

# ACTING I SYLLABUS

Acting I -Theatre 210 002  
Spring 2012  
1/23-5/7, Mon 6-8:40 p.m.  
Final: TBA

room PAB A 101  
Instructor: Carol Cadby  
Office hours: Mon 4:30-6p.m.  
Email: [ccadby@gmu.edu](mailto:ccadby@gmu.edu)

## COURSE OBJECTIVE

This course is an introduction to the craft of acting. Students will gain a theoretical and practical understanding of the basic principles: self awareness, relaxation, concentration, use of voice, body movement, sense memory, spontaneity, self awareness, privacy in public, imagination, visualization, truthful actions, objectives, tactics, endowments, sense of urgency and living the reality of the given circumstances. Students will explore these concepts through physical and vocal warm ups, improvisations, theatre exercises, object exercises, scene work, class discussions, self-evaluations, text exploration and written analysis.

## COURSE GUIDELINES

### Attendance

- Attendance to all classes and rehearsals are mandatory and essential; each exercise is sequential and the knowledge gained builds with each class. Except in the case of an extreme emergency, students must communicate an intended absence to instructor PRIOR to the day of class. It is not possible to make up missed classes.
- If a student is absent to class without prior arrangement with the instructor for an excused absence, their participation grade lowers by half a single letter grade. Two tardies is equivalent to one absence. A tardy is 15 minutes past the start time of class (6:15 p.m.).
- An **attendance sign in sheet** will be posted at the beginning of every class. Students are required to sign in each class.
- If there are attendance issues, please communicate with the instructor outside of class.
- If it is necessary to leave class early, inform the instructor ahead of time. The class will count as ½ attendance.
- Three **unexcused** absences will result in course failure. Four **excused** absences will also result in course failure.
- Class will not meet on January 30<sup>th</sup>. The make-day will be May 7<sup>th</sup> so there will not be a reading day.

### Clothing

- Be prepared for physical warm-ups and to sit on the floor during every class; wear comfortable, loose fitting clothes. Tie your hair back and do not wear excessive jewelry, skirts, heels, sandals, boots or tight fitting jeans.

### Class Participation

- Learning the craft of acting requires collaboration, communication and a trusting ensemble. You are expected to conduct yourself in a mature and professional manner; focus, consideration and support of others in the group are paramount.
- Since expanding your sense of self is part of the acting process, a positive attitude and a willingness to expand one's comfort zone are expected and are part of the participation grade.
- An element of risk taking, initiative and willingness to fail are also expected.
- Some of the work in class will necessitate human contact. You will be allowed to step out of any exercise that raises significant discomfort. If you have problems with touch or with individuals in the class, please communicate this to the instructor outside of class.

## Missing class for productions

Under what circumstances is involvement with a Mason Players production justification for missing a class? Here are the general ground rules which we work with:

- 1) Students are never required to miss a class to participate on a Mason Players production. This includes rehearsals, load-ins, performances, etc.
- 2) Students are asked to provide their class schedule when auditioning, being selected as a designer, etc. When cast, etc, directors accept these conflicts.
- 3) Subject to the attendance policies of a given class, students may request of their instructor to miss a class or portion to participate in critical activities. Such a request should be rarely be made and is subject to approval of the instructor. The syllabus policy on absence would apply. Student academic success is the priority.
- 4) In the case of our Mainstage including weekday matinees on Friday, because of the unique nature of the situation, the director of the production will provide an email confirming a student's participation in the performance (on stage, back stage, etc), but it is still at the discretion of the instructor to excuse the absence. As this conflict, if it exists, is known at least 6 weeks in advance, it is the student's responsibility to confirm that they will be able to participate in the performance so alternative arrangements can be made if necessary.

Given the dual nature of our learning experience - in the classroom and in production - it is not surprising that schedules sometimes conflict. In the end, we are an academic institution, and that is where the priority lies.

## Disruptive Behavior

- Faculty, staff, and students have the right to be treated with respect and professionalism by students and peers in all classes and activities sponsored by the Theater department. Disruptive behavior will not be tolerated. If, in the opinion of the responsible faculty member, a student becomes disruptive in class or rehearsal, faculty may exercise their judgment on how best to address the situation, be it by requiring the student to leave, calling Campus Police, or taking other steps deemed necessary for the safety and well-being of the class, rehearsal or group. Such action may affect the student's final grade and standing in the University.

## Requirements outside of class

### • Play Evaluation

Students are required to attend two public theatrical performances and compare/contrast them. One must be the Mason Players' production, the other must be a professional production on or off campus. Additional play evaluations may be written for extra credit. A written critique of this production is **due on 3/19/2011** at the beginning of class and is 10 points of the written grade (**paper #1**).

The evaluation should comment on the following:

- Observations and reactions to the play from an acting point of view
- Observations to the acting overall (use the vocabulary and concepts discussed in class to articulate your opinion: use of endowments & objects, privacy in public, status, 4<sup>th</sup> wall, tactics, sensory awareness, sense of place, relationships, circumstances, objectives, tactics, sense of urgency, non-affected behavior)
- Focus on two actors in each play and discuss their movement/physical traits and vocal quality, use of objectives and tactics, characterization, relationship to others, believability, endowments, spontaneity, concentration, listening, observation, emotional connection and sense of place. Were they living truthfully the reality of the given circumstances? What character choices did they make? Did they develop a character arch and change throughout the course of the play? Did they have a strong sense of urgency, tactics and objectives? Were they living spontaneously, moment to moment? Were they emotionally connected and listening to the other actors? Did you agree or disagree with their acting choices and interpretation?
- Cite *very specific examples* of these acting elements and how the actor or actors execute them. This is not an evaluation of the production values (costumes, lighting, theatre space, etc). Compare/contrast the differences you observe in the acting technique of the two shows.

- A ticket stub and program for each play must be stapled to the paper in order to receive credit.
- Format: Typed and at least three full pages, no more than five pages in length.
- **Scene Study**  
Students must be available to work with classmates on their scene study assignment outside of class. You are responsible for scheduling and attending meetings and rehearsals. Absences and cancellations outside of the classroom will be considered with equal weight as the classroom absence policy.  
A written analysis of the scene study assignment is **due: TBA** at the beginning of class and is 15 points of the written grade (**paper #2**). It consists of a Scene study, Character Analysis & Subtext analysis

### Daily Journal

- A journal (a notebook or typed) with an entry for each class is required (12 total)
- The daily entry should comment on the following:
  - the format and objective of the exercises done in class
  - a self evaluation of your involvement in the exercises
  - a description of your observations, discoveries, preconceptions, difficulties, conclusions or questions regarding the concepts covered
  - reflections on the class handouts and how they relate to class work
  - comments on scene rehearsal and how discoveries made relate to the readings
- Journals will be graded on a “check”, “check plus” or “check minus” basis. An exemplary journal entry is one that is completely thorough, detailed, and that displays a deep understanding of the material that is being discussed.
- Journals are **due on 2/20, 3/26 & 4/30** at the beginning of class as indicated on the class overview and are 15 points of the written grade

### Required Reading

- The required textbook for the class is: Hagen, Uta. *Respect for Acting*. N.Y.: Macmillan Publishers, 1973.
- Students are required to read and write about class handouts and the required textbook in their journals. Be prepared to discuss the content of readings in class.
- For the scene study assignment students are required to read the play their scene is taken from. These are well known plays and are readily available at most libraries.
- Handouts are from the following acting books:
  - Bruder, Cohn, Olnek, Pollack, Previto & Zigler. *A Practical Handbook for the Actor*: N.Y.: Vintage Books, 1986.
  - Hagen, Uta. *A Challenge to the Actor*. N.Y.: Macmillan Publishers, 1991.
  - Johnstone, Keith. *Impro*. London: Methuen, 1981.
  - Kristin Linklater, *Freeing the Natural Voice*. London: Nick Hern Books, 2006
  - Meisner, Sanford & Longwell, Dennis. *Sanford Meisner: On Acting*. N.Y.: Vintage Books, 1987.
  - Spolin, Viola. *Improvisation for the Theatre*. Illinois: Northwestern University Press, 1983.

## GRADING

Letter grades will be assigned based on the George Mason University undergraduate grading system in which a letter grade of “A” is equal to 4.00 grade points, “A-” equals 3.67 grade points, etc. See the Academic Policies section of the *University Catalog* (available online at [www.gmu.edu](http://www.gmu.edu)) for more information.

**Grading Standards:** What makes a project or other assignment an “A”? (B, C, D, F)

- A grade of “A” is given for superlative work that demonstrates a profound commitment to the course material, and further, employs this material as a springboard for independent thought and work.
- A grade of “B” is given for very good work that completely fulfills all the requirements of the course in a conscientious and dedicated manner, and that demonstrates mastery of the course content.
- A grade of “C” is given for work that fulfills all the requirements of the course in a satisfactory manner, but that falls short of demonstrating rigor and mastery.
- A grade of “D” is given for work that is unsatisfactory in content, but meets the standards of submission.
- A grade of “F” is given for work that fails to fulfill the requirements of the course.

All communications regarding this course must occur via Mason email accounts.

**GMU Add/Drop Policy:** The last day to drop this class with no tuition liability is **1/31/2012**. The last day to drop this class without Dean’s permission is **2/24/2012, by 5pm**. The selective withdrawal period is 2/27/2012 – 3/30/2012. It is the student’s responsibility to check to verify that they are properly enrolled as no credit will be awarded

**Method of Evaluation:** 100 points total

Class participation, attendance, in class assignments - 40 points

- attitude & risk taking - 10 points, collaboration & cooperation - 10 points, discussion - 5, presentations - 15 points

Written assignments - 40 points

- daily journal assignments - 15 points, paper #1 - play evaluation - 10 points, paper #2 - scene study, character analysis & subtext analysis - 15 points

Final scene performance - 20 points

- 1<sup>st</sup> performance - 10 points, 2<sup>nd</sup> performance - 10 points

Late work will not be accepted unless arrangements are made with the instructor. The final scene study, character analysis and subtext analysis will not be accepted after the due date – 8/5/2010.

## **ETHICS, UNIVERSITY POLICIES, HONOR CODE**

*As a courtesy to others in the class, and in accordance with George Mason University policy, please turn off all beepers, cellular telephones and other wireless communication devices at the start of class. Also, please refrain from using Instant Messenger or email during class.*

### **Copyright Law**

Each student is individually responsible for his or her own work on assignments and creative projects. A willingness to learn from and share ideas with other students is important and equally important is that students do their own work. The use of other artists’ images, videos, sounds, music is allowed as long as your inclusion of these creative works falls within the realm of “fair use” as described by copyright law. Students should always cite their sources. Try to use original source material as often as possible.

### **Honor Code**

The Honor Code, as stated in the George Mason University Undergraduate Catalog, applies to all students in this class. The Honor Code requires that the work you do be your own. As a university faculty member, I have an obligation to refer the names of students who may have violated the Honor Code to the Student Honor Council, which treats such cases very seriously.

Using someone else’s words, ideas, music or art without giving them credit is plagiarism, a very serious Honor Code offense. It is crucial to understand how to avoid plagiarism when using material from other sources. No

grade is important enough to justify cheating, for which there are serious consequences. If you feel unusual pressure about your grade in this or any other course, please talk to me or a member of the Counseling Center staff.

**Honor Code, Copyright, & Computing Policies:** *To promote a stronger sense of mutual responsibility, respect, trust, and fairness among all members of the George Mason University community and with the desire for greater academic and personal achievement, we, the student members of the university community, have set forth this honor code:* Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.

You are expected to adhere to all University policies and guidelines during your participation in this course. All work must be your own. Inappropriate use of the work of others is a George Mason University Honor Code violation. Please review the University's website for information on the following: Honor Code and Judicial Procedures; Copyright/Fair Use; and Responsible Use of Computing.

**If you are a student with a disability and you need academic accommodations,** please see me and contact the Disability Resource Center (DRC) at 703.993.2474. All academic accommodations must be arranged through that office. Students must inform the instructor at the beginning of the semester, and the specific accommodation will be arranged through the Disability Resource Center.

### **GMU Email Accounts**

Students must use their MasonLive email account to receive important University information, including messages related to this class. The GMU email accounts are the official accounts for this class.

**Writing Center:** Students in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of the Writing Center, located in Robinson A116 (703-993-1200). These services are available by appointment, online and, occasionally, on a walk-in basis.

**Other Mason resources:** <http://www.gmu.edu/departments/freshman/resources.html>

University Policies: University Catalog can be accessed [catalog.gmu.edu](http://catalog.gmu.edu)

University Libraries "Ask a Librarian" <http://library.gmu.edu/mudge/IM/IMRef.html>

Counseling and Psychological Services (CAPS) [caps.gmu.edu](http://caps.gmu.edu) or (703) 993-2380

### **University Policies**

The University Catalog, <http://catalog.gmu.edu>, is the central resource for university policies affecting student, faculty, and staff conduct in university affairs.

**You are encouraged to sign up for the Mason Alert System** by visiting the website <https://alert.gmu.edu>. Emergency information is posted in each classroom explaining what to do in the event of crises. Further information about emergency procedures can be found at <http://www.gmu.edu/service/cert>.

**NOTE:** Cell phones, pagers and alarms must be turned off in class. Exceptions will only be made in advance or in case of emergency.

## **RECOMMENDED READING**

- Adler, Stella. *The Technique of Acting*. N.Y.: Bantam Books, 1990.
- Benedetti, Robert. *The Actor in You*. MA: Allyn & Bacon, 1999.
- Bogart, Ann and Landau, Tina. *The Viewpoints Book*. N.Y.: Theatre Communications Group, 2005.

- Barton, Robert. *Acting Onstage and Off*. Massachusetts: Wadsworth Cengage Learning, 2009
- Cohen, Robert. *Acting One*. California: Mayfield Publishing Company, 1992.
- Silverberg, Larry. *The Sanford Meisner Approach: An Actor's Workbook*. Lyme, NH: Smith and Kraus Book, 1994.
- Silverberg, Larry. *The Sanford Meisner Approach: Workbook Two, Emotional Freedom*. Lyme, NH: Smith and Kraus Book, 1994.
- Silverberg, Larry. *The Sanford Meisner Approach: Workbook Three, Tacking the Text*. Lyme, NH: Smith and Kraus Book, 1994.
- Stanislavsky, Constantine. *An Actor Prepares*. Trans: Elizabeth Reynold Hapgood. N.Y.: Theatre Arts Books, 1948.
- Stausberg, Lee. *A Dream of Passion: The Development of the Method*. New York: Penguin Books, 1987.

## Acting I COURSE OVERVIEW

M 1/23	<p>Welcome &amp; course overview</p> <p><i>Living truthfully the reality of the given circumstance:</i> point of concentration, ensemble, trust, spontaneity</p> <p><i>Acting is reacting:</i> ‘The Letter’</p>	<p><b>Journal</b></p> <ul style="list-style-type: none"> <li>• begin daily entries on exercises &amp; concepts covered in class, comment on how these relate to the readings</li> <li>• write background information, detailed description and evaluation of your presentation of “<b>The Letter</b>” exercise: what acting choices did you make and how did you execute them</li> <li>• (Group 1) write background information and detailed description of your <b>Basic Object Exercise</b> - identify the location, time, past/present/future circumstances, obstacles, activity and sense of urgency</li> </ul> <p><b>Readings</b></p> <ul style="list-style-type: none"> <li>• <i>Respect for Acting:</i> Chapter 1 “Concept”, Chapter 2 “Identity”, Introduction &amp; Chapter 11 “Basic Object Exercise”</li> <li>• Handouts: <i>Improvisation for the Theatre:</i> “Creative Experience”</li> </ul> <p><b>Rehearsal</b> (group 1)</p> <ul style="list-style-type: none"> <li>• Basic Object Exercise following <i>Basic Object Exercise Guidelines</i> handout</li> </ul> <p><b>Play attendance</b></p> <ul style="list-style-type: none"> <li>• A Mason Players production or a professional production on or off campus</li> </ul>	
M 1/30	No Class		
M 2/6	<p><i>The actor's instrument:</i> voice, body, senses, imagination, visualization</p> <p><i>Present Basic object exercises (group 1)</i> discuss acting theory and application</p>	<p><b>Journal</b></p> <ul style="list-style-type: none"> <li>• write entry on exercises/concepts covered in class</li> <li>• comment on the Basic Object exercises presented and on how class work relates to the readings</li> <li>• (Group 2) write background information and detailed description of your <b>Basic Object Exercise</b> - identify the location, time, past/present/future circumstances, obstacles, activity and sense of urgency</li> </ul> <p><b>Readings</b></p> <ul style="list-style-type: none"> <li>• Handouts: <i>A Challenge for the Actor:</i> Chapter 6 “The Physical Senses”</li> </ul> <p><b>Rehearsal</b> (group 2)</p> <ul style="list-style-type: none"> <li>• Basic Object Exercise following <i>Basic Object Exercise Guidelines</i> handout</li> </ul> <p><b>Play attendance</b></p> <ul style="list-style-type: none"> <li>• A Mason Players production or a professional</li> </ul>	

		production on or off campus	
M 2/13	<p><i>The actor's instrument:</i> voice, body, senses, imagination, visualization</p> <p><i>Creating the stage reality:</i> elements of acting (privacy in public, location, activity, obstacles, circumstances, sense of urgency, objectives, tactics, endowments, relationship, point of view)</p> <p><i>Present Basic object exercises (group 2)</i> discuss acting theory and application</p>	<p><b>Journal</b></p> <ul style="list-style-type: none"> <li>write entry on exercises/concepts covered in class</li> <li>comment on the Basic Object exercises presented and on how class work relates to readings</li> <li>(Group 2) write background information for your <b>Basic Object Exercise</b> - identify the location, time, past/present/future circumstances, obstacles, activity and sense of urgency</li> </ul> <p><b>Readings</b></p> <ul style="list-style-type: none"> <li>Handouts: <i>A Challenge for the Actor</i>: Chapter 8 "Animation"</li> </ul> <p><b>Rehearsal</b> (group 2)</p> <ul style="list-style-type: none"> <li>Basic Object Exercise following <i>Basic Object Exercise Guidelines</i> handout</li> </ul> <p><b>Play attendance</b></p> <ul style="list-style-type: none"> <li>A Mason Players production or a professional production on or off campus</li> </ul>	
M 2/20	<p><i>The actor's instrument:</i> voice, body, senses, imagination, visualization</p> <p><i>Creating the stage reality:</i> elements of acting (privacy in public, location, activity, obstacles, circumstances, sense of urgency, objectives, tactics, endowments, relationship, point of view)</p>	<p><b>Journal</b></p> <ul style="list-style-type: none"> <li>write entry on exercises/concepts covered in class and how these relate to the readings</li> </ul> <p><b>Readings</b></p> <ul style="list-style-type: none"> <li>Handouts: <i>A Challenge for the Actor</i>: Chapter 8 "Animation"</li> <li>Handout: <i>Freeing the Natural Voice: Why the Voice Does Not Work</i></li> </ul> <p><b>Play attendance</b></p> <ul style="list-style-type: none"> <li>A Mason Players production or a professional production on or off campus</li> </ul>	<b>DUE:</b> Journal #1 1/23-2/13 <b>(beginning of class)</b>
M 2/27	<p><i>The actor's instrument:</i> voice, body, senses, imagination, visualization</p> <p><i>Creating the stage reality:</i> elements of acting (privacy in public, location, activity, obstacles, circumstances, sense of urgency, objectives, tactics, endowments, relationship, point of view)</p>	<p><b>Journal</b></p> <ul style="list-style-type: none"> <li>write entry on exercises/concepts covered in class and how these relate to the readings</li> </ul> <p><b>Readings</b></p> <ul style="list-style-type: none"> <li>Handouts: <i>Practical Handbook for the Actor</i>: Chapter 1 "Physical Action"</li> </ul> <p><b>Play attendance</b></p> <ul style="list-style-type: none"> <li>A Mason Players production or a professional production on or off campus</li> </ul>	
M 3/5	<p><i>The actor's instrument:</i> voice, body, senses, imagination, visualization</p> <p><i>Partner work:</i> tactics, objectives, needs</p>	<p><b>Journal</b></p> <ul style="list-style-type: none"> <li>write entry on exercises/concepts covered in class</li> <li>comment on the readings and how they relate to class work</li> </ul> <p><b>Readings</b></p> <ul style="list-style-type: none"> <li>handout: <i>Impro, Improvisation for the Actor</i>: "Status"</li> </ul> <p><b>Play attendance</b></p> <ul style="list-style-type: none"> <li>A Mason Players production or a professional production on or off campus</li> </ul>	
M 3/12	Spring Break, no class	<p><b>Play attendance</b></p> <ul style="list-style-type: none"> <li>A Mason Players production or a professional production on or off campus</li> </ul>	
M 3/19	<i>Partner work:</i> tactics, objectives, needs	<p><b>Journal</b></p> <ul style="list-style-type: none"> <li>write entry on exercises/concepts covered in class</li> </ul>	<b>DUE:</b> Paper #1

		<ul style="list-style-type: none"> <li>comment on the readings and how they relate to class work</li> </ul> <p><b>Readings</b></p> <ul style="list-style-type: none"> <li><i>Respect for Acting</i>: Chapter 25 “The Objective” &amp; Chapter 27 “The Action”</li> </ul>	Play Evaluation ( <b>beginning of class</b> )
M 3/26	<p><i>Partner work</i>: tactics, objectives, needs</p> <p><i>Scene Selection</i>: Choose scenes and partners for scene study assignment</p>	<p><b>Journal</b></p> <ul style="list-style-type: none"> <li>write entry on exercises/concepts covered in class</li> <li>comment on the readings and how they relate to class work</li> </ul> <p><b>Readings</b></p> <ul style="list-style-type: none"> <li><i>Respect for Acting</i>: Chapter 23 “Circumstances” &amp; Chapter 21 “First Contact with the Play”</li> <li>Handouts: <i>A Practical Handbook for the Actor</i>: “Analyzing a Scene”</li> </ul> <p><b>Rehearsal</b></p> <ul style="list-style-type: none"> <li>Find and read the play your scene is taken from</li> <li>Set up rehearsal schedule with scene partner (meet at least 3-4 x’s before first performance)</li> <li>begin memorizing &amp; rehearsing scene with partner</li> </ul>	<b>DUE:</b> Journal #2 2/20-3/26 ( <b>beginning of class</b> )
M 4/2	<p><i>Reality of doing</i>: circumstances, location, sense of urgency, endowments, activities</p> <p><i>Scene study</i>: scene breakdown, blocking/staging, scoring the role</p>	<p><b>Journal</b></p> <ul style="list-style-type: none"> <li>write entry on exercises/concepts covered in class</li> <li>comment on the readings and how they relate to class work</li> </ul> <p><b>Readings</b></p> <ul style="list-style-type: none"> <li>Handouts: <i>Meisner, On Acting</i>: Chapter 2 “Building the Foundation: the Reality of Doing”</li> <li>Handouts: <i>A Challenge to the Actor</i>: “Scoring the Role”</li> </ul> <p><b>Rehearsal</b></p> <ul style="list-style-type: none"> <li>Continue reading the play your scene is taken from , identify how scene relates to play as whole</li> <li>Memorize &amp; rehearse scene with partner</li> </ul>	
M 4/9	<p><i>Tactics, beats, theatricality, exciting choices, relationship</i> (objectives, status, tactics)</p>	<p><b>Journal</b></p> <ul style="list-style-type: none"> <li>write entry on exercises/concepts covered in class</li> <li>comment on the readings and how they relate to class work</li> </ul> <p><b>Readings</b></p> <ul style="list-style-type: none"> <li>Handouts: <i>A Practical Handbook for the Actor</i>: “Analyzing a Scene”</li> <li>Handouts: <i>A Challenge to the Actor</i>: “Scoring the Role”</li> </ul> <p><b>Rehearsal</b></p> <ul style="list-style-type: none"> <li>Continue reading the play your scene is taken from , identify how the scene relates to the play as whole</li> <li>Memorize &amp; rehearse scene with partner</li> </ul>	
M 4/16	<p><b>First Scene Presentation (group 1)</b> Perform scenes and receive feedback</p> <p><i>Characterization</i>: analysis, character study, internal &amp; external characteristics</p>	<p><b>Journal</b></p> <ul style="list-style-type: none"> <li>Comment on scene rehearsal, exercises/concepts covered in class and how these relate to the readings</li> <li>Scene study assignment: write a <b>letter</b> from your characters point of view</li> </ul> <p><b>Readings</b></p> <ul style="list-style-type: none"> <li><i>Respect for Acting</i>: Chapter 22 “The Character”</li> <li>Handout: <i>Meisner, On Acting</i>, “The Magic ‘As If’: Particularization”</li> </ul> <p><b>Rehearsal</b>: Memorize and rehearse scene with partner</p>	
M 4/23	<p><b>First Scene Presentation (group 2)</b></p>	<p><b>Journal</b></p>	

	Perform scenes and receive feedback)	<ul style="list-style-type: none"> <li>• Comment on scene rehearsal, exercises/concepts covered in class and how these relate to the readings</li> </ul> <p><b>Readings</b></p> <ul style="list-style-type: none"> <li>• Handout: <i>Meisner, On Acting</i>, “The Magic ‘As If’: Particularization”</li> <li>• <i>Respect for Acting</i>: Chapter 3 “Substitution”, Chapter 4 “Emotional Memory”, Chapter 5 “Sense Memory”</li> </ul> <p><b>Rehearsal</b></p> <ul style="list-style-type: none"> <li>• Memorize &amp; rehearse scene with partner</li> </ul>	
M 4/30	<i>Character Development, Subtexts, personalization, sensory recall, substitution</i>	<p><b>Journal</b></p> <ul style="list-style-type: none"> <li>• Comment on scene rehearsal, exercises/concepts covered in class and how these relate to the readings</li> </ul> <p><b>Readings</b></p> <ul style="list-style-type: none"> <li>• <i>Respect for Acting</i>: Chapter 3 “Substitution”, Chapter 4 “Emotional Memory”, Chapter 5 “Sense Memory”</li> </ul> <p><b>Rehearsal</b></p> <ul style="list-style-type: none"> <li>• rehearse scene with partner</li> </ul>	<b>DUE:</b> Journal #3 3/26-4/30 <b>(beginning of class)</b>
M 5/7	<i>Actions/beats, overall objective, tempo, theatricality, pacing, character arch, living truthfully</i>	<p><b>Rehearsal</b></p> <ul style="list-style-type: none"> <li>• Rehearse scene with partner</li> </ul>	
TBA	<b>Performances of final scenes</b>		<b>DUE:</b> <b>Paper #2</b> Scene study, Character Analysis & Subtext analysis (beginning of class)