>September 26th</td>
<td>How to build an argument using Pygmalion</td>
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<tr>
<td>October 1st</td>
<td>More meaning under the dictionary meaning and continuing building an argument – how do you begin to work on your scenes. Scenes given out</td>
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<td>October 3rd</td>
<td>begin work on scenes</td>
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<td>October 8th</td>
<td>FALL BREAK</td>
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<td>October 10th</td>
<td>FALL BREAK</td>
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<td>October 15th</td>
<td>Scene Work</td>
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<td>October 17th</td>
<td>Scene Work</td>
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<td>October 22nd</td>
<td>Scene Work – deadline to be off book – scene learned</td>
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<td>October 24th</td>
<td>Scene Work</td>
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<td>October 29th</td>
<td>Scene Work – share scenes in class – notes sent out after class</td>
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<td>October 31st</td>
<td>Scene Work – begin work on final scene</td>
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<td>November 5th</td>
<td>Scene Work</td>
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<td>November 7th</td>
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<td>November 26th</td>
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<td>November 29th</td>
<td>THANKSGIVING BREAK</td>
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<td>December 3rd</td>
<td>To be confirmed</td>
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<td>December 6th</td>
<td>READING DAY</td>
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<td>December 9th</td>
<td>UNIVERSITY FINALS – could be your ATP Final</td>
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<td>December 11th</td>
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<td>December 13th</td>
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