

# TH 102 · Acting I

## Course Syllabus

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**Office Location:** EC117H | **Office Hours:** Tues/Thurs/Fri 2pm – 4pm  
**Class Times:** M/W 4:00 - 5:20 pm | **Location:** Fine Arts Theater

*\*This is a living document which may be subject to change*

### BASICS ABOUT THIS COURSE

This is an experiential-based course, which prepares students to acquire a crucial understanding of the art of acting and its relationship to dramatic art as a whole. A brief overview of the evolution of acting styles from a classical external-based approach to a modern internal-based approach may be introduced to further enhance the student's awareness and appreciation of the development of acting.

Course Content: Students will engage in theoretical and immediate practical application of skills relevant to the craft of acting. Instructors will lead and engage students in gameplay, explaining the psychological underpinnings of each game. The mechanics of vocal production and projection will be taught, demonstrated, and practiced. Basic stage movement techniques will be taught, demonstrated, and practiced. Students will read and perform classic poetry and monologues. Students will audition, rehearse, and perform scenes for invited audiences. Students will practice accepting criticism and applying criticism to future efforts. Students will participate in self-reflective assignments. Students will critique UOG Theatre productions.

Objectives: Upon successful completion of this course, students will have demonstrated the ability to:

1. Stand in front of an audience and perform with confidence;
2. Project their voices to be heard in the back row of the audience;
3. Write a critique of a play using appropriate performance vocabulary;
4. Accept criticism of their work in front of others; and
5. Be self-reflective as a performer.

Course SLOs	Fine Arts PLOs	ILOs
Stand in front of an audience and perform with confidence;	<b>PLO4</b> Demonstrate mastery of one artistic skill in public displays and performances using professional production values from coursework.	<b>ILO3</b> Effective oral and written communication <b>ILO6</b> An appreciation of the arts and sciences <b>ILO7</b> An interest in personal development and lifelong learning
Project their voices to be heard in the back row of the audience	<b>PLO4</b> Demonstrate mastery of one artistic skill in public displays and performances using professional production values from coursework.	<b>ILO3</b> Effective oral and written communication <b>ILO6</b> An appreciation of the arts and sciences <b>ILO7</b> An interest in personal development and lifelong learning
Write a critique of a play using appropriate performance vocabulary	<b>PLO1</b> Using common terms, techniques and methods of expression in the artistic languages of performing and visual arts, analyze the creations and presentations of other artists.	<b>ILO3</b> Effective oral and written communication <b>ILO4</b> Understanding and appreciation of culturally diverse people, ideas and values in a democratic context <b>ILO6</b> An appreciation of the arts and sciences
Accept criticism of their work in front of others	<b>PLO4</b> Demonstrate mastery of one artistic skill in public displays and performances using professional production values from coursework.	<b>ILO3</b> Effective oral and written communication <b>ILO6</b> An appreciation of the arts and sciences <b>ILO7</b> An interest in personal development and lifelong learning
Be self-reflective as a performer	<b>PLO3</b> Apply the interrelationship of the arts and its influence in society.	<b>ILO4</b> Understanding and appreciation of culturally diverse people, ideas and values in a democratic context <b>ILO6</b> An appreciation of the arts and sciences <b>ILO7</b> An interest in personal development and lifelong learning

## COURSE SCHEDULE

<b>Week 1</b>	<b><u>Wednesday, August 14<sup>th</sup></u></b> Introductions, Course Syllabus
<b>Week 2</b>	<b><u>Monday, August 19<sup>th</sup></u></b> <i>Movement: Relaxation and Energizers</i>  <b><u>Wednesday, August 21<sup>st</sup></u></b> <i>Movement: Connecting with the Space and Self</i>
<b>Week 3</b>	<b><u>Monday, August 26<sup>th</sup></u></b> <i>Movement: Developing Observational Skills</i> <i>Assign Urgency Scenes / Animal Study</i>  <b><u>Wednesday, August 28<sup>th</sup></u></b> <i>Movement: Motivations</i>
<b>Week 4</b>	<b><u>Monday, September 2<sup>nd</sup></u></b> <b>NO CLASS</b> – Labor Day  <b><u>Wednesday, September 4<sup>th</sup></u></b> <i>*Perform Urgency Scenes / Animal Study</i> Discussion on Preparations and Choices
<b>Week 5</b>	<b><u>Monday, September 9<sup>th</sup></u></b> <i>Voice: Breath, Projection, and Clarity</i>  <b><u>Wednesday, September 11<sup>th</sup></u></b> <i>Voice: Playing with Inflections, Repetition, Nonsense Speech</i> <i>Assign Spoken Song</i>
<b>Week 6</b>	<b><u>Monday, September 16<sup>th</sup></u></b> <i>Voice: Reading Aloud</i>  <b><u>Wednesday, September 18<sup>th</sup></u></b> <i>Voice: Poetry without rhyming</i> <i>Assign Lip Sync</i>
<b>Week 7</b>	<b><u>Monday, September 23<sup>rd</sup></u></b> <i>Voice: Combining Voice and Body</i>  <b><u>Wednesday, September 25<sup>th</sup></u></b> <i>*Perform Spoken Song</i>
<b>Week 8</b>	<b><u>Monday, September 30<sup>th</sup></u></b> <i>Emotions: Physicalizing Emotions</i>  <b><u>Wednesday, October 2<sup>nd</sup></u></b> <i>*Perform Lip Sync</i> <i>Assign Monologues</i>
<b>Week 9</b>	<b><u>Monday, October 7<sup>th</sup></u></b> <b>NO CLASS</b> – Fall Break  <b><u>Wednesday, October 9<sup>th</sup></u></b> <b>NO CLASS</b> – Fall Break

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<b>Week 10</b>	<p><b><u>Monday, October 14<sup>th</sup></u></b>  <i>Emotions: Dialogue Reading</i></p> <p><b><u>Wednesday, October 16<sup>th</sup></u></b>  <i>Emotions: Monologue Coaching</i></p>
<b>Week 11</b>	<p><b><u>Monday, October 21<sup>st</sup></u></b>  <i>Emotions: Exploring Rasa Boxes</i></p> <p><b><u>Wednesday, October 23<sup>rd</sup></u></b>  <i>*Perform Monologue</i>  <i>Assign Partners</i></p>
<b>Week 12</b>	<p><b><u>Monday, October 28<sup>th</sup></u></b>  <i>Character: In-class analysis of your favourite fictional character</i></p> <p><b><u>Wednesday, October 30<sup>th</sup></u></b>  <i>Character: Inner Monologues</i>  <i>Assign People Watching</i></p>
<b>Week 13</b>	<p><b><u>Monday, November 4<sup>th</sup></u></b>  <i>Character: Analyzing Dialogue</i>  <b>People Watching Paper Due</b></p> <p><b><u>Wednesday, November 6<sup>th</sup></u></b>  <i>Character: Rehearsing Partner's Monologue</i></p> <p><b><u>Thursday, November 7<sup>th</sup></u></b>  <i>The Prom Opening Night</i></p> <p><b><u>Friday, November 8<sup>th</sup></u></b>  <i>The Prom Performance</i></p> <p><b><u>Saturday, November 9<sup>th</sup></u></b>  <i>The Prom Performance</i></p>
<b>Week 14</b>	<p><b><u>Monday, November 11<sup>th</sup></u></b>  <b>NO CLASS</b> – Veteran's Day</p> <p><b><u>Wednesday, November 13<sup>th</sup></u></b>  <i>*Perform Partner's Monologue</i>  <i>Assign Final Scenes</i></p> <p><b><u>Thursday, November 14<sup>th</sup></u></b>  <i>The Prom Performance</i></p> <p><b><u>Friday, November 15<sup>th</sup></u></b>  <i>The Prom Performance</i></p> <p><b><u>Saturday, November 16<sup>th</sup></u></b>  <i>The Prom Closing Night</i></p>
<b>Week 15</b>	<p><b><u>Monday, November 18<sup>th</sup></u></b>  <i>Discuss The Prom</i>  <i>Partner Scenes: Character Analysis / Relationships</i></p> <p><b><u>Wednesday, November 20<sup>th</sup></u></b>  <i>Rehearse Scenes</i></p> <p><b><u>Friday, November 22<sup>nd</sup></u></b>  <b>The Prom Paper Due</b></p>

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<b>Week 16</b>	<b><u>Monday, November 25<sup>th</sup></u></b> Rehearse Scenes
	<b><u>Wednesday, November 27<sup>th</sup></u></b> Rehearse Scenes – Off Book

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<b>Week 17</b>	<b><u>Monday, December 2<sup>nd</sup></u></b> Dress Rehearsal for Scenes
	<b><u>Wednesday, December 4<sup>th</sup></u></b> Dress/Tech Rehearsal for Scenes

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<b>Week 18</b>	<b><u>Monday, December 9<sup>th</sup></u></b> <b>NO CLASS</b> – Our Lady of Camerin Day
	<b><u>Wednesday, December 11<sup>th</sup></u></b> Final Exam Day – 4:00pm – 5:50pm [TBD]
	<b><u>Final Performance</u></b>

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## PROJECTS

### *Urgent Animal Study (10):*

Students will perform a 30 second scene as an animal of their choice with limited set pieces and props (such as a chair, box, or one small item). The goal is to create a simple scene with a beginning, middle, and end, using mostly physical actions to tell the story.

Feedback will be provided by the instructor, and students may be asked to perform their scene more than once to try new tactics or motivations.

**Students will be graded on how identifiable their animals and goals are, each worth 2.5 points.**

### *Spoken Song (10):*

Students will select a song of their choice and will perform it as though it were a monologue, avoiding singing it or falling into a natural “rhyming rhythm.”

**Students will be graded on memorization, projection, clarity, and natural cadence, each worth 2.5 points.**

### *Lip Sync (10):*

Students will select a song of their choice that resonates with them (this can be the same song as previously chosen). They will then “perform” the song, making it appear as though they are singing it without actually doing so. The goal of this exercise is to express oneself through movement only (and have fun while doing so!). Costumes and props are allowed, though students are responsible for providing their own.

**Students will be graded on their facial expressions and body language throughout the piece, each worth 5 points.**

### *Monologues (10):*

Students will select a one-minute monologue either of their choice or from a selection provided by the instructor. Ideally the monologue will be one that the student emotionally connects with. The goal of this exercise is to practice vulnerability and allow one’s emotions to be evident in their speech. Movement is allowed and encouraged, though not the focus.

**Students will be graded on memorization, projection, clarity, and emotional connection, each worth 2.5 points.**

Partner Monologues (20):

Students will be paired off and will be asked to film an interview of each side telling a story they are comfortable sharing with the class. This can be as personal as the students feel comfortable with. Visual recordings are encouraged, as the listener will then need to take on the mannerisms of their partner and tell their story as though they are their partner.

The goal of this exercise is to practice observation skills and take on the

*Example:* Student A records Student B telling a story from their childhood. Student B then records Student A telling a story about their summer trip. Each side will watch over their recordings and transcribe the interview, making note of little quirks or habits their subject may unconsciously have while telling their story. On the day of presentation, Student A will come in dressed as Student B (and vice versa) and will tell their story to the class, complete with vocal inflections and physical mannerisms.

**Students will be graded on projection, clarity, and mannerisms, each worth 5 points.**

**Students will also submit a transcription of the interview for the remaining 5 points.**

(otter.ai is a good resource for transcriptions, though will need manual editing. Unedited transcriptions will not be accepted!)

Final Performance (20):

Students will be paired off again and given a 10–15-minute scene, selected by the instructor, to perform as the final for this course. Rehearsal time will be given during class, with direction or input given by the instructor, though students will need to meet outside of class hours to rehearse and memorize their scenes. Scheduling time on stage outside of class may be possible, but not guaranteed. Staging is expected to be minimal, using only what is needed. The focus of this project is to see how well you can work with a scene partner, both onstage and off, while utilizing everything learned over the course of the semester.

**Students will be graded on memorization of lines and blocking, vocal clarity, emotional connection to their character and partner, and conduct, each worth 5 points.**

Papers (15):

People Watching (5):

Students will be asked to go out to a public place and quietly observe the others around them, selecting at least two subjects to observe. **Do not follow them around or record them.**

Instead, simply watch whatever task they are doing and write down what they are doing and create what you imagine their inner monologue may be in that present moment. What is the mother with two schoolchildren thinking about as she gets them lunch? What about the young couple walking by, hand-in-hand?

Now create an inner monologue for them that does not relate to their task. You may utilize the same subject or find someone new to watch to create this contrasting inner monologue. The inner monologues may be as long or in-depth as you'd like but must be at least 1 paragraph each. Describe what the subject is doing, including any physical attributes you think are relevant to give us a whole picture of the scene then go into their "thoughts."

**Each inner monologue will be worth 2.5 points.**

The Prom Character Essay (5):

Students will write a full 5 paragraph paper in MLA format on *The Prom*, focusing on one or two characters. Utilizing what we cover in class, students will analyze a character of their choice, detailing how the actor portrayed their character, from vocal delivery, physical expression, to emotional connection and motivations. Resist judgement—place yourself in the character's shoes and see if you can justify whatever choices they made. Outside resources are allowed and encouraged, and any claims or observations made should connect to class discussions or exercises. **This paper is worth 10 points.**

## COURSE ATTENDANCE REQUIREMENTS:

### Attendance/Participation in Class:

Students will be expected to attend every class and participate in various activities/exercises. Should you not be able to attend for any reason, please notify the instructor and your partner as soon as possible.

If you miss a solo performance, you will be allowed to perform the next class day.

**Missing a group performance without informing your partner will result in a failing grade for that performance.**

**Refusal to perform without adequate reason will result in a failing grade for that assignment.**

**Three tardies (coming in 15 minutes late to class) will equal to one absence.**

**Two absences (excused or unexcused) will be permitted, each one after that will dock 5% from your attendance grade.**

## GRADING

• <u>Attendance/Participation</u>	<u>10%</u>
• <u>Animal Study/Urgency Scene</u>	<u>5%</u>
• <u>Spoken Song</u>	<u>10%</u>
• <u>Lip Sync</u>	<u>10%</u>
• <u>Monologues</u>	<u>10%</u>
• <u>Partner Monologues</u>	<u>20%</u>
• <u>People Watching / Inner Monologue Paper</u>	<u>5%</u>
• <u>The Prom Character Analysis Paper</u>	<u>10%</u>
• <u>Final Performance</u>	<u>20%</u>

<b>Grade</b>	<b>Points</b>	<b>Description</b>
A+	98 - 100	<b>Outstanding</b> Honors-level performance with superior quality and extraordinary distinction.
A	93-97	
A-	90-92	
B+	87-89	<b>Good</b> Solid accomplishment, indicating a substantial mastery of course materials and a good command of skills required by the course.
B	83-86	
B-	80-82	
C+	77-79	<b>Adequate</b> Students have achieved the level of competency needed for advancing to a subsequent course that has this course as prerequisite.
C	70-76	
D	60-69	<b>Deficient</b> Minimal passing, but not adequate to take a subsequent course that has this course as prerequisite.
F	0-59	<b>Failure</b> Inadequate to receive credits.

## Course Policies

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- Accommodation** If you are a student with disability who will require an accommodation(s) to participate in this course, please contact the Student Counseling and Advising Service Accommodations office to discuss your specific accommodation needs confidentially. I will receive notification your approved accommodation(s) from the SCAS Accommodations office.
- If you are not registered, you should do so immediately at the Student Center, Rotunda office #4, ph/(TTY): 735-2460, to coordinate your accommodation request.
- Plagiarism Policy** Plagiarism is a serious breach of the student code of conduct at UOG. It includes copying exam answers, copying writing without proper citation, paraphrasing another author without proper citation or representing another person's work as if it was your own (see the UOG Student Handbook p. 49). If you are caught plagiarizing (or cheating), the minimum penalty is failure of the project or exam. Severe cases will be turned into the student disciplinary board and may be failed from the course.
- SMOKE-FREE** UOG is a tobacco-free, smoke-free campus. Thank you for not using tobacco products on campus, and for helping make UOG a healthy learning and living environment.
- Food/Gum** No eating is allowed in class, unless required due to health-related issues. Drinks are permitted, though dairy or highly sugared drinks are discouraged for the sake of vocal performance. **Chewing gum is not accepted during class or during performances whatsoever.**
- Clothing** Due to the nature of the class, please wear clothing that you feel comfortable moving around in. We will be stretching, laying on the ground, or even climbing onto elevated surfaces, so please keep this in mind. Close-toed, non-heeled shoes are also recommended in case there is moving scenery involved at any point in the class.