

THEATRE 170 – FALL 2018
FUNDAMENTALS OF ACTING I, SECTION 2
TR 3:00-4:50
NFAC 283

INSTRUCTOR: STEPHEN TROVILLION SMITH
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OFFICE: NFAC #171
OFFICE HOUR: 2:00 – 2:55 WEDNESDAYS

LEARNING OUTCOMES

Upon completing this course, you should be able to:

- establish and maintain contact with your scene partner.
- strip away mannerism and listen to inner impulse generated by given circumstance and honest interaction with your scene partner.
- play an action and not an emotion while at the same time freeing your mind and body to allow the action to engender emotion.
- effectively project the above impulses and resultant actions into a theatrical space.
- create a performance using a process-based method that is not simply geared to result but to exploration and risk.
- work collaboratively using the theatrical vernacular (including Meisner terminology) to facilitate achievement of these learning outcomes.

COURSEWORK

- In order to achieve the above learning outcomes, we will work with the Meisner Technique. We will begin with simple word repetition and proceed through Meisner exercises including:

The Stick
Knock on the Door
Independent Activity
Independent Activity with Intentional Entrance

COURSEWORK CONTINUED

After the Meisner sequence is complete, we may proceed to some of Uta Hagen's Object Exercises, depending on the rate of growth and ability demonstrated by the class as a whole. At the end of the semester, you will receive a scripted scene to memorize for spring semester.

- *You are required to keep a journal that may be collected and evaluated at any time.* In addition to your thoughts, feelings and impressions about the Meisner work and your acting training, the journal should contain a list of all plays read and movies watched during the semester (see below). The journal should be written in pen, *not pencil* and must be with you during every class. *If the journals are collected and you do not have yours, you will lose a letter grade if it is turned in the same day and another letter grade for every day it is late.*
- *You are required to read at least one play from the play list per week.* Any play not on the list must be approved by me before it can be counted and must be from the school of realism; i.e., no verse or other classical forms. You must stay up to date on play reading; i.e., you cannot wait until the end of the semester to read all your plays. *If the journals are collected at any time during the semester for evaluation and you have not read a sufficient number of plays, your journal grade will be lowered by a letter for each play you are short.*
- You may purchase your own copies of plays or you may borrow them from the Learning Resources Center (LRC). If you cannot find the play in the LRC or it's been checked out, check the Players' Library for a copy. If neither of these two places has a copy, you may borrow my copy of the play (if I have it).
- You will receive a copy of the AFI's list of Top 100 American Films. You must watch at least 5 films from this list before the end of the semester; at least three of them must be watched by mid-term and at least three of them must have been made before 1970. *If journals are collected and you haven't watched a sufficient number of films, your journal grade will be lowered one letter for each film you are short.*

GRADING

Your grade will be based on:

STUDIO WORK (Acquisition of skills based on course learning outcomes)	60%
ACTOR'S JOURNAL (Introspection, play and movie list)	20%
CLASS PARTICIPATION/ATTITUDE (Taking direction, giving feedback to peers)	20%

and the absence policy as stated below.

ABSENCE POLICY

You are allowed two absences per semester. These excused absences are to cover illness or family emergency. These absences are in addition to official university holidays and university condoned religious holidays. Following the second absence, your grade will be lowered one grade level for every additional absence.

PHYSICAL CONTACT

This class may require physical contact. You should be aware that you may be physically touched by others in the class and/or by me. If this is a problem, you must come speak with me and we'll make an accommodation.

DEPARTMENT PRODUCTIONS

You are expected to attend all department productions and support your fellow artists. You are expected to be able to discuss these productions in class using the concepts and methodologies we have been studying.

OFFICE HOUR

My office hour is 2:00 – 2:55 p.m. on Wednesdays. If you cannot make this time, you may schedule an alternate time by speaking to me after class or by email. Do not consider a meeting confirmed until we have communicated directly.

EMERGENCY PROCEDURES

See UW-Stevens Point Emergency Procedures at www.uwsp.edu/rmgt/Pages/em/procedures for details on all emergency response at UW-Stevens Point. We will discuss tornado and fire emergency procedures in class.

See safety procedures at <https://www.uwsp.edu/rmgt/Pages/em/preparedness/default.aspx>

SUPPLEMENTAL TEXTS

On Acting, by Sanford Meisner

Respect for Acting, by Uta Hagen

“Genius is born, but artistry is acquired.”
- Judith Thurman